

# **Visual Arts Coverage in Daily Newspapers in Gaza Strip: 2019**

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## ABSTRACT

Visual arts in Palestine have a powerful diversity of aspects that portray several historical crises that influence artistic work. Visual art is a modern research topic in Palestine and has not been studied in advance from a journalistic and media point of view, despite the role of Palestinian art in disseminating the Palestinian cause and defending its identity, locally and globally. This study concentrated on the reporting of visual arts in the Gaza Strip, a small coastal city in Palestine, where people live in isolation after being under siege for 15 years and suffering from high population and numerous crises, such as unemployment, poor health care, and several air attacks from Israel's occupation in short periods of time in 2009, 2012, 2014, and 2021. Gazans were restricted in their movements from Israeli colonialism in addition to Egyptian regime.

The study explored the existence of visual arts coverage in daily newspapers in the Gaza Strip in Palestine from January 1 to December 31, 2019. The findings, built on data gathered from content analysis of three newspapers (Al-Ayyam, Al-Hayah-Al Jadida, and Felesteen) and eight in-depth interviews which it employed to investigate the practices of Palestinian journalists in how they covered cultural art and visual arts in Gaza Strip, and explore their experiences and perspectives on the significant role of visual arts in documenting the cultural Palestinian identity, all done through mixed methods.

**Keywords:** Cultural Art Journalism, Visual Art, Palestinian Identity, Daily Newspapers, Gaza Strip.

## ÖZ

Filistin’de bulunan görsel sanatlar; sanatsal çalışmaları etkileyen, çok sayıda tarihi krize açılan güçlü bir çeşitliliğe sahiptir. Görsel sanat; Filistin’de modern bir araştırma konusu olup, Filistin’in bu özelliğini yaymak ve kimliğinin yerel ve küresel olarak savunulmasında Filistin sanatının rolüne rağmen, gazetecilik ve medya açısından önceden incelenmedi. Bu çalışma, Filistin’de küçük bir kıyı kenti olan Gazze Şeridi’nde insanların 15 yıldır kuşatma altında oldukları ve istihdam, sağlık hizmetleri zayıf, 2009-2012-2014-2021’te İsrail’in işgalinden kısa sürede çok sayıda hava saldırısını konu almaktadır. Gazanlar, İsrail işgali ve Mısır hükümetinden hareketlerine kısıtlama getirdiler.

Bu çalışma, 1 Ocak - 31 Aralık 2019 tarihleri arasında Palestine Gazze Şeridi’nde günlük gazetelerde medya yayınlarının varlığını araştırıyor. Elde edilen bulgular, üç gazetenin (Al-Ayyam, Al-Hayah-Al Jadida, Felesteen) ve sekiz ayrıntılı röportajın, Filistinli gazetecilerin Gazze Şeridi’nde kültürel sanat ve görsel sanatları nasıl yönettiğini ve görsel sanatların kültürel Filistin kimliğinin karma yöntemlerle belgelendirilmesi konusunda nasıl önemli bir rol oynadığını gösteriyor.

**Anahtar Kelimeler:** Kültürel Sanat Gazeteciliği, Görsel Sanat, Filistin Kimliği, Günlük Gazeteler, Gazze Şeridi.

## **DEDICATION**

This thesis is dedicated to my parents, who accept what I have chosen to become

To my soulmate Khaled Sharqawy, who believes in me

To the best of my children

To my brothers and sisters, my family

My mother-in-law,

To everyone who helped me complete my journey and follow what my heart believes

My warmest regards.

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# **Chapter 1**

## **INTRODUCTION**

Journalists' perspectives are influenced by political forces. The political context (i.e., the government, political consensus, and journalists' personal political preferences) appears to impact on journalistic culture (Sri, 2018, p.1). Essentially, journalists do not exist in a vacuum. They are part of a system that impacts on their reportage and other journalistic activities. Since this is the case, it can be said that the contexts and systems also influence artistic media coverage. In general, public attitudes and opinions are said to be influenced by media coverage and can have an impact on what people think and think about. Concerns have been raised about the substance of public policy ideologies, the formation of prejudices, and the prevalence of false views that can emanate from the media (Cengiz, 2021, p.14).

It was noted that media has the capacity to influence arts and media has the power to also shape opinions. As Razzoqovna (2019) notes, art has had a powerful influence on people. Even traditionally, arts have crucial function in the life of societies by embodying the total expression of a society's culture as well as serving as a standard that governs social life. This usually reflects in artistic and cultural media coverage. It acts as a medium where social sentiments are expressed alongside the transmission of societal cultural values and behavioural patterns (Adjepong and Obeng, 2018,p.222). Beyond the reportage of arts and the function that it performs culturally in society, there is a relationship between art and economics through the link between

art and capitalism. Since arts are generally one-of-a-kind or restricted, they are more valuable, and this reflects in the market, thereby reflecting its business value and the opportunity for capitalist profits to be made, as a result of investing in arts. Hence, there is an opportunity for high profits to be made, especially in capitalist economies that invest in arts (Nonjeim, 2021, p.4). In reality, with the establishment of the practice of a contract in art, in 1870, art was formally integrated into the economy, and the art market succeeded the academy in integrating art into the social sphere (Moulin, 1969, p.701).

Waterman (1998, p.55) opines in his article that artistic directors have power. However contemporary commercial interests' are influencing and reflect a larger trend in which marketing agents and managers are transforming arts and culture into arts and cultural industries. Today, promoting arts festivals is linked to advertising a location, which encourages the use of 'safe' art forms. This draws attention to the contradictions that exist between festivals as art and economics, as well as between culture and cultural politics. Furthermore, it is clear that the significance of arts is due to their role of arts in social inclusion processes (O'Neill, 2008, p .59).

Cultural and entertainment journalism covers aesthetic experiences, cultural consumption recommendations, as well as ethical and moral humanistic study and debate. At this point, cultural journalism exemplifies how the cultural public sphere can constructively contribute to public discourse by providing resources for identification, empathy, and arguments for specific points of view (Riegert, 2019, p.158). The crisis of cultural journalism has recently become a major topic in many countries, with claim that arts pages, previously dominated by aesthetically oriented



critics are shrinking and becoming more news-oriented and inclined towards entertainment (Kristensen and From, 2015; Hellman and Jaakkola, 2012; Harries and Wahl-Jorgensen, 2007, p.761). They also argue that arts journalism should be understood in the context of larger professional cultures in newsrooms.

Golin and Cardoso (2009, p.76) argued that although press coverage energizes and documents the artistic and cultural fields, influences audience formation, and provides parameters for the interpretation of culture at a specific location and time, in many ways journalism as a practice is similar to other creative industries, particularly the art world. Journalists and artists face similar challenges in that they both work under precarious conditions, share similar intrinsic and affective job motivations, and, to some extent, develop concordant ethics and epistemologies regarding truth-telling and craft (Postema and Deuze, 2020, p.1306).

Arts journalists construct themselves as specialists, more thoroughly qualified than traditional news reporters, and they also celebrate arts journalism as something qualitatively different from and more important than the traditional news initiative (Harries and Wahl-Jorgensen, 2007; Hellman and Jaakkola, 2012; Syamsiyah, Hastjarjo, et al. 2018, p.813). Thus, cultural criticism is a competition for audience attention, cultural authority, and the ability to curate and extend cultural capital. This is made more difficult by an increase in cultural production, increased competition for audience attention, and the easy availability of amateur culture opinions online (Whipple, 2021, p.245).

Despite the fact that the arts have a meaningful influence on people's lives, Szanro and Tyndal (2004, p.11) observed that the majority of newspapers publish fewer articles about arts and culture. Shorter pieces are being crammed into shrinking news gaps, and a greater proportion of story assignments are being delegated to freelancers and syndicators (Markusen, 2008, p.27). Stories about arts and in-depth reporting on commercial and non-profit cultural institutions continue to take a back seat to the traditional staples of previewing and reviewing popular entertainment, such as the release of the latest film or a national concert tour (Janeway, Levy, et al. 1999; Harries and Wahl-Jorgensen 2007, p.539), Harries and Wahl-Jorgensen (2007), in their study, explained that arts journalism should be understood in the context of larger professional cultures in newsrooms.

In recent years, the growth of cultural organizations has had a significant effect on social and cultural life in Palestine, serving as an important model for nonviolent civil resistance to the occupation. Cultural programmes that aim to educate, entertain, or enlighten Palestinian audiences assist in contributing to this effort by instilling pride in their nation and community. Furthermore, these programmes have provided a productive outlet for trying to deal with feelings of loss, anxiety, and dispossession associated with the occupation (McDonald, 2006, p.6). Around the turn of the century, Jerusalem, Palestine's capital has appeared as one of the most significant cultural exchange cities. The city's condition as an active site of trans-cultural approaches has shaped its photographic economy, representing a non-sectarian sense of unity. Photographers like Armenian Garabed Krikorian, Arab-Christian Chalil Raad, and Greek Militad Savides, who opened their studios along Jerusalem's Jaffa Road like

pearls on a chain, acted as interconfessional and interethnic bridge builders (Grossmann, 2021, p.161).

Gaza is a small area in southern Palestine with a large population that faces complex problems. Nonetheless, it is an important part of Palestinian culture and plays a crucial role in art culture. In accordance with the general union of cultural centres, there were 39 visual arts authored in Gaza at the end of July 2019, which was regarded as a year rich in artistic events. It featured the largest Gaza Art exhibition, *Contemplative Contrasts*. All the aspects that are mentioned point to the significance of arts as private property that has exchange values (William, 2018), but arts are also integrated within political, economic, and social life. Thus, it is important to present: what are visual arts.

Visual arts include three parts: Decorative, Fine art, and Contemporary art. This study concerns itself with the art coverage in daily newspapers of Gaza Strip.

This is because of the significance of visual arts as a creative endeavor, through various artistic productions, with different materials, that expresses emotions, inner images, thoughts, and impressions. Visual arts have a crucial role in clarifying the reality of

societies in terms of its openness, its inspirational vision and its importance of raising awareness of the history and evolution of societies (Andrews, 2010, p.55).

| Artwork     | Visual arts         | 1. Fine art  | 2. Decorative art | 3. Contemporary art  |
|-------------|---------------------|--------------|-------------------|----------------------|
| Drama       | 1. Fine art         | Painting     | Tapestry          | Artistic Photography |
| Music       | 2. Decorative art   | Drawing      | Ceramics          | Art print            |
| Movement    | 3. Contemporary art | Graphics     | Mosaic art        | Video art            |
| Visual arts |                     | Sculpture    | Glass art         | Animation            |
| Poetry      |                     | Architecture | Jewellery art     | Graffiti art         |
| Dance       |                     |              |                   |                      |
| Performance |                     |              |                   |                      |
| Drawing     |                     |              |                   |                      |

Figure 1: Andrews, 2010, Classification of Arts

There is a relationship between art and cultural journalism. Art is a creative topic that contributes to different sides of societies. Artists have ideas, values and thoughts presented to communicate with the public, via journalists, who deliver art's creative messages, explaining the context through news stories, news reporting or writing reviews of some artwork. Thus, it is important to clarify the definition of art journalism and cultural journalism (Hastjarjo, 2018, p.170) point out that art journalism is a practice where journalists cover art activities and report the Messages from artists to the community. Cultural journalism is the practice of a journalist covering culture (Jaakkola, 2015, p.15). Cultural journalism, as previously discussed, exemplifies how the cultural public sphere can donate proactively to a public debate on serious topics by providing tools for identification, empathy, and argumentation for specific viewpoints (Riegert & Hovden, 2019, p.160).

In their research, Riegert and Hovden (2019) defined cultural journalism in two ways. First, they defined it as a hybrid sub-field that involves both subjective and objective genres, spanning from news to editorials, discussions, conversations, and, of course,

reviews. Second, it is typically more focused on individuals, more analytic, and commercially driven than traditional news journalism. Thus, cultural journalism is a source of details, sociological direction and artistic critique of institutions, events and persons, and opens the space for artists and journalists to think on current issues.

Cultural journalism, art journalism and cultural terms provide the public with information and thoughts around a variety of issues and diverse knowledge that clarifies the main purpose of the art coverage in societies. It is the importance of a field, as such, that led to the interest in conducting this study about art coverage in Palestinian daily newspapers.

### **1.1 Problem Statement**

Art journalism is plagued by some challenges. These challenges include just a few academic studies on arts journalism and related subjects, therefore creating a gap in the subject matter. Also, a cursory look at newspapers on the Gaza strip shows that art journalism is not a subject that is covered on a regular basis and, even when coverage is given, it occupies very little space and is not typically front-page news. Yet art is said to play important roles in society as it embodies the history and culture of the people which can be globally transmitted. This function of art is crucial for conflict regions like Gaza Strip because arts journalism plays a significant role in documenting the Israeli-Palestinian conflict as well as raising awareness about the Palestinian national identity. Specifically, visual arts have the capacity to use various forms of symbolism to draw attention to the plight of Palestinians and the role of the media is to amplify these functions by giving coverage and importance to artwork.

Despite the lack of studies on art journalism and cultural journalism in Palestine, there is a need to explore the journalist's ability to cover artwork with creativity and to understand the significance of visual arts in the region. Palestinian artists use symbolism in their work to express their cultural authenticity, values, and memories without the use of words. Visual arts have the potential to connect Palestine to the international community and play a role in informing the public about the objectives of Palestinian culture. This study examines the limited coverage of visual arts in daily newspapers in the Gaza Strip and explores why journalists are not giving enough attention to this field. The goal is to understand the value of visual arts in preserving Palestinian cultural heritage and promoting an understanding of Palestinian identity. Therefore, this study brings to the fore reasons for the little attention paid to art journalism by the media in Palestine, and also questions the competencies of Palestinian journalists in covering and transmitting art-related events, as well as exploring the implications of scant coverage or lack of professionalism in such coverage. In doing this, the study achieves the aim of the thesis, which is to shed light on the importance of art journalism in documenting Palestinian national identity and raising political awareness about the Palestine-Israel conflict through art coverage.

## **1.2 Study Purpose**

The objectives of this thesis are to evaluate the significance of art journalism in addition to existence of this approach of journalism. It also focuses on the significance of cultural art coverage in representation of the specific context that the art coverage in newspapers constitutes. Thus, this study addressed the following purposes:

The existence of art journalism, illustrating its importance to Palestinian authenticity.

How art journalism can contribute to the political awareness of the cultural public.

It aimed to investigate coverage of artworks in newspapers in order to give cultural perspectives to the public and clarified the power, reflection and efficacy of art journalism.

### **1.3 Study Significance**

One of the most important aspects of the study is that it presented for the first time, art coverage in daily newspapers in Gaza. No study could be found regarding covering cultural art journalism in Palestine or even the role of media coverage for visual arts, thus this study is significant because it filled that gap. It is also a good opportunity to develop a vision of creating and expanding the interest in art media coverage in the Gaza strip, where emerging media coverage could shape national cognition of the importance of visual arts. It highlighted the main factors reflected on art journalism by finding out the reasons behind limited coverage of arts events, and interpretations of the particular situation of visual arts coverage.

Research examined the reality of arts coverage in newspapers via the observation of existing coverage and the relationship between artworks and the journalists. It also evaluated the importance of having arts coverage in Palestine, especially in the Gaza strip, as well as evaluating the abilities of journalists covering different visual arts work.

The study examined and revealed the nature of journalism coverage for visual arts work and the interests of the newspapers and journalists.

The study also conducted research on Palestinian cultural journalism's role in framing the national identity and documenting the Palestinian identity through visual arts.

Lastly, the research examined the reality of understanding the significance of visual arts and the role of media coverage in establishing art journalism criticism and determining how journalists comprehend art output.

#### **1.4 The Research Questions**

This thesis analyzed arts journalism coverage, with particular interest in visual arts of three daily newspapers in the Gaza strip. Hence the research aimed to provide answers to the following questions:

What is the significance of having cultural art journalism included in Palestinian newspapers particularly from January 1 to December 2019?

How do Palestinian journalists in daily newspapers cover visual arts in the time period of interest?

Why is art journalism crucial in Palestinian daily newspapers?

#### **1.5 Methodology of the Study**

This research used mixed approaches, both qualitative and quantitative methods of research. Content analysis was employed to determine frequency of art reports and to describe the existence of visual art coverage, as well as the mode in which art is reported, like in news, features and short stories, among others. The study looked at three newspapers (AL-Ayyam, Al-Hayat-Al Jadida, Felesteen) and used a time frame of one year (January 1 to December 31, 2019). This particular time has been selected because it was at this period that 39 visual arts exhibitions occurred, including an enormous exhibition in the Gaza strip. These are considered significant in terms of duration and quantity and have brought attention to such a small area as the Gaza strip



in Palestine. Beyond content analysis, in depth interviews were also employed to realize the perceptions of newspaper editors about arts. While quantitative research is interested in the quantity or number of occurrences of certain phenomenon, qualitative research investigates meanings and explores social problems.

### **1.5.1 The Sample of the Study**

Purposive sampling was used, and this was necessary because the interest is in arts, so it was important to pick papers that include culture tabs on their pages. Therefore, three papers were used for the study. The first newspaper, set up in Ramallah in November 1994, is called *Al-Hayat Al-Jadida* and it is the official publication of Palestine National Authority, it is a form of official media. It is published by the Palestinian press organization that publishes a comprehensive daily newspaper.

Then, in December 1995, *Al-Ayyam* the second newspaper was published, and it is an independent political daily newspaper issued by the *Al-Ayyam* Corporation for Press, printed, published, and distributed in Ramallah. The corporation is a limited joint-stock company. A third newspaper, *Al-Quds*, is published from Jerusalem. *Al-Quds* is printed, published and distributed in Ramallah. The corporation is a limited joint-stock company. A third newspaper, *Al-Quds*, is published in Jerusalem. *Al-Quds* is exempted from this study because there is no culture tab, and its content is based on daily political news and advertising. This can be seen on the newspaper's website.

These newspapers are considered as official newspapers published by the Palestinian authority as the mainstream Palestinian media in West Bank and Gaza strip (Nossek, 2003, p.188). In 2007 *Felesteen* daily newspaper was set up and managed by Hamas political party, which controls the Gaza strip, and it is a daily - political -

comprehensive newspaper, issued in Palestine by Al WASAT Media and Publishing Company. Thus, in Palestine there are just four daily newspapers of which three Palestinian daily newspapers are used for this study.

### **1.5.2 Limitations of the Study**

This research is primarily limited to one year coverage. It focuses primarily on coverage from 1 January to 31 December 2019. The reason for this was explained but the key factor for choosing this time frame is because of the art events that occurred in this period. So, the study analyzed the content of three daily newspapers from the time period to observe the effect of media coverage of visual arts in the Gaza strip in documenting cultural and social developments and national identity.

The limitation of the study includes the enormous event that happened in Gaza as a sample for verification of the cultural coverage's existence and to compare the results of covering the event in order to figure out the cultural policy of each daily newspaper.

The search has a spatial limitation of the Gaza Strip in Palestine, which discussed in detail within the framework of the study.

To summarize, the time limit is the year 2019 due to its importance for works of art. The General Union of Cultural Centres (GUCC) explained that it is the year of art works with distinction and included the staging of the largest art exhibition in the Gaza Strip with the participation of 64 artists, highlighting the importance of specialized art press coverage for visual art.

### **1.5.3 Research Methodology of the Study**

The research methodology is mixed method. It employed in depth interview and content analysis. It relied on qualitative methods to explain social and cultural phenomena via observation and collect data from documents, interviews, and visual text. Interpretations are also given to findings so as to obtain new insight about the phenomenon (Denzin, 1994, p.3). The qualitative methods used in the study helped authenticate effectiveness of the findings. It also used content analysis of three papers to obtain frequencies and nature of art coverage on selected newspapers. Even though content analysis can be quantitative, in this case, it did not focus on producing quantitative but data was used to approve the qualitative data. The research methods have helped to interpret and analyze newspapers coverage through interviews with editors, as well as observations of existing arts coverage, the efficacy of perform the role coverage in developing positions of arts work in the national and international society as a means of increasing a political awareness of Palestinians rights, in addition to documenting the Palestinian identity.

### **1.6 Research Design of the Study**

Qualitative methodology has five components within its framework that Analyses, ethnographic studies, action research, grounded theory, and content analysis are some examples. This study utilized two of these components related to the research objectives, presenting the different elements of the cultural phenomena that are growing in the society of the study. These two components are case study and content analysis.

#### **1.6.1 Case Study**

Yin (1994) suggested a method can be used to investigate the empirical phenomena when the relation is unclear between the environment and phenomena. This method

incorporates single or multiple cases as Butler and Fitzgerald (2001) clarified. This type of design should be used carefully to gather data and enhance the reliability of a researcher's work. This study was concerned with one case study in order to work out similarities or differences among the case. The researcher used questions about how, why, what, and where and then looked through individual groups, linking the data to interpretation and findings. The case study that was used is the contemplative contrast.

Contemplative Contrasts - The case study in question was concerned with Contemplative Contrasts of the Gaza art exhibition as the most significant exhibition organized in the Gaza Strip from the time of study. Gaza art saw the participation of a variety of visual artists in various visual art fields. The case study explored how daily newspapers covered visual arts, also comparing the coverage tools, or the type of coverage, between the three daily newspapers. It uncovered the methods of journalism coverage of activities used for visual art in the Gaza Strip, and also investigated and identified the extent to which artistic journalism coverage of visual art exists in the selected daily newspapers, from 1 January to 31 December of 2019.

### **1.6.2 Content Analysis**

When the researcher followed the content analysis design, the material was explored and identified the qualities of specific materials and examples as a means of clarifying the study goals. The content analyses in this thesis purposed to find answers to questions to the research problem, which was stated in the beginning, with regard to how art is covered in those selected papers.

In addition, content analysis was applied in two categories to find out the nature of coverage for cultural arts and then visual arts. Under cultural arts the categories used

are dance, literature, theater, music, film and performance. For visual arts the categories that were analyzed for the three papers are news, report, photo and caricature.

### **1.6.3 Data Collection Methods**

This study's data was gathered through content analysis of selected newspapers, and also in-depth interviews and observations. The information was collected and analyzed via primary sources so that data collection methods could dictate the method of arts coverage used in the Gaza strip.

Some data also used quantitative methodology of being presented in tables, and scored using percentages. To identify and categorize variables and/or numbers, scales are utilized. Ordinal, interval, nominal, and ratio are the four commonly used scales of measurement (Cohen, Manion and Morrison, 2009). In this case, the scale used was nominal because no hierarchy is assigned to the numbers on the tables. The numbers were employed for listing purposes only to bolster the interpretation of the interviews.

