



UNIVERSIDADE  
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PORTUGUESA

WAR IN PRIME TIME: THE FRAMING OF THE WAR IN UKRAINE BY  
CNN PORTUGAL, SIC NOTÍCIAS AND RTP3

Internship Report submitted to Universidade Católica  
Portuguesa to obtain a Master's Degree in Communication  
Studies with specialization in Journalism

By

Carolina Vila Bernardo

Faculdade de Ciências Humanas

September 2025



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## ABSTRACT

Television news continues to play a central role in shaping public understanding of international conflicts, yet there are still few studies that examine how Portuguese information broadcasters frame a prolonged war such as the conflict in Ukraine. This internship report aims to fill this gap by seeking to understand how the conflict has been represented in the news programmes of RTP3, CNN Portugal and SIC Notícias, identifying the most recurrent news values, distinguishing between reporting and commentary, and comparing the editorial strategies adopted by each channel.

This research adopted a quantitative content analysis of prime-time news broadcasts between September 9 and 13, 2024, focusing on *360°* (RTP3), *Prime Time* (CNN Portugal), and *Edição da Noite* (SIC Notícias). In total, more than one hour of news reports and almost four hours of commentary were analysed. Six variables were systematically examined: airtime, keywords, topics, tone, actors, and news values.

The results show that all three channels consistently rely on “hard” news values such as conflict, immediacy, and prominence, while values such as proximity and human interest are largely absent. RTP3 maintains short and predominantly negative reports, reflecting its role as a public service broadcaster. CNN Portugal and SIC Notícias dedicate far more airtime to commentary, using anchors’ questions to frame interpretation through geopolitics and debate.

The research highlights three different editorial approaches: CNN Portugal strikes a balance between reporting and in-depth analysis, RTP3 concentrates on succinct factual updates, and SIC Notícias prioritizes interpretative depth with more variation. The research's overall findings demonstrate how Portuguese television information journalism follows larger Western trends in war reporting by giving priority to conflict frames and elite viewpoints over human-centered narratives.

**Keywords:** War Journalism, War in Ukraine, News Values, Content Analysis, CNN Portugal, SIC Notícias, RTP3

## RESUMO

A televisão continua a desempenhar um papel central na forma como o público constrói a sua visão sobre os conflitos internacionais, no entanto ainda são poucos os estudos que analisam de que modo os meios de comunicação portugueses enquadram uma guerra prolongada, como a da Ucrânia. Este relatório de estágio tem como objetivo colmatar essa lacuna, procurando compreender como o conflito tem sido representado nos noticiários da RTP3, CNN Portugal e SIC Notícias, identificar os valores-notícia mais recorrentes, distinguir entre reportagem e comentário e comparar as estratégias editoriais adotadas por cada canal.

A investigação baseou-se numa análise de conteúdo quantitativa dos blocos noticiosos em horário *prime-time*, transmitidos entre 9 e 13 de setembro de 2024, incidindo sobre o *360°* (RTP3), o *Prime Time* (CNN Portugal) e a *Edição da Noite* (SIC Notícias). No total, foram analisadas mais de uma hora de reportagens e cerca de quatro horas de segmentos de comentário. Foram consideradas seis variáveis: tempo de antena, palavras-chave, temas, tom, atores e valores-notícia.

Os resultados demonstram que os três canais recorrem, sobretudo, a valores-notícia “clássicos”, como conflito, imediatismo e proeminência, enquanto valores como proximidade e interesse humano não são frequentes. A RTP3 apresenta conteúdo mais curto e maioritariamente negativo, natural enquanto canal público. A CNN Portugal e a SIC Notícias, por sua vez, dedicam muito mais tempo ao comentário, onde as perguntas dos pivôs enquadram a interpretação em torno da geopolítica e debate.

As conclusões apontam para três abordagens editoriais distintas: a CNN Portugal consegue um equilíbrio entre reportagem e análise aprofundada, a RTP3 concentra-se em atualizações factuais sucintas e a SIC Notícias prioriza a profundidade interpretativa com mais variação. As conclusões gerais da investigação demonstram como o jornalismo informativo televisivo português segue as tendências ocidentais mais amplas na cobertura de guerras, dando prioridade a enquadramentos de conflito e pontos de vista da elite em detrimento de narrativas centradas no ser humano.

**Palavras-chave:** Jornalismo de guerra; Guerra na Ucrânia; Valores-notícia; Análise de conteúdo; CNN Portugal; SIC Notícias; RTP3

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## INTRODUCTION

The February 2022 invasion of Ukraine was a watershed in world news coverage. Images of devastation, military victories, and displaced civilians quickly took over television screens throughout Europe and beyond. Portugal was no different. In addition to its geopolitical importance, the war's symbolic significance as a conflict raging in Europe that tested the limits of democracy and autocracy made it a major topic of national news coverage. For Portuguese audiences, the war was both distant and proximate: geographically far yet politically and culturally close, given the country's membership in NATO and the European Union. In this context, the media serves as the primary bridge between complex, evolving realities on the ground and the public's understanding of them.

As a student of Communication Studies with a background in International Relations, I was particularly moved by the extent to which audiences depend on media narratives to make sense of conflicts. For the majority of Portuguese citizens, the war is experienced through television news broadcasts, even though policy decisions may be made in Brussels, Washington, or Moscow. The public's perception of events thousands of kilometers away is influenced by the stories that are told, the actors that are highlighted, the amount of airtime that is dedicated to the conflict, and the tones that are used. Understanding editorial choices, practices, and values is essential to comprehending how Portuguese society views and positions itself in one of the most significant conflicts of the twenty-first century. This is not a passive process; the war is actively constructed rather than merely "reported."

Scholars like Knightley (2004), Allan and Zelizer (2004), and Williams (2020) have demonstrated how newsroom cultures, access restrictions, and political influences all determine how conflict is covered. A type of journalism that prioritizes speed, drama, and elite viewpoints over depth, empathy, or alternative voices is often the result of the literature's constant emphasis on the dominance of some news values and the absence of others. Disinformation campaigns, social media amplification, and citizen reporting are some of the new dynamics brought about by the digital age. In this situation, war reporting involves more than just recording events, it also entails negotiating a complicated information landscape where spectacle, propaganda, and the truth compete for the viewer's attention.

The war in Ukraine perfectly exemplifies these challenges, seeing that from the first days of the invasion it became a media war as much as a territorial one. Competing narratives were spread by Russia and Ukraine, emphasized by international networks, and endlessly discussed by experts and

commentators. Television channels in Portugal focused heavily on the conflict, both by reporting on the events and by providing interpretive commentary that attempted to put developments in context and explain them. This dual approach provided an ideal case study for examining how war is framed and prioritised by national broadcasters.

The choice to focus on RTP3, CNN Portugal, and SIC Notícias is justified by their distinctive roles in the Portuguese media landscape. RTP3, as part of the state-owned broadcaster, is expected to take on the principles of public service journalism: balance, regularity, and institutional restraint. CNN Portugal, the newest to the market, combines local production with the branding of CNN International, highlighting immediacy and global reach. SIC Notícias, the first Portuguese 24-hour news channel, has long been associated with interpretative depth and critical analysis. Together, these three channels embody different editorial traditions, institutional missions, and market positions, offering a strong basis for comparative study.

The main goal of this internship report is to map and compare how these channels represent the war in Ukraine. Keywords, topics, tone, actors, airtime, and news values are the six categories that form the frame of the analysis - by systematically coding and examining these variables, the study aims to identify both similarities and differences across the channels, as well as between factual reporting and commentary. The guiding research questions are: 'How do RTP3, CNN Portugal, and SIC Notícias frame the war in Ukraine?' 'Which news values dominate their coverage?' and 'What differences can be observed between channels and between formats?' The goal is that the answer to these questions situates the Portuguese television coverage within the broader literature on war journalism, while also drawing attention to the unique characteristics of the national information media context.

Methodologically, the internship report applies a quantitative content analysis, focusing on the night broadcasts between September 9th and 13th, 2024 - CNN Portugal's *Prime Time*, SIC Notícias' *Edição da Noite*, and RTP3's *360°*. This period was chosen precisely because it did not coincide with extraordinary developments, allowing for the observation of routine coverage. Each news item and commentary segment was transcribed and coded according to the analytical categories, producing a dataset that turned possible the systematic comparison. The emphasis was placed on descriptive statistics, following the approach of Riffe, Lacy, and Fico (2005), and the goal was not to produce generalisable claims about the entirety of the war's coverage but to capture editorial patterns that reveal how Portuguese television incorporates the long-term conflict into its daily agenda.

On a more personal note, the choice of this topic was also shaped by my professional experience during the curricular internship at CNN Portugal. My experience in the newsroom showed me that editorial decisions are shaped by daily pressure and routine, and that seems like a simple story on screen is actually built through choices about timing, resources, and how to frame the narrative. This experience deepened my interest in understanding how war, as a particularly demanding form of news, is made on screen. This study is, therefore, both an academic study and a reflection on professional practice, bringing together the theoretical perspectives with lived observations.

The structure of the report consists firstly of a Part I, where is presented the literature review, divided into three chapters: the first explores the history and challenges of war reporting; the second focuses on the specific case of Ukraine and the dynamics of digital-age warfare; the third examines the concept of news values and their application to conflict coverage. Part II contains the empirical study and it begins with a description of the internship context, then sets out the methodological framework, and finally presents and discusses the data in detail. The study ends by discussing the results in light of previous research, emphasizing the insights they provide into Portuguese television journalism, and outlining potential directions for further investigation.

This report sets out from the premise that war journalism is not only about transmitting facts from distant battlefields but about constructing narratives that influence public understanding. The Portuguese case offers an opportunity to see this process within a small media system, where different editorial choices can result in different versions of the same war. By comparing RTP3, CNN Portugal, and SIC Notícias, this research aims to discover how factual reports and commentary segments frame the conflict and what these frames reveal about each channel's role in shaping perception. The expectation is that RTP3 will reflect a more institutional model of concise factual updates, due to its government nature, CNN Portugal will balance reporting with in-depth commentary, and SIC Notícias will offer a more erratic but critical interpretative approach.

Embarking in this extensive study, my intention is not only to document editorial patterns but also to reflect on the broader responsibilities of journalism in times of conflict. How wars are covered has consequences well beyond the newsroom - it influences public opinion, contributes to collective memory, and shapes the political legitimacy of international action. This internship report seeks to contribute to a deeper understanding of journalism's role in global crises, underlining that coverage is never neutral and that choices of tone, focus, and format decisively shape what societies come to know.

## **PART 1: Literature Review**

### **CHAPTER 1 - WAR REPORTING**

#### **1.1.What is war journalism and how did it evolve?**

War journalism stands as a testament to the close relationship between conflict and the media, which keep shaping historical narratives and the public perception of war (Sparre, 2000; Farish, 2001; Knightley, 2004; Pfau, et al, 2004; Allan & Zelizer, 2011; Williams, 2020; Sahin, 2021). From the dusty battlefields of the Crimean War in the mid-19th century, to the digital landscapes of the present, the role of journalists in reporting on armed conflicts has gone through a notable evolution (Williams, 2020).

Conflict journalism, or war reporting, is the practice of reporting news and information related to armed conflicts and wars. It's constituted by journalists, often embedded with military forces or, sometimes, operating independently, who document and relay the events, consequences, and human experiences of war to the public. Its main purpose is providing accurate, timely, and comprehensive coverage of conflicts to inform and educate the audience about the realities and complexities of war. This type of journalism covers frontline reporting, investigative journalism, analysis of military strategies, interviews with combatants and civilians, coverage of humanitarian crises, and reporting on the political, social, and economic dimensions of conflict zones. (Sparre, 2000; Farish, 2001; Knightley, 2004; Pfau, et al, 2004; Allan & Zelizer, 2011; Williams, 2020; Sahin, 2021).

The Crimean War, from 1853 to 1856, marks the beginning stages of war journalism, a time when the ink of war correspondents' pens first traced the experiences of soldiers on the battlefield (Knightley, 2004; Allan & Zelizer, 2011; Williams, 2020). Kevin Williams (2020, p. 31), in "A New History of War Reporting" describes the Crimean War as a "time when correspondents were in the exhilarating process of inventing the idea of an active, responsible press that served as a flywheel against powerful government", even though reporting was very constrained by the limited technology of the time, with correspondents relying on handwritten letters and the telegraph to convey their observations (Knightley, 2004; Allan & Zelizer, 2011; Williams, 2020). Journalism in the Crimean War marked the emergence of war correspondents as independent actors, often navigating the frontlines without official permission. (Williams, 2020).

And then something changed with the American Civil War (1861-1865) - Barbie Zelizer and Stuart Allan (2004, p. 119) argue that it "brought with it a stark realism associated with photography and

moved away from the romanticized tenor of drawings”. The advancements in technology were visible, journalists could transmit their dispatches much more rapidly due to the evolution of the telegraph, but that also resulted in a higher demand for news, specially short and direct. This is where fact-based journalism walked its first steps - a style that is still dominant nowadays. (Sparre, 2000; Allan & Zelizer, 2004; Knightley, 2004; Williams, 2020)

The American Civil War marked the first extensive use of war correspondents embedded within military units, providing firsthand accounts of battles and life on the front lines (Sparre, 2000; Allan & Zelizer, 2004; Knightley, 2004; Williams, 2020). But the censorship, or self-censorship, aspect was still present in a lot of these correspondents’ accounts, according to Philip Knightley (2004, p. 32) in “The First Casualty: The War Correspondent as Hero and Myth-Maker from the Crimea to Iraq”, some of these journalists “believed that loyalty to the cause of the South [the Confederacy] came before any professional requirements of truth and objectivity”.

World War I (1914-1918) ushered in a new era for war journalism, marked by the unprecedented scale of global conflict and the pervasive influence of censorship (Farish, 2001; Allan & Zelizer, 2004; Knightley, 2004; Williams, 2020). As the Great War unfolded, governments on both sides sought to control the narrative by implementing strict censorship measures, “the censors would not publish any article if it indicated that the writer had seen what he wrote of. He must write what he thought was true, not what he knew to be true.” (Farish, 2001, p. 280).

Journalists often sacrificed the immediacy and transparency of their reports due to the web of wartime propaganda and censorship (Williams, 2020). The advent of modern technologies, such as the telegraph and photography, allowed for a more efficient dissemination of news, but the information that reached the public was carefully curated to maintain morale and support for the war effort. (Williams, 2020)

Almost four decades later, the Vietnam War (1955-1975) marked a pivotal moment in the evolution of war journalism, with television becoming a dominant medium, the war entered living rooms across the globe, bringing the harsh realities of combat and the human toll into immediate focus (Knightley, 2004; Williams, 2020).

“It was the first war in which reporters were routinely accredited to accompany military forces yet were not subject to censorship” (Hallin, 1993, p. 53), resulting in graphic accounts and revelation of the profound impact of the conflict. This era of war journalism emphasized the power of media to

influence public sentiment, questioning government narratives and offering an unfiltered view of the consequences of war (Hallin, 1993).

Embedded reporting, as we understand it today, started to walk its first steps during the Gulf War (1990-1991), which meant that journalists were finally granted unprecedented access to military operations - this represented the beginning of a new era of war journalism, a more unfiltered one (Zelizer, 1992; Allan & Zelizer, 2004; Williams, 2020). The embedded journalists were then able to provide real-time accounts of the conflict, offering viewers an intimate and immediate perspective from the front lines (Zelizer, 1992; Allan & Zelizer, 2004; Williams, 2020).

24-hour news networks played a new and crucial role in broadcasting the war live to a global audience, but also increased the demand of live updates, often turning “non-newsworthy events into news” (Zelizer, 1992, p. 70). The independency and objectivity of war journalism was also being questioned at the time, given the proximity to military experiences (Zelizer, 1992).

Later, heavily shaped by the digital age, the Iraq war (2003-2011) was also part of the evolving landscape of war journalism (Allan & Zelizer, 2004; Knightley, 2004; Cammaerts & Carpentier, 2009; Williams, 2020). With the proliferation of the internet and the rise of social media, the Iraq War saw a surge in citizen journalism, allowing individuals to also document and share their personal experiences in real-time (Allan & Zelizer, 2004). The appearance of social platforms ended up challenging traditional media, blogging, in particular, was “seen as one of the sites where these hegemonies are disrupted or at least challenged” (Cammaerts & Carpentier, 2009, p. 6). The spread of misinformation was also an inevitable consequence, since most of this citizen journalism was rarely fact-checked (Cammaerts & Carpentier, 2009).

In contemporary conflicts like the ongoing war in Ukraine, the Syrian Civil War and the Israel-Hamas war, war journalism is experiencing similar trends as observed in Iraq. The prevalence of citizen journalism and the use of social media platforms continue to play a crucial role in documenting and disseminating real-time information from the front lines. At the same time, these platforms have also become fertile ground for the reappearance of intensive propaganda campaigns, where conflicting narratives are strategically displayed by governments, military factions, and non-state actors to influence public opinion. The algorithm then amplifies that content and blurs the line between factual reporting and manipulation - these propaganda efforts are not only reactive but often pre-emptive, shaping public discourse before independent verification. As a result, journalists today find themselves working in an environment where different versions of the truth constantly compete for

attention, and where earning the public's trust has become just as challenging as reporting from the front lines.

## **1.2. War Correspondents**

Professor Kevin Williams (2020, p. 13), author of "A New History of War Reporting", defines the war correspondent as "the labourer at the coalface of conflict providing an eyewitness account of what happens on the battlefield". War correspondents are the eyes and ears on the ground, crucial to the audience's understanding of conflicts; they are individuals who brave the frontlines to bring stories of warfare to the public eye. These journalists are more than mere observers, they are the narrators of history, tasked with the crucial responsibility of documenting the realities of war. Through their lens, it is possible to see into the human condition amidst the chaos of conflict, shaping the perception of global events (Gellhorn, 1994; McLaughlin, 2002; Allan & Zelizer, 2004; Knightley, 2004; Seib, 2004; Kellner, 2008; Williams, 2020).

In a world increasingly connected by technology, the role of the war correspondent has evolved, yet their core mission remains the same: to provide a preferably unfiltered glimpse into the heart of the conflict and its effects on human lives (Williams, 2020). Their reports offer a counterbalance to official narratives, ensuring that the truth reaches those following up from afar, because, unlike standard reporters, war correspondents are deployed to the frontlines, operating within the theater of war (Gellhorn, 1994; McLaughlin, 2002; Allan & Zelizer, 2004; Knightley, 2004; Seib, 2004; Kellner, 2008; Williams, 2020).

Philip Knightley (2004, p. 30) goes further, describing the missions as "physically and emotionally exhausting", since correspondents would "would work all night, gallop off at daybreak to the nearest rail or telegraph head, lodge their copy, and then gallop back to witness that day's activities". These journalists often work in extreme conditions, facing the same risks as the soldiers they report on, including physical harm, psychological trauma, and the ever-present threat of being taken prisoner or becoming collateral damage - "hence part of the romanticism of war correspondents is that some correspondents risk their life to witness military actions" (Kellner, 2008).

This backdrop of risk and romanticism sets the stage for understanding the broader history of war correspondence. In this context, war journalism ends up being enhanced by the narratives of dedicated reporters who bring clarity and human depth to the complexities of conflict. These journalists have

not only endured the hardships of war but have also played a pivotal role in shaping the field of war journalism (Gellhorn, 1994; McLaughlin, 2002; Allan & Zelizer, 2004; Knightley, 2004; Seib, 2004; Kellner, 2008; Williams, 2020).

At the heart of this narrative is William Howard Russell, praised by Philip Knightley (2004, p. 10) as “the first and greatest” modern war correspondent. Reporting on the Crimean War for *The Times* of London, Russell set a new standard with his vivid and honest depictions of the battlefield. His influence intertwined with the work of future correspondents, setting a precedent for truth in war reporting (Knightley, 2004).

In the same vein of pioneering journalism, Martha Gellhorn emerged as one of the first female war correspondents. Her career spanned from the Spanish Civil War to the Vietnam War, marking a journey through some of the 20th century's most significant conflicts. Gellhorn's focus on the human side of war, particularly the impact on civilians, intertwined her legacy with the evolving narrative of war journalism, emphasizing the often-overlooked stories of those outside the battlefield (Moorehead, 2003).

Parallel to Gellhorn's narrative was Ernie Pyle, whose World War II reporting for American newspapers brought the experiences of ordinary soldiers into the spotlight (Knightley, 2004; Casey, 2017). Pyle's empathetic and insightful accounts were very well welcomed by the public, “he knew nothing of strategy or of military affairs, and so he concentrated on human-interest stories” (Knightley, 2004, p. 355).

Called “the greatest war photographer in the world” by the *Picture Post*, Robert Capa, who was also a photojournalist, added a visual dimension to this testimony. His coverage of five different wars, captured through the lens of his camera, brought a raw, unfiltered view of conflict to the world (Knightley, 2004; Casey, 2017). “For Robert Capa was the archetypal correspondent-adventurer, intent on braving any danger to make his name” (Casey, 2017, p. 159), his philosophy of getting close to the action resulted in some of the most iconic war images, intertwining his vision with the broader narrative of how war is documented (Knightley, 2004; Casey, 2017).

In the latter part of the 20th century, Christiane Amanpour emerged as an exceptional figure in war reporting. Her coverage of the Balkans, Rwanda, and the Persian Gulf was marked by a direct style and a focus on human rights. Amanpour's work brought international attention to these conflicts, intertwining her narrative with the global understanding of these wars (McLaughlin, 2002).

Marie Colvin's career, tragically cut short in Syria, was characterized by her courage on the pursuit of truth in war zones. Her reporting, especially in the Middle East, highlighted the plight of civilians, intertwining her legacy with the ongoing narrative of war correspondents who put their lives on the line to uncover hidden truths in war (McLaughlin, 2002).

In the digital age, where information flows rapidly and abundantly, the role of war correspondents remains a crucial part of war journalism. Their firsthand accounts cut through the noise of official narratives and social media, offering authentic and unfiltered insights into the heart of wars, ensuring that the world never loses sight of the human stories and suffering amid the chaos of conflict. The presence of dedicated war correspondents continues to be a vital source of truth, accountability, and empathy.

### **1.3. Embedded Journalism**

Embedded journalism, a practice that has significantly altered the landscape of war reporting, involves journalists being attached to military units, enabling them to report directly from the heart of conflicts (McLaughlin, 2002; Allan & Zelizer, 2004; Knightley, 2004; Seib, 2004; Van Der Veer, 2004; Williams, 2020). In 2003, the US Department of Defense issued an enclosed document offering public affairs guidance for embedded reporters, specifying that “embeds were expected to 'live, work, and travel as part of the units with which they are embedded to facilitate maximum in-depth coverage of U.S. forces in combat and related operations” (US Department of Defense, 2003, p. 2). This approach, designed to provide a deeper understanding and more detailed reporting of military actions, reflected the exact shift in the relationship between the media and the military during conflicts (McLaughlin, 2002; Allan & Zelizer, 2004; Knightley, 2004; Seib, 2004; Van Der Veer, 2004; Williams, 2020).

The level of involvement from the war reporters within the war scene wasn't always the same. The roots of embedded journalism can be traced back to the American Civil War, where reporters often accompanied troops, but never with clear regulations defining what they could or could not do – Williams (2020) explains that it was only during the Gulf War, in 1991, that the concept of embedded journalism became more formalized and structured.

This modernization of embedded journalism was aiming to manage media coverage and provide real-time information, formalizing the embedding of journalists with military units (Sasvari, 2012). This

move was partly a response to the unrestricted reporting during the Vietnam War (1955-1975), which many in the military establishment felt had negatively impacted public perception of the war effort (Williams, 2020). However, this formalization of the embedding has recently led to the rise of independent and freelance journalists, often embedding themselves without these formal processes. These independent journalists have brought fresh perspectives to war reporting but also raised questions about the reliability of reporting and their safety in conflict zones (Allan & Zelizer, 2004; Lundberg, 2011).

The post-9/11 era, particularly the U.S. invasions of Afghanistan and Iraq, marked a significant expansion in the use of embedded journalists dragging along a lot of concerns regarding the risks of compromised journalistic objectivity - on the one hand, embedding provided journalists with unprecedented access to the front lines and military operations (Baum & Zhukov, 2019), but on the other hand, "as reporters are attached to a unit they are unable to view the war from a more complete perspective" (Sasvari, 2012, p. 4).

The advent of digital technology and social media has also been responsible for changed how embedded journalists operate, allowing reporters to broadcast live from conflict zones, per example (Williams, 2020). This immediacy has revolutionized the public's perception of war and conflict, making the experiences more direct and visceral, leaving along the way those highly filtered coverages that the audiences were used to (Williams, 2020).

Regardless of digital and social media advancements, ethical standards are certainly a concern, since embedded journalists often developed close trust bonds with soldiers due to the "high-risk, high-stress" (Lundberg, 2011, p. 14) conditions of war. These journalists risk the development of sympathetic biases towards the soldiers they are covering, potentially compromising their objectivity and encouraging self-censoring information that could be damaging or sensitive to the military unit they are embedded with. (Lundberg, 2011)

Looking forward, the future of embedded journalism is likely to be shaped by ongoing technological advancements and changing nature of conflicts. The rise of citizen journalism, the growing importance of social media, and new technologies like drones are reshaping the landscape of war reporting (Umair, 2016). These changes will continue to bring new challenges and opportunities for embedded journalism (Umair, 2016).

## 1.4. Challenges

War journalism sends reporters into the heart of conflict, where the stakes are life and death, and the stories are as disturbing as they are essential (McLaughlin, 2002; Allan & Zelizer, 2004; Knightley, 2004; Seib, 2004; Tumber & Webster, 2006; Harris & Williams, 2019; Williams, 2020). They navigate through bullets and bureaucracies to deliver stories that shape our understanding of global conflicts, and the cost of doing so is not cheap (McLaughlin, 2002; Allan & Zelizer, 2004; Knightley, 2004; Seib, 2004; Tumber & Webster, 2006; Harris & Williams, 2019; Williams, 2020). High-profile cases like Marie Colvin, who was killed in Syria, as mentioned above (McLaughlin, 2002), and James Foley, captured and killed by the ISIS, are present reminders of the ultimate price paid for this profession (Shane & Hubbard, 2014).

Physical dangers are a constant reality in war reporting, clouding every assignment. Journalists on the front lines often find themselves in the crossfire of combat, where the risk of injury or death is not a mere possibility but an imminent element (McLaughlin, 2002; Allan & Zelizer, 2004; Knightley, 2004; Seib, 2004; Tumber & Webster, 2006; Harris & Williams, 2019; Williams, 2020). There are plenty of unpredictable situations such as sudden ambushes, kidnappings, and detainments by hostile forces or militant groups, even after a journalist's job on the ground is completed -

according to the Committee to Protect Journalists (CPJ) during the decade 1995-2004, 341 journalists were killed while carrying out their work... only 68 journalists (20 percent) died in cross-fire while 247 (72 percent) were murdered often in reprisal for their reporting. (Tumber & Webster, 2006, p. 117)

Besides physical safety, journalists must safeguard sensitive information against hacking and surveillance, especially in conflict zones where digital communication can be monitored by hostile entities (Allan & Zelizer, 2004; Seib, 2004; Harris & Williams, 2019). They use encrypted devices and secure communication channels since “the targeting of journalists as part of war-fighting” (Harris & Williams, 2019, p. 142) can be done through something as simple as the location caught on a smartphone (Allan & Zelizer, 2004; Seib, 2004; Harris & Williams, 2019).

In terms of journalism principles, one of the most significant dilemmas is maintaining objectivity and impartiality in reporting (McLaughlin, 2002; Allan & Zelizer, 2004; Seib, 2004; Tumber & Webster, 2006; Harris & Williams, 2019; Williams, 2020). This struggle is compounded when journalists form personal connections with victims or become emotionally invested in the story,

the values that 'normally' ensure a 'protective distance give way to affinity values born of proximity.' Journalists become emotionally involved with the troops with

whom they are located—and want 'their' side to win. Few people can stand aside in the face of anguish and suffering especially when those who need help have been companions, hosts, and mentors. (Allan & Zelizer, 2004, p. 202)

Decisions about what to report and what to omit are fraught with moral implications, as they can influence public perception and potentially the course of the conflict (Harris & Williams, 2019). There's the responsibility of protecting sources and ensuring their safety, but also navigate the fine line between providing comprehensive coverage and avoiding the glorification of violence, or the desensitization to human suffering (Harris & Williams, 2019).

But often the success or failure of reporting from conflict zones depends on the simplest of things, like transportation on equipments - these resources become extremely scarce and difficult to find once the journalist steps in a country at war (Harris & Williams, 2019), many of them "will still go into dangerous conditions with a vehicle that does not work" causing a number of fatalities due to "bad practical organization" (Charlie Beckett quoted by Harris & Williams, 2019, p. 80).

Gaining access to war-torn areas, which involves navigating complex bureaucratic processes and often hostile military checkpoints, is also a struggle, but a necessary one since its part of a conflict's reality (McLaughlin, 2002; Harris & Williams, 2019). However, Greg McLaughlin (2002, p. 17) explains that some journalists are sometimes "called home by their employers when the risks were perceived to be too high", like what happened to most western reporters in the civil conflicts of the 1990s in Somalia, Rwanda, east Timor and Sierra Leone (McLaughlin, 2002).

War correspondents witness the worst of humanity, scenes that can haunt them long after they've left the battlefield. This repeated exposure and high-stress environment can lead to mental health issues such as post-traumatic stress disorder (PTSD), depression, anxiety, chronic stress and burnout (Feinstein, 2006; Harris & Williams, 2019; Williams, 2020). Additionally, many of these cases have refused treatment over the years, a trend Anthony Feinstein (2006, p. 182) attributes to a pervasive "macho culture of silence" within the spectrum of war journalism.

### **1.5. News sources**

In the dynamic and often perilous world of war journalism, the variety and reliability of news sources not only play a pivotal role in shaping our understanding of conflicts, but are "especially important in war zones as they contribute to the trustworthiness of the news" (Harris & Williams, 2019, p. 7).

These sources range from professional journalists and media outlets to military officials, local civilians, and increasingly, social media platforms. Each one of these sources bring a unique perspective to the reporting of war, offering insights into the complexities of the battlefield and the human stories behind the headlines.

#### 1.5.1. News Agencies

News agencies, commonly referred to as wire services or news wire agencies, are pivotal entities in the global news ecosystem (Chalaby, 1998; Allan, 2005; Boyd-Barrett, 2010; Palmer, 2019). "In the early days news agencies were responsible for gathering and transmitting news and information and selling them as commodities to various users, notably newspapers, businessmen, and governmental institutions" (Boyd-Barrett, 2010, p. 200), functioning as critical intermediaries, these agencies bridge the gap between the primary sources of news – such as journalists, reporters, and eyewitnesses - and the end consumers of news, facilitating the flow of information across the globe (Chalaby, 1998; Allan, 2005; Boyd-Barrett, 2010; Palmer, 2019).

These agencies maintain a strong network of journalists, correspondents, and photographers strategically positioned around the world responsible for collecting a diverse array of information, ranging from official statements and press releases to firsthand accounts and direct observations. This approach makes sure there's a multifaceted view of events, offering a big depth of coverage (Chalaby, 1998; Allan, 2005; Boyd-Barrett, 2010; Palmer, 2019). Global news agencies like AFP have strategically positioned their journalists, especially in the Middle East and Asia, implementing staff rotations every four years for diverse perspectives. AFP's international photo department employs a number of 150 photographers and partners with agencies like Getty to produce thousands of photos daily (Boyd-Barrett, 2010).

"Under pressure to produce so many news products per news cycle, their journalists may well seek accuracy; they cannot ascertain the truth" (Palmer, 2019, p. 244) leaving that responsibility to the editorial teams. Employing stringent fact-checking processes, these teams work to verify the veracity of information before it is disseminated - this step is crucial in maintaining them to distribute news to a diverse range of outlets worldwide (Allan, 2005; Boyd-Barrett, 2010; Palmer, 2019). Their global footprint, marked by correspondents in various countries and regions, allows for comprehensive and timely coverage of international events. "Before the current economic crisis, the New York Times had 45 correspondents around the world; AFP has more than 165, and AP and EFE more than 125

each” (Boyd-Barrett, 2010, p. 118), this approach ensured that news from one corner of the world was accessible to audiences everywhere, making these agencies central to the global flow of information (Boyd-Barrett, 2010). By providing news in formats that are compatible across different platforms and media formats, they also allow the use and consistency for various media outlets (Allan, 2005; Boyd-Barrett, 2010; Palmer, 2019).

In conflict zones, news agencies deploy experienced correspondents and reporters who possess the expertise and networks necessary to navigate the complexities of such environments, similar to most media outlets (Palmer, 2019). These journalists establish relationships with governments, armed forces, embedding themselves to enhance the depth and exclusivity of their coverage (Allan, 2005; Palmer, 2019).

Amongst the vast range of news agencies operating globally, a few stand out for their extensive reach, historical significance, and impact on international journalism. Prominent among these is Reuters, founded in 1851 in the United Kingdom, which has been a cornerstone in global news reporting, especially after World War II (Palmer, 2019). Its reputation for speedy and reliable news has made it a trusted source for media outlets worldwide (Palmer, 2019). Similarly, *Agence France-Presse* (AFP) was initially established as *Agence Française de Presse* in the vibrant post-World War II environment of liberated France, and it evolved into *Agence France-Presse*, gaining its permanent status in 1957 to ensure editorial independence while continuing its financial reliance on the French State (Boyd-Barrett, 2010; Palmer, 2019).

These agencies have become indispensable in global news dissemination, providing real-time updates and in-depth analyses from various parts of the world. The integral role they play in shaping the understanding of world events is further emphasized by their commitment to the free flow of news, as seen in AP's expansion and battle for news freedom under Kent Cooper (Palmer, 2019). Their influence extends to the protection of journalists, with Reuters and AP being part of the One Free Press Coalition, formed to defend journalists under attack and emphasize the importance of truthful reporting (Palmer, 2019).

### 1.5.2. Military

The role of the military as a news source in war journalism is multifaceted and complex, often marked by a delicate balance between the need for operational security and the public's right to information.

During conflicts, military forces are primary actors and because of that they hold access to firsthand information and perspectives that are crucial for comprehensive war reporting (Allan & Zelizer, 2004; Tumber & Palmer, 2004; Tumber & Webster, 2006; Daucé, 2014; Harris & Williams, 2019) They provide journalists with details on troop movements, military engagements, strategies, and outcomes that are not inaccessible to the common individual (Allan & Zelizer, 2004; Tumber & Palmer, 2004; Tumber & Webster, 2006; Daucé, 2014; Harris & Williams, 2019). However, “the military can never be considered a trustworthy source of information when they are fighting a war in their national interest” (Allan & Zelizer, 2004, p. 310), leading to very filtered information, potentially resulting in partial or strategically framed narratives (Allan & Zelizer, 2004).

The military's engagement with the media during war times reflects, in a way, a strategic communication effort in the sense of being able to manage the flow of information to shape public opinion and maintain morale (Tumber & Webster, 2006). For instance, embedding journalists within military units can offer an up-close perspective of the conflict but may also result in reports that are sympathetic to the military, they

attempt a range of strategies to ensure that they get appropriate and acceptable messages reported about their activities, from long-term cultivation of contacts in the media to the granting of privileged access to favored reporters, to aggressive physical threats towards journalists who get too close to situations the military do not want them to see (Tumber & Webster, 2006, p. 21).

In light of this, navigating the contemporary media-military landscape requires journalists to be critical towards military-provided information, therefore, the privileged access granted through embedded journalism must be balanced with rigorous cross-verification, the inclusion of independent sources, and a consciousness of how proximity to military actors can shape the framing of the conflict. Embedding inevitably raises the risk of unintentional alignment with military narratives or the omission of perspectives that challenge official accounts. Maintaining editorial independence and finding out diverse viewpoints becomes a vital defense in order to keep producing truthful war reporting (Tumber & Webster, 2006).