The population of the study was derived from the official daily newspapers; the population was drawn from all the days in the 12 months for the three daily newspapers (30x12) to make a total of 360 days. Papers from 1 January to December 2019 were analyzed because the case study was arranged in the same year. The technique used one constructed week for 12 months and 48 editions were selected from each daily newspaper to make a total of 576 constructed weeks for the sample size.

Another method used to collect data includes observation. Observation was made on the relationship between the journalists and the artists in the Gaza strip, as well as

observation of the visual arts events and activities in the strip, in addition to observing the character of visual arts works and how the journalists covered them. Essentially there was an interest in understanding artists' work and how they create ideas, as well as why they intended to publish visual arts work in the Gaza strip.

There was limited information about the issue of the study; therefore the observations were crucial as a primary source, to collect data from watching and listening to a group of artists, aimed at understanding the reality of the study phenomenon.

#### **1.6.4 Interviews**

One of the most important methods for obtaining information is interviews (Kumar, 2001). It is identified as an interaction between two or more individuals as a means of achieving the researcher's aims. This study relied on in-depth, unstructured interviews to obtain value and knowledge about the media coverage for visual arts events.

Interviews are significant for revealing beliefs, experiences, and values. The majority of in-depth interviews are lengthy with one-on-one conversations conducted, in order to accomplish certain objectives. Face to face interviews were conducted on two levels: the first level was with the three chief editors of the three daily newspapers in Gaza strip. The following level was interviews with 5 artists from different sorts of visual arts.

According to Andrews (2010), arts are classified as artwork, visual art, fine art, decorative art and contemporary art. Thus, to conduct the reality of visual arts in Gaza strip, the interviews with artists focused on their perspectives about how the media

covers visual arts and the factors that affect the coverage in daily newspapers. The five artists were selected to express the classification of visual art for five sections.

The research used in-depth interviews because the thesis is interested in researching thoughts and attitudes, which are difficult to transform into statistics or express in numerical sense. Moreover, the artists in the Gaza strip work under siege and under hard political and social conditions and they are far away from the other Palestinian artists in West Bank. Hence factoring in their thoughts and attitudes towards art is important.

## **1.7 Conclusion**

The chapter discussed arts coverage and the role the media plays or fails to play in the dissemination of art news in the Gaza strip by reviewing literature. The problem statement was informed by the position that art is assigned in media organizations; particularly in the three selected newspapers. Therefore, content analysis and interviews were employed to gather data in order to answer research questions. The significance and purpose of the study were also highlighted as well as the scope which was limited to a one-year time frame in 2019.

## **Chapter 2**

### **LITERATURE REVIEW**

This chapter introduces the relevant literature linked to this study and presents the subjects and fields that contain many parts of the thesis objectives. This paper's goal is to present a thorough background on the topics covered to make the current study more interesting and intelligible. The study is a qualitative exploration of cultural journalism and art journalism that aims to understand the visual arts in newspapers so as to discover the cultural identity of the Palestinians via artistic work.

In this chapter, literature is reviewed, and this includes the following: Firstly, the chapter began with the definition of media coverage and visual arts. Secondly, it explained the historical context of the Palestine-Israel conflict, and then discussed how history of Palestine reflects on shaping the visual arts. The study focused on media coverage existing in daily newspapers and highlighted the factors of visual arts attendance in the Gaza strip, as well as the significance of contemporary visual arts in documenting the Palestinian identity and moves ahead to discuss about Palestinian artists who raised national and international awareness of Palestinian issues.

#### **2.1 Media Coverage and Visual Arts**

This section of the chapter introduced the definitions of media coverage and visual arts, the use of media coverage to direct the public opinion towards the importance of media coverage for visual arts in protecting the cultural national identity, and the differences between art coverage and cultural coverage.



Newspaper coverage is essential as they transmit and disseminate information about numerous concerns and provide on a regular basis reporting variety of aspects. It could be argued that the ethic sections of newspapers represent as a special showcase for cultural and artistic values; they create, legitimize, and spread cultural categories and aesthetic standards (Heikkilä, R., Lauronen, T., & Purhonen, S. 2017, p.2). The media is crucial in the production and dissemination of information. It actively participates in information production by verifying information, comparing and assessing the dependability of news sources, and integrating data from numerous sources. The media can also improve a firm information environment and lessen information asymmetry by producing and delivering excellent information to the public (Gao, H., Wang, J., Wang, Y, & Dong, 2020, p.55). Media coverage plays a vital role in providing societies with several opinions, allowing for discussions, figuring out the illegal actions in societies, and spreading crucial information on the peace process and democratic society (Orgeret, 2016, p.16). Additionally, media coverage is referred to as a journalistic work that reveals issues and grasps the public attention. Hence, the news is a content reflecting on social construction (Golin, 2009, p.10).

Furthermore, media coverage concentrates on entertainment topics and publishes moral ideas with underlying emotions and fears of the public. The difference in framing an event is that the audience will usually have to select a side and often believe in the media coverage of the event more than the company's coverage (Mitroff, 2006, p.23).

In addition, media not only tells us what to think about, but also how to approach it, and, as a result, what to think according to McCombs and Shaw (1993), Tyler, Maj.-

Gen. Sir Leslie, 2019, p.24). Indeed, cultural journalism and art journalism include art coverage, hence, presenting both ethic journalism and art journalism as connected to culture and identity. Culture, in its different manifestations, is today a key carrier of globalization and modern values, as well as an important platform for national and religious identity contestation (Lieber & Weisberg 2002, p.273). It is difficult to define the "cultural" in cultural journalism and cultural criticism. Researchers use a variety of terms to describe things that are sometimes the same and sometimes very different. The fact that cultural journalism is related to wider societal, and media cultural phenomena and trends may explain this lack of clarity (Kristensen & From 2015, p.762) thus, presenting cultural journalism and art journalism as related to the meaning of culture and identity.

Identity theorists such as Hogg, Terry, Oakes, McCall, and Simmons (1995) define identity as a self-categorization. They argued that when people act out roles, the organizations they form with all of those roles get to be a portion of which they are (Stets & Burke 2000, p.227). However, as social identity theorists Stets & Burke state, the development of the self does not occur when people play roles, but rather when they participate in groups where interaction fosters similar viewpoints and a degree of uniformity that can be contrasted within groups' relationships (Stets & Burke, 2000, p.232).

It is crucial to understand the meaning of identity in light of the concentrated visual arts coverage in Palestine, where the occupation continues and reflects the components of culture. Cultural identity is an ongoing process of learning, comprehending, and internalizing the diverse components of culture as one's own self-concept (Koester &

Lustig 2015, p.21). Identity and culture in Palestine are struggling with the political changes as Dr. Ahmad Sa'di (2002), in his research in memory studies, stated, Al-Nakbah (1948) caused the Palestinian people to be dispersed and lose their country (p.180). Identity is a social notion. It exists and grows via interactions with others and it's a never-ending dance with others, so it is always formed in connection to its environment, primarily individuals and social events (Home 2014, p.34). As such, the enormous calamity of Al-Nakbah has, in some way or another, impacted almost every Palestinian. It has also sparked the creation of two distinct groups of Palestinians, known in the national discourse as the Refugees [Felistenio al-Shatat (1967)] and the Palestinians from inside [Felistenio al-Dakhil (1948)]. This type of differentiation is a typical part of Palestinian culture, which has historically drawn a separation between the inner and the outside, two opposing worlds and realities (Sa'di 2002, p.181).

The Palestinian citizens lost their homes in Al-Nakbah, and they have never truly felt home since then. These Palestinians have been denied all what being at home entails and offers. The Palestinians' sense of homelessness has been made worse by their history of persecution and harassment under Arab and Israeli authority. The house key has evolved into the last representation of the home, serving as a reminder that, prior to Al-Nakbah (1948), Palestinians had a different existence (Sa'di 2002, p.183).

Symbols and representations that are used by all members of a group help to create and experience that identity. These images and symbols both validate and objectify identity at the same time. Collective identity must be shared across cultures in order to be socially functional. Attachment to symbols and representations defines and preserves a sense of identity (Azaryahu & Kook 2002, p.196). Several political stages

are the main social phenomena that have shaped and produced the Palestinian cultural identity.

## **2.2 Cultural Coverage and Art Coverage**

There is a connection between cultural journalism and art coverage. Cultural journalism covers multiple themes, such as aesthetic experiences, cultural consumption recommendations, and thought and debate on ethical and moral humanitarianism (Riegert 2019, p.158). In this sort of journalism different terminology has been used and continues to be used. Some use the broad phrase 'lifestyle journalism', while others use the narrower term 'arts journalism'. The concept of 'ethic journalism' may be useful in fleshing out the distinct nature of ethic journalism (Kristensen 2019, p.4).

Ethical journalism, which includes arts reporting, is a sub-discipline of journalism. Cultural journalism covers a broader range of topics than arts journalism, which focuses on reviews, critiques, news, and essays about the arts. Both describe their work as "journalism with a twist," in which they create ideas and world views (Hovden & Kristensen 2021, p.692).

Cultural journalists act as a conduit or conciliator among cultural manufacturers and cultural consumers. They not only serve as ethnic decision makers; however, they also share a passion for arts and culture and are associated in growing public knowledge of the arts. Professionalized communication initiatives have reinforced these close links with cultural industries (Hovden & Kristensen 2021, p.692-693).

As contemporary art practices provide alternate narrative structures and representations of history and memory, we must regard art as a mode of thought and an actor in the creation of history. If art *thinks*, then the audience is obliged, or at least urged, to think with it. Art is not just an object of framing, which is certainly true and vital, but it also works as a frame for cultural thinking (Trafi-Prats 2009, p.155).

Art journalism is also known as cultural journalism in a broader sense. Art journalism is the process of covering such an artistic endeavour. Can a journalist persuade people to enjoy an artistic activity before it reaches that stage, allowing the artist's message to reach the community?

When it comes to cultural journalism, journalists have specific specialist ideals that they intend to apply in their reporting. Journalistic culture refers to this journalism value and practice. The interpretation of art, however, will get increasingly challenging as technology advances, where people's conduct is altered by technology (Syamsiyah, Hastjarjo, Muktiyo, & Pawito 2018, p.169).

In Finland, for instance, cultural journalists and cultural critics are concerned with the modification of media landscape. Cultural journalism is more than just reporting on art, ballet, and literary works. It involves economic evaluations of cultural industries, discussions about the social impact of modern media culture, and lifestyle viewpoints and guidance on living a good life (Kristensen & From 2015 p.762).

Even though the phrases 'cultural critique,' 'cultural criticism' and 'culture reviewing' are sometimes used interchangeably, they have somewhat varied meanings that are connected to certain critical genres and institutional contexts. The varied agents,

placed within or outside these institutional frameworks, as well as the various types of cultural authority and expertise typical to these contexts, serve to distinguish the words.

The Oxford Dictionary defines ‘critique’ as a verb that means to ‘Critique anything is to write about or react to a collection of ideas, artworks, etc. and evaluate (a theory or practice) in a precise and analytical fashion and as a noun that denotes detailed study and evaluation of something, a literary, or political theory’ (Oxford Dictionary, 2022). The term ‘criticism’ can indicate two different things, including ‘the expressing of condemnation of someone or something on the basis of perceived defects or blunders’ or ‘the examination and assessment of the qualities and faults of a literary or artworks’ (Kristensen, Kannik Haastrup & Holdgaard, 2018, p.4).

In other words, studies have demonstrated the importance of journalistic criticism of art, since criticism in the media is important and the expression of a mediator between artists, editors and the public shows that critics are an integral part of the economics of the cultural product, as they are part of the media industry and are contemporary of the works they criticize. Hence, there is a link between journalism and criticism, as well as the ways in which journalists influence representations of criticism via their coverage of events in general, particularly during times of war and conflict. The latter is stressed because professional issues are revealed and frequently accentuated in ways that are not generally visible in ordinary reporting during times of national crisis. Criticism is a professional technique used by journalists to deal with dilemmas inherent in journalistic activity (Neiger, Zandberg & Meyers, 2010, p.378).

Criticism has a central role in legitimizing artistic efforts, and can have economic and political implications, according to French sociologist Stéphane Debenedetti (2006). The role of criticism in legitimating artistic efforts is more than symbolic: shifts in the legitimacy of this cultural form have profound implications for society as a whole (Debenedetti, 2006, p.33). There is an urgent necessity for art journalism that is dedicated to addressing the difficulties of news journalism. Critics, for example, can help protect the interests of a specific cultural field or promote a component of national culture. Artistic funds can be viewed as an improved firm performance because it mediates both supply and demand. Culture pages are encouraging arts journalism that is based on the journalistic framework rather than the traditional aesthetic paradigm. According to observations and document analysis, new working practices had been implemented but were only partly adopted. Despite the changes, the equity of the two paradigms, aesthetic and journalistic, has always been regarded as the ideal of 'excellent' cultural journalism (Hellman & Jaakkola 2012, p.797).

Research on ethnic journalism in Brazil demonstrates the importance of ethnic journalism and its relationship to art journalism. The study provided a discussion about how the press creates information but also artistic and cultural name for a particular era, as well as the reasons for emerging focus in artistic cultural coverage (Golin & Cardoso 2009, p.83).

Recognizing the international orientation of each country's art press is critical when examining the coverage and growth of global culture and the arts. Cultural coverage further refers to the cultural awareness of national elites. Cultural Internationalization and Arts Journalism were investigated by Janssen, Kuipers, and Verboord (2008).

Newspapers as media institutions place a high value on culture journalism in the context of culture, lifestyle, and consumption. Depending on their existing editorial profiles, individual newspapers manage the form and content of their coverage of these subjects quite differently. As a result, cultural journalism is both a shared editorial priority and a source of media differentiation. Changes in coverage of culture, style of living, and consumption correspond to changes in media institutions, professionals, and journalists. Over the last two decades, Denmark has seen wide widely spread deregulation and increased commercial competition. These advancements are part of larger, globalized tradition transformations that have described the twentieth century for more than half of its duration (Janssen, Kuipers, and Verboord, 2008. p.3).

Photography, as a method of visual art, enables us to record events that portray rare metal to us in aspects of the present, emphasizing the importance of art journalism. Even after the collapse of cultural and artistic heritage during WWII's Homeland Conflict, many ethnic workers transformed to creative work during the war's horrible times (Kalajžić, 2019, p.98).

Art is a silver lining used as a language to document several social and political developments in societies and to engage with the wellbeing and civilization of societies. Artworks are considered a type of resilience and frame the identity as a basic tool for societies under occupation, such as Palestinians, who are staying under the apartheid system.

The persistence of the environment that influenced the face of the Israeli occupation is astounding. Specified ongoing powerful visual arts manifestations may be considered occupation resistance. Resistance visual arts are utilized as an instance of



creative rights claims made by and related to Palestinian self-determination (Ramos 2011, p.9).

Graffiti, mural painting, photographic projections, and video are just a number of the types of media used among native Palestinian artists to express resistance to occupation and self-determination. This opposition is frequently direct, often more subtly, and occasionally more directly directed at the separation wall (Larin 2014, p.136).

The study tried to answer a central question: What distinguishes Palestinian art? The greater focus on nationhood that Palestinian contemporary art place on their work is classified as contemporary visual art. The contents and languages of visual communications emerge to be intently woven into the cultural fabric of Palestinian society in contemporary art from the Occupied Palestinian Territories (Shinar 1984, p.13).

The Palestinian images aimed to reify dominant narratives of Palestine's history and present, and how such images came to be synonymous with national, communal memory, and identity. Furthermore, these pictures have socio-cognitive functions in that they serve as the foundation for a process of forming communal consciousness and memorializing the collective experience of uprooting and relocation. These artworks seek to preserve the past by depicting symbols and iconic images that idealize the notion of Palestine, and are remembered as a thriving center of cultural, political, social, spiritual, and economic activity (Amer *et al.* 2020, p.15).

Palestinian society has been fragmented throughout the world since their exile in 1948. Notwithstanding their dissolution, Palestinians have remained united through a powerful sense of nationalism. Palestinians' collective memories and perspectives, which have been preserved through art in the Palestinian Diaspora, are critical to preserving their Palestinian identity (Ramos, 2011, p.9).

Palestinian art 'image world' - in which both vision and representation (with its simultaneous material and social nature) - are ways to intervene in the world. Anthropologists refer to the photos of Palestinian artists as the "visual economy." Obviously, it is an economy that involves a negotiation between images that can and can't be represented and/or stay in circulation during the war. Palestinians face how Palestinian artists will decide which images to highlight and which are best left on the side-lines, perhaps out of fear or terror or out of a need for unity (González, 2009, p.218). Moreover, the impact of living in refugee camps outside Palestine can be seen in their creating artworks, especially in Beirut. Thus, Palestinian artists were affected by their experiences abroad, reflected in their artworks, which expressed their patriotism and built a national memory that was affected by their lives in the camps. This was done through visual artworks and reiterates Gonzalez's research about Culture and politics in the occupied Palestinian territories' visual arts.

Gazan painters have traditionally created work that is inextricably linked to cohesive national socialist fantasies and key periods in local history. Artwork is the ideal channel for exploring these concepts, and a figurative, discourse and figurative pictorial tradition predominates. These works include the Dome of the Rock, the key of return, the olive tree, and the Palestinian flag (Slitine, 2018, p.51).

Art has long been used as a weapon of social and political conflict, as well as a direct cause for mobilization and opposed, and Palestinians is no exception. Palestinians have used art to protest the dominance of the Zionist narrator and the attempts to ignore their existence. Art has helped Palestinians develop a sense of sympathy and nationality (Young, 2022, p.19).

The Gaza Strip is a tiny sliver of land in a confusing situation. Palestine's fate is intimately connected with its own social and cultural dynamics, as well as resistance tactics. Recognizing what painting adds to a building of a new city requires an examination of Gaza's artworks in this context (Slitine, M, 2018, p.50).

How would Palestinian artists reveal their sense of space when the physical space of their homeland has been limited on a regular basis by restrictions and electrical walls? How can an artist engage with his or her home country's landscape while antiquity orange and olive groves are indeed being systematically destroyed? Boullata highlights the difficulties faced by artists in Palestine and the answer to these questions focuses attention on the significance of Palestinian visual art as a means of presenting the Palestinians' thoughts and identity, as well as Palestinian visual art protecting the national cultural identity of Palestinians.

In this research to answer the main question Is the media coverage of visual art exist in Palestinian daily newspapers in the Gaza Strip? Therefore, it was important to elaborate on the Palestinian historical background and the crucial historical crises, which served to shape the artistic Palestinian identity and how the Palestinian artist produced his work while presenting the Palestinian media and its composition,

especially the print media. The study used the Spearman's correlation coefficient is a semi-parametric- parametric (distribution-free) assessment of a two-variable relationship. It does not imply that the variables have a linear relationship or that they are evaluated on an ordinal scale. Spearman's classification link does not always necessarily mean that the different factors are clearly related (Hauke& Kossowski, 2011, p. 87).

Spearman's categorization coefficient is a method for determining a two-variable relationship's direction and intensity (positive or negative) of a two-variable interaction. Spearman's Correlation Coefficient was utilized in this study to determine the degree of correlation between the two sets of data (El Telbani, 2014).

### **2.3 Historical Frame**

Previous studies have shown various concepts associated with media coverage and cultural journalism, as well as art journalism in addition to introducing a brief content about Palestinian visual arts' role to protect their cultural identity from occupation, extinction and destruction. Palestine has historical roots that include different levels of reflection on the political and social movements and the cultural construction of Palestine, even in the arts. Thus, this thesis clarifies the Palestinian historical background and the impact of Britain's mandate on Palestinian culture, as well as the changes after the Balfour declaration, then the Palestinian-Israeli conflict, due to the relation between cultural journalism and the historical background.

The following pages in the research highlighted the Palestinian catastrophe ALNAKBA in 1948 and the Palestinian-Israeli conflict, also the Palestinian Liberation Organization (PLO), the 1967 Six-Day War, Oslo in 1993, the initial and 2nd Intifadas,

and recent Israeli attacks on Gaza. All these aspects are discussed to figure out the influence on the visual arts in Gaza strip as a small and narrow coastal place in Palestine, and raise awareness of the political situation, as well as document Palestinian identity, which makes the coverages a need and necessity in Palestinian journalism. Furthermore, the concept of the visual arts in Palestine is discussed, moving ahead with presenting a review of the national sense in Palestinian artists' paintings, then the most enormous art event in 2019.

### **2.3.1 The British Mandate for Palestine (1917-1948)**

Palestine is centrally located in the Middle East and has historical and religious significance (Islam, Christianity, and Jewish). It is characterized by a geographically diverse land overlooking the Mediterranean Sea, which makes it full of diverse notions. Palestine was under the Ottoman rule for almost four centuries. After World War I, The British and French conquered the Ottomans in the Middle East in 1916, and Palestine was still under British control for 28 years, which became identified as the British Mandate (Samee-ul-Hasan, 2010, p. 31).

The British Mandate for Palestine (1917–1948) was the result of several events, including British control over territories previously ruled by the Ottoman Empire. The British government made a promise to allow the Jews to build their state in Palestine, which is known as the Balfour Declaration (Vereté, 1970, p. 48).

Several significant changes occurred in Palestine under the British Mandate, which has lasted into modern history. For example, Zionist immigration increased, land acquisition by Zionists and the Jewish national community grew, in addition to building settlements for Zionists over the official and independent organizations

(Metzer & Kaplan, 1990, p. 16). After World War I, the occupation of Palestine created a unique situation for the country's Arab nationalists. In response to the Zionist movement's open intentions to convert Palestine into a Jewish state, Palestinian nationalist writing developed a distinct Palestinian direction (Wallach, 2011, p. 137).

Some of the most famous records related to the British Mandate for Palestine are the Balfour Proclamation, the Hussein-McMahon Letter, and the Sykes-Picot Agreement. The significance of Zionism and Arab nationalism in British ideas is a recurring theme in Mandate historiography (Abu-Ghazaleh, 1972, p. 38). The British Mandate period is one of the most important historical stages and led to numerous cultural changes that affected all aspects of Palestinian history.

During the Mandate period, a body of Palestinian Arabic writings emerged, which include imaginative, political, and heritage works best classified as based on culture. A steady influx of veteran West travelers brought portraits; under the British Mandate, new arrivals were granted easier access (Samee, 2010, p. 7).

The British Mandated education policy significantly impacted regional, class, and gender identities. Separate national entities were created, urban/class barriers were made impenetrable, gender was adapted to fit the British paradigm, and all decision-making power in the British education system was placed British supervisors and assistants are already in charge (Mikhail, 1995, p. 9). The British Education Ministry had complete and direct control over the Arab educational system, but very little or no government over the Jewish system of education (Likhovski, 1917, p. 76).