### 1.5.3. Civilians/Social Media

The role of civilians and social media in war journalism has been very present in recent conflicts, reshaping the landscape of news reporting. In conflict zones, where access is often restricted for international journalists, civilians have emerged as crucial informants, leveraging social media

platforms to disseminate real-time information (Ahmad & Hamasaeed, 2015; Harris & Williams, 2019; Williams, 2020). The growing presence of smartphones has empowered ordinary people “in two crucial ways: they can produce content on social media platforms with no cost and they can use these platforms to build networks” (Harris & Williams, 2019, p. 89).

An accurate example of this tech expansion occurred during the Syrian Civil War, where international journalists faced significant access restrictions, having CPJ<sup>1</sup> classifying Syria as the "most dangerous place in the world for journalists" (Williams, 2020). In response, Syrians took to social media platforms like Twitter and Facebook to document the conflict. They posted real-time updates, photos, and videos, offering a raw look into the conflict (Ahmad & Hamasaeed, 2015; Harris & Williams, 2019; Williams, 2020). This citizen-led documentation was essential in filling the information void and often served as a primary source for major news outlets (Williams, 2020).

In the context of war zones, journalists have increasingly turned to digital platforms to connect with local sources. They started using encrypted emails and messaging apps, like Telegram, to communicate with residents, activists and protestors (Harris & Williams, 2019). In situations like the Syrian conflict, where communication insights and firsthand accounts straight from the ground were impossible to get by journalists, this technology allowed them to report on areas that were otherwise inaccessible due to safety concerns or logistical restrictions (Ahmad & Hamasaeed, 2015; Harris & Williams, 2019; Williams, 2020).

Also, the sheer volume of information available is revealing to be overwhelming, and the task of verifying the authenticity of user-generated content is, once again, a complex and time-consuming process (Ahmad & Hamasaeed, 2015; Pendry, 2017; Harris & Williams, 2019; Williams, 2020). In the case of the Ukrainian conflict, open-source intelligence (OSINT) techniques were employed by organizations like Bellingcat - “powerful sources who have learnt to act like reporters” (Pendry, 2017, p. 201) - to verify user-generated content, including analyzing geolocation data of videos and images shared on social media (Pendry, 2017).

The spread of misinformation remains a significant risk, as seen during the Arab Spring, where social media played a dual role in both spreading awareness and misinformation. Journalists had to navigate a complex landscape of user-generated content, often biased or unverified (Harris & Williams, 2019; Williams, 2020). Despite these challenges, the contributions of civilians through social media have undeniably broadened the perspective in war reporting and democratized information dissemination,

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<sup>1</sup> Committee to Protect Journalists

since “the citizen’s voice is no longer subordinate to that of the journalist” (Harris & Williams, 2019, p. 51).

## **1.6. Fixers**

Fixers have become an essential yet often under-recognized part of war journalism. They have the “intermediary function of transmitting information between visiting international journalists and news events” (Ashraf & Phelan, 2022, p. 1485) and are typically native to the region at conflict, offering their knowledge of the local culture, language, and socio-political landscape, shedding light into perspectives that might otherwise be overlooked (Harris & Williams, 2019; Williams, 2020; Ashraf & Phelan, 2022; Deuze & Kotišová, 2022; Kotišová, 2023).

A fixer’s help may be needed when arranging interviews, transportation and, sometimes, even when negotiating access to restricted areas or individuals (Harris & Williams, 2019; Williams, 2020; Ashraf & Phelan, 2022; Deuze & Kotišová, 2022; Kotišová, 2023). For instance, during the Syrian Civil War, in which journalists were heavily restricted, many Western reporters relied heavily on Syrian fixers who helped navigate war-torn landscapes, facilitated interviews with both government and opposition figures (Harris & Williams, 2019; Williams, 2020). But this reliance on fixers by journalists was often risky, specially during the Syrian Civil War, since fixers' personal affiliations and perspectives could influence the information and access provided, impacting the neutrality of reporting (Harris & Williams, 2019; Kotišová, 2023).

The current media landscape, characterized by rapid news cycles and lower budgets, has also led to journalists often parachuting into conflict zones with little local knowledge, highlighting the need to resort to fixers more often. In this context, fixers are not just aids but often become the lifeline of the reporting process (Harris & Williams, 2019; Williams, 2020).

In light of the increasingly complex nature of war reporting - where fixers play a crucial role - Chapter 1 has explored the complex landscape of war journalism from the historical evolution of the field to the ethical, logistical, and human challenges faced by correspondents on the ground. This chapter highlights how war reporting is shaped by a set of actors, technologies, and limitations. This foundation sets the stage for Chapter 2, which examines the central role of news values in shaping the selection, framing, and interpretation of war coverage

## CHAPTER 2 - NEWS VALUES IN WAR JOURNALISM

When looking closer at the landscape of war journalism, a clear set of established news values comes to light, dictating which stories make the headlines and how they are told. These values are deeply inserted in journalistic practice and guide decision-making across newsrooms. As Caple and Bednarek (2013) explain, within journalism studies, news values are widely seen as "systems of criteria central to the decision-making process as to what will or will not be selected as news" and part of "a tacit newsroom culture that newcomers quickly absorb and internalize" (Caple & Bednarek, 2013, p. 2)

The roots of the concept can be traced back to the foundational work of Galtung and Ruge (1965) who identified twelve factors that help determine whether an event becomes news, such as frequency, threshold, unambiguity, meaningfulness, consonance, unexpectedness, continuity, reference to elite persons or nations, and negativity. According to their model, the more of these factors are present, the higher the chance of being reported and emphasized (Galtung & Ruge, 1965, pp. 66–71).

Later authors have expanded this framework in the specific context of war. Allan and Zelizer (2004) note that war journalism operates under structural constraints such as limited access, political influence, and emotional tension, turning reporters into symbolic actors in the construction of narratives, particularly when embedded with military forces or relying on official sources. News values such as conflict, prominence, or human interest take on different forms here because they are shaped by the circumstances on the ground (Allan & Zelizer, 2004).

Tumber and Webster (2006) take this further by situating journalists within what they call "Information War" where control over narratives and perceptions becomes a strategic battlefield. Values like immediacy, negativity, or elite reference are not just inherent to news stories, they are often emphasized or manipulated to influence how the conflict is perceived. Journalists often face institutional pressures and risks that affect their autonomy and the framing of stories (Tumber & Webster, 2006). In today's digital age, Pedrero-Esteban and Barrios-Rubio explain that the pressure for speed and emotional resonance further transform how these values are applied. The crossing of media and saturated digital platforms have pushed journalism towards short, emotionally impactful content, showing that immediacy has become a central value in journalism, driven by the need to capture audience attention (Pedrero-Esteban & Barrios-Rubio, 2024).

Knightley (2004), from a historical perspective, warns that the repetitive use of these values, particularly conflict, negativity, and elite framing, can contribute to the construction of myths, oversimplified narratives, and even propaganda. His work serves as a reminder that news values not only shape which stories are told, but how societies come to understand war itself - based on access to military sources and filtered through values like conflict (Knightley, 2004).

Together, these perspectives make clear that news values in war journalism are not just passive indicators of importance, but powerful forces that shape how we see conflict, what stories get told, and which voices are heard.

## **2.1. Immediacy**

Immediacy is at the very heart of journalism, and one of the most important in war journalism, since it captures the urgency needed (Galtung & Ruge, 1965) in reporting from conflict zones. In the fast-paced and unpredictable environment of war the rapid dissemination of information is essential. Part of a day-to-day of a journalist includes providing timely updates while ensuring the accuracy of their information - this balance between speed and reliability is a defining, and very present feature of war journalism (McLaughlin, 2002; Allan & Zelizer, 2004; Knightley, 2004; Seib, 2004; Caple & Bednarek, 2013; Williams, 2020; Pedrero-Esteban & Barrios-Rubio, 2024).

Unlike other news sections, where stories might develop over days or weeks, war journalism demands immediate coverage of events as they happen. “Journalists have never been more accountable for their stories, increasingly forced to validate them in circumstances which endows them with less time and resources to do so” (Williams, 2020, p. 182) - this need for timeliness is driven by the dynamic nature of conflict, where battles, strategic movements, and humanitarian crises occur quickly and often without warning, leading to situations where journalists are striving to be the first to break news while having to maintain the integrity of their reporting through fact-checking and verification (Williams, 2020). As a result, breaking news becomes a daily reality. What happens on the frontlines can change the course of a conflict, influence international diplomacy, or impact the lives of thousands in an instant, and it’s the journalist’s role to make sure the world knows about it. (Seib, 2004; Williams, 2020).

## **2.2. Impact**

Impact is another core element when it comes to choosing what gets reported from a war zone, it reflects the various ways in which reporting on conflicts influences audiences, policy, and societal understanding (Galtung & Ruge, 1965). As David Conley (2002, p. 43) states, “if a story has no presumed impact, its newsworthiness might be limited”, therefore, by bringing the striking realities of conflict into the homes of viewers and readers, journalists can evoke an emotional and more active response (Seib, 2004; Tumber & Webster, 2006; Caple & Bednarek, 2013; Williams, 2020). This is particularly evident in the detailed coverage of personal stories and human suffering, which helps to humanize the numbers of war and use “the human interest form to convey the horror of war” (Williams, 2020, p. 94), thereby creating newsworthiness.

One powerful example of impact is the so-called “CNN effect”, where real-time media coverage influences government action, highlights that exact impact of immediate and graphic reporting to prompt political and humanitarian responses (Allan & Zelizer, 2004; Williams, 2020). This phenomenon is akin to the way Western media depictions of crises, such as those in Somalia, have historically mobilized international intervention by evoking strong emotional responses from the public and policy elites (Allan & Zelizer, 2004). As noted by scholars, television’s mobilization of emotions is short-term and shallow, often leading to immediate but fleeting public and policy reactions (Gowing, as discussed in Allan & Zelizer, 2004). The CNN effect exemplifies how “pictures of starving children, not policy objectives, got us into Somalia in 1992” and how “pictures of US casualties, not the completion of our objectives, led us to exit Somalia” (Minear, Scott, & Weiss, 1996, as cited in Allan & Zelizer, 2004, p. 158; Gowing, 1994, as cited in Allan & Zelizer, 2004, p. 158).

## **2.3. Proximity**

The concept of proximity, within the group of news values, can be divided into two primary aspects: geographical closeness and cultural proximity - both aspects determine the level of attention and resources that news organizations allocate to covering certain stories or, in this case, conflicts (Galtung & Ruge, 1965; Allan & Zelizer, 2004; Seib, 2004; Tumber & Webster, 2006; Caple & Bednarek, 2013).

Cultural proximity involves the historical, cultural, and political ties that connect the audience's country to the region where the conflict is occurring, since “wars and conflicts are not intrinsically newsworthy; they need to be culturally proximate enough to become news” (Allan & Zelizer, 2004, p. 207). Within the same logic, geographical closeness refers to the physical distance between the conflict and the audience's home country, people want to know about their own community first, meaning, the closer an event is to the audience, the more likely it is to be covered. This focus on nearby conflicts, geographically or culturally, creates a sense of relevance, making the news more compelling and urgent for the audience. News organizations are more likely to invest in the involvement of reporters, photographers, and other resources to cover conflicts that are closer to their primary audience in hopes of higher audience engagement (Allan & Zelizer, 2004; Seib, 2004; Tumber & Webster, 2006; Caple & Bednarek, 2013).

#### **2.4. Prominence**

Prominence refers to the importance or recognizability of the people/organization/institution being covered or involved in a news story. In a war context, the actions and decisions of prominent leaders, military commanders, and political figures are closely followed since they are the ones dictating the course of the war and because big names are more newsworthy than unknown people. Also, strategic locations and cities with symbolic significance are frequently highlighted, which helps to frame the narrative of the war, making it more accessible and engaging. People are naturally drawn to stories involving well-known individuals and significant places, which not only can make complex conflicts more relatable and understandable, but also provide a narrative structure that audiences can follow (Allan & Zelizer, 2004; Seib, 2004; Tumber & Webster, 2006; Caple & Bednarek, 2013).

#### **2.5. Conflict**

“Conflict between opposing parties is newsworthy” (Montgomery, 2007, p. 7), which is constant when covering a war. This type of journalism thrives on the tension and drama inherent in conflict, often centered around battles, military strategies, and the stories of the civilians caught in the crossfire, which captivate audiences (Allan & Zelizer, 2004; Seib, 2004; Tumber & Webster, 2006; Brighton & Foy, 2007; Montgomery, 2007). It's the presence of tension, disagreement, or struggle in

a story that catches the audience, because “bad news sells newspapers, and draws viewers and listeners to broadcast news programmes” (Brighton & Foy, 2007, p. 18).

## **2.6. Negativity**

Negativity in war reporting plays an essential role in capturing the audience's attention through the highlight of adverse events such as violence, destruction, and human suffering, common when reporting a conflict (Galtung & Ruge, 1965; Allan & Zelizer, 2004; Seib, 2004; Tumber & Webster, 2006; Brighton & Foy, 2007; Montgomery, 2007; Harcup, 2020). As Galtung and Ruge (1965, p. 69) noted,

Negative news enters the news channel more easily because it satisfies the frequency criterion better. There is a basic asymmetry in life between the positive, which is difficult and takes time, and the negative, which is much easier and takes less time.

Images of war, such as those showing bombed cities and injured civilians, serve to raise empathy and outrage, drawing the public's attention to the atrocities being committed. According to Seib (2004, p. 38), "Photographs are good examples of this, shaping perceptions of what war is like and evoking strong emotional responses to the horror, courage, and other elements of war". This focus on negative aspects is not only about generating attention but also about mobilizing public opinion and advocacy (Galtung & Ruge, 1965; Allan & Zelizer, 2004; Seib, 2004; Tumber & Webster, 2006; Brighton & Foy, 2007; Montgomery, 2007; Harcup, 2020).

## **2.7. Human interest**

Human interest stories in war journalism usually highlight the personal experiences of soldiers, civilians, and refugees, bridging the gap between distant conflicts and the everyday lives of their audience (Conley, 2002; Allan & Zelizer, 2004; Seib, 2004; Williams, 2020)- “as a news value, it can be a uniting force in reminding people of their shared humanity and transmitting the universal reminder that 'we're all in this together'” (Conley, 2002, p. 53). According to Williams (2020, p. 94), “Many war correspondents used the human interest form to convey the horror of war”, because stories not only capture attention but also influence public opinion, often leading to more support for humanitarian aid, changes in foreign policy, and advocacy for peace initiatives. Ethics are also crucial in this form of storytelling, which requires journalists to handle stories with accuracy, respect, and

empathy to maintain trust and support (Conley, 2002; Allan & Zelizer, 2004; Seib, 2004; Brighton & Foy, 2007; Caple & Bednarek, 2013; Harcup, 2020; Williams, 2020).

## **2.8. Continuity**

Continuity as a news value involves the continuous coverage of a situation with ongoing interest (Galtung & Ruge, 1965), like long-term wars such as the war in Ukraine. In these situations, journalists follow up on initial reports, offering new information and insights as they become available - this could include updates on ceasefire negotiations, changes in territorial control, humanitarian aid efforts, and the situation of hostages (Seib, 2004; Williams, 2020).

While erupting wars and crises dominate headlines, the aftermath and ongoing consequences of conflict are also reported (Seib, 2004; Williams, 2020), since “once an event has ‘made it’ the news channel will be more readily open for the follow-up events, at a lower threshold value” (Galtung & Ruge, 1965, p. 82). This includes the rebuilding of communities, the psychological impact on survivors, and the political and social changes resulting from the war. Continuous coverage of these aspects helps to provide a deeper understanding of the conflict's ongoing impact (Seib, 2004; Williams, 2020).

Building on this framework, Chapter 3 turns to the case of Ukraine, examining how these values materialize in practice within a prolonged conflict, particularly in the context of digital platforms, competing narratives, and the challenges of reporting on a war shaped by disinformation and geopolitical contestation.

### **CHAPTER 3 – WAR, MEDIA AND NARRATIVES: THE UKRAINE CASE**

From the handwritten letters of the Crimean War to the real-time updates of today's digital era (Knightley, 2004; Williams, 2020), Chapter 1 showed that this transformation has been shaped by technological advances, changing journalistic roles, and the growing presence of new voices - civilians, bloggers, and informal digital actors - who are now part of the war storytelling (Allan & Zelizer, 2004; Cammaerts & Carpentier, 2009; Harris & Williams, 2019).

Digital platforms, especially Telegram, Twitter, and YouTube, have become central to real-time war coverage beyond traditional journalists, allowing updates from ordinary citizens, and commentary from war bloggers to travel across borders instantly (Zeitsoff, 2017; Abbas & Ahmad, 2023; Flashpoint, 2023). At the same time, the tools that allow for broad access also open the door to disinformation, manipulation, and the spread of narratives created to influence perception - particularly by state actors -, operating without any journalistic accountability (Maschmeyer, 2021; Bolin & Ståhlberg, 2023; Fortuin, 2022; Hoskins & Shchelin, 2023).

This chapter builds on the theoretical and historical framework established in Chapter 1 to examine how the war in Ukraine is being reported, and how that reporting reflects broader trends and tensions in contemporary journalism. Special attention is given to the Portuguese media landscape where outlets such as RTP, SIC, and CNN Portugal operate within a Western geopolitical context. They are not only reporting on military developments but also navigating issues of ideological positioning, selection bias, and audience engagement in a prolonged conflict - since longevity demands certain narrative strategies in order to maintain public interest without oversimplifying stories or desensitizing viewers (Kovach & Rosenstiel, 2001; Boudana & Segev, 2017; Fengler et al., 2018; Seib, 2004).

Divided into five sections, this chapter explores key dimensions of war reporting in Ukraine: (2.1) the transformations brought by the digital age; (2.2) the challenges of covering a war involving an autocratic state like Russia; (2.3) the storytelling strategies used to sustain attention over time; (2.4) the twin obstacles of disinformation and censorship; and (2.5) the influence of independent war bloggers. Each of these perspectives contributes to a deeper understanding of how journalists today are tasked not just with informing the public, but with defending the very idea of truthful reporting in times of war.