The Mandate government centered all Palestinian services that were particularly unsatisfactory in the education sector. The education service's funding was regularly cut due to rising public security expenditures. The British administration accused "religious and societal impediments," as well as "a lack of engagement in the local community," for the neglect of girls' education (Elboim-Dror, 2000, p. 32).

The curriculum's content and language deepened class divisions, while the magnitude of education defined boundaries among both rural and urban students. Although men were able to overcome class barriers in national state institutions, women were more restricted to "their" lesson in local political organizations (Jad, 2007, p. 338).

It was expected that cultural nationalism would have a significant impact on Palestinian growth. Normally, the quantity of Palestinian Arabs engrossed in the cultural national socialist atmosphere has been small in comparison to the country's total Arab population, and they were mainly concentrated in the cities (Abu-Ghazaleh, 1972, p. 38).

It is important to remember, however, that Palestinian society was modifying, with knowledge and general progress gradually increasing the number of people entering the educated sector. Because this educated segment of the population was socially and economically dominant, its perceptions influenced the views of ever-larger parts of society, including Edward Said and Emile Habib (Ladi, 2005, p. 112).

In Palestine and other Arab countries, Arabic society was influenced by a variety of clubs, many of which had their own academies and libraries. The attempt to hold of lectures and discussion forums, which were usually supported by the cultural and

political committees, was a major activity of the clubs. A nationalist testament spread in ever-widening circles, from those who first advocated it to broader groups who established it as meaningful and applicable today (Zelkovitz, & Limor, 2021, p. 6).

Among the events honoured by Arab clubs in the 1930s and 1940s was the Proclamation, the implementation of Hebron's "heroes," and the start of an Arab uprising against the Ottomans. Lectures on topics such as pan-Arabism and the danger the Zionist movement imposed to Arabs were sponsored by the committees (Elboim-Dror, 2000, p. 33). Their support for the mass protest initiative of the 1930s and the boycott representing approximately the 1940s demonstrated their clout. It could also be seen in the late 1940s organizations formed by Palestinian Arabs to prepare for the impending conflict with the Zionists (Abu-Ghazaleh, 1972, p. 38).

During the British Mandate, Arab clubs in Palestine had access to a variety of publications and democratic tracts. They could also read publications from other Arab countries, particularly those dealing with the theory and prospective of Arab nationalism. An investigation of the data obtained, and books can best gauge the present climate in the clubs (Carr, 2004, p. 3). Through their works, Palestinian authors of the 1930s and 1940s were impactful in expanding the ideology of Palestinian nationalism. Their themes, including the nationalist ideology of writers who emphasized the unity of Christian and Muslim Arabs, became shared currency in Palestinian political thought. Despite the fact that their national identity was an expression of pre-existing sentiment, it solidified it in the minds of the knowledgeable (Falah, 1996, p. 277).



They were instrumental in spreading public conscience among the different classifications of Palestinian Arabs till it reached the masses.

The impact of the end of the British Mandate on Palestine's background related to the most prominent Palestinian poets and writers, including Ibrahim Toukan, Abd al-Rahim Mahmoud, and many others who continued their path in preserving the Palestinian national identity, such as Mahmoud Darwish, Ahmad Matar, Ghassan Kanafani, and the cartoonist Naji al-Ali, whose drawings embody all the details of social and political life and the ideology of Palestinians (Najjar, 2007, p.256).

A large part of Palestine's rural low country, along with the coastal and Jordan valley, was already under Ottoman control during the last decades of Ottoman rule. During the British mandate, the landscape of Palestine shifted radically, including both urban and rural building types influencing its character (Frantzman, & Kark, 2011, p. 2).

After Ottoman rule finished and European colonialism arrived, the term "Palestinian literature" had also been coined. Many well-known Arab authors and artists decided to visit or performed in Palestine prior to 1948. The artist's perception of life underwent a significant transformation during the 1950s (Nasrallah, 2008, p. 208).

The British mandate's impact continues to this day due to the British dedication to establishing a Jewish state in Mandatory Palestine, thereby denying the existence of Palestinian citizens. Every day, Zionists try to steal Palestinian cultural concepts and change the name of each element. Because Zionists try to steal Palestinian culture, it has an impact on every aspect of Palestinian contemporary culture (Khader, 2017, p. 25).

### **2.3.2 Balfour Declaration 1917**

The British government promised to help Jews establish a state in Palestine in the Proclamation of 1917. This occurred after the British pledged Sharif Hussein, Sharif of Mecca, endorsement for an impartial Arab region in interaction for leading an Arab revolt against the Ottoman Empire (Yazbak, 2000, p.93). On October 24, 1915, the British High Commissioner in Egypt wrote the pledge to the Sharif of Mecca. Britain and France agreed to split the Middle East into influencing spheres in the event of a federalized palm. Under the aspects of the Sykes-Picot agreement, Palestinians was to be positioned under transnational regulation (Shlaim, 2005, p.2).

The Allied Supreme Council approved the San Remo Declaration on November 2, 1917, calling for the creation of a global home for the Jewish people in Palestine. The proclamation was not a legal contract in and of itself; however, the strategy it conveyed became permanent in international law as a consequence of the League of Nations' British mandate (Karsh, 2020, p.2). The Belfour Declaration was approved by the various Allied Forces at the San Remo conference in pursuit of the emergence in Palestine of a Jewish homeland for the Jewish people, with the clear understanding that nothing shall be done that may jeopardize the civil and religious rights of existing non-Jewish communities in Palestine, or even the Palestinian rights of citizens and politicians (Teitelbaum, 2010, p.4). The Britain mandate offered the Zionists Promised Land in Palestine as a Jewish homeland and facilitated the Zionist movement; as a result, massive numbers of Zionist immigrants began to migrate from all over the world (Smith, 2017, p.63). As a result of these terms, a war broke out between Zionists and Palestinians, exacerbating millions of Palestinians to escape under fire in search of safety. This movement also rapidly increased the Zionist residents in Palestine,

implying the end of the mandate system, that further causes several changes and is regarded as the beginning of Palestinian viciousness and invalidation of the Jews' existence (Nofal, 1998, p.31). For 30 years, British military power imposed Jewish immigration on Palestinian Arabs until the immigrants were sufficiently numerous and well-armed to fight for themselves through tanks and planes of their own. Its disaster in Palestine is not only a native one; it is a global tragedy as it is unfair that threatens global peace (Shveitser, 2021, January 22).

### **2.3.3 Al-Nakba 1948**

The Palestinian catastrophe—the historical lands of Palestine were under British Mandate control until 1948 (Khalidi, 1997, p.18). During Arab-Jewish fighting, Israeli forces displaced 700,000 Palestinians from their homes between 1947 and 1949. The 1948 Nakba is regarded as the newborn year of Palestinian refugees. The stated belief of Zionist leaders was that Palestinians expelled from Palestine in 1948 would neglect their motherland within one or two generations (Beinin, 2004, p.2).

Palestinians resided in refugee camps run by the United Nations Relief and Works Organization; these camps play a crucial role in preserving Palestinian identity by enhancing political and cultural traditions as well as the character of each camp (Al Hussein, & Bocco, 2009, p.393). On May 15, 1948, 78% of historical Palestine became refugees. In response to the crisis, the UN set up an international agency (UNRWA) to provide relief, employment, education, health, and social services to Palestinian refugees in Jordan, Syria, Lebanon, the West Bank, and Gaza (Lubbad, 2007, p.5).

The Zionist movement saw Palestine as a barren wasteland and the Palestinians who lived there as invisible (Pappe, 2006, p. 11). Throughout the Exodus, Israeli officials claimed that Palestinians abandoned their nation on orders from Arab leaders, hoping to return when Palestine was liberated (Shlaim, 1998, p. 149). The new movement of Palestinian refugees resulted from the 1967 Arab-Israeli war and occupied territories of the West Bank, along with East Jerusalem and the Gaza Strip. Half of the refugees were people who had been uprooted in 1948, indicating they had been relocated twice in less than two decades to separate themselves from the 1967 displaced refugees. The Palestinians refer to the outcome of the 1948 war as the "Nakba," a word that means horrible disaster or the greatest of all disasters (Ghanim, 2009, p.23).

The Nakba's influence as an important developmental national experience was heightened by Palestinian Arabs' doubts about the small Jewish community's independence and survival (Zelkovitz, & Limor, 2021, p.5). The Palestinians never portrayed the Nakba as an ancient historical event, but rather as a living, event or incident that spanned generations and was focused on geographical origins (Milshtein, 2009, p.8). "I can barely remember references to Palestine or to the events of 1948, not to mention prior to 1948". Musa Budeiri is the director of the Center for Area Studies at al-Quds University. He is the author of *The Development of the Arab Labor Movement in Palestine*.

#### **2.3.4 Al-Naksa 1967**

The June War made a rupture and a big change for future generations looking for answers to the region's development. The June War clearly had traumatic effects; in Arab political culture, 1967 was regarded as an "earthquake" that turned everything upside down (Haugbolle, 2017, p.498). Al-Naksa in 1967, the second war that

happened after the Israeli Military Forces occupied Jerusalem was considered the second catastrophe for the Palestinians. It was just six days to change the Arab region history, and it established new borders that define modern Middle Eastern politics (James, 2006, p.102).

Tensions have existed between the Hashemite Kingdom and the Palestinian Liberation Organization (PLO) since the PLO was formed by the merger of several Palestinian nationalist groups led by Ahmad Shaqiri, who was succeeded by Yasser Arafat. This conflict was a tangible manifestation of Jordan's demographic processes, which accelerated the rise of Palestinian organizations in Jordan (Hamid, 1975, p.96)

The diplomatic crisis continued in the spring of 1967, the clashes between Israel and Syria continued for a year, and Israel announced the Syrian system to end Palestinian attacks against Israel from their land. On the other hand, Gamal Abed -Nasser, the Egyptian president, after he asked the UN to recognize the border between Israel and Egypt and return Sharm al-Shaykh to the Egyptian system, the Israeli public was shocked and felt in danger (Beinin, & Hajjar, 2014, p.17). Israel populated the West Bank, Gaza Strip, Sinai Peninsula, and the Golan Heights from Egypt and Syria, which it later annexed (Philo & Berry, 2011, p.9).

Later on, the Palestine Liberation organization-PLO- emerged as a Palestinian movement for freedom and liberation, which contained military and political groups. In contrast, Israel built settlements in the West Bank and the Gaza strip for Israeli citizens (Philo & Berry, 2011, p.10).

### **2.3.5 Oslo 1993**

The Arab-Zionist conflict took on an official form with the proclamation of the built Israel in the year 1948, when there was an international recognition of the emergence of a new country called "Israel" (Reinhart, 2011, p.2). The emergence of this state and shortly after its inception was marked by the emergence of thousands of Palestinian refugees, who gathered in camps inside the Palestinian territories and in the countries surrounding Palestine, such as Jordan, Syria, and Lebanon, in addition to their unorganized presence in many other countries such as Egypt and some Arab and foreign countries (Plascov, 2017, p. 9).

The displacement resulted in Palestinian resistance movements demanding the right to return to land they had been expelled from. The Intifada ushered in a new period of officially approved organized persecution in the occupied lands. For the first time, the conflict between Palestinians and Israelis has eclipsed the more familiar regional conflict between Israel and neighbouring Arab states (Zureik, Graff et al. 1990, p.97/99).

These combined circumstances, in addition to international and regional pressures, prompted the international community to gather the Palestinians and the Israelis to hold peace talks aimed at signing an agreement that grants the Palestinians self-governing authority over part of their land in preparation for granting them self-determination by establishing their independent state under international sponsorship and support, the Norwegian capital witnessed its signing in 1993 (Shlaim, 2016, p289).

The Oslo Accord was billed as the first step toward self-determination and the establishment of an independent state. However, it is now clear that no independent, sovereign state will be established in the short term, because Oslo completely ignored the existence of the Palestinian people as a citizen. And if any Palestinian academic talks out against this great injustice, he or she is immediately accused of "terrorism" and "incitement"(Eid, 2000, p.3). In 1993, Oslo Agreement was considered a significant historic agreement between Palestinian-Israeli that Israel officially recognized Palestinian peoples' national aspirations for the first time and accepted creating a Palestinian state on 1967 borders (Khan, Giacaman, & Amundsen, I,2004, p.2).

### **2.3.6 The First Intifada & the Second Intifada**

The reflections of both Intifada in 1987 and the Intifada in 2000 continue to this day (Hajjar & Bein, 2014, p. 21).

For generations, Palestinian national identity had evolved in response to the presence, growth, and development of Zionism. Palestinians sought self-government and self-determination through regions in which they were definitely the dominant population and had lived for generation after generation. However, Palestinian demands were ignored.

Palestinians had to use load, boycotts, and demonstrations against the administration that had denied them the fulfilment of their political goals as they obviously lack a viable military option (Stein,1990, p.4). The first intifada (uprising) erupted near the end of 1987 after four Palestinians were killed after being run over by an Israeli van (Saleh, 2012, p. 103). During the six-year intifada, 1450 Palestinians were killed,

130,000 were injured, and 116,000 were imprisoned for varying periods of time (Saleh, 2012, p. 104). The intifada dominated all occupied areas, with people from all groups taking part (Philo & Berry, 2011, p. 77). The Intifada is popular unarmed resistance; it was supported by a wide range of committees, including student organizations, women's organizations, social and cultural organizations, and, particularly, neighbourhood committees, which allowed a wide range of people to participate (Darweish & Rigby, 2015, p. 57).

The Palestinian uprising (Intifada), which was considered a popular anti-colonial movement that was started against Israel by Palestinians in the Gaza strip and West Bank at the same time the PLO was in Tunis, weakened as a result of supporting the SADAM war in the Gulf, and Israel did not recognize it as a legitimate representative of Palestinians. The First Intifada occurred between 1987 and 1993; the Oslo accord is considered the end of it because the accord led to the creation of the Palestinian National Authority (PNA) (Rynhold, 2008, p. 13). The second intifada in Palestine broke out in 2000, after the collapse of the second Camp David summit in the same year and after Ariel Sharon's provocative walk visit into the Al-Aqsa Mosque (Lustick, 2017, p.66). During the al-Aqsa Intifada, Palestinians in the Gaza Strip and West Bank were subjected to Israel's punishment for citizens, including isolating Gaza through a siege policy and preventing Palestinians living abroad from returning to Palestine (Alraee, 2014, p. 11). The violence increased, the death toll rose, the clashes between Israeli soldiers and Palestinians were regularly occurring in the Gaza Strip and the West Bank, and the negotiations between the two sides almost came to an end.



| First intifada                                                                                  | Second intifada                                                                              |
|-------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------|
| Predominantly unarmed resistance                                                                | Predominantly armed/violent resistance                                                       |
| Mass civilian involvement                                                                       | Civilians confined to "support" functions                                                    |
| Cohesion and unity via popular committees                                                       | Fragmentation with power to local militias                                                   |
| Predominantly secular                                                                           | Enhanced confessional character                                                              |
| Attempts to influence Israeli publics through dialogue of words and actions, shame, power, etc. | Attempts to influence Israeli publics through intimidation and fear                          |
| Active support from Israeli peace groups                                                        | Limited role for Israeli peace groups in context of suicide bombings/terror attacks          |
| Significant international support and third-party pressure for peace settlement                 | Particularly after September 11, 2001, resistance viewed through the lens of "war on terror" |

Figure 2: Main Points of Contrast Between the First and Second Intifada  
(Darweish&Rigby, 2008)

### 2.3.7 The Palestinian liberation Organization -PLO

Palestine Liberation Organization is an organization created by Arabs after Israel occupied Palestine, as the only organization presenting Palestinians in the diaspora and inside Palestine. Until Oslo 1993 the United State and Israel considered it a terrorist organization. In 1964, in Jerusalem, the Palestine Liberation Organization (PLO) was founded (Rubenberg, 1983, p.55). Ahmad Shuqayri, the PLO's first leader, was a close associate of Egyptian President Gamal Abdel Nasser. In 1969, the organization illustrated its growing independence by getting elected Yasir Arafat as its directing body's chairman (Robinsn, 2016, p.16). In 1968, the PLO's charter was altered to reflect the ideology of militant parties such as Fatah. Shuqayri and others initially advocated for Arab governments to take the initiative in interacting with Israel. The emerging middle-class manager used the concept of "armed struggle" to differentiate itself from the elite (Robinsn, 2016, p.20).

In 1974, the Arab Summit recognized the PLO as the "sole and valid recognition of the Palestinian people," and the UN granted it observer status. Because the PLO relied on Arab governments to establish its bases, it was vulnerable to plans to influence, govern, or abusive behaviour in the fight (Chamberlin, 2012, p.16).

### **2.3.8 Gaza Strip**

The Gaza Strip is a tiny space in the south of Palestine with a large population; more than 1.4 million Palestinians live on a narrow seacoast land of 365 square kilometers and face many problems, such as poverty, overcrowding, high rates of unemployment, weak economic system, and a ruined health system. Suffocating from the borders, Gazan citizens live in an open-air prison where Israelis examine new weapons techniques (Li, 2006, p. 39). In December 2008, Gaza was under Israeli air attacks that lasted for 21 days. Nine thousand people became homeless due to Israeli bombarding on civilian buildings, mosques, and the headquarters of the government. In addition, 1,430 Palestinians were killed and approximately 5,450 injured in the Israeli offensive on the Gaza strip for 22 days (Philo & Berry, 2011, p. 141). According to the United Nations, on December 14, 2012, Israel assassinated Ahmed al-Jabari, the senior leader of the Hamas military, sparking an eight-day war in which 185 Palestinians were killed (Al Bright, 2014). (n.d.). Middle East Institute.

The Gaza war in July 2014 caused more devastation than any other time since Israel's occupation began in 1967. The 50-day war resulted in over 2200 Palestinian deaths, over 11,000 injuries, widespread infrastructure destruction, and the displacement of more than a quarter of Gaza's population. This study looked at the relationship between building damage and displacement behaviour in Gaza. It identified demographic and socio-economic predictors of displacement in the context of ongoing chronic violence and precarious living conditions in Gaza (Parpia., & Khawaja, 2019; p. 39).

The Gaza Strip faces violence and precarious living conditions. The war in Gaza reshaped everything. The July 2014 war in Gaza caused the displacement of more than

a quarter of Palestinians and infrastructure destruction, and many buildings were damaged during the 2014 Israeli-Gaza war, which was known as the "50-day war" (Parpia, 2019, p. 39).

According to the Aljazeera Institute for Studies, Israel's escalation in the Gaza Strip serves several purposes, the first of which is to help Prime Minister Benjamin Netanyahu maintain his position during the Israeli election by convincing people that he cares about Israel's security. Furthermore, the war will include halting rocket fire from Gaza, and striking the Gaza Strip and the West Bank to demonstrate to the world that Hamas is the terrorist party in Gaza. All of these objectives were published in various international and Israeli media. The previous historical background clarifies the circumstances that have inevitably reflected the artist's perspectives and enhanced the feeling of responsibility toward Palestine's memory.

## **2.4 Definition of Art**

According to new research the wider definition of "the arts" includes everything from painting to theatre, singing, design, and much more, the "visual arts" definition only encompasses visible creative achievements like sculptures and paintings. These visual arts can be classified into ornamental, commercial, and fine art. There are subcategories for each visual art genre, which might be representational, abstract, or non-objective as presented in research (Types of Visual Art – a Look at Different Examples of Visual Arts, 2022).

Visual art may take many forms, and creative works can be created using several materials, methods, and techniques, Artworks are classified into three categories. Each piece of artwork will be included in one of these three categories. Representational art,

abstract art, and non-objective art are the three types (Blau, 1988, p.270). The visual arts Interpreters are published art critics and historians, archaeologists, educators, art research facilitators, curators, and administrators at museums and other institutions (Hofrichter, 1981, p.61).

The visual arts are dynamic and expressive in nature more than other arts genres. due to the convey a feeling of both motion and emotion through the use of different human and non-human subject matter - such as animals and human figures for example (Steven,2021, p.121).

#### **2.4.1 The Reason of Studying Visual Arts**

Drawing allows people to deeply express their experiences and perspectives; it can help people explain feelings better than words, and some paintings help people discover themselves inside and facilitate communication with others around them (Bergbom, 2021, p.626). Art journalism was crucial to documenting art's evolving trends and international links for nineteenth-century exhibits. Journalism served as a conduit for art, mediating and modifying it for a growing audience of readers and viewers. The contemporary art world has expanded to include increasingly cosmopolitan metropolitan centers (Clarke, 2010, p. 227). The visual arts have the possibility to play a crucial function therefore holistic development because the interaction of the senses, as well as the desire for sensory experience, underpin the human desire to expand and improve cognitively, socially, personally, and emotionally (Goldblatt, 2006, p.18).

Contemporary art is characterized as multi-purpose and visionary, with various interpretations, but also imprinted with expressions used in completely different

contexts in today's society, making contemporary art complex while also appealing and useful in learning environments (Lindström, 2014, p.1).

Several factors reflected visual arts production make changes that influence social regime as changes in cultural policy, in addition to changes in the field of contemporary art, influence the form and content of artists' official discourse also, strategic concerns are likely to motivate artists to address issues deemed critical by policymakers (Peters& Roose, 2022, p.4).

#### **2.4.2 The Meaning of Palestinian Visual Arts**

In this study, the researcher studied the art coverages in the daily newspaper due to their significance. The visual arts are creative in various artistic productions with different materials that could express emotions, inner images, thoughts, and impressions.

"The Arts" refers to the realm that includes five arts subjects: dance, drama, media arts, music, and visual arts. On the other side, the meaning of "visual arts" is that they are art forms that were formed for the purpose of visual expression and enjoyment. They include procedures and techniques related to painting, drawing, printing, collage, building, clay work and sculpture, textiles, and crafts in early childhood environments (Lindsay, 2017, p.18). The visual arts have a crucial role in the ability to clarify the reality of societies, openness to an inspirational vision, and the importance of the visual arts in raising awareness of the history and evolution of societies (Steelman, Andrews, Baines, Bharadwaj, Bjornson, Bradford, & Voyageur, 2019, p.773).

Palestinian history is full of crises and struggles; hence, the visual arts could be a peaceful path to documenting their identity. The Palestinian arts have increasingly served as a forum for the nationalist resistance movement. During the violently revolutionary 1960s and 1970s, many people considered Ghassan Kanafani's writings, Mahmoud Darwish's poetry, and Suleiman Mansour's paintings to be highlights of ancient Palestinian art forms (Salih & Richter-Devroe, 2014, p.9) .

*"Because the place is a continuous factor that regularly tends to form art and how each period unfolds in the evolution of art in its association with the various places where artistic activity has been carried out." Kamal Boullata, Palestinian Art (2009).*

Arts and media may be particularly effective in challenging preconceptions and providing new perspectives on conflict zones like Palestine (Norman, 2009, p. 268). What underscores the importance of the role of visual art in documenting the identity of the nation is that the first principles of Jerusalem's solely Jewish Bezalel School of Arts and Crafts, founded in 1906, especially for settler retraining, said that Jewish art was a "propaganda instrument" that conveyed the "spirit of the nation" (Fisher, 2010, p. 485).

Visual arts in Palestine respond to the different political situations that create changes in cultural and social life; thus, the artists work with many sorts of materials to protect the Palestinian identity and bring their history alive through the visual arts. Therefore, art coverage is crucial and needs more attention from journalists.

From the researcher's observation, using media with artworks could help Palestinians communicate with the international world through peaceful language that shows Palestine's history and right to freedom. Furthermore, the artist's works present a deep

reflection on their roots in Palestine; these objectives clear the need for art coverage in newspapers. This study seeks to determine the reality and existence of arts coverage in daily newspapers due to the importance of connecting the past, present, and future for Palestinians, while also examining the Palestinian cultural exposure to the continued Israeli attempts to steal the cultural elements. This means that arts coverage maintains the role of the visual arts in empowering Palestinian society through culture. Palestine's civilization is full of diversity in cultural aspects and, moreover, has a long history and a worthy relationship with three of the world's religions (Nassar, 2006, p.140).

*Art is "a unified universal language to express different issues and concerns and to continuously seek and experiment towards the achievement of the highest aesthetic values. We are called to strive constantly and enthusiastically towards maintaining and protecting all those values that enhance and elevate the values of beauty and creativity".* Faye Sersawi is a Palestinian artist and the previous general director at the Ministry of Culture.

Humans express their civilization through art, every generation can learn about each other's problems by looking at their problems through arts that present their identity, human civilization prefers art as a tool for explaining feelings and communicating emotions and values. In Palestinian history, art expresses the special situation for Palestinian identity (Zoghi & Hamid, 2018, p.16).

As Abu Hatoum illustrates, despite the Israeli state's aggression against Palestinians in their everyday lives, which limits their ability to imagine anything other than the present, the Palestinian liberation fight is always already future-oriented. The four scenarios show that the Palestinian future is in the workings of the imagination, in which the future may echo the past or haunt the present (Abu Hatoum, 2021, p. 400). Palestinians suffer from Israeli occupation; they struggle to fight for their rights and freedom. Occupation makes people politically conscious.

Palestine had a rich political and religious history that served as a source of inspiration for artists throughout the centuries. Before the Nakba, it witnessed growth in the field of photography at the hands of a group of Arab amateur photographers, so they formulated a pictorial language with a distinctive local character. The city of Jerusalem served as a source of inspiration for artists (Salha, 2020, p.26).

When the Israeli occupation came to Palestine and the Palestinian people were displaced, which made the Palestinians live in the tragedy of refuge and dispersion everywhere, it was reflected in the Palestinian cultural works. The Palestinians were distributed between the lands under the military rule of the occupation, such as the West Bank and the Gaza Strip, and between exiles, so visual art resumed its development according to the circumstances. The artist's association with landmarks of the place where he was residing and the place where he lived after the Nakba, as well as Palestinians' exposure to repeated migrations was clearly reflected in the production of plastic and visual art. When talking about Palestinian visual art, it can be divided into art before the Nakba and art after the Nakba (Palestinian Visual Arts (I), n.d.).

#### **2.4.3 Palestinian Art before the Catastrophe 1948**

Palestinian art before the Nakba incident was related to religion and Arab expansion. The Jerusalem school integrated folk life and religious characteristics were committed to transferring the decorations of churches and houses to small pieces, and then used art in the form of language at this stage. Photography is a tool for personal expression. Before the Nakba, the characteristics of Palestinian art were innate, and with the gradual development of religious idols, photographers painted oil paintings in traditional style.



#### **2.4.4 Palestinian Art After the Catastrophe 1948**

From 1948 to 1998, artists tried to maintain the identity of Palestine due to the lives of Palestinians living in the diaspora and in multiple geographical regions. The characteristic of this stage is that the importance of location in production was weakened. After the Nakba incident, artistic talents appeared in refugee camps in Arab countries bordering Palestine. After these areas were occupied by military forces, artistic talent appeared in the West Bank and Gaza Strip. This shows the importance of space's influence on Palestinian visual art because works of art were born in Palestine, the Arab world, and the exile world (Ankori, 2006, p.18).

The Palestinian people are scattered across the whole land, and they have had various obstacles, such as geographical obstacles, which make them live in isolation. Artists from across the Palestinian diaspora were able to produce works of art in a variety of artistic styles and nationalities during the last half of the twentieth century. Some artists were unable to visit international exhibitions or museums outside their place of residence, whilst others could view the international achievements in contemporary art. The methods of visual imaging varied in Palestinian art, and the components of the language of art differed according to the different places in which Palestinians lived. The Palestinian artistic experience after the diaspora was characterized by continuous experimentation and movement between the various tools used in the formation of pictorial art forms. The methods of visual imaging varied in Palestinian art, and the components of the language of art differed according to the different places in which the Palestinians lived. Most were about the successive events that shook Palestine in an attempt to eliminate distances and geographical barriers (Halaby, 2013, p.3). Nevertheless, Palestinian artists developed artworks to clarify Palestinian history,

identity, and culture. Among those who took a more activist stance, two stand out: Isma'il Shammout, who was not only a painter of the national resistance but also the first head of the PLO's Arts Education Department, a designer of political posters, the founder of the Union of Palestinian Artists, and the author of the first book on Palestinian art; and the internationally renowned political cartoonist Naji al-'Ali (1937–1987), whose acerbic humour on the other side encouraged Palestinian painters to turn to verbal imagery to construct a visual language that expressed their cultural norms in connection to nature and location, as if picture production were an extension of writing (Fisher, 2010, p.487).

Kamel Balata, in his book *Recalling the Place*, issued by the Arab Educational, Cultural, and Arts Organization in 2000, explained the artists' attempts to restore the place in their artworks, especially after the Nakba, showing three special experiences that called for the lost and temporary place, including the experiences of Ismail Shamout, Mustafa al-Hilaj, and Naji al-'Ali. The experience of Ismail Shamout from Lod after the Nakba to Khan Younis is evoked in his paintings through the headings of the paintings and their elements, such as monolithic bodies and visual features that restore the place as a parallel case of thirst and connect the concepts of thirst and nostalgia to home (Kamal Balata, 2000). According to research conducted by Just a Moment (n.d.) Palestinian artists risked using their characters, vocabulary, and colours, which embodied the national Palestinian identity system, for an occupied people and displaced Palestinian artists. Art is also an important means of documenting national events, massacres, and violations against the Palestinian people. A huge log of events is documented in designs and paintings, carrying symbols and elements of art and words. Art has a strong way of reporting and reclaiming public space, and thus

can demonstrate the centralist state's limits. Art can generate "common, mutually reinforcing imagery" that can be used to challenge hegemonic histories. It can also generate alternative interpretations and imaginaries of the past, present, and future (Salih & Richter-Devroe, 2014, p.16). The persistence of cultural creativity in the face of the Israeli occupation is amazing. The present Palestinian situation is one of minimal progress toward self-determination and continuing Israeli occupation. Certain ongoing and significant visual arts manifestations might be considered a form of occupation resistance. In this perspective, the Palestinian idea of "Sumud," which implies a daily act of resistance, is a good starting point for understanding the importance of visual arts both historically and in a current context. Visual arts are a way of increasing knowledge as well as a potent instrument for social change and nonviolent weapons (Ramos, 2011, p.9). Art can inspire a generation and transfer knowledge, as shown by some of the Palestinian artists who lived during the Nakba and under Israeli occupation (Tayseer Barakat, Ismael Shamout, and Shafiq Radwan Fathi Ghabin, etc.) In this study, we introduced some national and international Palestinian artists to clarify how they reflect reality and describe their feelings in their artistic work.

#### **2.4.5 Shafiq Radwan**

Radwan is a graphic designer and Palestinian artist. He once worked as an art teacher in Palestine, Sudan, and Libya and has published several papers and articles about Palestinian art; furthermore, he used to be the director of the fine arts department in the Palestinian Ministry of Culture. He was also the dean of the fine arts faculty at Al-Aqsa University in the Gaza Strip. Radwan was born in 1941 in Najd, a village in the northern Gaza Strip. He completed his PhD in art criticism at the Surikov Art Institute in Moscow in 1989. His permanent artwork is in the Baghdad Museum of Modern Art

and the Moscow State Museum of Oriental Art. Radwan's approach to his subjects is one of contemplation and curiosity. His work shows a wide variety of human faces, capturing emotions such as happiness, sorrow, optimism, pessimism, laughter, and tears at the same time. "Unwittingly, my paintings finish with different faces each time, and each face tells a different story, without apparent reason, random human faces incarnate and dwell in my works" (MARAM III SHAFIK RADWAN, 2015).



Figure 3: Shafiq Radwan, Distant Memories, 2005

#### **2.4.6 Ismail Shammout**

Shammout resumes his artistic career and exhibited his paintings in a room in the Khan Yunis government school in 1950. Following the Israeli invasion of Lebanon in 1982, the departure of the Palestinian resistance and its leaders, and the closing of the PLO offices, Shammout were forced to move with his family to Kuwait in 1983, where they lived through the occupation of Kuwait in 1991 and the Gulf War. Shammout is generally regarded as a pioneer of contemporary Palestinian art (Ismail Shammout - Artists 1930 - 2006, n.d.) Shammout carried his first exhibition in 1953 after amassing

enough art pieces for a large show but not having "sufficient strength of character" to hold it in Cairo. So, he showed up at the Staff Team in Gaza City. Shammout displayed sixty paintings at that exhibition, including his now-famous *Where to?* His revenues from that exhibition enabled him to move to Italy, where he quickly obtained a fellowship to study in Rome for two years (1954–5). Then relocated to Beirut to work at UNRWA.

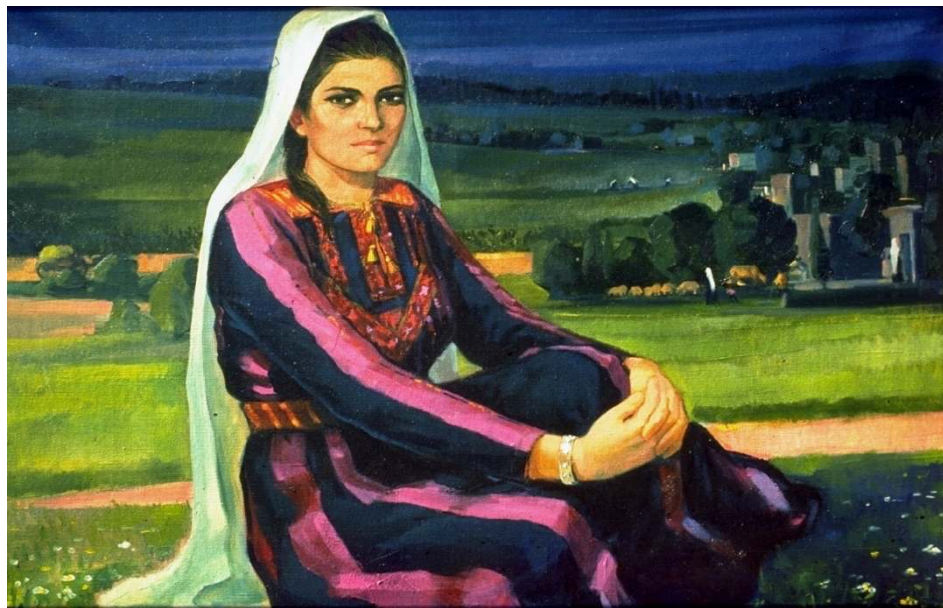


Figure 4: Ismail Shammout, a Flower from Majdal, 1970

His paintings (like *Memories and Fire*, 1956; *We Shall Return*, 1954; and *Bride and Groom at the Border*, 1962) were inspired by camp life and prompted reflection on the meaning of a nation in waiting. The Palestine Liberation Organization bestowed on him the Revolutionary Guard Award for Arts and Literature, the Jerusalem Medal for Culture, Arts, and Literature, and the Palestine Prize for the Arts. He was awarded the Innovative Award for Arab Painting by the Arab Thought Forum. A yearly prize in his honour is given for outstanding Palestinian paintings (Ismail Shammout, 2022).



Figure 5: Ismail Shammout, Daily Life under Occupation, 2004

#### 2.4.7 Tayseer Barakat

Tayseer Barakat is one of Palestine's most important contemporary painters. He works in a range of mediums, including wood, essence, and glass. Oil is still his main practice, and he continues to produce works at a rapid-fire pace. He was born in 1959, in Gaza, Palestine, in 1983; Tayseer Barakat finished his art studies in Alexandria, Egypt. Barakat works in a range of mediums, including wood, essence, and glass, and has done substantial trials with each. He has established himself as one of Palestine's most important contemporary painters. He works primarily with makeup, inks, and colourings. According to Barakat, dark tinges, "represent the challenges of our period and our contemporary reality" (Ziad, 2022, July 23). His solo shows include the Sao Paulo Biennale in 1996, the Number That Came a Name in 2006, and Distant Voices at the Zawyeh Gallery in Ramallah in 2014. In Japan, the United States, Brazil, Europe, and the Arab world, he has recorded 12 solos. The artworks depict individuals who are locked up and wish for release. They're made up of a series of black and white windows



that each tells a separate tale about the 1948 Nakba, acquisition, the Intifada, Israeli assaults on Palestinian communities, the Intolerance Wall, Jerusalem, and other aspects of life under occupation. There's a war for dominance between the black and white tinges in each forecourt as if the artist were delivering the "white" from a well of a lost memory (black) in an attempt to chronicle it for unborn generations (About the Artist, 2017).

For many years, Palestinian artists were subjected to Israeli occupation, which made using realism in the visual arts difficult; thus, Palestinian artists benefited from the role of symbols to conduct their history and identity. These symbols could clarify the Palestinian culture and the notions of the society according to Kamal Zeidan in his article 'Symbols in Traditional and Contemporary Palestinian Art' (Zeidan, 2010, p.1). Even though the precarious circumstances under which Gazan artists work, they see art as an ideal space for expression in which local academic painting traditions meet contemporary aesthetics.



Figure 6: Tayseer Barakat, Light in the Dark, 2016

Local artists have long created work that is strongly linked to collective nationalist fiction and significant events in local history by representations of refugee camps, war, and occupation, using techniques learned during their academic training at Gaza's Fine Arts Department (Slitine, 2018, p.51).

Because this study is based on observation, many symbols were discovered in Palestinian visual arts during the data collection process, which could be evidence of the role of visual arts in documenting identity and culture while the art struggled and suffered from the Israeli occupation, as Zeidan clarifies (2010, p. 3).

## **2.5 Media in Palestine**

Media is portrayed as an important tool for expressing Palestinian nationalism. The media, according to Benedict Anderson, is among the most essential tools for establishing "imagined communities" (Anderson, 2006, pp. 34-39). Besides that, media allows us to communicate stories about others and the society in which we live. Because these stories and agendas connect and mobilize people, it is critical to recognize and understand which stories are being informed and how. These stories may give some people who are watching the events from a distance a sense of presence (Hazboun, Ron& Maoz, 2016, p.400). Personal media, in particular, plays an important role in advanced strategies of perception, acting and creation of complex, establishing and keeping connections, and simply existing in the world (Hazboun, 2016, p.442).

The Palestinian media has been governed by two distinct periods: the British Mandate time frame and the Israeli colonization following 1948. The most recent period has



seen the establishment of a Palestinian state, the establishment of media networks, and the current Israeli-Palestinian conflict (Omer, 2015, p. 107).

Since 1948, Palestinians had also built their own media world out of the media of other countries and different types of small and huge media. Throughout the first Intifada, there were no broadcast media in Palestine, and Israel severely restricted Palestinian publications. Small and new media empowered channels of services and relationships during the Second Intifada, but they were not extensively powerful ways for political organizing (Bishara, 2009, p.10). The Palestinians' created mainstream media during the Oslo period. Palestinian government and entrepreneurs established daily newspapers, Tv and radio channels, as well as Internet news websites. The media landscape in the Occupied Lands has evolved significantly over the last two decades, appearing to provide Palestinians with expanded potential for national discourse (2009, p.11).

### **2.5.1 A Brief History of Print Media in Palestine**

This study focuses on print media specially the daily newspapers. These newspapers are considered official newspapers published by the Palestinian Authority as the mainstream Palestinian media in West Bank and Gaza strip as Nossek (2003) paper mentioned before, therefore this study focus on the investigation into the visual arts coverage of the period of this study 2019 in three daily newspapers which still as trust sources for knowledge in Gaza Strip.

The printed press became a device for telling the residents - actively and through those who could read - about government reforms, new laws and regulations, and tax demands, something that Ottoman rulers saw as attractive and beneficial (Khalidi,

2006, p. 55). The Ottoman Publication Law of 1865 paved the way for the development of media in what is now known as Palestine. In 1876, the very first printing plant under Palestinian Arab control began operations. Najeeb Nassar's Al Karmel started publication about this time period in 1908 (Najjar, 2005, p.122). Al Karmel, first Arabic language newspaper published in Ottoman-era Turkey, was founded in 1910 by Issam Al Issa and Yousef Al Issa. The following year, Al Issa helped found the impactful journal Filastin, which evolved into a framework for advocating for national issues (Abu Nimr, 1993, p. 48). *Filastin*, a Jaffa-based daily paper, began publication in January 1911 and lasted until the end of October 1914. Even during the second Ottoman period, 367 issues were published, according to the constitution. Most of its coverage focused on Jerusalem, though it also addressed the surrounding regions and also the Ottoman Empire. Not every aspect of the journal is still accessible (Beška, 2018, p.8).

Filastin continues to be the longest-running Palestinian newspaper. These effects would fall dramatically during the initial Intifada (1937–39). Subsequently, Hamas adopted Filastin's daily paper logo, and the publication continued. It has, however, been distributed into various factions' media platform that conveys Hamas' ideas (Kabha, 2003, p.187). Newspapers were relatively small, with no more than four printed pages, each with three or four columns, and little or no coordination between headlines and articles. That pushed local journalists to look to neighbouring countries, such as Lebanon and Syria, for inspiration on how to present themselves to the public (Hanaina, 2008; Yohsa'a, 1974). Notwithstanding this, sales and readership expanded quickly, and a type of nationalist fantasy emerged, resulting in the growth of a context of Palestinian distinctiveness (Jarrar, 2009, p.4). The press decision was passed during

British Mandate after becoming law in 1948. The court has the authority to shut types of media for three years on costs of provocation or other offences during the British mandate (Arqoub, 2015, p.32). Palestine's newspapers started playing a significant role in the creation of a revolutionary socialist movement during the British Mandate era (1914-1919) (Morris, 1998, p.268).

Regarding the end of the conflict, a total of 18 new Palestinian journals emerged and immediately started to be dispersed all across the region, which include two Jewish publications and one British government paper (Abu Hasheesh, 2005; Al-Sherif, 1979). From 1920 to the mid-1930s, the Democratic Movement experienced a pivotal moment when the local media became aware of Britain's strategic goals and Zionist intentions (Abu Hasheesh, p.7). Some began publishing anti-Mandate viewpoints, while others glanced to the British to defend Arab citizens from the expansionist Jewish settlers. As the media became aware of prevalent opposition to transitioning Palestine into a Jewish homeland for Jews, significant schisms emerged in the printed press, with journalism increasingly attempting to play a role in offering a forum for this motion and those involved. Several other newspapers were established in 1923, including Al Heqooq (The Rights) by Fahmi Al Hussaini (Suliman, 1987). More importantly, with the edition of seven new newspapers in 1924, some significant various factions' newspapers appeared, which include Al Jami'aa Al Arabiya (The Arabic Federation) under Munief Al Hussini, a Federalism supporter, Sawt Al Haq (Voice of Truth), and a Palestinian communist party journal. Al Jami'aa Al Arabiya, for example, represented the Arabic Palestinian Party. A Greek orthodox owned the well-known Filastin newspaper, which backed Ragheb Al Nashashibi's Al Defa'a Party (Abu Hasheesh, 2005, p.31).

Between 1930 and 1935, the rapid expansion of the Palestinian media was formed by developments in printing, data gathering, knowledge gained from the interaction of other countries' print media, and the beginnings of Palestinian political factions (1932 and 1935). There were six political factions by 1935 (Al Moghayer, 2016, p.52). They may soon be merged to form a large group of people. During this period, each political faction preferred specific newspapers to utilize as systems to advertise their policies and democracy, reject British policies, and attract new supporters - a behaviour which would set the mood for the following years of factional fervour (Al-Sharif, 2011; Al Hout, 1986). Notwithstanding the British authorities making it challenging for journalists to work, 43 new newspapers were founded between 1930 and 1939, along with 17 political journals, 9 ethnic editorials, 8 religious' publications, 2 scout newspapers, 1 industrial magazine, 4 educational and scientific newspapers, or rather 1 industry magazine (Bushnaq, 1991, p.132). In the origins of Palestinian media and publishing, the years 1908-1909 are recognized as one of the cornerstones of Palestinian literary output. Daily, weekly, and monthly journals were added to the print media. The Arab Protest of 1936-1939 grew in intensity as conflicts with British authorities intensified. Journalistic integrity in the Palestinian province started in the early twentieth century when Palestinians set up printing presses to produce newspapers. In 1948, three powers supervised Palestinian media: Israel's military management, Jordan's regulation of the West Bank, and Egypt's regulate of the Gaza Strip (Hazboun, Maoz, & Blondheim, 2019, p.4).