### 3.1. Journalism and war in the digital age

In the digital age, the landscape of journalism, especially war reporting, has evolved dramatically, with the ongoing war in Ukraine exemplifying these shifts. Digital platforms and social media have revolutionized the way information is disseminated, allowing not just professional journalists but also civilians to share updates in real-time (Zeitzoff, 2017; Merrin, 2017; Williams, 2020; Maschmeyer, 2021; Abbas & Ahmad, 2023). Platforms like Twitter, Instagram, YouTube and the messaging app Telegram have become tools for broadcasting news, eyewitness accounts, and even statements from government leaders and officials (Zeitzoff, 2017; Williams, 2020; Maschmeyer, 2021; Abbas & Ahmad, 2023) - they have “democratized the production and consumption of news, blurring the lines between professional journalism and citizen journalism” (Abbas & Ahmad, 2023, p. 2). This immediacy in information sharing brings the global audience closer to the realities on the ground but also poses significant challenges in verifying the flood of data that emerges every minute (Brym et al., 2014; Zeitzoff, 2017; Williams, 2020; Maschmeyer, 2021; Abbas & Ahmad, 2023).

In Ukraine, efforts to face the new digital challenges are embodied by organizations like the Ukraine Crisis Media Center (UCMC) and the Hybrid Warfare Analytical Group (HWAG), which have taken on the mission of deconstructing influence operations and building resilience against enemy influence. The HWAG, in collaboration with forty partner organizations - including the Renaissance and Fulbright Foundations, the US Department of State, NATO, and the OSCE - monitors Russian state-controlled media's deceptive narratives. By publishing their findings in reports and through social media, they provide essential resources for journalists and the public to understand and fight disinformation. As the UCMC evolves into an organization that not only serves as a press center but also actively produces content and platforms for civil society and state authorities, it emphasizes the effort required to maintain the integrity of information in the face of digital misinformation (Bolin & Ståhlberg, 2023).

Even though recent studies conducted by the CSS in collaboration with the London School of Economics, the Shorenstein Center of new media at Harvard, and Internews Ukraine show that “digital media are significantly *less* effective than traditional media in disseminating disinformation narratives” (Maschmeyer, 2021, p. 2), it still represents a huge challenge in the digital era, with the war in Ukraine being a prime battlefield for information warfare. Both sides have been implicated in disseminating manipulated content aimed at influencing public opinion and discrediting the adversary, leaving journalists to constantly deal with debunking false narratives (Maschmeyer, 2021).

### **3.2. Dealing with the involvement of an autocratic country and avoiding the western bias**

In the specific context of reporting on the war in Ukraine with Russia's involvement, media outlets like RTP, SIC and CNN are tasked with a complex journalistic endeavor. Situated in Europe and as part of a country that is a member of both NATO and the European Union, these TV channels operate within a geopolitical landscape that inevitably carries a clear position. The challenge of dealing with Russia - an autocratic country and one of the two main actors in the conflict - becomes even more pronounced.

In light of Portugal's affiliations with NATO and the European Union, the challenge is to navigate potential biases that these affiliations might bring into its reporting. Such biases can lead to a portrayal of international events that primarily aligns with Western perspectives, echoing concerns that "western media repeatedly designate some countries, notably North Korea, Russia, and Iran, as main provocateurs" in a way that supports Western geopolitical narratives (Boudana & Segev, 2017, p. 315). This selective bias can distort the public's understanding by simplifying complex international relations to fit Western narratives, leading to a demonization of opposing countries without sufficient context or justification (Boudana & Segev, 2017; Fengler et al., 2018).

By expanding its source base, Portuguese media outlets can more accurately depict the conflict's complexities and steer clear of simplification that could support the geopolitical positioning of Western entities against Russia (Fengler et al., 2018). Such an approach helps avoid selection and description bias and ensures that the media does not simply align with Western perspectives against the so-called 'bad guys' like Russia (Boudana & Segev, 2017). This not only boosts trustworthiness but also helps create a deeper, more informed public conversation about these important issues.

The Internet can be a "tool" and a "battleground", as described by Seib, being the base of the evolving digital landscape where digital platforms become a field for both dissemination and manipulation of information (Seib, 2004). Various actors, including state-sponsored entities and unofficial groups, have been using digital platforms to disseminate false narratives, propaganda, conduct cyber espionage and spear phishing to influence opinion and policy (Bossetta, 2018). This is further explored in "Managing Meaning in Ukraine," where Bolin and Ståhlberg (2023) illustrate how not only state-backed entities but also multiple informal groups harness digital platforms for similar purposes during the war in Ukraine. Such activities stimulate the appearance of more actors who manipulate narratives, thereby influencing both domestic and international perceptions (Bolin & Ståhlberg, 2023). For Western media, this presents itself as a challenge, where the verification of

information becomes increasingly vital, highlighting the need for rigorous journalistic standards and diverse sourcing to mitigate the risk of disseminating biased or manipulated information.

Various informants insist that there is a "deliberate, systematic attempt to manipulate the whole world through false or biased information orchestrated by Russia or Russian interests" (Bolin & Ståhlberg, 2023, p. 10). Furthermore, these narratives are cleverly twisted, leading interpretations in specific directions rather than outright falsehoods (Bolin & Ståhlberg, 2023). The task of Portuguese TV channels in reporting on the war in Ukraine, with the backdrop of Russia's involvement, is being marked by the necessity to navigate geopolitical sensitivities, counter disinformation, and transcend inherent biases.

### **3.3. Narrative construction and storytelling strategies in long-term reporting**

Prolonged conflicts pose the risk of desensitizing the audience, where the repetitiveness of violence can lead to audience fatigue. Seib discusses the necessity for journalists to find new angles and fresh stories within the overarching narrative of a conflict to maintain public engagement (Seib, 2004) by incorporating local journalists, civilians caught in the conflict, and international experts (Seib, 2004; Williams, 2020). In war journalism, reporters often utilize storytelling techniques that emphasize the conflict's human dimension, grounding abstract geopolitical concepts in the real-life experiences of those affected (Tumber & Webster, 2006 ; Houston, 2013). By focusing on individual stories - whether it's a family seeking refuge or a soldier on the front lines - reporters create a compelling narrative that reaches the personal level, "that way you have a lasting image, which will register with them [the viewer]" (Tumber & Webster, 2006, p. 105).

Through the lived experiences of those involved, the audience is capable of relating to the broader picture, which transcends any graph or timeline, but also grant a different and unique perspective. "“Television starts to loop back on itself and repeats the narrative over and over again’. That is when the Web gains the advantage.”, Seib (2004, p. 91) concludes through the statement of Kinsey Wilson - resorting to dramatic elements and human interest stories could be the breaking point of this monotonous cycle.

Providing context also brings the viewer closer since it allows the less informed ones to learn the roots of the conflict to then be able to understand and follow further advances (Thus & Freedman, 2003; Allan, 2005; Tumber & Webster, 2006; Harris & Williams, 2019; Williams, 2020; Bolin &

Ståhlberg, 2023). Reporters and commentators often include background information that highlights the historical relationship between the actors in the center of the conflict, placing current events within a broader geopolitical framework. By weaving historical context into their storytelling, journalists are able to educate the viewer to go beyond headlines (Thussu & Freedman, 2003; Allan, 2005; Tumber & Webster, 2006; Harris & Williams, 2019; Williams, 2020; Bolin & Ståhlberg, 2023).

Reporters also navigate the need to build suspense and maintain viewer engagement while adhering to journalistic principles of accuracy and impartiality. This involves carefully structuring reports to unfold like a story, with a clear beginning, middle, and end that offers insight into the developments - where “quotes become dialogue” and “news becomes not just information but also meaning” (Kovach & Rosenstiel, 2001, p. 248). Breaking down complex issues into digestible segments, or using recurring segments that follow particular themes, keeps viewers returning for more updates while ensuring that each report contributes to a broader understanding of the conflict (Kovach & Rosenstiel, 2001; Thussu & Freedman, 2003; Allan & Zelizer, 2004; Tumber & Webster, 2006; Harris & Williams, 2019; Williams, 2020).

### **3.4. Disinformation and censorship**

In the context of the Ukraine war, disinformation and censorship have emerged as critical challenges for media outlets, striving to deliver accurate and balanced reporting amidst a conflict fraught with propaganda and information warfare. These issues are particularly exacerbated by the digital environment, which, while expanding reach and accessibility, also significantly complicates the veracity of the information being disseminated.

Disinformation in the context of a war often involves the deliberate spreading of false or misleading information to manipulate public opinion or obscure the truth of events. Throughout the Ukrainian-Russian conflict, there have been instances where Russian state media and other pro-Russian outlets have been accused of fabricating stories about the conflict in Ukraine, such as false claims about the behavior of Ukrainian soldiers or the status of various conflicts. These narratives are usually spread through traditional media and amplified across social media platforms, reaching a global audience almost instantaneously (Golovchenko, Hartmann & Adler-Nissen, 2018; Pomerantsev, 2019; Fortuin, 2022; Bolin & Ståhlberg, 2023). One of the examples was the spread of narratives concerning the alleged "genocide" in the Donbas region, used by Russia to justify its actions and influence international perception. Independent fact-checking organizations and Western media have been

debunking these claims, concluding that there was a “deliberate misuse of the term in the Russian (state owned) media, and also in the pro-Russian Ukrainian media” (Fortuin, 2022, p. 334), exposing the strategic use of disinformation as a weapon in the informational aspect of warfare.

On the other side of the spectrum, censorship plays a significant role in controlling the narrative surrounding the conflict. This can be seen in both Ukraine and Russia, where the government has taken measures to restrict press freedom in the name of national security (Aliaksandrau, 2014; Fortuin, 2022; Kaye, 2022; Bolin & Ståhlberg, 2023). In Russia, for instance, the government has cracked down on independent media outlets, practicing “censorship by its media regulator, and legal and extralegal demands against internet platforms” (Kaye, 2022, p. 140), blocking access to websites and detaining journalists who report narratives that deviate from the official state position. This way, the Kremlin is able to maintain a controlled environment where only state-approved information is disseminated, thus smothering any dissenting voices or alternative perspectives

As it emptied public space of independent media and dissent, the government filled it with turbo-charged disinformation, and most recently state media has told endless fictions about the Russian actions and Ukrainian 'responsibility' for the war and for Russia's crimes. (Kaye, 2022, p. 142)

In Ukraine, the challenge is also significant, though it takes the form of restricting Russian state media and combating Russian digital influence operations. “The main Russian state TV channels were banned from Ukrainian cable networks in March 2014, soon after Russia's seizure of Crimea” (Szostek & Orlova, 2023, p. 88), and websites within its borders to prevent the spread of what it identifies as harmful propaganda (Szostek & Orlova, 2023).

To combat these challenges, media outlets have been employing a robust framework for verifying information and sourcing. The use of open-source intelligence (OSINT) tools has become crucial for verifying events on the ground, it “increasingly shapes the domestic and global narratives surrounding the [Russo-Ukrainian] conflict” (Brantly, 2022, p. 1). Techniques such as geolocation of videos, verification of sources via cross-referencing with multiple independent entities, and the use of encrypted communication to protect the integrity of information from journalists on the ground are all critical (Brantly, 2022; Flashpoint, 2023).

One significant example is the work done by BellingCat and other OSINT actors who utilized commercial satellite imagery to counter Russian claims and support Ukrainian assertions. These efforts have been instrumental in rebutting Russian narratives that accused Ukraine of committing war crimes, instead highlighting evidence of Russian atrocities. By providing verifiable, visual proof

through satellite images, these OSINT posts have not only strengthened the Ukrainian position but also reinforced the credibility of their claims on the international stage (Brantly, 2022; Flashpoint, 2023).

In sum, the role in reporting on the Ukraine war involves not only delivering news but also deciphering and countering disinformation and censorship. This task, while daunting, underscores the crucial role of media as a pillar of democratic society, particularly in times like these of crisis and conflict.

### **3.5. War bloggers**

War bloggers are individuals, operating independently or semi-independently from traditional media outlets, who provide on-the-ground perspectives that can differ from mainstream narratives. The rise of war bloggers during the war in Ukraine has been fueled by the accessibility of digital platforms - specially Telegram, since it has not been blocked by the Russian government - which allow for real-time updates and the sharing of diverse viewpoints. “Throughout the war, and especially since the February 2022 invasion, Telegram has become a vital source of first-hand information from the battlefield and the occupied regions” (Flashpoint, 2023, p. 10), emerging a wide-range of war blogger accounts on the platform (Flashpoint, 2023; Hoskins & Shchelin, 2023; Özdemir, 2023; TZ & Hayman, 2023). The platform's lax moderation policies also allow a wide range of explicit or disturbing imagery to be posted, providing a raw and unfiltered view of the conflict. This has enabled war bloggers to share real-time updates and personal stories, which add a human dimension to the war that is often missing in traditional news reports (Flashpoint, 2023; Hoskins & Shchelin, 2023; Özdemir, 2023; TZ & Hayman, 2023).

During the initial stages of the Russian invasion, many bloggers and independent reporters used social media to debunk Russian claims about troop withdrawals. By posting real-time images and videos from the ground, they were able to show that Russian forces were actually advancing and reinforcing their positions (Flashpoint, 2023; TZ & Hayman, 2023). However, the rise of war bloggers have brought to light more challenges related to the credibility and accuracy of information, particularly during the war in Ukraine since a lot of those Telegram channels “have entrenched pro-Russian affinities” (Özdemir, 2023, p 6). Unlike professional journalists, war bloggers are not governed by journalistic standards and ethics, “there is no semblance of a sense of any pursuit of a media standard

to test or to conform to, legitimacy, or of 'taste and decency,' or of a search for ways to separate out information, misinformation, and disinformation” (Hoskins & Shchelin, 2023, p. 456).

The influence of war bloggers extends beyond their immediate audience, as their content is picked up, often directly from the war fronts, and amplified by traditional media and social networks - specially “international sources who want to follow the Russia-Ukraine war from a Russian perspective” (Özdemir, 2023, p. 6). This symbiotic relationship can help to bridge the gap between professional journalism and citizen journalism, enriching the overall media landscape. For instance, it's not unusual for mainstream news outlets to use footage or reports from war bloggers to complement their coverage (Flashpoint, 2023; Hoskins & Shchelin, 2023; Özdemir, 2023; TZ & Hayman, 2023).

This chapter has examined how war, media, and narratives intersect in the specific case of Ukraine, highlighting the centrality of disinformation, propaganda, and digital platforms in shaping public perception and journalistic practice. Together with the theoretical framework of news values discussed in Chapter 2 and the broader historical and professional context of war reporting explored in Chapter 1, this analysis provides the conceptual foundation for the empirical study that follows. Part II therefore turns to the descriptive memory of the internship at CNN Portugal, methodology and corpus of this research, presenting the criteria of selection, the coding categories, and the analytical strategies applied to the coverage of the Ukraine war by CNN Portugal, SIC Notícias and RTP3.

## **PART II – Empirical Study**

### **CHAPTER 4: DISCRITIVE MEMORY**

#### **4.1. Host Institution Profile**

The curricular internship took place at CNN Portugal, a leading Portuguese 24-hour news channel dedicated exclusively to continuous news broadcasting. Located in Queluz de Baixo, alongside TVI<sup>2</sup>, CNN Portugal is the result of a partnership between Media Capital and CNN International, created to bring a continuous news format to Portuguese television but following the editorial model of CNN International.

Since its launch, the channel has become a key player in Portuguese news, known for its fast coverage of breaking news and its focus on analysis, explanations, and in-depth reports while also placing strong emphasis on digital platforms, maintaining a consistent cross-media presence. Broadcasting 24 hours a day, CNN Portugal covers national and international news, with a strong focus on politics, global crises, the economy, and social issues.

The decision to carry out the internship at CNN Portugal stemmed from a combination of academic interests, shaped by my master's studies in Communication Sciences and my background in International Relations, as well as professional aspirations. Given that the topic of this internship report centers around the production of TV news content of the war in Ukraine, joining a 24-hour news channel with a strong focus on international affairs was an intuitive and, above all, strategic choice. CNN Portugal's link to CNN International gives a unique view of global journalism and makes it easier to follow and study closely complex international issues, like the war in Ukraine. In addition, the channel already had a track record of welcoming students from Universidade Católica Portuguesa, with consistently positive feedback, which added a layer of trust and familiarity to the choice.

Overall, CNN Portugal was an intense and valuable place to learn. It offered daily contact with the pressure of a professional newsroom and the opportunity to observe and participate in television news production at a high standard of quality and editorial precision.

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<sup>2</sup> Portuguese TV channel.

## 4.2. Curricular Internship

The internship was fully carried out in person at the CNN Portugal newsroom, located in Queluz de Baixo. It took place over four months, from February to June 2023, with a workload of 40 hours per week, allowing for full integration into the day-to-day work of the CNN team. Throughout the internship, I divided my time between the newsroom (“desk”) and the control room (“line producing”), taking on different responsibilities and schedules which allowed me to get a clear perspective on how television news is made, from editorial planning to live production. The rotation between newsroom and control room made sure that the internship was not repetitive but rather dynamic.

The main aim of this internship was to gain real newsroom experience within a professional media environment to evaluate whether I could see myself pursuing a career in a television newsroom, but also to understand how theoretical frameworks learnt throughout my master are applied in real-life situations – an essential experience that helped me develop a more informed and thoughtful internship report.

My responsibilities during the internship included writing *OFFS*<sup>3</sup>, editing video footage, cutting soundbites, and preparing on-screen *leads*<sup>4</sup> and *oráculos*<sup>5</sup> for both pre-recorded segments and live interviews. These tasks required precision, coordination, and an understanding of how a news broadcast is organized - which I was able to learn through my colleagues, editors and broadcast coordinators.

I was encouraged to remain proactive and collaborative throughout the whole internship, and although I was not given the opportunity to go out on the field or conduct interviews, I expressed my availability to do so and made sure to absorb as much knowledge as possible from my newsroom experience.

### 4.2.1. Work on the Desk

The newsroom hub, commonly referred to as “the desk”, was one of the main environments where I carried out my tasks, the core of content coordination and creation, where most of the research,

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<sup>3</sup> Voice-over scripts.