Palestinians had only various channels during the initial duration of Israeli military colonization of the Gaza Strip and West Bank from 1967 to 1994. The few publications that were produced were an important medium for political mobilization. Freely pro-

PLO publications were explicitly prohibited, and all publishing was restricted to Jerusalem (Berger, 2013, p.5). From one article in 1967 to even more than 40 in 1990, the number of publications by Palestinian journalist in the West Bank and Gaza more than doubled. The rise in articles is linked to a more positive opinion of the media playing a significant role in the area among the various Palestinian factions (Nossek & Rinnawi, 2003, p.187). The existence of the Palestinian National Authority resulted in the founding of several daily newspapers, which were prohibited from publication during Israeli colonialism (Nossek & Rinnawi, 2003, p.189). The newspapers *Al-Hayat al-Jadida* and *Al-Ayyam* were founded. The Palestinian newspaper was established later on (Danjoux, 2006, p.142). Notwithstanding becoming represented under Palestinian Authority control, three major West Bank newspapers have survived. As in Gaza, most professional journalism output is still distributed on a lower scale. Political entities and individual affluent families continue to supply some of Gaza's media (Al Moghayer, 2016, p.60).

### **2.5.2 Daily Newspapers**

*Al-Hayat Al-Jadida* newspaper: For Printing and Publishing, founded in 1995, publishes a comprehensive daily newspaper. It is a part of the government's media and the official publication of the Palestinian National Authority. The newspaper opened its website in June 2015, as the media entered a new era due to the influence of communication technology.

The distinct administrative daily newspaper is published by the Ramallah-based *Al-Ayyam* Corporation for Journalism, Printing, Publishing, and Distribution, a narrow joint stock company. The daily, which has 20 to 40 pages, covers a diverse range of

democracy, financial, sporting, and ethnic topics. *Al-Ayyam* newspaper regularly publishes a rich daily supplement specialized in variety, culture and sports.

### ***Felesteen Newspaper***

On May 3, 2007, the first concern of "Felesteen," a frequent, democracy, all-encompassing newspaper, was published. Felesteen works to bring together various Palestinian perspectives and orientations. It also brings the attention of the Arab issues in general, and specifically the Palestinian cause.

Democracy, the financial system, society, lifestyle, and entertainment are all covered in the media, which is an important source of information for society. It is also known to sway people's beliefs and opinions about a particular subject by disseminating occasionally inaccurate or misleading information. The media shapes and influences our information by providing global access to any kind of knowledge (Deek, 2020, p.1)

## **2.6 Conclusion**

This chapter provided in depth discussion that focused both on histories of printed newspapers used for the thesis as well as the historical context of Palestinian conflicts and its effect on the population. Key historical moments were highlighted and how art features in documenting history and capturing events that words may not adequately express. Importantly it also discussed arts and the media in terms of coverage and other key factors. It reviewed literature on the subject matter and provided broader context for the current research work by moving from broader to specific context. Such literature and inclusion in the chapter showcased global practices and makes the study relevant in its ability to draw from global media practices in the field of art to discuss the Palestinian context.

## **Chapter 3**

### **METHODOLOGY**

This chapter provided the methodology of the thesis, including: research design and the data collection, and the procedures to illustrate the outcome and achieve the purpose of this study.

#### **3.1 Methodology of the Study**

This study relied on a mixed approach which is a research philosophy that emphasized the subjective nature of reality and the importance of understanding the meaning people attach to their experiences. In the context of research, interpretivism refers to a qualitative research approach that seeks to understand the subjective experiences and perspectives of individuals, as well as positivist tends towards quantitative data measured and get some statistics approved and support the qualitative data.

This study employed mixed approach combines both qualitative and quantitative research methods. Hence observation, in-depth interviews and content analysis of the selected papers was carried out to examine the frequency and mode of reporting on the arts in three Palestinian newspapers (AL-Ayyam, Al-Hayat-Al Jadida and Felesteen) during a one-year period from January 1 to December 31, 2019. The selected time frame was significant due to the large number of visual arts exhibitions held during this period, including a major exhibition, in the small area of the Gaza strip. The content analysis aimed to determine the frequency and type of art reporting, such as news, features, and short stories, while the in-depth interviews aimed to understand

the perspectives of newspaper editors on arts. The purpose of this study is to explore the meanings and social issues related arts rather than just quantifying the occurrences of the phenomenon.

Qualitative methodology is a research approach that focuses on understanding and exploring human experiences and perspectives. It aims to gather rich, in-depth data through techniques such as in-depth interviews, observation, and focus groups. The data collected through qualitative methods is often non-numerical, such as written or spoken narratives, and is analyzed to identify patterns, themes, and relationships. Qualitative research is particularly useful for exploring complex social phenomena, such as attitudes, beliefs, and motivations, and for gaining an understanding of the meaning that individuals attach to their experiences. The results of qualitative research are typically reported in a narrative format, with themes and findings illustrated through quotes and descriptive text. However, content analysis is here included not on quantitative aspects but it focused more on qualitative than quantitative aspects.

### **3.2 The Research Population**

The study used purposive sampling, which means the samples were chosen with a specific purpose. In this case, since the research focused on art, three newspapers that have a culture tab on their page were selected.

The first newspaper is Al-Hayat Al-Jadida, established in Ramallah in 1994. It is the official publication of the Palestine National Authority and is considered to be official media. It is published daily by a Palestinian press organization.



The second newspaper, Al-Ayyam, was established in December 1995 and is an independent political newspaper. It is published by Al-Ayyam Corporation for Press, printed, Published, and distributed in Ramallah. The corporation is a limited joint-stock company.

The third newspaper, Al-Quds, is published from Jerusalem and is not included in the study because it does not have a culture tab and its content primarily focuses on daily political news and advertising.

These three newspapers are considered as the main Palestinian media in the West Bank and Gaza Strip, and there are a total of four daily newspapers in Palestine, including one that was established in 2007 by Hamas political party and is called Felesteen and it is a daily - political - comprehensive newspaper, issued in Palestine and is included in this study.

### **3.3 The Limitation Frame**

The research focuses on the media coverage of visual arts in the Gaza Strip during the year 2019. It aimed to understand the impact of media coverage on documenting cultural and social developments and national identity. The study analyzed three daily newspapers to determine the effect of media coverage of visual arts.

However, there are limitations to the study, such as the restricted time frame of the year 2019 and the spatial area of only the Gaza Strip in Palestine. This decision was based on the importance of art events that took place during that year, including the largest art exhibition in the Gaza Strip with 64 participating artists, as noted by the

General Union of Cultural Centers. This demonstrates the significance of specialized art press coverage for visual art.

Therefore, the study's findings are limited to the media coverage in the Gaza Strip during the year 2019 from the first of January to the end of December and may not be representative of media coverage in other time periods or geographical locations. It is important to consider these limitations when interpreting the results of the study.

The limitation of this study chose Gaza strip for several reasons. The Gaza Strip is a narrow coastal territory located in the Eastern Mediterranean region. It is known for its vibrant culture, including traditional music, theater, and art. With a population of over two million people, it is one of the most densely populated areas in the world (Mahler, 2018, p.77).

However, the Gaza Strip has been the center of political and humanitarian turmoil for decades, particularly due to its conflict with Israel. The ongoing conflict has had a devastating impact on the territory, including widespread poverty, unemployment, and limited access to basic services such as electricity and healthcare .Despite these challenges, the people of the Gaza Strip have demonstrated remarkable resilience and determination in the face of adversity. The territory continues to be a hub of cultural and artistic activity, with many talented artists and cultural practitioners continuing to work and create despite the ongoing conflict (2018, p.78).

### **3.4 Design of the Research**

The qualitative methodology is a research approach that focuses on understanding and interpreting human experiences, behaviors, and phenomena. It is an interpretive

approach that seeks to uncover the meaning behind these experiences and behaviors. The qualitative methodology has five components, including analysis, ethnographic studies, action research, grounded theory, and content analysis. These components are different ways of examining and understanding human experiences and behaviors.

In the context of this study, the researcher used two of these components, case study and content analysis, to achieve the research objectives and understand the cultural phenomena that are growing in the society under investigation. The case study is a research approach that focuses on an in-depth examination of a single case or event, while content analysis is a research method that involves analyzing and interpreting written or visual communication. These two components were chosen to help the researcher understand and interpret the cultural phenomena that are growing in the society of the study.

#### **3.4.1 The Population of the Study**

This research used a combination of content analysis of selected newspapers, in-depth interviews, and observations to gather data on arts coverage in the Gaza strip. The information collected was analyzed using primary sources and presented in tables using nominal scale measurement, as the numbers were used for listing purposes only and no hierarchy was assigned to them. The study's population was drawn from three official daily newspapers over a period of 360 days in 2019, with a sample size of 576 constructed week method. Observation was also used to understand the relationship between journalists and artists, as well as to observe visual arts events and activities in the strip and how they were covered by journalists. The aim was to understand the artists' work, ideas, and reasons for publishing visual art in the Gaza strip. Also, three editors and five artists were interviewed and are part of the study population.

### **3.4.2 Case Study**

Yin (1994) proposed a method for investigating empirical phenomena when the relationship between the environment and the phenomena is unclear. This method involves the use of single or multiple case studies, as explained by Butler and Fitzgerald (2001). This type of research design should be used with caution to gather reliable data.

The study in question focused on one case study, Contemplative Contrasts of the Gaza Art Exhibition, which was the most significant art event in the Gaza Strip during the time of the study. The case study investigated the coverage of visual arts in three daily newspapers, exploring the methods and extent of journalism coverage for visual arts in the Gaza Strip from January to December 2019. The researcher used questions like "how," "why," "what," and "where" and analyzed the data to arrive at the findings and interpretation.

By visiting the Gaza Art Exhibition, a variety of visual artworks belonging to different art styles and schools that could be shared with the public through media coverage where they showcased the significance of Palestinians cultural arts and the need for art journalism to create a bridge and relationship between artists and public audience.

The exhibition ran for over 10 days and attracted a large and diverse crowd unlike any other art event. Workshops were held to discuss the current state and developments of visual art in Palestine, leading to a high expectation for comprehensive media coverage. It was held in 2019 in the Gaza Strip, the exhibition featured 64 artists from various artistic backgrounds. It took place prior to the outbreak of the coronavirus in

Palestine and after multiple wars in the Gaza strip from Israel occupation that resulted in widespread destruction.

### **3.4.3 Content Analysis**

Content analysis is a versatile research method that can be used in various research frameworks and aims. It is used in qualitative, quantitative, and mixed research approaches and employs various analytical techniques to produce findings and interpret them. This article defines content analysis as a systematic and thorough way of analyzing documents obtained or produced during research. It outlines the steps involved in content analysis, distinguishes between quantitative and qualitative content analysis, and demonstrates that content analysis serves the purposes of both quantitative and qualitative research (White& Marsh, 2006, p.23).

In this study, content analysis was utilized to consolidate the interpretation and the quotes serve as evidence. The content was utilized to identify the perspectives of the artists and editors and to validate the interviews and observations, in order to answer the research questions.

### **3.5 Collection Data**

Data collection in interpretive research is typically done through methods such as in-depth interviews, focus groups, and observation. The goal is to gather rich, detailed data that provides insight into how people make sense of their experiences and the world around them. The data collected is often analyzed through techniques such as content analysis or thematic analysis to identify patterns and relationships in the information gathered.

Interpretive research is well-suited to exploring complex social phenomena, such as attitudes, beliefs, and motivations, as it allows researchers to gain an in-depth understanding of the subjective experiences and perspectives of individuals. The results of interpretive research are typically reported in a narrative format, with themes and findings illustrated through quotes and descriptive text, rather than through statistical analysis.

The study aimed to collect data on the method of arts coverage in the Gaza strip through various means, including in-depth interviews, and observations content analysis of selected newspapers. The information collected was primarily through primary sources. Some data was presented in tables and scored using percentages, with a nominal scale of measurement used as no hierarchy was assigned to the numbers. The population for the study was taken from three official daily newspapers over 360 days in 2019, and 576 editions were selected at constructed week from these papers.

In addition to the content analysis, observation was also used to gather data on the relationship between journalists and artists in the Gaza strip, as well as the nature of the visual arts events and activities taking place there. The aim of this was to better understand the artists' work and motivations for publishing it in the Gaza strip. As there was limited information available on the topic, observations were considered crucial in gaining a better understanding of the reality of the study's phenomenon.

### **3.5.1 Chief Editors and Artist in Depth Interviews**

The main instrument for this study was in-depth interviews, In-depth interviews are important to collect data about the existence of visual art coverage in official daily newspapers to provide an opportunity to showcase the artist's personal story and

creative process. Moreover, offer in-depth information about the background, inspiration, and meaning behind a specific artwork.

In addition ,how the journalists could allow the reader to gain a deeper understanding of the artwork and its significance. And provide an opportunity for the artist to share their perspectives, motivations, and intentions on the other hand, give the newspaper a unique angle and perspective on a story that may not be covered elsewhere.

In-depth interviews were conducted with editors for three daily newspapers. It took place face-to-face and lasted for an hour and a half. Each interview was conducted separately from the other during the research journey and the ongoing observation of the visual arts activity in the Gaza Strip and the nature of the artistic press coverage. Interviews with editors focused on answering research questions exploring the press coverage of contemporary visual art in the Gaza Strip, the editorial policy of each newspaper for daily cultural and artistic coverage, how it is covered, what qualifications exist for journalists working on the coverage of artistic activities, and a detailed explanation of the reasons for the lack of press coverage of artistic events, especially the meditative comparison exhibition organized in 2019. After interviews with editors, in-depth interviews were conducted with artist to clarify their artistic perspective and experience with journalists during their artistic participation in Palestinian exhibitions. Interviews were organized with five visual artists from various generations to focus on the many experiences of various visual art schools. Interviews lasted between half an hour and an hour and a half, and some lasted one and a half hours to obtain all the details that could explain the need for arts journalism and press

coverage of visual works in Palestine, especially the Gaza Strip. In addition to exploring the artists' view of why journalists do not want to cover visual art.

### **3.5.2 Observation of Media Coverage and the Visual Arts**

Data was gathered through observation of the interaction between journalists and artists in the Gaza strip, observation of visual arts events and activities, and analysis of the nature of the visual arts creations and the way the journalists reported on them. The goal was to comprehend the process behind the artists' creations and their motivation for showcasing their visual arts works in the Gaza strip.

The observation method was employed for a period of one year to gather information on the coverage of visual arts by journalists and the various visual arts events taking place in the Gaza Strip. The observation aimed to investigate the existence of art journalism in the daily newspapers' coverage. The observation involved analyzing the relationship between journalists and artists, as well as monitoring the visual arts events and activities, and studying the nature of the visual arts products and the way they were covered by the journalists. The observation was conducted to assess the significance of media coverage of visual arts in documenting cultural identity.

## **3.6 Conclusion**

The chapter described methodological approach to the study more extensively. The study adopted mixed research method and used both qualitative and quantitative methods. In this case interview was the basic method of data collection. Other methods like content analysis and observation were incorporated to buttress interview as method. Importantly, the limitation to the study is stated given that the study focuses on specific period, limited newspapers and the Gaza strip, findings may not be equated to what is obtainable in other contexts.



## **Chapter 4**

### **ANALYSIS AND FINDINGS**

This chapter analyzed and discussed the research findings. In so doing it addressed the aims and questions the research raised. It drew from agenda-setting theory to discuss about media and art reportage. According to the notion, media greatly affect audiences in that audiences value the news and information that media outlets prioritize. So, they consequently affect what people think (communication theory, n.d). There are of course instances when the public sets the agenda and journalists take into account what the public is interested in. To ascertain what their audience wants and subsequently fulfill those demands, contemporary journalists and media organizations assess the audience's pulse. As a result, when the question concerning how newspapers cover art was addressed, it also offered a solution to this topic, albeit a more indirect one.

These responses shed more light on how art is currently covered by the media and how journalists and the works of art interact. Additionally, it provides a response to the query of how important Palestinian arts coverage is. The information in this chapter provided answers to the queries regarding the importance of media coverage for the visual arts. The study's recommendations and findings are reported in the end. The information gathered through a created week, in-depth interviews, and observation was used to assess the results. A qualitative analysis was used to produce the analysis.

The following graphs show data on concepts for the reality of art coverage and cultural art coverage to investigate the existence of visual arts in daily newspapers in the Gaza Strip from January 1 through December 31, 2019. The interviews focused on the conceptions of the newspaper editors' experiences and the artists' notions about the visual art coverage in the Gaza Strip, while the content analyses mostly focus on how the information is presented in the Palestinian daily newspapers.

#### 4.1 Culture Art Coverage in Newspapers

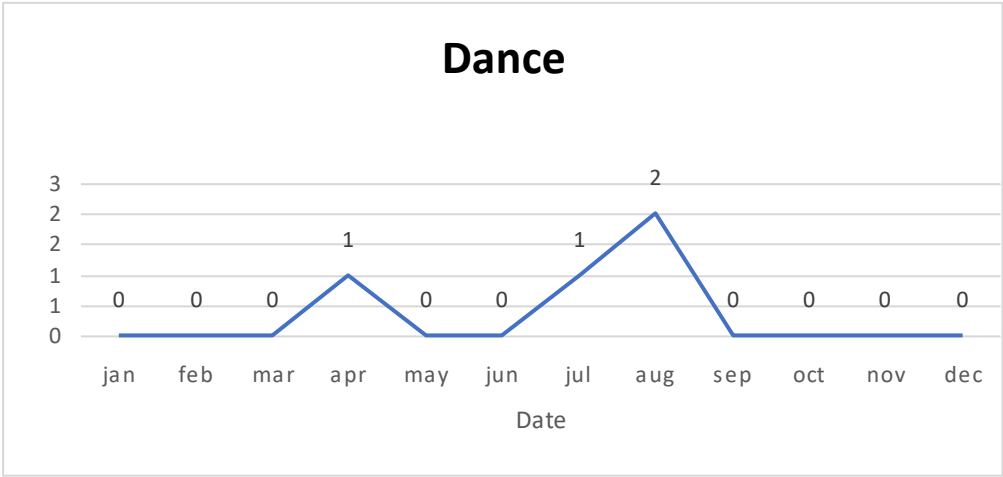


Figure 7: Arts Coverage in Three Daily Newspapers, Dance

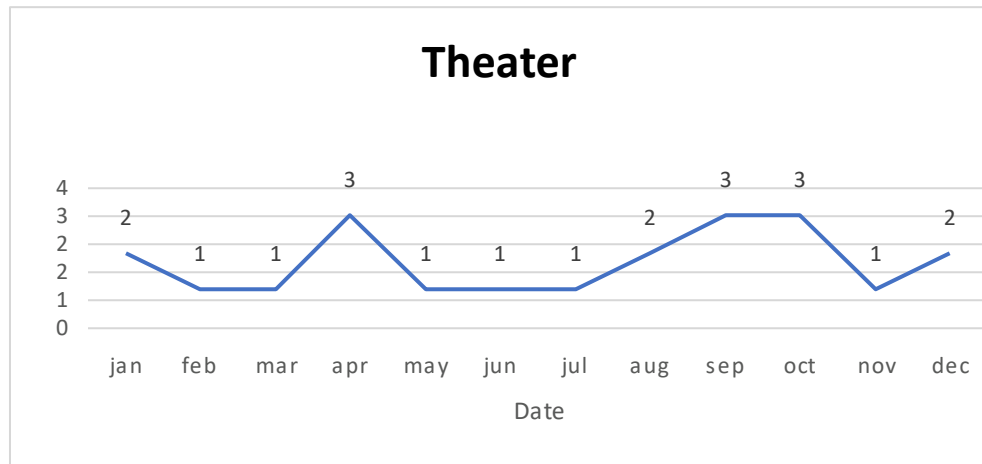


Figure 8: Arts Coverage in Three Daily Newspapers, Theater

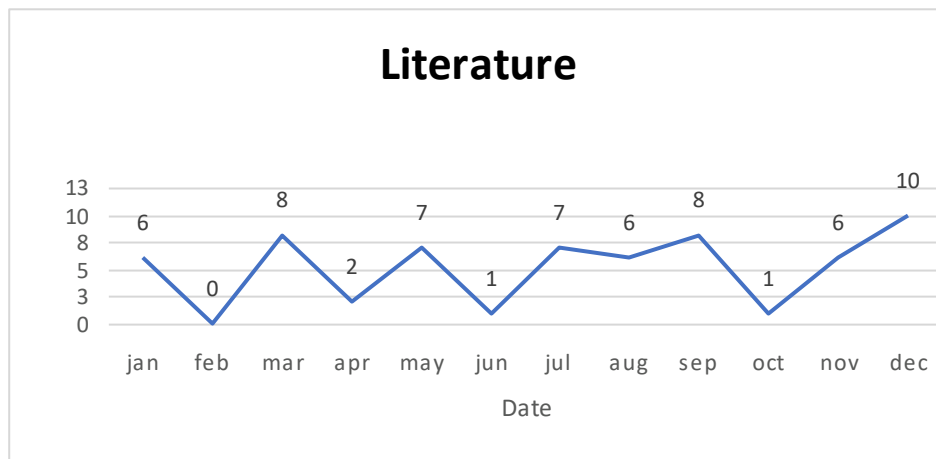


Figure 9: Arts Coverage in Three Daily Newspapers, Literature

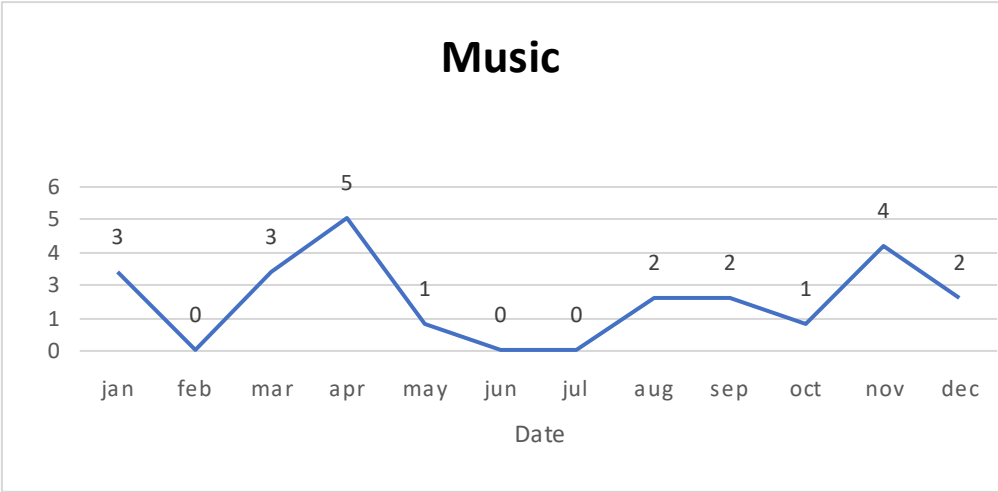


Figure 10: Arts Coverage in Three Daily Newspapers, Music

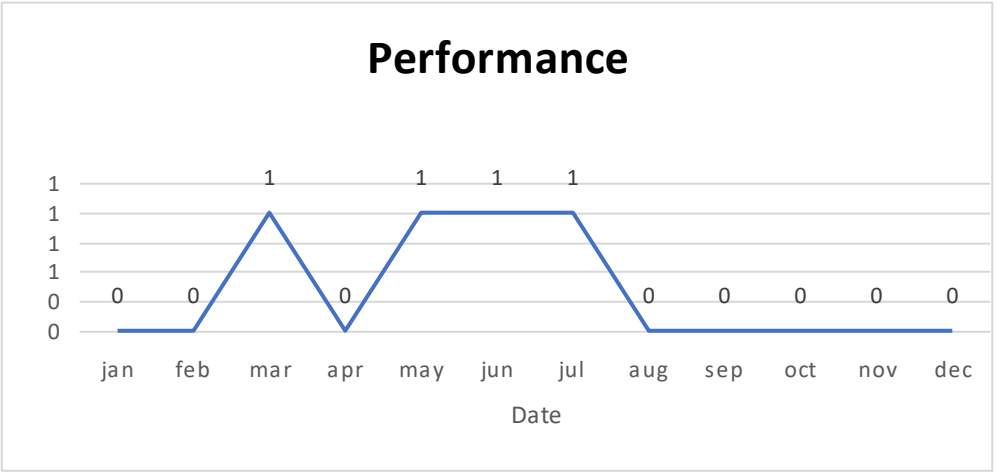


Figure 11: Arts Coverage in Three Daily Newspapers, Performance

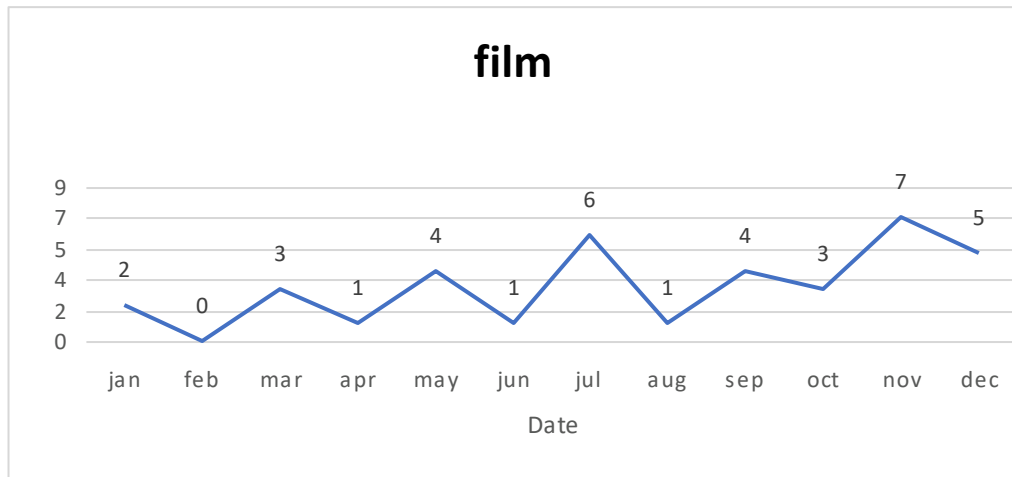


Figure 12: Arts Coverage in Three Daily Newspapers, Film

## 4.2 Visual Art Coverage in Newspapers

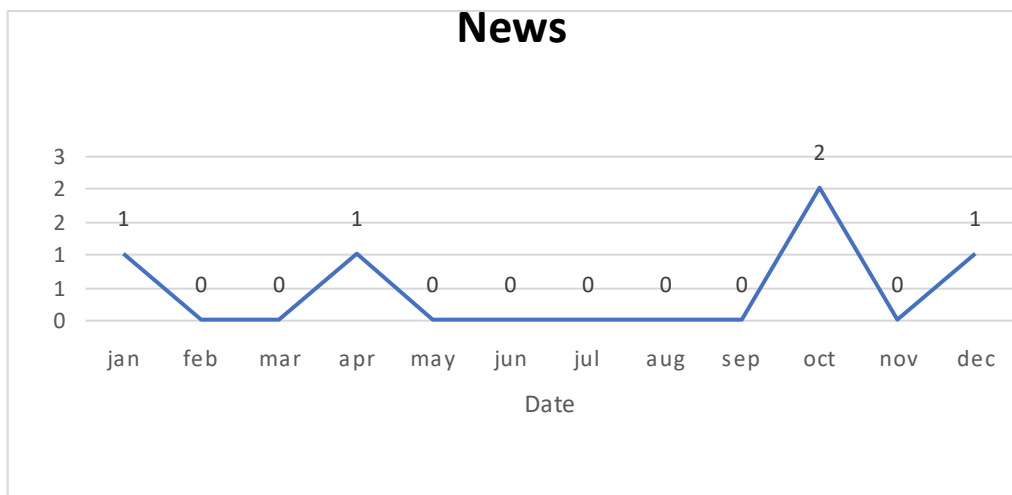


Figure 13: Visual Art Coverage in Three Daily Newspapers, News

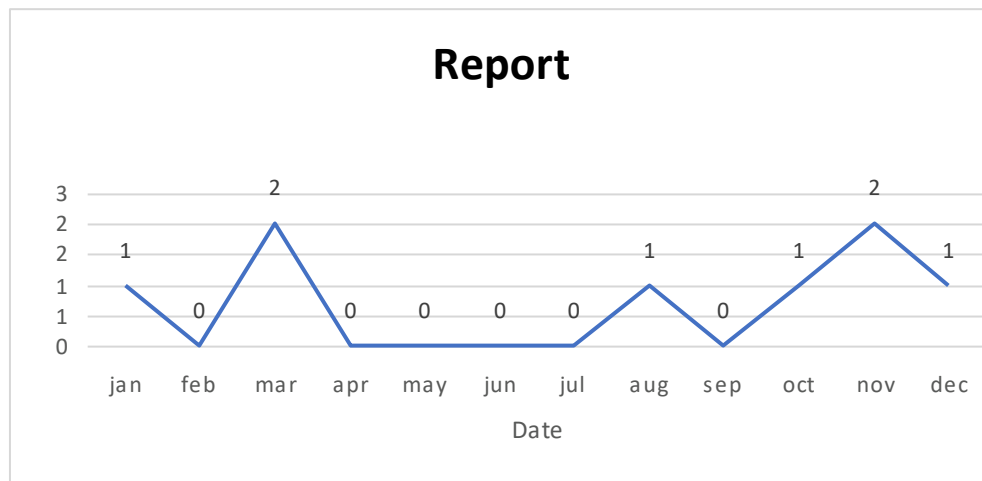


Figure 14: Visual Art Coverage in Three Daily Newspapers, Report

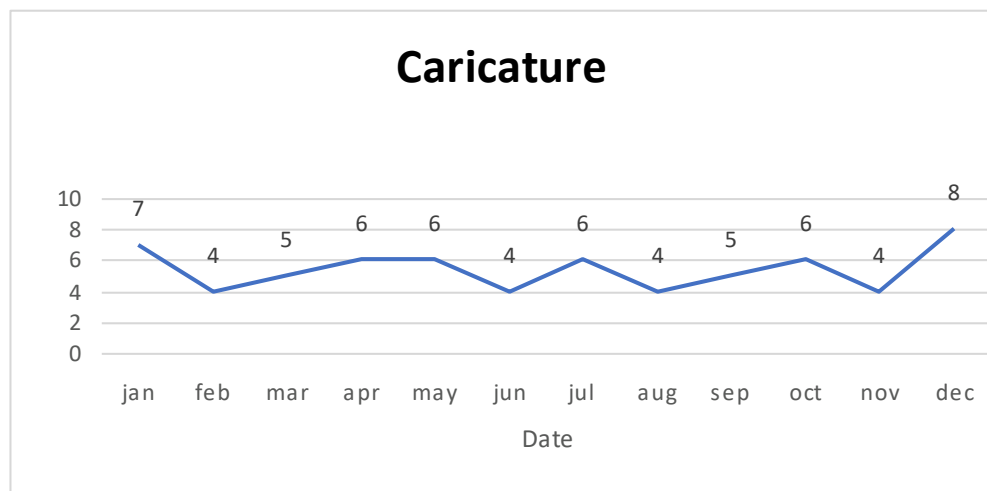


Figure15: Visual Art Coverage in Three Daily Newspapers, Caricature

A graph of the rest of the variables has not been done because the data is set to zero.

### **4.3 Relationship between Visual Arts and Culture Events Coverage**

The finding will always be between 1 and -1. (Hauke& Kossowski, 2011, p. 87).

The graphs reveal the following outcome:

#### **4.3.1 Music and Report**

As mentioned in El Telbani's study (2014), the correlation coefficient is 0.544, and the significance level is 0.034. The p-value (Sig.) is less than 0.05, indicating that the correlation coefficient at  $\alpha = 0.05$  is statistically significant (El Telbani, 2014). This research has concluded the relation among between music and report in figure 11& figure 15 that there is a considerable connection between music and media stories.

Particularly, news organizations and other media outlets frequently cover music festivals and publish stories on them, offering details and opinions on the performances, musicians, and general vibe of the event. This connection emphasizes the significance and influence of music in popular culture as well as the media's function in educating the public about music-related events and trends. The involvement of the media with musical events through reporting keeps the public informed and interested in the music industry.

#### **4.3.2 Theatre and News**

This research finds in (2019) in the three daily newspapers that there is a major connection between theater and news based on our study and analysis in figures 9 and 14. According to El Telbani (2014), the correlation coefficient is 0.684, and the p-value (Sig.) is 0.007. The correlation coefficient is statistically significant at  $\alpha = 0.05$  because the p-value (Sig.) is less than 0.01. (El Telbani, 2014). Particularly, plays are frequently covered by news media as part of their reportage. This implies that there is

high probability the news will mention or cover a theater event. This association between theater and news emphasizes the value and influence of theater as a medium for cultural expression and pleasure, as well as the significance of news media in educating the public about events taking place both locally and globally.

#### **4.3.3 Film and Caricature**

This study discovered that there is no meaningful connection between film and caricature, based on the research and observations. In other words, it appears that journalists are not very engaged in covering films as an art form. The correlation coefficient in line with (El Telbani, 2014), because the p-value (Sig.) is greater than 0.05, the correlation coefficient at  $\alpha = 0.05$  is statistically insignificant. This study proves 0.327 and the significance level is 0.15(90).

#### **4.3.4 Film and Photography**

The correlation coefficient in accord with El Telbani study (2014), Figure 13 in this study illustrates equals 0.177, and the significance level (Sig.) equals 0.292. The p-value (Sig.) is greater than 0.05, indicating that the correlation coefficient at  $\alpha = 0.05$  is statistically insignificant (El Telbani, 2014). Thus, this thesis revealed via analysis and observation that film and photography do not appear to be significantly interdependent, and that media does not employ images to report events that are being filmed.

#### **4.3.5 Film and Report**

The correlation coefficient based on El Telbani (2014) The p-value (Sig.) is more than 0.05, so the correlation coefficient is statistically insignificant at  $\alpha = 0.05$ . Hence, this research finding show film and report equals 0.282 and the p-value (Sig.) equals 0.188. Figure 13 and 15 in this study revealed there no significant relationship between film and report. This means media does not cover film using report.



#### **4.3.6 Film and News**

The correlation coefficient in accord with El Telbani (2014) in this thesis exposed the link between film and news equals -0.070 and the p-value (Sig.) equals 0.414. Moreover, it concluded that there is no meaningful association between movies and news based on this study and analysis. It appears that news media sources do not frequently cover movies as important cultural arts events; hence movies are not a main topic of their reporting. The fact that news organizations have diverse interests and concentrate on various topics in their reporting may be the cause of the lack of link between movies and news. Even while some editors might think that movies have a significant role in defining cultural identity, it doesn't seem like this is reflected in the news media's coverage of movies.

#### **4.3.7 Performance and Caricature**

The correlation coefficient in this study between performance and caricature equals -0.053 and the p-value (Sig.) equals 0.435. So, the conclusion is that there is no meaningful connection between performance and caricature; there was no caricature as a genre of coverage for performance events, indicating that newspapers had no interest in performance. As shown in graphs 12 and 16.

#### **4.3.8 Performance and Photo**

This study discovered the link among performance and photo equals -0.213 and the p-value (Sig.) equals 0.253. Also, as El Telbani (2014) mentioned before the p-value (Sig.) is more than 0.05, so the correlation coefficient is statistically insignificant at  $\alpha = 0.05$ . Consequently, this study concludes there no significant relationship between performance and photo. That interpreted there were not much coverage about performance in Palestinian daily newspapers.

#### **4.3.9 Performance and Report**

Spearman's classifications of a correlation coefficient were employed (Hauke & Kossowski, 2011, p. 87). This thesis analyzed the relationship amongst performance and report equals -0.224 and the p-value (Sig.) equals 0.253. This results as shown in graphs 12 and 15 conclude that there is no discernible connection between performance and report. It demonstrated there were no performance events in the Gaza Strip and there was no cultural arts coverage in publications that may influence popular culture.

#### **4.3.10 Performance and News**

According to Spearman's coefficient correlation (Hauke & Kossowski, 2011), this study was found the connection amongst performance and news equals -0.492 and the p-value (Sig.) equals 0.052. The conclusion is that there is no significant relationship between performance and news. This means not only lack of report but also news did not look at performance events which showed cultural arts coverage were not available as graphs 12 and 14 shown.

#### **4.3.11 Music and Caricature**

The analysis for the three newspapers content in this study found relationship among music and caricature equals 0.168 and the p-value (Sig.) equals 0.301. The p-value (Sig.) is more than 0.05, so the correlation coefficient as mentioned in El Telbani (2014) is statistically insignificant at  $\alpha = 0.05$ . Hence, this study concludes there is no significant relationship between music and caricature. Due to this, the chief editors of the newspapers recognized the music events non-existence in the Gaza strip audience minds hence no significance to cover music.

#### **4.3.12 Music and Photo**

This study concludes there is no significant relationship between music and photo. Because the values confirm no photos were used to tell the public about music events in Gaza strip during 2019. The researcher found the link between music and photo equals 0.044 and the p-value (Sig.) equals 0.445 as figure 11 shown. that means the p-value (Sig.) is more than 0.05, so the correlation coefficient is statistically insignificant at  $\alpha = 0.05$  (El Telbani, 2014).

#### **4.3.13 Music and News**

This study shows correlation coefficient among music and news equals 0.295 and the p-value (Sig.) equals 0.176 in figures 11 and 14. In conclusion, there is no significant relationship between music and news. Results show that music events that fall under artistic cultural media coverage do not exist in the daily news of Palestinian daily newspapers in the Gaza Strip during 2019.

#### **4.3.14 Literature and Caricature**

The content analysis in this thesis found the relationship between literature and caricature equals 0.419 and the p-value (Sig.) equals 0.087. This means there is no meaningful connection between literature and caricature. According to the editors in ,the face-to-face interview, literature is a vibrant area of cultural art in the Gaza Strip but prior research reveals that neither serious literary coverage nor cartoon coverage exist.

#### **4.3.15 Literature and Photography**

Research findings from this study conclude that there is no real connection between literature and photography and that embodied core principles of literary events in daily newspapers' cultural arts coverage were absent from the images. This is because the

relationship between literature and photo equals 0.354 and the p-value (sig.) equals 0.130.

#### **4.3.16 Literature and Report**

In this study amongst literature and report the correlation coefficient equals 0.236 and the p-value (sig.) equals 0.230. As a result, the conclusion is that the literature and the report have no meaningful link. This might draw attention to literature as trivial material that reporters don't need to address (Figure 10 and 15).

#### **4.3.17 Literature and News**

There is no meaningful connection between literature and news. Despite this, the chief editors think literary events are more significant than other events since they captured the public's attention for the news, but literary events did not receive cultural art coverage in the daily newspapers. According to the results of the correlation coefficient in this study amongst literature and news coequals -0.138 and the p-value (Sig.) coequals 0.334 which appeared in figure 10 and 14.

#### **4.3.18 Theater and Caricature**

The relationship in this study between theater and caricature coequals 0.390 and the p-value (Sig) is more than 0.105. This proved there is no meaningful connection between both caricature and theater. In short, there was no caricature of theater in the daily media as shown in figure 9 and 16.

#### **4.3.19 Theater and Photo**

The results in this study revealed there is no significant relationship between theater and photo. This means theatre is considered in media coverage as a fringe concept, deploying photos of event was not necessary according to the bond between theaters and photo which coequals 0.426 and the p-value (Sig.) coequals 0.083.

#### **4.3.20 Theater and Report**

In this study, the coefficient between theatre and report is -0.025, and the p-value (Sig.) is 0.469, as figures 9 and 15 shown. This leads to the conclusion that there is no significant relationship between theatre and reports. In contrast, newspaper editors stated that there are theatre events that could be covered in various reports.

#### **4.3.21 Dance and Caricature**

The relationship in this thesis between dance and caricature is -0.057, with a p-value of 0.430. As explained in graphs figures 8 and 16. This leads to the conclusion that there is no significant relationship between dance and caricature. As previously stated, the caricature in daily newspapers was not used to describe or tell ideas about dance events in the Gaza Strip.

#### **4.3.22 Dance and Photographs**

This study's findings indicate that there is no significant relationship between dance and photographs. That is, because photographs were not used to cover dance events, they had no impact on media coverage because the p-value (Sig.) is 0.296 and the link between dance and photo is -0.172.

#### **4.3.23 Dance and Report**

According to (El Telbani, 2014), the correlation coefficient between dance and report in this study is -0.191, and the p-value (Sig.) is 0.276. This resulted in the conclusion that there is no significance amongst dance and report. In other words, the dance events could not be found in daily newspapers reports.

#### **4.3.24 Dance and News**

The connection between dance and news in this study coequal -0.064 and the p-value (Sig.) coequals 0.422. It pointed out that there is no significant relationship between dance and news. That presented there was no care about the dance events in the Gaza

strip because it did not have existed in media coverage of daily newspapers. Furthermore, it did not exist in reality as the chief editors said in the interviews.

Table 1: Relationship between Visual Arts Coverage and Culture Art Coverage

|                    |                         | <b>Caricature</b> | <b>Photo</b> | <b>Report</b> | <b>News</b> |
|--------------------|-------------------------|-------------------|--------------|---------------|-------------|
| <b>Film</b>        | Correlation Coefficient | 0.327             | 0.177        | 0.282         | -0.070      |
|                    | Sig.                    | 0.150             | 0.292        | 0.188         | 0.414       |
| <b>Performance</b> | Correlation Coefficient | -0.053            | -0.213       | -0.224        | -0.492      |
|                    | Sig.                    | 0.435             | 0.253        | 0.242         | 0.052       |
| <b>Music</b>       | Correlation Coefficient | 0.168             | 0.044        | 0.544*        | 0.295       |
|                    | Sig.                    | 0.301             | 0.445        | 0.034         | 0.176       |
| <b>Literature</b>  | Correlation Coefficient | 0.419             | 0.354        | 0.236         | -0.138      |
|                    | Sig.                    | 0.087             | 0.130        | 0.230         | 0.334       |
| <b>Theater</b>     | Correlation Coefficient | 0.390             | 0.426        | -0.025        | 0.684**     |
|                    | Sig.                    | 0.105             | 0.083        | 0.469         | 0.007       |

|                                                  |                         |        |        |        |        |
|--------------------------------------------------|-------------------------|--------|--------|--------|--------|
| <b>Dance</b>                                     | Correlation Coefficient | -0.057 | -0.172 | -0.191 | -0.064 |
|                                                  | Sig.                    | 0.430  | 0.296  | 0.276  | 0.422  |
| * Correlation is significant at the 0.05 level.  |                         |        |        |        |        |
| ** Correlation is significant at the 0.01 level. |                         |        |        |        |        |