<sup>4</sup> Short text displayed on screen summarizing the main topic or headline of the news segment.

<sup>5</sup> Graphics at the top of the screen displaying location, image source, or time information.

scriptwriting, segment preparation, and small video editing happens before content reaches the control room or goes live on air.

My work on the desk involved a variety of responsibilities that allowed me to gradually gain autonomy and familiarity with the workflows of a 24-hour news channel. One of my main responsibilities was writing *OFFS* that required writing in a clear, concise way and always considering how the text and images worked together. Editing video clips to “paint” the *OFFS* was the second step of the task. For international news, both the footage and the written content were usually provided by news agencies such as Agence France-Presse or Associated Press if there were no CNN Portugal journalists working on the field. For national news, the information often came from CNN journalists, Agência Lusa or other Portuguese news agencies and outlets, and the footage was either filmed by CNN Portugal or taken from its own image archive.

Cutting and contextualizing soundbites involved identifying the most newsworthy excerpts from interviews, speeches, or press conferences, and ensuring that their duration and framing met the editorial standards of the channel. While I had some prior knowledge of video editing, this task challenged me to think more journalistically rather than academically or recreationally.

One of the key tools I used throughout the internship was iNews, the newsroom management software employed by CNN Portugal. This platform enabled me to organize scripts, edit all the graphisms required and view the rundown of each broadcast in real-time. Additionally, it was through iNews that scripts were shared with editors, anchors, and the control room. The video editing was also done through an extension of iNews, which was very similar to the programs already used for classes.

During my time on the desk, I also had the opportunity to elaborate all the written aspect of an explanatory segment about the new regulations for tobacco consumption in Portugal. This segment, titled “Geração sem tabaco até 2040”<sup>6</sup>, was approximately three minutes long and focused on proposed European Union legal changes affecting public smoking and the future of the Portuguese market of tobacco. It was one of the few opportunities I got to develop a more structured and thematic piece, beyond the daily breaking news cycle, and to work with a new department – the graphism’s department – since it was a led wall supported segment.

Some of the most striking moments of my internship were the death of Comendador Rui Nabeiro, and the disappearance of the Titan submersible. These moments required rapid editorial coordination

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<sup>6</sup>“ Tobacco-free generation by 2040”

and flexibility, especially when dealing with fast-evolving stories and limited resources - such as during weekends, when only a small fraction of the staff is present. One particularly challenging moment occurred during the breaking news coverage of Rui Nabeiro's death, early in the internship, when I had to assist in gathering reactions and preparing content under pressure with minimal supervision. This experience definitely pushed me to grow a lot more confident and prepared for the remainder of the internship.

Working on the desk allowed me to understand the layered nature of editorial production and provided the necessary foundation for my later responsibilities in line producing.

#### 4.2.2. Line Producing

Another central component of my internship experience at CNN Portugal was the time spent working as a line producer, primarily based in the control room (*régie*). The tasks of a line producer offered a more behind-the-scenes perspective on the execution of a live television newscast, highlighting the intense coordination required between editorial preparation and technical production.

During my line producing shifts, my tasks were divided between the newsroom and the control room. The newsroom is where each news piece, *OFF* or soundbite assigned to go live is revised and ensured the standards imposed by both CNN Portugal and CNN International are being followed. This meant verifying all graphics in advance, *leads*, *oráculos* and orthography. Some of these broadcasts lasted up to three hours, with multiple interviews and live segments also prepared in advance in the newsroom. The line producer was asked to study all the thematics that were going to be discussed during those segments to be able to write valuable and attention-seeking *leads*, both in advance on live.

During the live emission, the main responsibility was to continuously monitor the accuracy and editorial consistency of all elements throughout the broadcast. Live television requires constant improvisation and crisis management and during the coverage of significant events such as the disappearance of the Titan submersible, I witnessed how editorial decisions and technical execution needed to happen almost simultaneously, with little room for error or delay - the immediacy of this environment taught me to work under pressure while focused on detail.

Throughout my time as an intern at CNN Portugal, I switched between these responsibilities and my work on the desk, which allowed me to understand how the newsroom and production team interact. It taught me how journalism is a team effort, with most of the important work done behind the scenes.

### **4.3. Reflections on the Internship**

The internship at CNN Portugal was marked by numerous memorable and challenging moments, but among these, I can highlight one key experience: my involvement in the coverage of the death of Comendador Rui Nabeiro. Again, this event occurred on a weekend - a period when the newsroom operated with a reduced team consisting of only two journalists on shift at the desk, one line producer in the control room, and an editor overseeing the newsroom. At that early stage of my internship, I was still adjusting to the newsroom's pace and procedures, and the unexpected death of such a prominent figure demanded immediate and thorough coverage - preparing numerous soundbites with reactions from public figures, verifying facts and curiosities under time pressure, and ensuring that all the material was ready to air without delay.

Throughout the internship, I found that everyday routines offered constant learning opportunities, even outside moments of intense news coverage. Gradually, I began to appreciate the extent to which television journalists must multi-task: researching, writing, editing, coordinating with technical teams, responding to breaking developments, and adapting scripts and visuals in real-time.

Moreover, working at CNN Portugal confirmed the importance of editorial precision and attention to detail in live television. Even minor errors, such as a miswritten *oráculo* or an imprecise *lead*, can impact the credibility of a broadcast. I observed how editors and broadcast coordinators focused a lot on these elements, offering immediate feedback, that was always aimed at helping me improve and avoid repeating mistakes. Usually editors ensured that I understood why a mistake had been made and what could be done to avoid it in the future, which helped me improve quickly, boosting my confidence and encouraging me to not be afraid of presenting ideas for new content and to engage with the editorial process.

Overall, the internship at CNN Portugal was an intense but a highly rewarding experience. It allowed me to apply theoretical concepts learned during my academic studies while exposing me to the real-world challenges of a fast-paced newsroom. This experience not only deepened my understanding of

editorial routines but also motivated me to pursue a career in journalism, particularly within international news coverage.

Although I was not able to go out into the field during my internship, I felt that my day-to-day involvement in the newsroom and control room allowed me to learn many of the skills that are essential for a journalist working in a 24-hour news environment. As anticipated, the experience increased my interest in international affairs coverage, as expected, particularly in how Portuguese media approach geopolitical stories whilst maintaining the CNN International style. This growing interest in international coverage also acted as the main impulse for this research, inspiring me to analyze through a wider lens and question deeper a topic that was already so present and familiar to me in the work environment.

This period as an intern at CNN Portugal proved to be a deeply formative experience that was crucial to my academic and professional development, allowing me to test my interests, apply my knowledge, and expand my set of skills, all while gaining insight into the backstage of a CNN. I finished this period with a better understanding of the complexity, responsibility, and relevance of journalism in society today.

## **CHAPTER 5 - METHODOLOGY**

### **5.1. Research Objective and Questions**

This research began with the aim of understanding how the ongoing war in Ukraine has been represented in the main Portuguese television news channels. Even though the conflict has been unfolding for over two years, it remains a regular feature in prime-time news - this raised the question of how different broadcasters choose to frame and prioritize such a complex and prolonged international conflict.

The main objective of this study is to examine how RTP3, CNN Portugal, and SIC Notícias have covered and represented the war in Ukraine, looking specifically at selected broadcasts from one week in 2024. The analysis follows a quantitative-method approach, assessing both news reports and commentary segments. By exploring categories such as tone, topics, news values, airtime, most-cited actors, and recurring keywords, the research aims to discover the editorial choices that shape public understanding of the conflict; to determine the predominance of different news values (e.g., conflict, impact, negativity, etc.) in both reports and commentary; to compare the airtime dedicated to the topic across the channels; to map the main topics covered and the most frequent keywords; to identify the most cited actors in the coverage; to analyze editorial differences between news reports and commentary segments; and, lastly, to explore potential divergences in the coverage between the different television channels.

These three information channels were selected due to their relevance within the Portuguese media landscape and their differing journalistic profiles. Additionally, factual reporting and interpretative commentary were distinguished, as these formats play different roles in how the news is constructed and consumed.

With this in mind, the study aims to answer the following research questions:

- How do RTP3, CNN Portugal, and SIC Notícias frame the war in Ukraine?
- Which news values are most prominent in their coverage?
- What differences can be observed across channels and between news reports and commentary?

## **5.2. Research Methods and Techniques**

To address the research questions and meet the objectives of this study, a quantitative content analysis was conducted on journalistic pieces - news reports and commentary segments - broadcast during the last news program of the day of RTP3, CNN Portugal, and SIC Notícias, over the course of one week, from September 9th to 13th, 2024.

Because there were no significant, extraordinary events that may have dominated the news cycle, this study was carried out during this particular week, allowing a more balanced observation of how the war in Ukraine was represented. Additionally, it was possible to analyze the coverage at a more late stage of the war, rather than during the initial shock or escalation phase.

The study adhered to Riffe, Lacy, and Fico's (2005) methodological principles, which define quantitative content analysis as a systematic and replicable way of analyzing communication content through the application of coding rules and numerical data. With that in mind, a set of analytical criteria - theme, tone, keywords, actors cited, airtime, and news values – were applied to every news and commentary segment. Each of these categories was converted into measurable variables and applied across all news reports and commentary segments, using a systematic coding sheet to ensure consistency in the data gathering process.

All data were processed using Excel, and the analysis focused exclusively on descriptive statistics, particularly frequencies and percentages for each variable. As recommended by Riffe, Lacy, and Fico (2005), descriptive content analysis is particularly appropriate when the objective is to characterise media content and identify observable patterns without attempting statistical inference. According to the authors, this approach ensures that the data remain analytically meaningful, even without statistical testing, and is especially useful when having limited sample sizes or sparse distributions.

This methodological strategy made it possible to characterise the coverage of the war in Ukraine across the three analyzed channels, pointing up both the similarities and the differences in their editorial choices and narrative development.

### 5.2.1. Content Analysis

According to Krippendorff (2013), content analysis is a method used to draw reliable conclusions from texts or other materials by examining them in relation to the context in which they appear, it allows researchers to interpret meaning from content in a systematic and objective manner. In this study, the analysis focused on the coverage of the war in Ukraine across the last news broadcasts of the day of RTP3, CNN Portugal, and SIC Notícias, during the working week of September 9th to 13th, 2024: *360°* on RTP3, *Prime Time* on CNN Portugal, and *Edição da Noite* on SIC Notícias. This specific time frame was selected to ensure consistency, given that the final evening newscast did not consistently begin at the same hour on all three channels. Additionally, only weekday broadcasts were considered, as weekend editions tend to differ in structure and typically feature less and more diverse news content.

All news items relating to the war in Ukraine - whether in the form of news reports or commentary - were watched, identified, and transcribed for further categorisation. In total, the dataset comprised a small but diverse set of journalistic items. On CNN Portugal, the corpus included 3 news pieces, 1 OFF, 4 OFF/soundbites, and 26 commentary questions. On SIC Notícias, 3 news pieces, 5 OFFs, 2 OFF/soundbites, and 23 commentary questions were collected RTP3, which does not include commentary segments, contributed with 5 news pieces and 1 live entry. A coding sheet was created in Microsoft Excel to systematise the analysis process. The grid included the following analytical variables:

| Variable        | Definition                                                                                                                                                                           | Theoretical Basis                                           |
|-----------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------|
| <b>Keywords</b> | The most recurrent terms in reports and commentary, indicating editorial focus and agenda-setting priorities of each channel. Identified through frequency counts of words/concepts. | Riffe, Lacy & Fico (2005) on quantitative content analysis; |
| <b>Topics</b>   | Thematic classification of news items into five categories:                                                                                                                          | Seib (2004) and Tumber & Webster (2006) on thematic         |

|                |                                                                                                                                                                                                          |                                                                                                                                       |
|----------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------|
|                | <i>Conflict and Military Strategy, Threats and International Security, Diplomacy and International Aid, Political Declarations and Peace Perspectives, and Other Relevant Topics.</i>                    | diversity in prolonged conflicts; Allan & Zelizer (2004) on newsroom routines in war coverage.                                        |
| <b>Tone</b>    | Assessment of the dominant tone: negative (emphasis on destruction, threat, or loss), positive (emphasis on diplomatic progress or solutions), and neutral (factual description without value judgment). | Galtung & Ruge (1965) on negativity as a news value; Knightley (2004) on the historical tendency to highlight destruction and threat. |
| <b>Actors</b>  | The people, countries, and organizations most frequently mentioned, revealing the centrality of protagonists and institutions within the narrative.                                                      | Galtung & Ruge (1965) on reference to elite persons/nations; Allan & Zelizer (2004) on symbolic figures in war narratives.            |
| <b>Airtime</b> | The number of minutes/seconds dedicated to the Ukraine war, distinguishing between reports and commentary segments. Used to measure editorial commitment to coverage.                                    | Williams (2020) on newsroom routines and time pressures; Seib (2004) on continuity in long-term conflicts.                            |

|                    |                                                                                                                                        |                                                                                                                 |
|--------------------|----------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------|
| <b>News Values</b> | Presence (1) or absence (0) of each value: Immediacy, Impact, Proximity, Prominence, Conflict, Negativity, Human Interest, Continuity. | Galtung & Ruge (1965); Brighton & Foy (2007); Caple & Bednarek (2013); Allan & Zelizer (2004); Williams (2020). |
|--------------------|----------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------|

Each item was classified using a combination of predefined qualitative categories and recorded quantitatively for comparative purposes. Main keywords were chosen based on the most frequently mentioned terms, during reports and commentary segments. Topics were compartmentalized into five major groups: "Conflict and Military Strategy," "Threats and International Security," "Diplomacy and International Aid," "Political Declarations and Peace Perspectives," and "Other Relevant Topics" - for this variable, two complementary measures were applied: first, the frequency of each category was calculated and converted into percentages, providing a comparative view of their relative incidence; second, the total airtime dedicated to each category was recorded, in order to capture the actual weight allocated to different categories within the broadcasts. Tone was categorized as "positive," "negative," or "neutral," with a distinction made between commentary questions and reports. In the case of actors, the classification was also based on the logic of the most frequently mentioned figures doing, again, the distinction between commentary and reports. Airtime was measured by recording the total duration dedicated to the war in Ukraine within each news programme, distinguishing between reports and commentary segments. Regarding the news values' analysis specifically, each news item and commentary question from the three channels was coded using a simple method: a news value was marked as "1" if it was present and "0" if it was not. This made it possible to track clearly when and where each value appeared. After coding, the number of times each news value showed up was counted, and its incidence was calculated as a percentage of the total number of news items or commentary questions for each channel.

Additionally, a further methodological distinction was applied specifically to commentary segments. For topics, news values, and tone, only the anchors' questions were taken into account, since these represent the direct editorial choices of the broadcaster in framing the debate: the issues they raise, the news values they activate, and the tone they employ are fully under the channel's control. By contrast, keywords, actors, and airtime were measured across the entirety of the commentary,

including the interventions of commentators. This is because the questions only provide the starting point for these variables, but their meaningful analysis requires a broader corpus that extends into the commentators' answers. This distinction ensured a consistent approach by separating variables that capture the broadcaster's direct editorial voice (topics, news values, tone) from those that reflect the broader editorial space created for commentary (keywords, actors, airtime).

The data collected through the coding grid on Microsoft Excel, where it was organised for descriptive analysis. Given the nature and scope of the study, the focus remained on frequencies and percentages: this approach allowed for the identification of recurring patterns across the three news channels and between the two types of content (reportage and commentary) offering a systematic overview of how the war in Ukraine was covered, without drawing conclusions beyond what the data could clearly reveal.

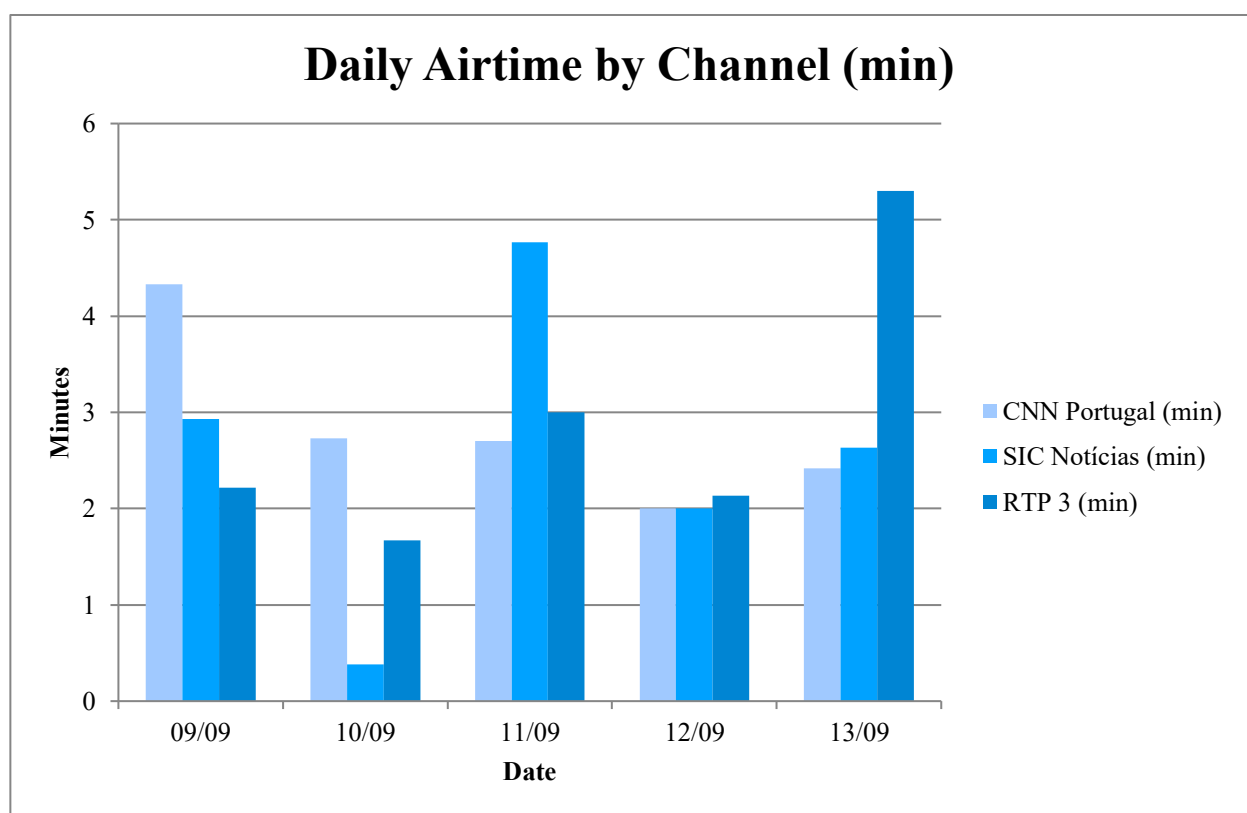
This systematic approach allowed for both a descriptive overview and a comparative analysis of how the war in Ukraine was framed by each broadcaster, highlighting differences in editorial focus.