#### 4.3.25 Cultrual Arts Coverage in Newspaper

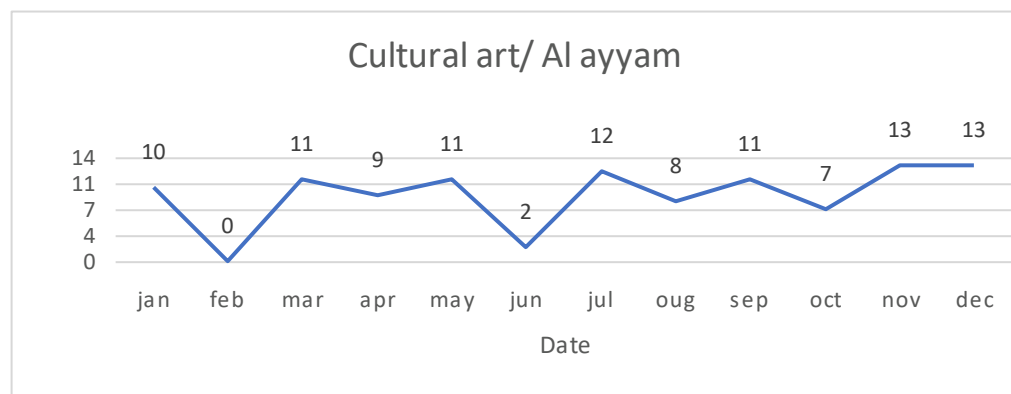


Figure 16: Culture Art Coverage in *Alayyam* Newspaper

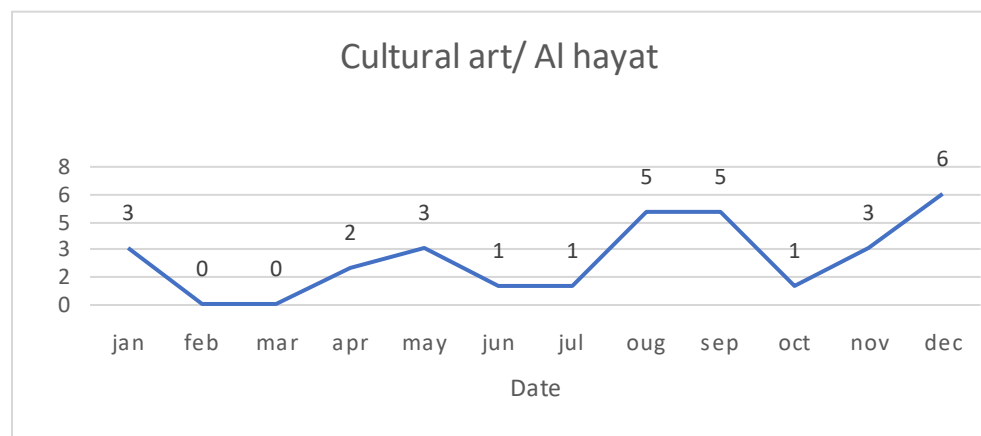


Figure 17: Cultural Art Coverage in *Al hayat* Newspaper

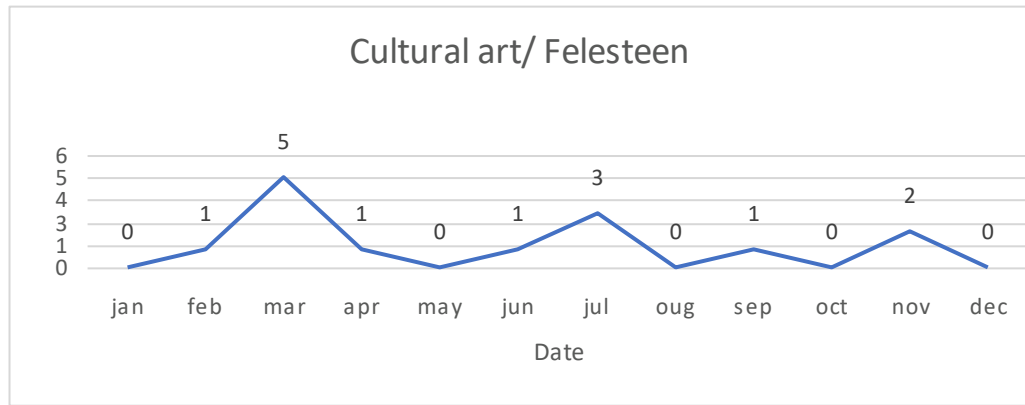


Figure 18: Cultural Art Coverage in Felesteen Newspaper

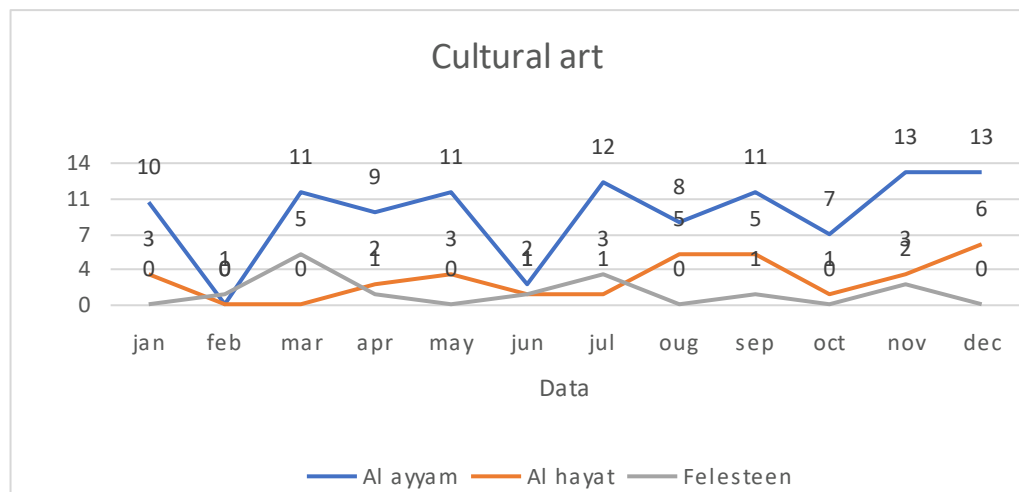


Figure 19: Cultural Art Coverage in *Al Ayyam*, *Al hayat*, *Felesteen*

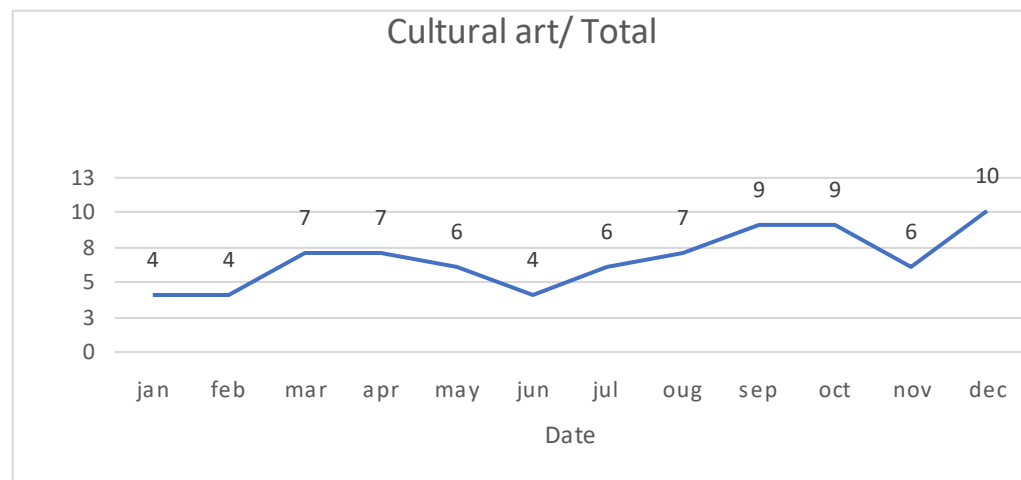


Figure 20: Cultural Art Coverage Totally



#### 4.3.26 Visual Arts Coverage in Newspaper

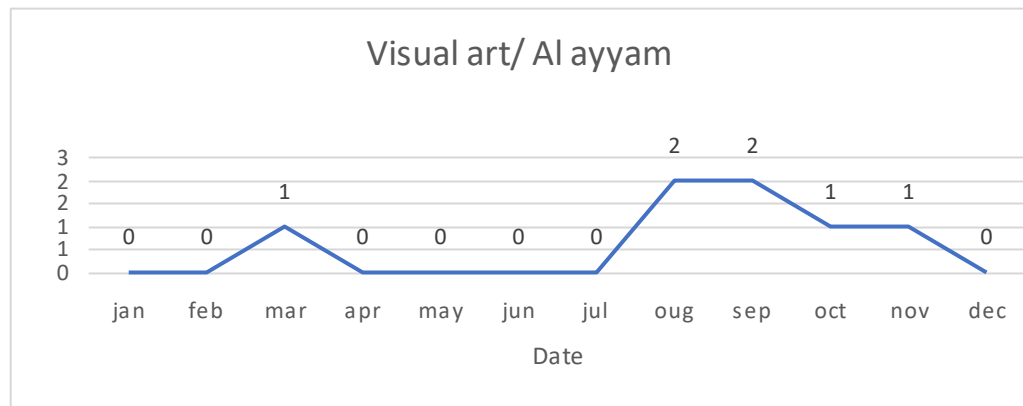


Figure 21: Visual Art Coverage in *Al ayyam* Newspaper

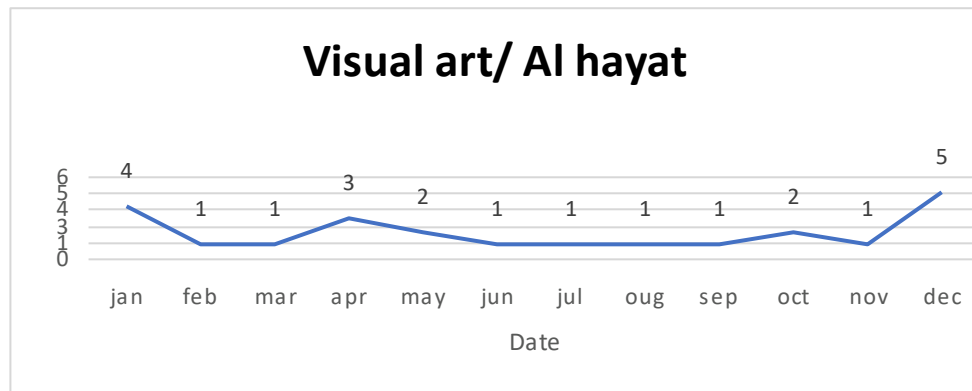


Figure 22: Visual Art Coverage in *Al hayat* Newspaper

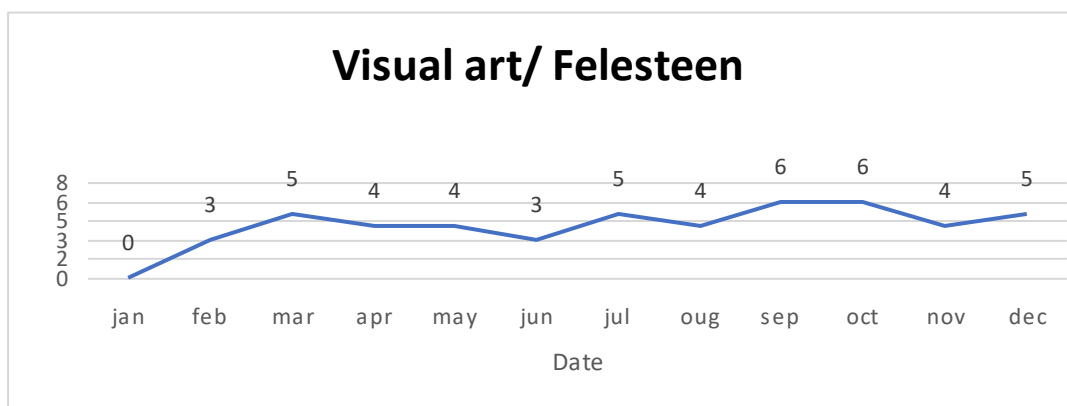


Figure 23: Visual Art Coverage in *Felesteen* Newspaper

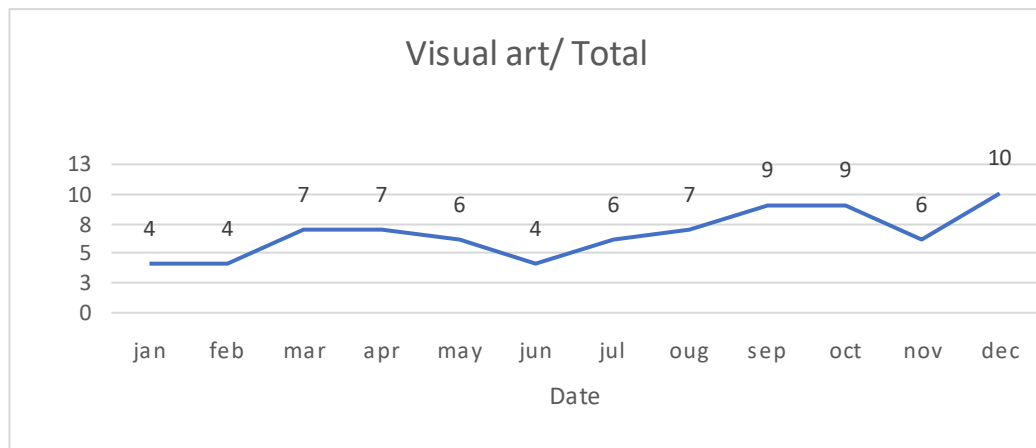


Figure 24: Visual Art Coverage in Three Daily Newspapers

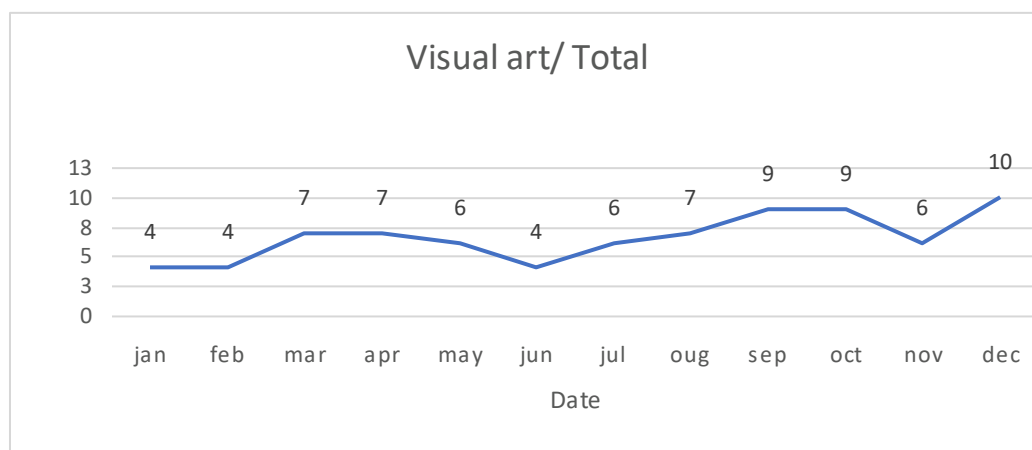


Figure 25: Total of Visual Art Coverage in Newspapers

#### 4.4 Relationship between Cultural Art and Events Number

The Spearman (2011) correlation coefficient was used in accordance with (El Telbani, 2014), as shown in the table below:

Table (2) shows that the correlation between cultural art and events is 0.103, with a p value (Sig.) of 0.375. The conclusion that can be drawn is that there is no significant relationship between the volume of events and cultural art coverage. The editors make it clear, however, that there were insufficient cultural and artistic events to warrant

specialized coverage. On the other hand, this suggests that the media's coverage of cultural and artistic events was influenced by other factors.

Table 2: Relationship between Cultural Art and Events Number

|                     |                         | <b>Events no.</b> |
|---------------------|-------------------------|-------------------|
| <b>Cultural art</b> | Correlation Coefficient | 0.103             |
|                     | Sig.                    | 0.375             |

#### 4.5 Relationships between Visual Arts and Events Number

The Spearman correlation coefficient was used in accordance with (El Telbbani, 2014) was relied on, and the following table illustrates this: Table (3) explained the relationship between visual art and event numbers in this study is 0.287, and the significant level (Sig.) is 0.183, According to these values, there is no significant relationship between visual art and event numbers. During interviews, the chief editors of Al Ayyam and Al Haya Al Jadida stated that there were not enough visual arts events for journalists to cover, which can be seen as a significant aspect reflected in art coverage. The data analysis, on the other hand, demonstrates that there is no link between art coverage and art events.

Table 3: Relationship between Visual Art and Events Number

|                   |                         | <b>Events no.</b> |
|-------------------|-------------------------|-------------------|
| <b>Visual art</b> | Correlation Coefficient | 0.287             |
|                   | Sig.                    | 0.183             |

According to the results of the analysis of the three daily newspapers from 1 January to 31 December 2019, media coverage of artistic news and cultural artistic news is not related to the scale of arts activity within the Gaza Strip, especially visual art. There is no correlation between the size of existing coverage and artistic activities. This reinforces that the factors influencing media coverage of works of art are not the volume of works and art events but other factors such as lack of specialized training enabling journalists to perform specialized art coverage as well.

The analysis found that the absence or presence of works of art did not affect the extent of cultural artistic coverage, illustrating the absence of specialized media coverage of art culture and visual art in the Gaza Strip, as illustrated by interviews with editorial directors of the three newspapers and artists.

In an in-depth face to face interview with artists Maher Naji, Shareef Sarhan, Rana Batrawi, Hazem Harb and Rufaida sehwait, they emphasized the lack of interest by journalists in specialized coverage of artistic events that can raise the profile of art or enhance the role of art in societies and raise the public's understanding of what visual art is, which is skilled by the survey head through analysis that covers of all types cannot play this role.

Giving sufficient space to other coverage, especially political, can be considered the most powerful factor influencing arts coverage, resulting in their absence in daily newspapers. There are different factors which affect the art coverage and there is no

correlation between it and the intensity of arts events in the Gaza strip. These factors will be highlighted in the sections for interview discussions.

#### **4.6 Contemplative Contrasts -Gaza Art Exhibition 2019**

It has been noted that the research focused on the existence of art journalism and art coverage in three daily newspapers in 2019. There was specific attention on an enormous visual arts event named Contemplative Contrasts -Gaza art exhibition in 2019. This segment introduces the Gaza art exhibition as sampled in the three newspapers.

The exhibition presented an overall approach with numerous different generalities and creative styles arising, whether the artwork is familiar to the bystander or not. A total number of 64 artists participated in this exhibition.

Contemplative Contrasts - Gaza art exhibition 2019 was managed by Shababeek and was established in 1997 in Gaza, by visual artists, who aim to develop artistic work to produce art systems. Shababeek for contemporary art department of the General Union of Cultural Centers in Gaza (GUCC) is an open space for the talented and has come to be well-known through its distinguished staff of youthful artists.

The contemplative exhibition was divided into three spaces, the boundaries of the unconventional, the boundaries of Pioneerism and the boundaries of the conventional.

##### **4.6.1 The Boundaries of the Unconventional**

Current contemporary art practices are characterized by trial and error, as well as fidelity to a concept, even at the expense of tools. This space is based on the concept of trial and error and produced through workshops using various mediums, ranging

from videotape to installation in public space. The artists draw relief from lived reality but pose ideas and deal with generalities in an accusatory, non-direct style.

#### **4.6.2 The Boundaries of Pioneers**

This section of the exhibition focuses on pressing the most prominent cultural gestures in the Gaza Strip by displaying the work of some of the art movement's most prominent figures. The bystander helps to achieve the equation of reflective contrasts that the exhibition is to present by balancing what is conventional and what is unconventional.

#### **4.6.3 The Boundaries of the Conventional**

This space presented several cultural practices based on the direct and reporting representation of an educated event, the majority of which is influenced by well-known visual tools and traditional methods in the world, such as oil painting. Artists from the Gaza Strip have created works of art inspired by the reality of life in the region. The artworks were presented within an environment of comparison, creating a real occasion for observers to raise questions and contrasts regarding different forms of art products (Shababek Exhibition: Gaza Art - Contemplative Contrasts, 2020b).

The thesis posed three questions and the purpose of analysis is to use data gathered (from interviews and content analysis) to answer the questions while ensuring that the discussions cohere with other parts of the thesis. However, before answering each question, a few points have to be made. It is important to state at the initial stage that art coverage in Palestine mostly originates from sources outside. The content analysis in the time frame of interest as indicated in the first chapter has revealed that even during the period of such a great art event, there was no significant difference in how art was reported regarding the total number of pages that are devoted to arts in various papers or the nature of what was written.

No opinion or criticism of any aspect of the exhibition was shown in the coverage of the two newspapers, and the third newspaper, *Al-Haya Al Jadida*, did not write anything about it, nor were the open talks and discussions with the public conducted during the organization of the exhibition. The study did not observe the existence of specialized coverage of the works of art and was limited to the coverage of the exhibition's opening, venue, and organizers. Press coverage of the Gaza Art Gallery did not provide any links between the elements of Palestinian culture and its symbols used in the participating works of art. A brief definition of the participating works of art was not provided despite the participation of 64 artists, and at least each artist participated in works or two visual arts from various schools of art.

On the other hand, a product of specialized art writing by an Iraqi writer in the *Al-Arabi* newspaper gave an artistic reading in the works of Palestinian visual artist Vera Tamari. The coverage amounted to an agency page of the newspaper. The coverage provided a brief definition of the artist's identity and then went on to write about her artistic experiences and her artistic participation in exhibitions. The papers under study did not provide such a reading.

#### **4.7 Palestinian Newspapers Cover Visual Arts**

The nature of coverage of visual art by selected newspapers varies and the question of how it is covered can be answered on various levels, given that different newspapers assign different priorities to art coverage and by extension, visual art. One of the artists believes that coverage of visual arts depends on the connection of the artistic event or exhibition with a political or national topic, in addition to the existence of a direct relationship between the artist and journalists, with his use of new tools related to daily reality, such as the blockade on the Gaza Strip. According to *Al-Ayyam* and *Al-Hayat-*

*Al-Jadida* newspapers editors, Tahseen El Astal and Hamed Jad are interested in presenting cultural and artistic news to the public on a daily basis under the culture and art tab. It pays special attention to cultural press coverage by allocating full pages to cultural issues such as poetry, fatherhood and art. Yet *Al-Ayyam* newspaper coverage of visual art and related events are seasonal due to the fact that there are limited works inside Gaza Strip compared to the West Bank. This is because the majority of visual artists are looking to promote their artwork outside the Gaza Strip.

In the past, *Al-Ayyam* newspaper issued a cultural supplement under the name *Al-Diwan*, dedicated to covering cultural issues, but this was more inclined to providing critical readings for books, novels and film festivals, since literary coverage is more popular than visual art. However, after a while, the supplement was no longer produced due to the growth of new media and economic hardship. The newspaper itself is interested in cultural coverage since its inception, but, in recent times, it has gotten invitations to cover art on an irregular basis, so its coverage is not extensive. The editor of the newspapers pointed out that in the previous years, especially in the eighties, the Gaza Strip was better represented in arts. There were many paintings that express popular heritage and daily life in those days. *Al-Ayyam* newspaper editor Hamed Jad considered the coverage of art to be sufficient since art news is presented on a daily basis within the pages of the newspaper. This usually appears in various forms, including pictures and reports, and press interviews to present the artistic events that are organized inside the Gaza Strip. But there is the possibility that the current rate of coverage will decline according to changing and unstable conditions in the Gaza Strip. Even though the arts have an important reflected on people's existence, Szanro & Tyndal (2004) noted that the most publications are publishing lesser articles about



arts and ethics. Some of the reasons for these are indicated as including social media and economic hardship among other factors.

Tahseen El Astal the editor of Gaza strip for *Al- Hayat Al- Jadida* said “the cultural arts coverage is very important because it’s a tool of cultural resistance.” On the other hand, Hamed Jad the editor of *Al Ayyam* newspaper said "in my perspective, the visual artists in the Gaza Strip are not particularly concerned with local newspapers as a means of showcasing their work. It appears that these artists are looking for other ways to share and display their art. This lack of interest in local newspapers may be because the visual artists in the Gaza Strip are seeking international channels to share their art with a wider audience.”

There are daily news reports of artistic activities in *Al-Hayat-Al-Jadida* as El Astal clarified. However, journalists are unable to analyze artistic activities. Therefore, the artists must explain their artistic work specifically and clearly so that journalists can better understand the goals and information of artistic activities. As one of the primary features of arts journalism has been a specific 'cultural elitism,' arts reporters construct themselves as specialists, more thoroughly qualified than traditional media people, as mentioned in the first chapter. They also value arts journalism as something distinct from and much more significant than the mainstream news strategy. ((Harries and Wahl-Jorgensen, 2007; Hellman and Jaakkola, 2012; Syamsiyah, Hastjarjo, et al. 2018). But in this case, journalists are hardly qualified for the role of reporting arts and need artist interpretation. This makes critical reading and observation of arts very rare, according to the chief editors' opinion.