## CHAPTER 6 - DATA PRESENTATION AND DISCUSSION

### 6.1. Airtime

#### 6.1.1. Reports

The amount of airtime dedicated to war-related news reports is also indicator of editorial commitment to covering the conflict on a daily basis. Comparing the duration of coverage across channels displays which broadcasters maintain consistent attention and which fluctuate. *Figure 1* presents the daily airtime for news reports on CNN Portugal, SIC Notícias, and RTP3.



**Figure 1 – Airtime dedicated to Reports (Daily Average per Channel)**

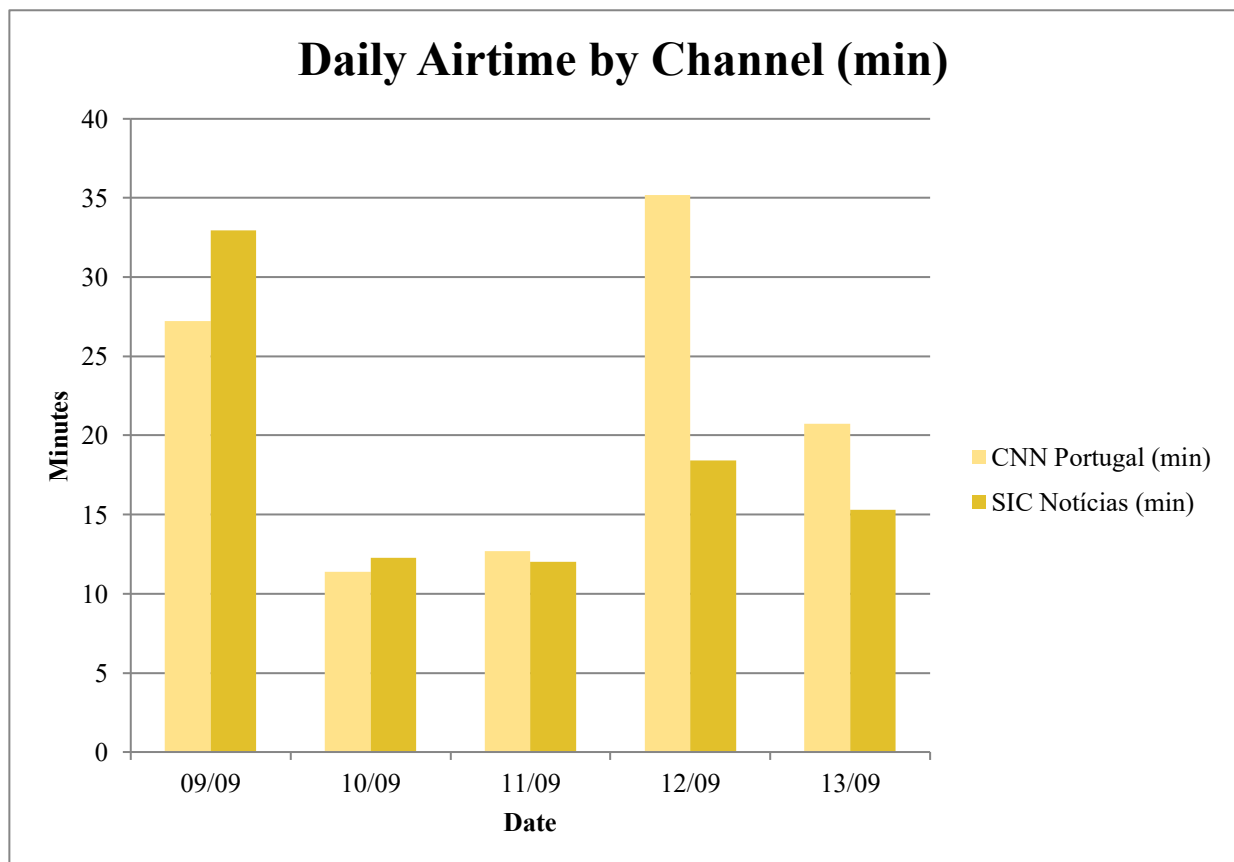
RTP3 dedicated an average of 3 minutes per day, showing the most consistent coverage. CNN Portugal averaged approximately 3 minutes per day, with fluctuations and a peak on September 9 (4:20). SIC Notícias averaged approximately 2 minutes and a half, but with significant variation, reaching only 23 seconds on September 10th. Reports never exceeded 5% of the total 2-hour newscast, indicating a limited focus on daily news coverage.

RTP3 maintained a steady level of coverage, rarely spending less than two minutes per day and reaching its peak on September 13th. CNN Portugal, on the other hand, fluctuated more, but still stayed reasonably steady. SIC Notícias had the least consistent approach, dedicating just approximately 20 seconds on September 10th, before making a big jump the next day.

Overall, news reporting made up only a small fraction of each network's total newscast, with RTP3 showing the most stable commitment to covering the war, while CNN Portugal and SIC Notícias varied their coverage.

### 6.1.2. Commentary

Commentary segments typically receive more airtime than factual reports: the allocation of time demonstrates the value placed on interpretation and expert opinion in each channel's coverage. *Figure 2* compares the daily airtime dedicated to commentary segments on CNN Portugal and SIC Notícias, highlighting differences in consistency and editorial choice.



**Figure 2 - Airtime Dedicated to Commentary (Daily Average per Channel)**

Both channels (CNN Portugal & SIC Notícias) dedicated far more time to commentary than to news reports: CNN Portugal allocated an average of approximately 21 minutes and 27 seconds of commentary segment per day (17.9% of airtime), peaking at approximately 35 minutes and 11 seconds (29.3%) on September 12th; SIC Notícias averaged approximately 23 minutes and 24 seconds (19.5%), with the highest on September 9th (32:56, 27.5%).

CNN Portugal allocated more time overall and its commentary peaked on September 12th with 35 minutes and 11 seconds, representing nearly a third of the total two-hour newscast. In contrast, SIC Notícias had greater fluctuation, with its highest commentary time on September 9th, reaching approximately 32 minutes and 56 seconds, but then decreasing in the following days.

CNN Portugal's approach is more stable, while SIC Notícias varied its coverage more, possibly in response to the daily news developments.

### 6.1.3. Comparative Overview

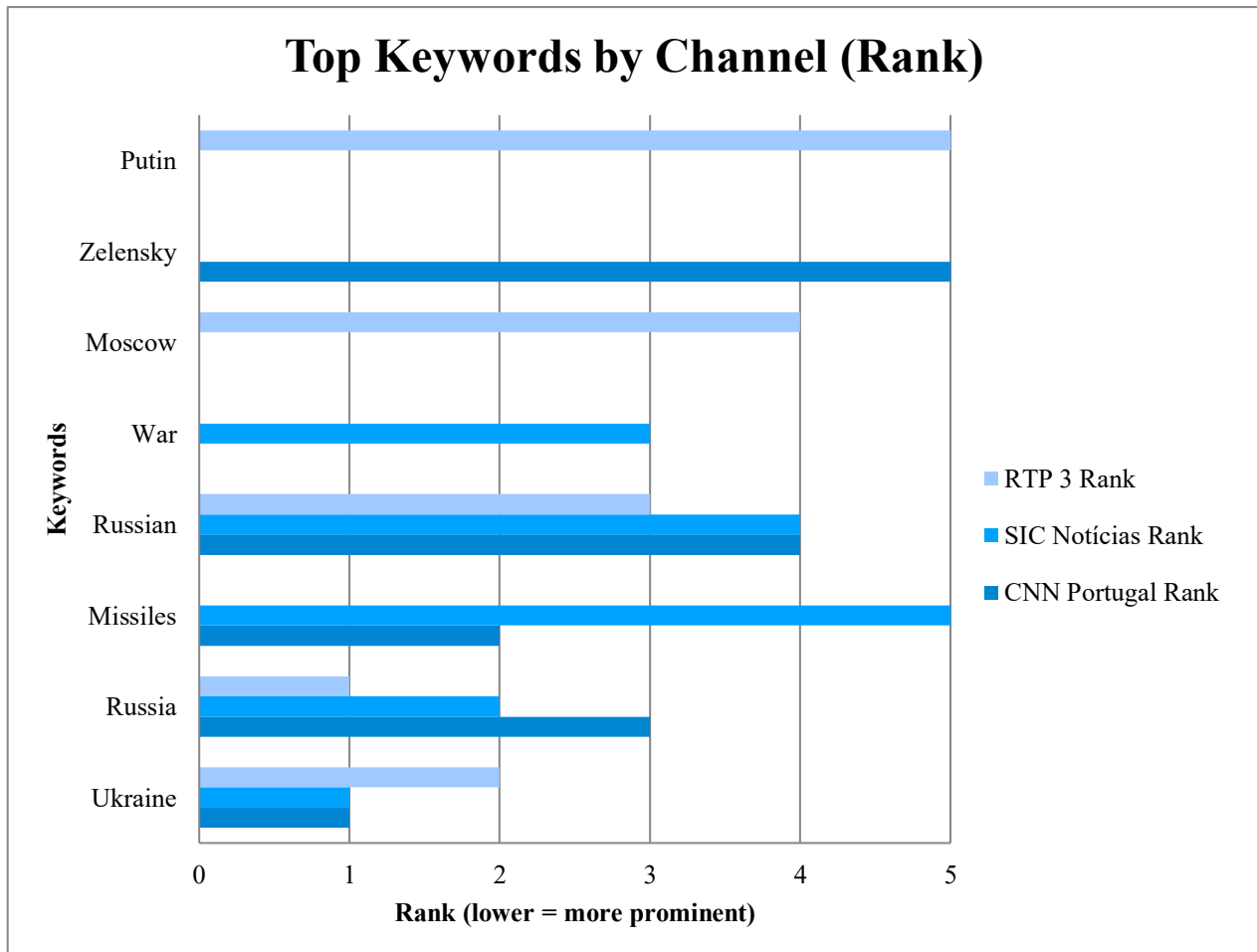
Analyzing *Figure 1* and *Figure 2*, it is clear that reports appeared as short, factual updates - just a few minutes each day to keep the war present in the news flow. Commentary, on the other hand, regularly went well beyond that, sometimes taking up entire blocks of the broadcast. CNN Portugal and SIC Notícias, leaned heavily on this format, offering the viewers long discussions and expert interpretations. What this shows is that reports serve as the “check-in” moments that remind audiences of the conflict, while commentary is where channels really dig deeper, framing the war as a subject worth prolonged attention and debate.

## 6.2. Keywords

### 6.2.1. Reports

The analysis of the most frequently mentioned keywords in news reports offers a direct view into the editorial priorities of each broadcaster. By identifying the top terms used in each channel's coverage, it becomes possible to see not only which actors, places, or concepts dominate the narrative, but also

the relative emphasis given to different aspects of the war. *Figure 3* compares these keywords for CNN Portugal, SIC Notícias, and RTP3, highlighting where their agendas overlap and where they diverge.



**Figure 3 – Ranking of Keywords in Reports**

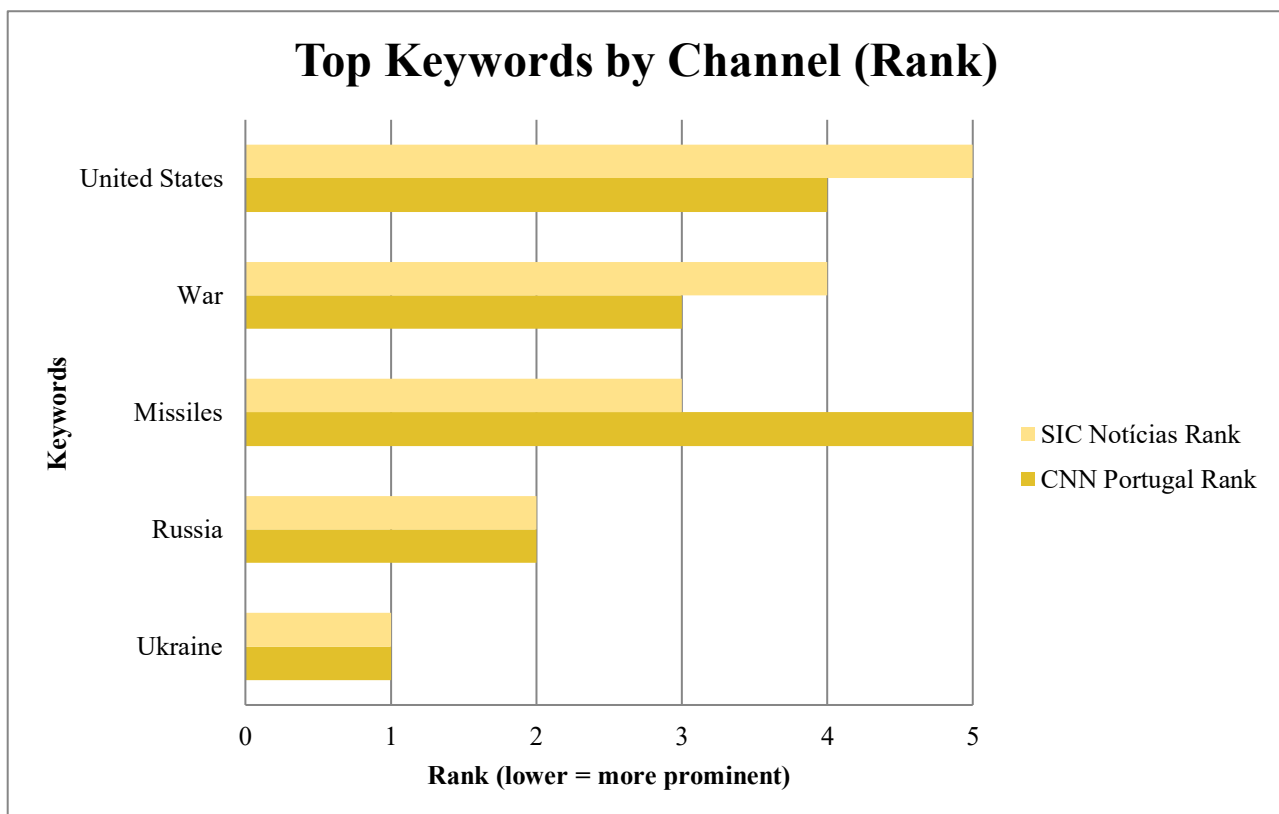
All three channels highlight “Russia” and “Ukraine” prominently, reflecting clearly the issue driving the coverage. SIC Notícias registers the highest amount of mentions for both terms, with 20 references to “Ukraine” and 18 to “Russia.” Meanwhile, RTP balances its coverage of the two countries (13 mentions each), whereas CNN emphasizes “Ukraine” (18) more than “Russia” (10).

RTP is the only channel to include “Putin” (8 mentions) and “Moscow” (9 mentions) among its top five terms, indicating a deeper focus on Russian affairs. CNN, on the other hand, is the only channel mentioning “Zelensky” (8 times), suggesting more attention to Ukraine’s president.

Military-related terms vary, with CNN placing a particular emphasis on “Missiles” (12 mentions), while SIC Notícias also includes “Missiles” (10 mentions) but further highlights the broader conflict through the term “War” (14 mentions). RTP does not list “Missiles” or “War” in its top terms.

### 6.2.2 Commentary

In commentary segments, the vocabulary used by anchors in their questions reflects the interpretative angles and geopolitical framing each broadcaster wishes to promote. Unlike news reports, which are typically focused on immediate developments, commentary allows for broader discussions that often raise specific actors or themes. *Figure 4* ranks the most common keywords found in commentary questions for CNN Portugal and SIC Notícias, providing insight into the editorial framing behind the debates.



*Figure 4 – Ranking of Keywords in Commentary*

CNN vs. SIC: Both emphasize “Ukraine” and “Russia” as the two dominant terms, but there are clear differences in thematic emphasis. SIC Notícias ranks Ukraine (140 mentions) and Russia (113) at the

very top, followed by a strong focus on military aspects such as “missiles” (66) and “war” (61). CNN Portugal also prioritizes Ukraine (110) and Russia (106), but gives relatively greater space to “war” (56) and especially to the United States (58 mentions, 4th place). Unlike SIC, CNN places “missiles” lower, in 5th place (54 mentions).

### 6.2.3. Comparative Overview

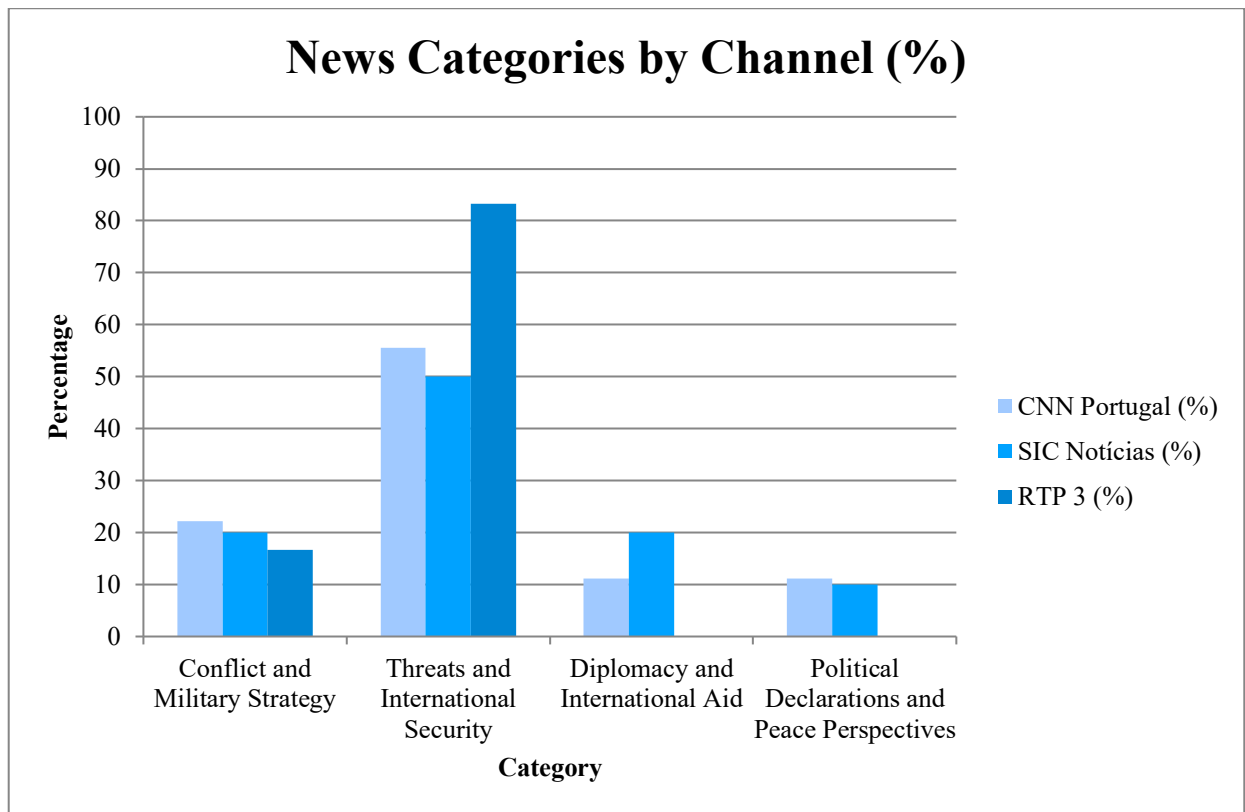
*Figures 3 and 4* highlight two complementary but distinct emphases in the coverage: reports rely heavily on immediate markers of the conflict - “Ukraine” and “Russia” dominate, alongside concrete terms like “missiles,” “war,” and identifiable figures such as “Zelensky” or “Putin.” This anchors the news in the development of battlefield events and political leaders directly tied to them. Commentary expands the lens: while “Ukraine” and “Russia” still dominate, an emphasis on an important international actor is made - the “USA.”

In practice, this means that reports keep audiences grounded in the battlefield developments of the conflict, while commentary situates those events within a broader geopolitical frame.

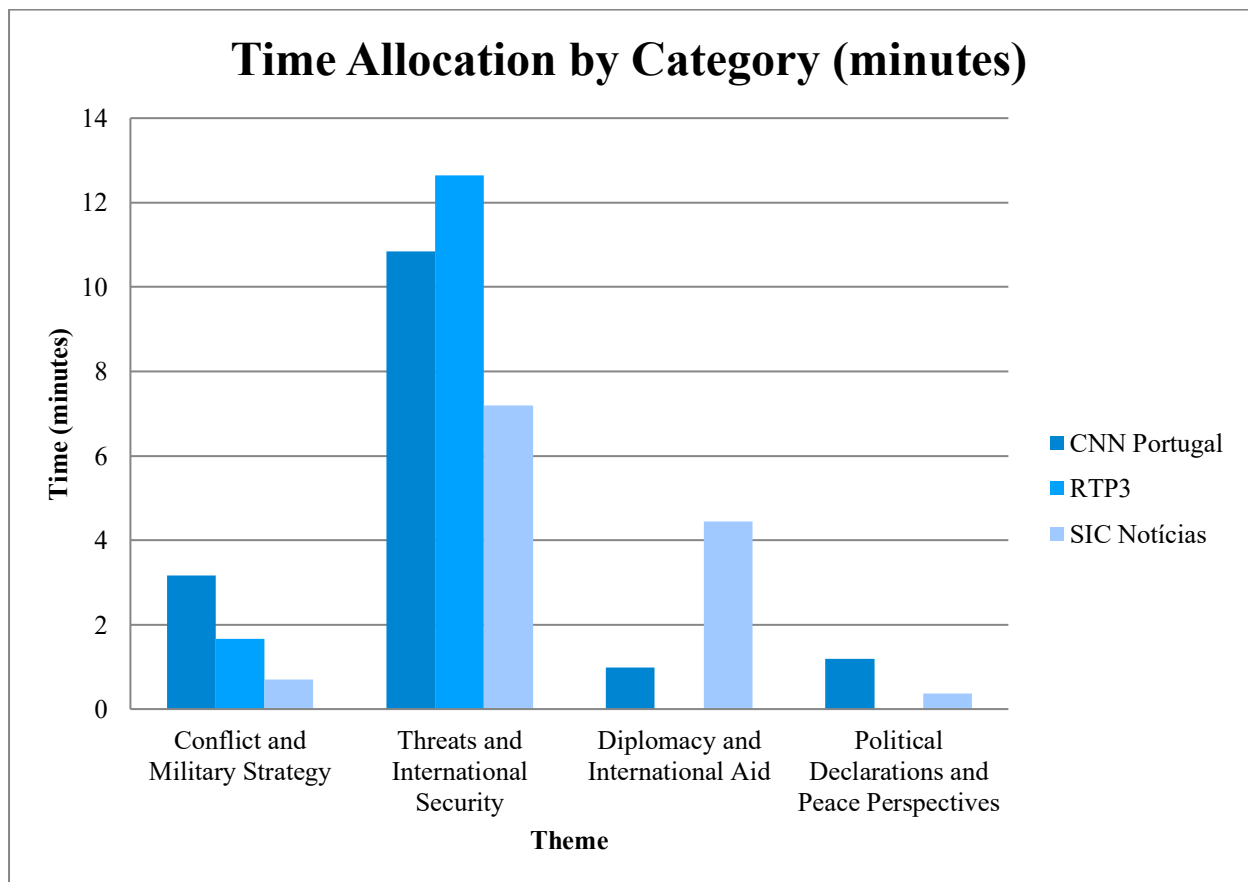
## 6.3. Topics

### 6.3.1. Reports

Examining the thematic breakdown of war-related news reports helps to clarify how broadcasters structure their coverage and which storylines they choose to put forward. The categories range from direct military updates to broader geopolitical and diplomatic developments. *Figure 5* and *Figure 6* shows shows how much space each channel gives to the different categories across the three channels, easily revealing distinct editorial patterns.



**Figure 5 - Thematic Distribution of Reports Across Channels**



**Figure 6 - Time Allocation by Thematic Category in Reports**

Threats and International Security was the most frequently covered topic across all three channels' reports, with RTP3 (83.3) dedicating it most of its reports, followed by CNN Portugal (55.6%) and SIC Notícias (50%). This category amounted to 12:39 minutes on RTP3, 10:51 minutes on CNN Portugal, and 7:12 minutes on SIC Notícias.

Conflict and Military Strategy had smaller attention from all, but ranked second overall occupying 22.2% of CNN's reports, 20% of SIC's and 16.7% of RTP's. CNN allocated 3:10 minutes, SIC 0:42 minutes, and RTP3 1:40 minutes.

Diplomacy and International Support was more prominent on SIC (20%), less on CNN (11.1%), and completely overlooked by RTP (0%). The time breakdown shows 4:27 minutes on SIC Notícias and 0:59 minutes on CNN Portugal.

Political Declarations and Peace Perspectives were, again, only covered by CNN (11.1%) and SIC Notícias (10%). CNN dedicated 1:11 minutes and SIC Notícias 0:22 minutes to this category.

Overall, while all three networks covered various aspects of the war, SIC Notícias was the most focused on conflict-related themes, particularly in commentary segments; CNN Portugal had the most balanced and diverse coverage; and RTP3, by contrast, concentrated almost exclusively on threats and international security, with limited attention to other dimensions of the conflict.

### 6.3.2. Commentary

The topics selected for commentary are a strong indicator of each broadcaster's analytical focus. Because these segments are less constrained by the need for real-time reporting, they can dedicate more attention to strategic and interpretative themes. *Figure 7* and *Figure 8* present the distribution of thematic categories in commentary questions for CNN Portugal and SIC Notícias, offering a comparative view of their editorial agendas.

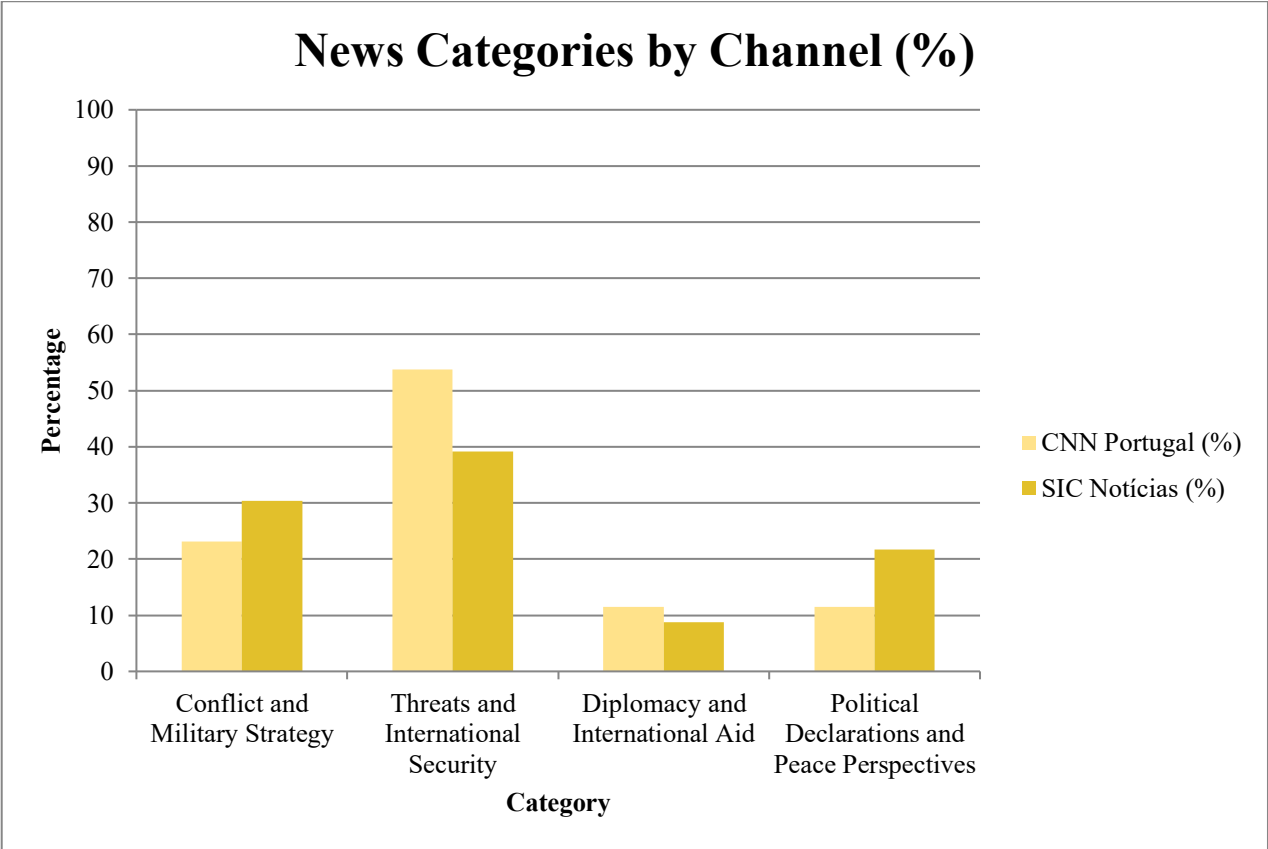
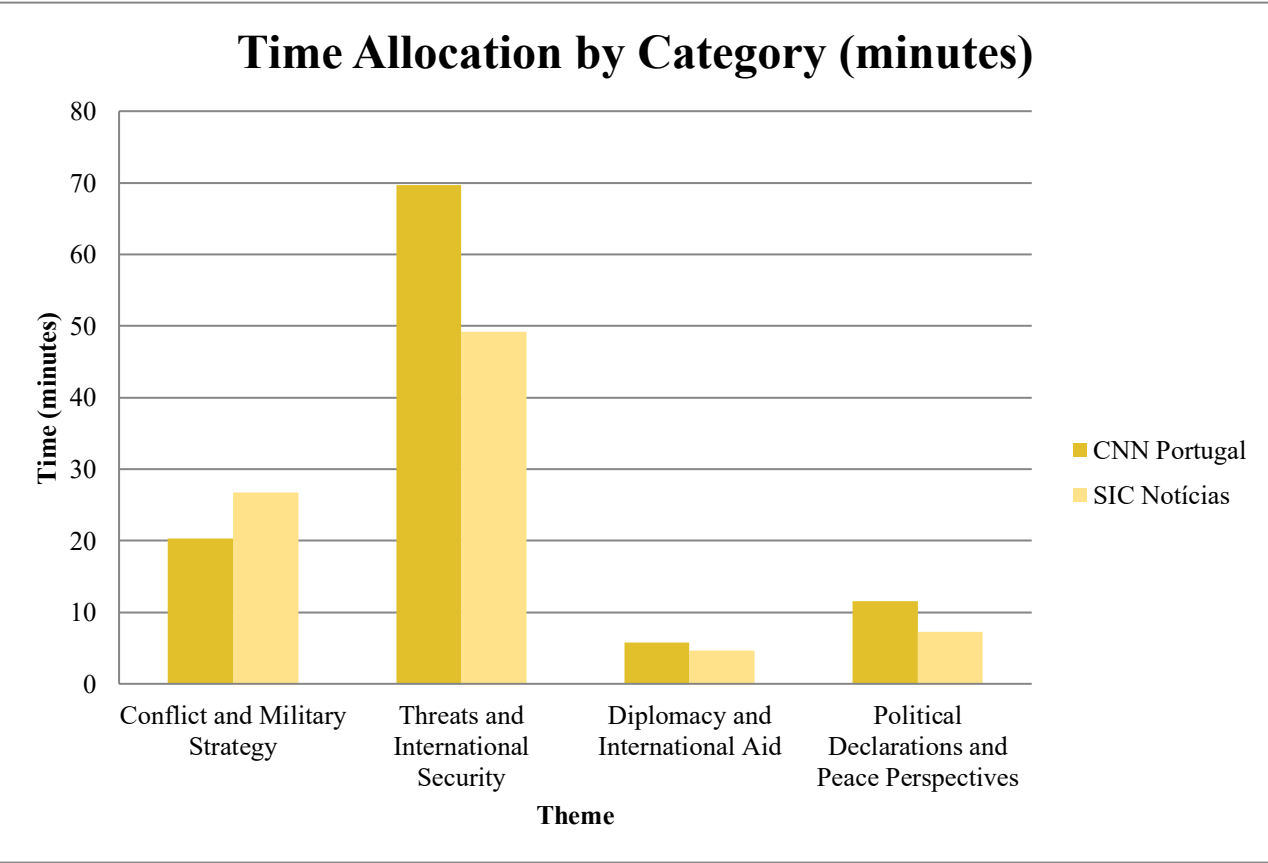


Figure 7 - Thematic Distribution of Commentary Across Channels



### ***Figure 8 - Time Allocation by Thematic Category in Commentary***

Commentary-wise, Threats and International Security was the dominant topic in both, with CNN Portugal featuring it in 53.8% of the themes raised by the anchor, and SIC Notícias in 39.1%. In terms of time allocation, CNN Portugal devoted 1:09:41, while SIC Notícias dedicated 49:13. Conflict and Military Strategy was also prominent, occupying around 23.1% in CNN Portugal and 30.4% in SIC Notícias. CNN allocated 20:18, and SIC Notícias 26:45.

Diplomacy and International Aid and Political Declarations and Peace Perspectives were equally covered by CNN Portugal (11.5%) in terms of frequency, but summed very different airtimes (5:44 and 11:30, respectively), while SIC Notícias gave slightly more emphasis to political declarations (21.7%) than to diplomacy (8.7%), which corresponded to 7:18 and 4:41, respectively.

In sum, commentary in both channels was largely framed around security concerns and military developments, with CNN Portugal devoting more time to threats and SIC Notícias giving relatively greater space to political declarations. While both addressed diplomacy and peace perspectives, their treatment diverged in emphasis and airtime.