Few people report on culture specifically because journalists who provide daily news reports are under the pressure of news circulation, especially during the war. So, there is a tendency to focus on political news, since cultural reports are unstable, and readers are also affected by the political situation. In addition, the cultural report in *Al-Hayat Al-Jadida* is more literary than artistic, from El Astal's perspective, because it reflects the activities in the Gaza Strip. There is a coalition of plastic artists in the Gaza Strip, but they do not communicate with journalists to promote artistic creation. Plastic arts are expensive and require special work and equipment. At the same time, Mofeed Shamala considered the art coverage crucial, but *Felesteen* newspaper is a political paper thus the coverage of art is so limited. Another reason related to that is because "we cannot find a specialist who can write in-depth about artistic work." (Shamala, 2022).

Art research in Gaza is limited to one university, which makes the newspaper's coverage of visual arts in the Gaza Strip, as well as drama, music and literature, to be on the decline. The newspaper hopes to reconsider visual art by restoring the relationship between plastic artists and journalists. Although there are a large number of artists, it may be too late to pay attention to visual art, and this limits what can be said about it in art culture.

*Felesteen* newspaper mostly covers cultural and artistic news within the diversified news or light news to satisfy the readers' cravings. Yet *Felesteen*'s main focus is on political news and so it doesn't have any clear or specific art tab to showcase visual art. However, when there is an occasion for it, it covers some artistic events in general, like music, theater and so forth. In *Felesteen* newspaper, artistic subjects of

controversial national issues may be reported on local report pages, and some of them will attract public attention, such as graphic art and wall painting. However, due to political and economic conditions, among other reasons, cinema and music production in Gaza gets more coverage than visual arts. Therefore, *Felesteen* newspaper collects information on cultural and artistic issues from various sources for dissemination, such as local and global news agencies.

Hence if a conclusion is to be drawn from the above, it can be said the coverage of artwork is scant and even when there is such coverage, journalists don't have the knowledge to provide any sort of expertise or critical readings. Then given that art in papers like *Felesteen* does not exist in any specialized pages, political and other news takes priority. Even in papers like *Al-Ayyam* and *Al-Hayat-Al-Jadida*, where pages are assigned to artwork, visual arts do not take center stage. Generally, art coverage focuses on international news and is hardly local, especially as it holds more regard for cinema, theatre, music, dance, and performance art. They are mostly from West Bank and only a few about Gaza strip.

#### **4.8 The Significant of Visual Art Coverage in Daily Newspapers**

Part of the solution to this question is provided by the agenda-setting theory. According to the hypothesis, media have a significant impact on audiences because people value the news and information that media prioritize. Consequently, they have an impact on what individuals think (communication theory, n.d). Of course, there are times when the public sets the agenda and journalists take the public's interests into consideration. Modern media organizations, on the other hand, take the pulse of their audience to ascertain what they want before fulfilling those requirements. As a result,

when the question concerning how newspapers cover art was addressed, it also gave, albeit a more indirect, answer to this topic.

In general, newspapers do not give importance to coverage of the arts. Since there are many different types of artworks, visual art as a distinct field does not command much attention. The 3 daily newspapers Al Ayyam- and Al Hayat Al Jadida- Felesteen's senior editor has stated in prior interviews that the public's interests influence the issues that should be chosen for publication. Through specialized pieces that highlight the visual arts in the Gaza Strip, journalists do not believe they have the authority to change the public's knowledge and awareness of artistic culture. The three editors thought that the political stability of society affected how cultural artistic works grew and developed, with audiences growing for literary and cinematic art at the expense of visual art. Journalists' everyday work reveals that because people are focused with the poor state of the economy, visual artworks are not the constant and daily focus of public attention.

Since there is only one college for visual art in the Gaza Strip, the editors of the newspapers express in their face-to-face interviews that they believe that a small number of visual artists control the majority of cultural and creative production, which confines it to their interests. Due to their associations with struggle, resistance, and national identity in the perceptions of the general public, literary traditions like poetry and narrative literature are the focus of editors. Editors presume that specialists with formal training in visual art, its tools, and concepts are necessary for reporting on visual art culture.

According to Mofeed Shamala, editor of Felesteen daily, cultural arts issues are not top of mind for the readership in the Gaza Strip, hence there is insufficient room for work in the field of art reporting. Additionally, there is little desire to improve their ability to understand and write about art or news. Art events are infrequently covered by journalists. As a result, rather than digging into in-depth interpretation, reporters frequently concentrate on giving basic information about the incident, such as when and where it occurred.

In relation to editor of Al-Hayat Al-Jadida newspaper, many publications and journalists are not interested in covering the arts because, in their opinion, it is not economically feasible, cannot contribute to the continuation and development of journalistic work, and cannot draw more public attention to their journalistic work. In light of the fact that Gaza is one of the regions constantly experiencing violence brought on by the Israeli occupation and that the violence is growing and worsening, journalists prefer to turn to daily political news coverage. Therefore, art in a situation of conflict may not be something that audiences seek. One of the most important factors influencing the type of news reports in Gaza Strip is political pressure. It has been suggested that political influences may have an impact on journalists' viewpoints to prove this claim. The political environment (i.e., the ruling party, the political consensus, and the personal political beliefs of journalists) appears to have an effect on journalistic culture (Sri, Sri, & Widodo, 2018). Political news has been a hot topic due to the ongoing political upheaval and regular bloodshed brought on by Israel's colonialism of Gaza Strip. The activities of artists are restricted in Gaza compared to other newsworthy subjects, and visual artists' interactions with journalists are poor, and they are unable to use the media as a means of communication.

Hamed Jad, the editor of Al-Ayyam newspaper, thinks that when journalists write about art, they are writing for a very small cultural group that is only the intellectual elite, which prevents the journalist from having the desire to be knowledgeable about art. The majority of journalists believe that covering the arts could confine them to a niche audience that consists solely of art lovers. In recent years, artistic journalists have resorted to covering artistic works that simply convey the political and national conditions since they belong to a group with high education and high culture. Due to the intensity of literary works, reporting on the Gaza Strip's visual art challenges have so gotten less attention than other forms of art. The 1980s and 1990s saw a higher and wider range of artistic activity than the present day. This might be because of the political tensions in Palestine, the embargo on Gaza Strip, the difficult economic circumstances, and the closure of the border crossings, which have led to a concentration of artistic works on specific themes without fostering the new spirit of drawing journalists. Creative ideas are obsolete and non-renewable at the moment. Tools and ideas surround the creative work of visual artists, preventing their development and discouraging newspapers from giving visual arts more coverage.

It might be claimed that readers of the publications do not place a high value on arts reporting due to the aristocratic nature of art, its coverage, and journalistic insights that are not isolated from supplying what their consumers want. Since media outlets don't set their agendas independently from their audiences, the stories and events they choose to cover are reflections of what the general public is thinking since they want to get more readers, clicks, and circulation. The distribution of pages for the paper for *Al-Hayat Al-Jadida* newspaper has an area of one to two pages out of the total number of pages of the newspaper, which is divided into local political news at a rate of three

to four pages, Arab and international news, and a page for articles and opinions with four pages for sports, a follow-up page, two pages for economics, and the last page that includes light news, photos and also includes some local community news pages as well as paid marketing ads. In contrast, *Al-Ayyam* newspaper looks similar in the distribution of pages between local political news at an average of two to three pages, as well as international and Arabic news in one to two pages, economic news at two pages, and sports news from three to four pages, in addition to cultural coverage at an average of one to two pages, as well as complemented by political news and marketing advertisements, with a diverse last page that combines between the article, the news and the picture. Felesteen newspaper contains four to six pages of local political news, two pages for Arab and international news, and three to four sports pages, and it may increase according to sports activity, in addition to two pages for economic news and updates.

#### **4.9 The Importance of Art Journalism in Palestinian Daily Newspapers**

Razzoqovna (2019) highlighted that art has a significant impact on humans. Even in the past, the arts have had a significant impact on society since they represent the full expression of a society's culture and act as a norm for social behavior. cursory observation reveals that there is a noticeable and obvious difference in how visual artworks from the Gaza Strip are covered by journalists, who treat them as public materials or within news stories that don't take up much space in the newspaper. Editors also seem to think that it is unnecessary to go into great detail about what the artworks are. But Al-Hayat-Al-Jadida stated that it is very interested in covering cultural issues because the newspaper considers culture as an expression of society and the cultural interests of the Gaza Strip community stemming from the specificity of

the region. As Razzoqovna (2019) noted, art has had a powerful influence on. The newspaper's concern in cultural matters is demonstrated by the fact that a particular section is designated to promote and preserve Palestinian culture, such as the Palestinian heritage, rather than being included in the variety. In order to improve its specialized culture coverage, the newspaper employs a variety of journalistic reporting techniques.

It was also noted by artists that, through many attempts of artists and works of many symbolic artists, the works have proved the situation and experiences of Palestinians in land, revolution, determination, cities, villages and Nakba. According to artist Maher Naji, Palestinian motifs and symbols have been used over the years to create works that emphasize identity as a clear topic and aspect, including murals, paintings, photography, and cinematic expressions. Additionally, Hazem Harb makes it clear that artworks focus on the evolution of historic political events while including the idea of contemporary society. There are new ideas now, but patriotism and artistic expression still emphasize displaying Palestinian culture and heritage. The idea of expressing unemployment, the freedom to travel and express oneself, as well as various women's issues, is particularly encouraged when discussing the Gaza Strip. In a way, this creates an opportunity to speak out, and the artist becomes a means of expressing the voice of the society, even when it is being suppressed.

The modern visual artist Sharif Sarhan views contemporary visual arts as one of the most crucial tools for using artistic works and projects to document history, preserve heritage, and address contemporary challenges. Therefore, among the most crucial components and techniques for conserving Palestinian history and identity are visual



arts in all media, including contemporary media. Maher Naji, another artist, pointed out that the visual arts played a significant role in preserving cultural and artistic history, particularly during periods when photography and photographic documentation were not as common or as developed as they are now. It is crucial to consider what the visual arts captured in earlier periods. It is crucial because it plays a role as a connection between current and future. In order to represent the culture and identity that are being stolen on a daily basis, the artists Sarhan, Naji, and Harb add that Palestinian art has its own distinctiveness and has to be highlighted. Palestinian art, therefore, requires tremendous attention from journalists. Art's significance grows when it is communicated with the outside world. On the other hand, Rana Al Batrawi, the sculpture artist, said that 'Gaza strip is full of visual aspects that should be addressed by several creative artistic works, which need real media coverage to build a bridge between the artists and the public, and the media should have a powerful attitude to raise the public perspective for visual art culture'. (2022) on the same page, the visual artist, Rufaida Sehmail, expresses that,

*Journalists must believe in the value of visual art for our Palestinian culture and try to increase their understanding of it. They should also engage with the community of artists rather than relying just on their own preferences for artistic expression or how political parties frame the arts (Sehmail, 2022).*

#### **4.10 Conclusion**

In order to investigate the existence of visual art coverage in the Palestinian media, the data analysis for three newspapers from 1 January to 31 December 2019 was presented in this chapter. Additionally, face-to-face interviews with newspaper chief editors allowed for the analysis of how the daily newspapers covered the visual arts in the Gaza Strip and the issue of cultural art journalism. Additionally, 5 artists from the Gaza Strip were interviewed to learn about their perceptions on the media's coverage

of creative creations and exhibitions, hear about their interactions with journalists, and determine why it is crucial for shows to receive media attention in the Gaza Strip.

The results of the data analysis acquired by constructed weeks were used to analyze the outcomes for art activity and culture in Gaza Strip daily newspapers. Accordingly, this study found that, contrary to the questions it set and in accordance with the theory used to analyze the data, there is no media coverage in daily publications in the Gaza Strip. The results prompt some questions concerning the value of visual arts. It should be highlighted that newspaper editors agree with the significance of cultural and artistic coverage. The study used observation, face to face in-depth interviews, and data analysis to look into the existence of visual arts coverage and the type of coverage that is reported. The editors had unconventional ideas about how to portray Palestinian culture and mass cultural problems in political acts more than light news as art, and they thought that media coverage of visual art was on the edge. The visual arts, on the other hand, can be utilized to preserve national culture and history and to remind people of their right to return home. They are important for preserving Palestinian cultural identity.

Therefore, the observation and interviews revealed the extent of the coverage of the visual arts in daily newspapers in the Gaza Strip in 2019 and how art journalism reinforces the Palestinian identity. Thus, the quotes in this study highlighted the main objectives and research questions.

## **Chapter 5**

### **CONCLUSION**

This chapter highlighted the findings from a study of art coverage in daily newspapers in Gaza (Al Ayyam, Al-Hayat- Al Jadida, and Felesteen) in 2019. As a result, this section includes a study summary, study conclusion, and recommendations and future research ideas.

#### **5.1 Study Summary**

The study discussed the lack of media coverage of the visual arts in the Gaza Strip and the reasons behind it. This study argued that visual arts provide not only inspiration and meaning in life but also present information about civilization and creative critical tools from a variety of different historical stages. The media's coverage of visual arts expands awareness of cultural identity through creative writing about visual arts and analysis of artistic works. This study discussed the main reasons why journalists are not interested in media coverage of visual arts in the Gaza Strip and why journalists made certain choices of coverage. Media coverage of the visual arts in daily newspapers is not limited to news text but needs journalists to be conscious of the significance of the visual arts. However, the study found that journalists are not always interested in covering visual arts and may make choices that do not prioritize its significance in documenting Palestinian identity and providing insight into artistic works through creative writing and analysis.

The goal of this study was to examine how the media covered visual arts by using three newspapers (AL-Ayyam, Al-Hayat-Al Jadida, and Felesteen) as case studies and observing the coverage of the Contemplative Contrasts Gaza - art exhibition. This research is articulated in the Palestinian daily newspapers' art coverage from January 1 to December 31, 2019. Due to the non-cognitive, significant importance of visual arts in preserving Palestinian cultural identity, there is a dearth of research on this subject.

After 74 years since the Nakba, there has been little discussion of Palestinian visual arts in Palestinian media, which is why this study is unique and important. A qualitative content analysis was used in this study's data collection process. The study sample, which consisted of 48 constructed weeks chosen from 3 daily newspapers published between January 1 and December 31, 2019, was assessed by the researcher. The current study demonstrated that Palestinian art coverage, particularly in the three daily newspapers, has not been done in a professional manner because of their political reporting bias, the standards they use to select the news or type of coverage, and the fact that their journalists are not impartial.

The notion of visual arts and the viewpoint of the artists are disregarded by the press in favor of specific cultural trends. Additionally, they don't have any specific pages dedicated to visual art or any art at all. The newspapers' lack of support for visual art culture and their weak viewpoint on the function of visual art in preserving Palestinian cultural identity were both obvious. This study found that in 2019, cultural and artistic coverage did not make an effort to inform readers about the value of the visual arts in preserving Palestinian cultural identity.

Most of the exhibitions occurred in the Gaza strip where there are no journalists in newspapers that can write a review about the visual concept and the structure of artistic work. The importance of the Palestinian media and its influence over public perception on various issues, also the close connection between historical periods and the development of Palestinian visual art as a tool for expressing the homeland, resisting occupation, defending the right of return, and other ideas and feelings documented by Palestinian artists through their work, were all made clear by observation and research into the historical background and in media coverage of visual arts in daily newspapers in 2019. This illustrates the need to educate the general public on the significance of the visual arts. To effectively contribute to the preservation of Palestine's national cultural identity, visual art needs to receive more media attention in Palestinian daily newspapers.

## **5.2 Study Conclusions**

The study found that there was a lack of coverage of visual arts in Palestinian daily newspapers. This suggests that the significance of art in relation to Palestinian identity was not reflected in the media. The absence of art journalism in these newspapers suggests that there is a need for more attention to be paid to the role of art in defining and promoting Palestinian identity. The qualitative content analysis clarifies that art coverage of visual arts in Palestine's daily newspapers did not exist.

According to the editors' approach of concentrating on political coverage, the newspapers also contest the existence of visual arts activities and the concentration of coverage in art culture, such as literature. Below are the questions the study addressed:

### **5.2.1 What is the Significant of Having Cultural Art Journalism Included in Palestinian Newspapers Particularly from January 1to December 20 19?**

Despite the relevance of media coverage in influencing the public's views, analysis of daily newspaper findings and interviews with editorial directors and artists demonstrate that creative culture journalism cannot be deemed to have an impact on the public's views. Coverage of culture and the arts in journalism might be viewed negatively since it hasn't helped the general public develop an appreciation for the arts. Ignoring artistic activity has a detrimental effect on mainstream culture's global artistic output tendencies.

Additionally, it was determined that the coverage was insufficient because it only included news and brief reports that could be called event announcements and did not contain information about the visual arts that were on display. Even though historical and political events are reflected through the perspectives of the artists, enhancing the significance of visual arts to the Palestinian collective memory, no detailed art coverage of the nature of the visual artworks or their art schools appears in any newspaper, so this news cannot be regarded as specialized art coverage expressing visual art in the Gaza Strip.

The study demonstrates the various historical stages that the Palestinian press has gone through, including the British colonial system, the Israeli colonialism, and the Oslo Convention that resulted in the establishment of Palestinian National Government. West Bank and Gaza Strip are now connected to the Palestinian Authority.

Creation of Palestinian daily newspapers aided in the dissemination of official government opinions, informed readers about events they considered were important from a political and other standpoint and influenced popular perceptions of the Palestinian struggle. The public can find a variety of scholarly and cultural content in daily newspapers. Readers can stay informed and engaged in their surroundings by reading daily newspapers. In addition, a lot of daily newspapers carry editorials and opinion pieces that let readers discuss other people's ideas and points of view.

### **5.2.2 How Do Palestinian Journalists in Daily Newspapers Cover Visual Arts?**

The findings of the qualitative study showed that in Palestine's daily newspapers in 2019, there was no media coverage of visual art in Gaza Strip, which had a negative impact on the public's culture and general understanding of visual concepts. The editors of the Palestinian daily newspapers make it clear that ideas that are not seen as important and valuable to the social order are not featured in news and, as a result, won't appear in the publications. Therefore, in their eyes, the public does not prioritize visual art.

Two newspapers covered the Contemplative Contrasts art exhibition in Gaza as a brief news item, while the third newspaper, Al Hayat Al Jadida, chose not to cover it, despite the editor's assertion that the paper supported all Palestinian cultural ideals, visual art included.

Artists considered the media coverage of visual arts to be weak because journalists did not have cognition of the importance of historical, cultural and economic visual arts. The artists explained that journalists do not have knowledge of the concepts of visual

arts, so they fear providing any sort of valid artistic coverage, and they write fringe news about visual artworks.

Artists in the Gaza Strip believe that media coverage of their works of art in the local daily newspapers does not advance their professional development or inspire them to produce novel works for the public. From the perspective of artists like Sarhan, Batrawi, and Harb, media coverage in daily newspapers is confined to breaking news of artistic events, without offering in-depth information that will develop dialogue between the artist and the public. According to Sehwal and Naji, artistic coverage is crucial for visual art because it encourages the transmission of artistic ideas and ideals among society's citizens and historically transfers artistic culture through its documentation.

### **5.2.3 Why is Art Journalism Crucial in Palestinian Daily Newspapers?**

According to the study, visual art and art coverage are essential to preserving the Palestinian cultural identity; therefore, they should be covered by the media. However, the editors of the daily newspaper argued that such coverage is not necessary because it serves no purpose or benefits the general public.

Due to the political climate in which artists reside and the complexity of daily life in Gaza occur as a result Israeli colonialism—Gazans were under siege for many years, and Palestinians insist they should be free—this study sought to examine and highlight media coverage for visual arts in Gaza Strip. However, Israel continues to destroy the Palestinian identity as well as the cultural ideas that make clear the need to preserve the Palestinian culture for future generations through art media coverage. They are forced to live in an open prison that is closed off from all sides. In many ways, media



exposes viewers to cultural elements and has the power to increase the value of visual arts in society is becoming more widely recognized.

### **5.3 Concluding Remarks**

Previous studies have demonstrated that visual art is important economically, politically, culturally, and socially and that it represents the culture, history, and progress of societies. Visual arts and Palestinian cultural identity are closely related. Palestinian visual art has undergone several historical eras of development and throughout each one, Palestinian culturally relevant techniques and symbols have been used by artists. This has made visual art a tool for documenting and preserving Palestinian culture, making it difficult for the Israeli occupation to plunder Palestinian culture and history on a regular basis.

Palestinian visual art is a language that expresses Palestinian creativity and beauty in a way that enables other peoples to understand and communicate with Palestinian culture. This study made clear the value of visual art and the requirement for specialized artistic media coverage that aids in the visual documentation of Palestinian identity.

The study's descriptive methodology revealed that because journalists do not believe in the social effect of visual art or how visual arts reflects on Palestinian culture, thus visual art did not cover indeed in daily newspapers.

The study highlighted the importance of visual art in preserving Palestinian culture and identity and the need for specialized media coverage in documenting it. Visual arts have been found to have significant economic, political, cultural, and social value, and

in the case of Palestinian visual art, it is particularly crucial in preserving the culture and history of the society. The use of culturally relevant techniques and symbols by Palestinian artists in their work makes it a powerful tool for documenting and resisting attempts by the Israeli occupation to erase Palestinian culture and history. The study also revealed the lack of artistic cultural journalism and an absence of a solid understanding of the impact of visual art and its significance in reflecting Palestinian culture, leading to a lack of coverage and documentation. Journalists considered the visual arts coverage light news, on the other hand, the artists clarified journalists did not have the ability to write reviews about artistic work and did not have enough knowledge about visual arts.

#### **5.4 Further Research Suggestions and Recommendations**

Contemporary study looks at how Palestinian daily newspapers cover art. According to the researcher, Palestinian journalists should focus on covering cultural and visual arts. Additionally, research should be done to determine how changes in Palestinian visual arts relate to changes in social culture.

Furthermore, it's important to comprehend the social and economic importance of visual arts in the Gaza Strip as a potent form of nonviolent communication. A variety of political, historical, and cultural contexts have shaped and affected Palestinian visual art. Palestinian creative output reveals cultural ideas that require investigation. Future research on how visual arts is covered by digital media is needed to inform the general public on the genres and importance of artistic production in Palestine, as well as to examine how visual arts are mirrored in society's culture. The study suggests more such research into the impact of Palestinian visual art is being disseminated

through the Israeli media. The researcher plans to later carry out research on how Palestinian visual artists comprehend visual communication elements.

In conclusion, Palestinian visual art can present Palestinian identity in the context of its cultural heritage because of its ability to express identity components within Palestine's multi-dimensional and integrated historical context. As a result, steps must be taken to increase journalistic art coverage which promotes mass culture in the sense of visual art. It has social standing; thus, visual art can present all elements of Palestinian identity and work to document them artistically and informatively.

### **5.5 Declaratory Statement**

The researcher reported no potential conflicts of interest.

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