#### **6.3.3. Comparative Overview**

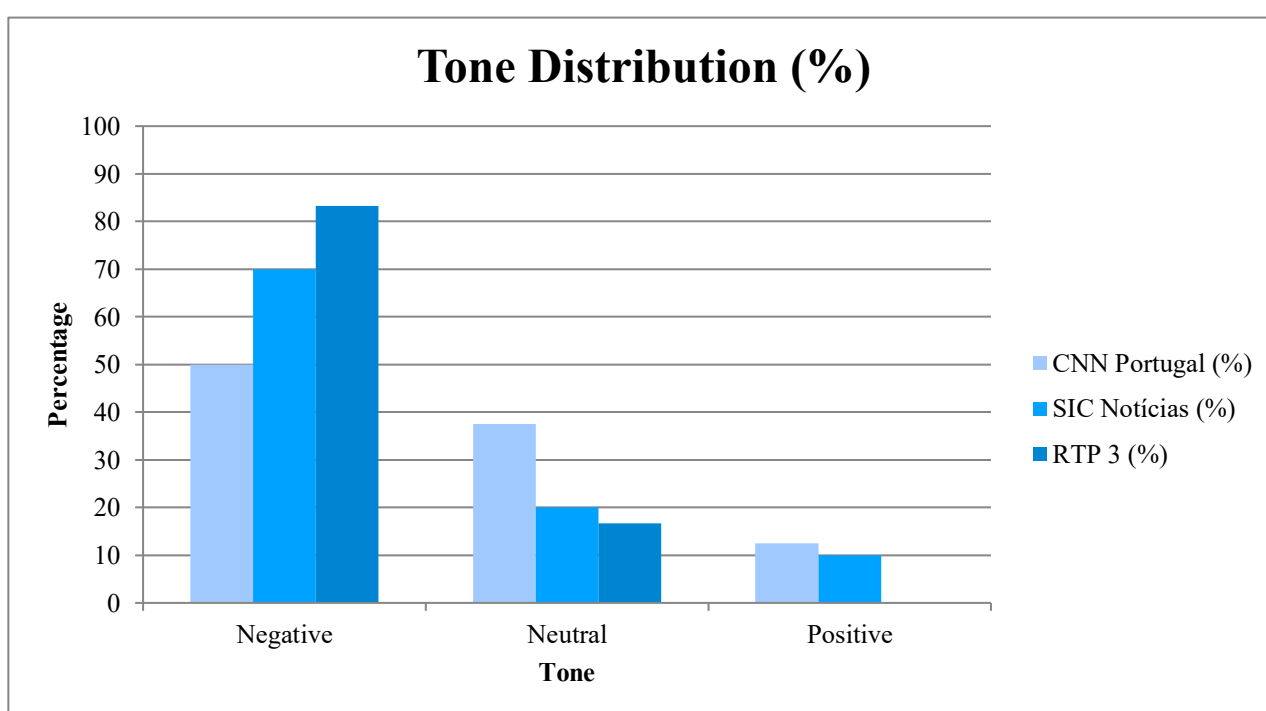
When it comes to categories, *Figures 5 through 8* reveal almost complementary roles. Reports largely revolved around threats and security concerns, presenting the war as ongoing risk. In commentary, although Threats and International Security remains the leading category, its dominance is less absolute, with a more substantial portion of airtime dedicated to Conflict and Military Strategy and Political Declarations and Peace Perspectives.

The contrast indicates, once again, that reports anchor coverage in the progression of the war, whereas commentary widens the frame to include strategic, political, and diplomatic dimensions, encouraging audiences to interpret events within a broader geopolitical lens rather than as particular incidents.

## 6.4. Tone

### 6.4.1. Reports

Tone analysis provides an important dimension to understanding how the war is framed in news coverage. A predominance of negative tone can reinforce perceptions of instability and crisis, while neutral or positive tones may suggest attempts at balance or constructive perspectives. *Figure 9* illustrates how CNN Portugal, SIC Notícias, and RTP3 distributed their tones across war-related news reports, showing clear differences in editorial stance.



**Figure 9 - Tone of Reports Across Channels**

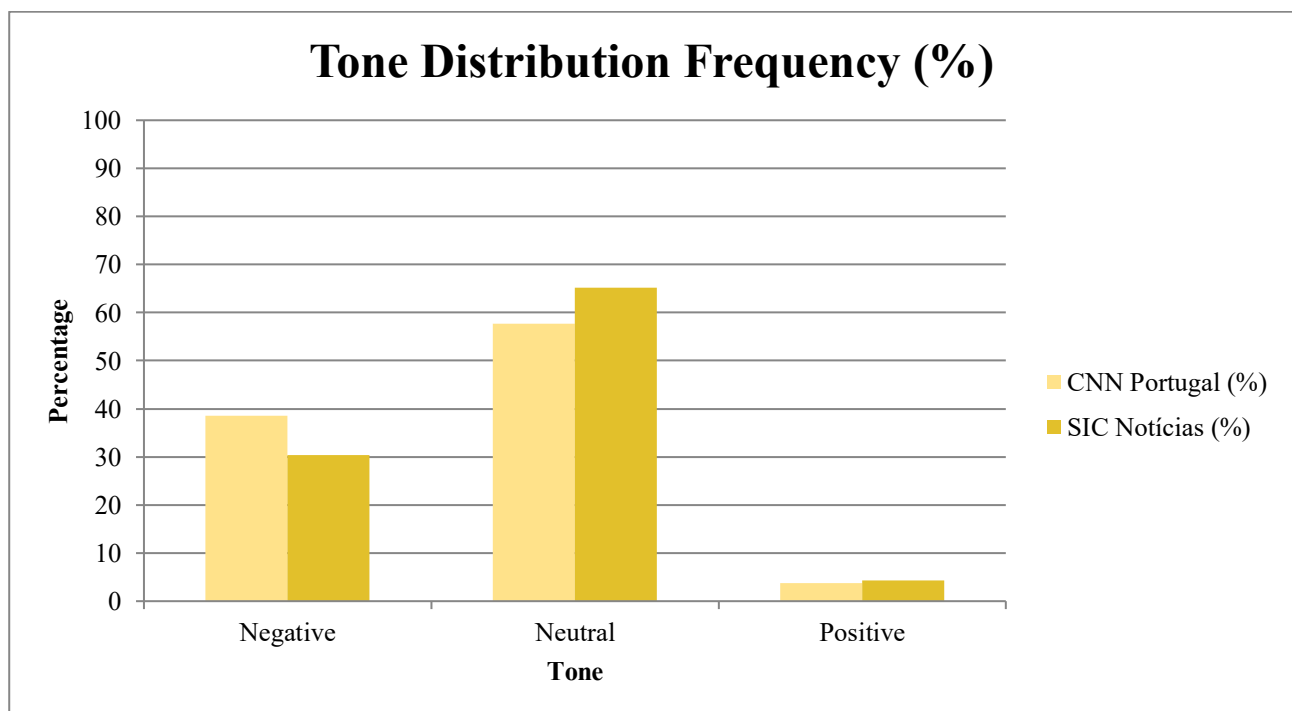
RTP3 presented the most negative coverage among the three analyzed channels. Approximately 83.3% of its news reports adopted a distinctly negative tone, while only 16.7% maintained a neutral approach, and none displayed a positive note.

In the case of CNN Portugal, the tone distribution was somewhat more balanced: 50% of the news reports were classified as negative, 37.5% as neutral and, 12% of positive toned reports - which correspond to one single report.

SIC Notícias stood out for offering the most diverse tonal framing. Among the analyzed reports, 70% carried a negative tone, 20% were neutral, and 10% were positive - representing, similarly to CNN, only one report.

#### 6.4.2. Commentary

In commentary segments, the tone of the anchor's questions plays a central role in shaping the direction and depth of the discussion. A question framed negatively can prompt a confrontational response, while a neutral tone might open space for broader reflection. *Figure 10* shows the proportion of negative, neutral, and positive tones in commentary questions for CNN Portugal and SIC Notícias.



**Figure 10 - Tone of Commentary Questions Across Channels**

Looking at the tone of questions asked for commentary segments, CNN Portugal showed a slight preference for neutral formulations (57.7%), followed by, approximately, 38.5% negative and only 3.8% positive (one question).

At SIC Notícias, the pattern was similar but slightly more weighted towards negativity: approximately 65.2% of the questions had a negative tone, 30.4% were neutral and 4.3% positive (one question).

#### 6.4.3. Comparative Overview

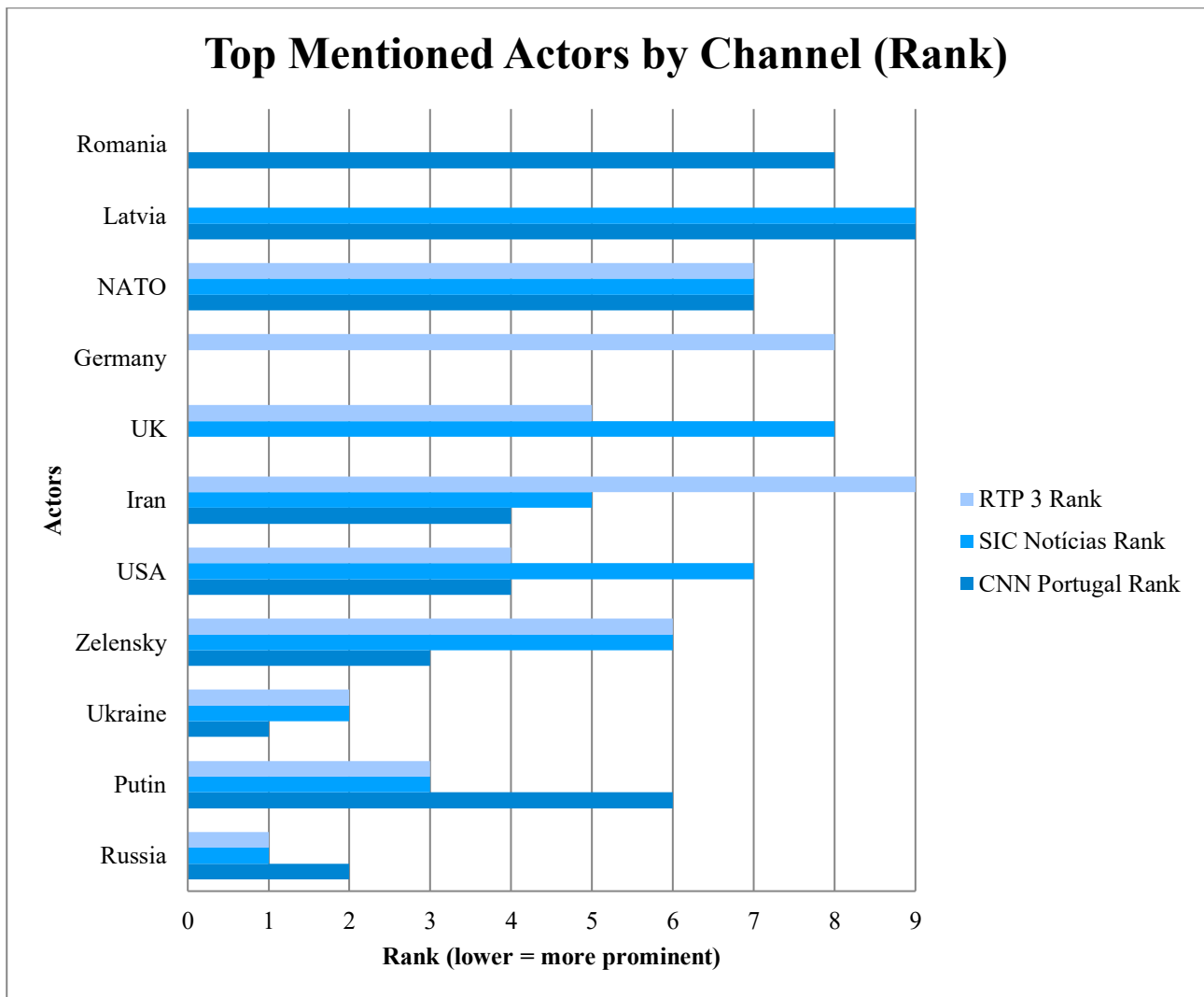
Overall, combining news content and commentary segments, SIC Notícias revealed the greatest variation, CNN Portugal maintained a more moderated stance, and RTP3 stood out for a narrative centered on the negative side of the conflict. *Figure 9* shows that the reports were almost uniformly negative, obviously marked by a constant focus on threats, violence and instability. Commentary, on *Figure 10*, was also largely negative, but here the anchors' questions created more space for nuance: neutral formulations encouraged analysts to reflect rather than simply condemn. The results are in line with the other variables: there is a division of labour, seeing as reports capture the harsh reality of war, while commentary leaves room for analysis that moves beyond crisis.

### 6.5. Actors

For the purposes of this analysis, the references to “Russia”, “Kremlin”, and “Moscow” were aggregated into a single category, identified as Russia. This decision was made because, in journalistic discourse, these terms are often used to refer to the same central political actor - the Russian state and its leadership. By unifying these terms, the data can be interpreted more consistently, avoiding an artificial dispersion of references to a single actor.

#### 6.5.1. Reports

The people, countries, and organisations mentioned most often in news reports show who each channel sees as central to the story, what each broadcaster considers important and can shape how viewers understand the balance of power in the conflict. *Figure 11* compares the top-mentioned actors in each channel's coverage, making it easy to see where their focus overlaps and where it differs.



**Figure 11 – Ranking of Most Mentioned Actors in Reports**

Reports show strong alignment around Russia and Ukraine as the leading actors. On CNN Portugal, Ukraine ranks 1st (18 mentions) followed by Russia in 2nd (15), whereas SIC Notícias and RTP3 reverse the order: Russia comes 1st (22 on SIC; 30 on RTP3), with Ukraine in 2nd (20 on SIC; 13 on RTP3).

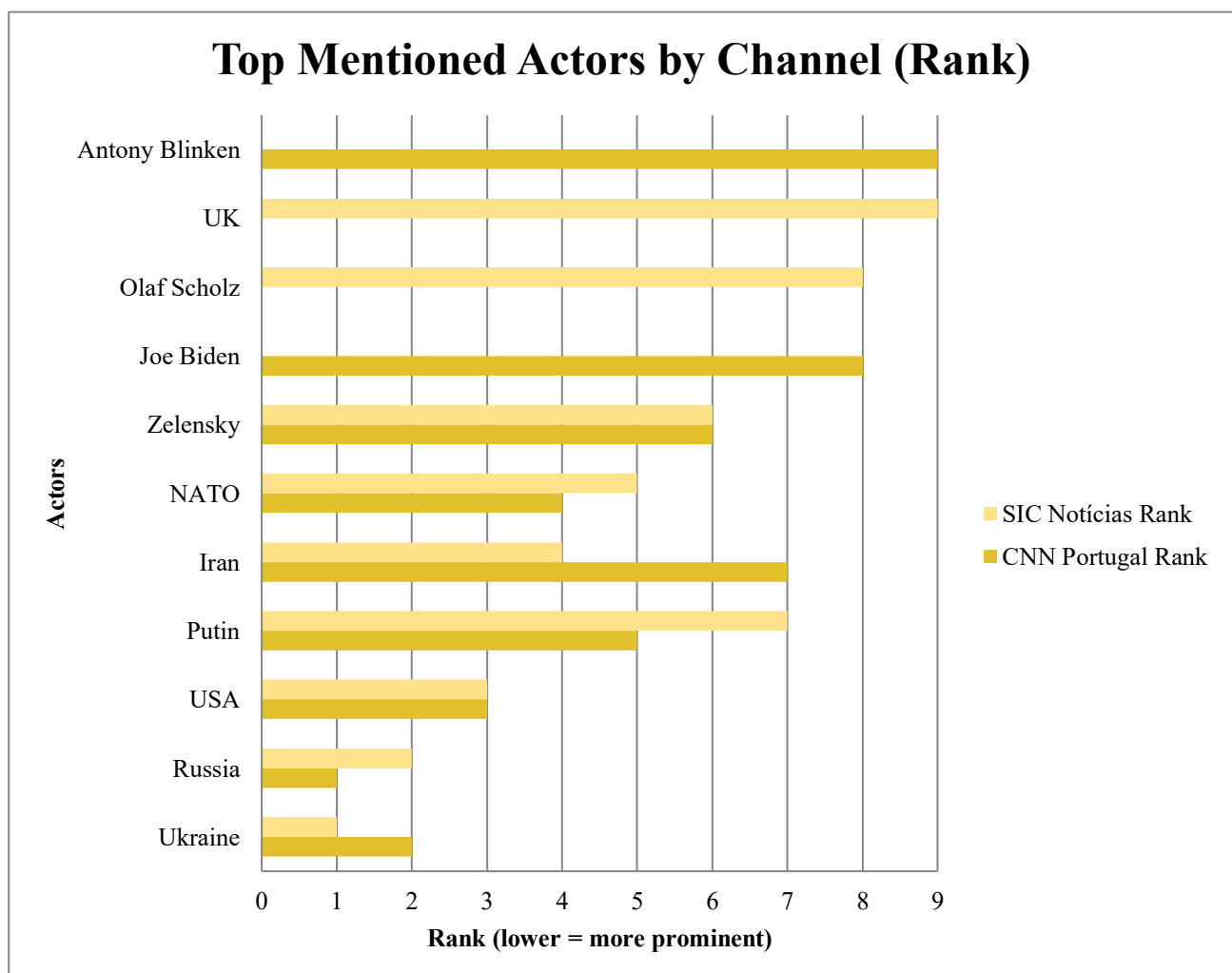
The 3rd position highlights a difference in framing: Zelensky (6 mentions) on CNN, versus Putin (8 mentions each) on SIC and RTP3. In 4th place, CNN emphasizes Iran (5 mentions), while SIC and RTP3 both give the spot to the United States (7 and 4 mentions respectively).

For 5th place, CNN lists the USA (4 mentions), SIC Notícias prioritizes Iran (7), and RTP3 highlights the United Kingdom (4). In 6th place, CNN features Putin (3 mentions) while SIC and RTP3 bring back Zelensky (6 and 3).

NATO appears across all three channels but at different levels: 7th on CNN (3 mentions), 7th on SIC (6), and 7th on RTP3 (3). The lower end of the rankings reflects more dispersed coverage: Romania (8th, 3 mentions) and Latvia (9th, 3) on CNN; UK (8th, 3) and Latvia (9th, 3) on SIC; and Germany (8th, 3) and Iran (9th, 2) on RTP3

### 6.5.2. Commentary

In commentary segments, the choice of which actors to highlight often reflects the broadcaster's interpretative framework - while news reports may follow the immediacy of events, commentary can highlight certain figures as symbols of broader political or military trends. *Figure 12* ranks the most frequently mentioned actors in commentary questions for CNN Portugal and SIC Notícias, pointing to differences in geopolitical emphasis.



**Figure 12 - Ranking of Most Mentioned Actors in Commentary**

Commentary shifts the focus beyond the daily battlefield: at CNN Portugal, Russia leads the ranking in 1st place (123 mentions), followed by Ukraine in 2nd (110). SIC Notícias inverts the order, giving Ukraine 1st place (140 mentions) and Russia 2nd (121).

In both channels, the United States consistently ranks 3rd (58 mentions on CNN; 39 on SIC), but the 4th position diverges: CNN emphasizes NATO (34 mentions), while SIC prioritizes Iran (38). CNN places Putin in 5th (30 mentions), while SIC highlights NATO (36). Both channels converge again at 6th place with Zelensky (25 mentions on CNN; 28 on SIC).

In 7th place, CNN prioritizes Iran (24 mentions), while SIC lists Putin (16). In 8th place, CNN focuses on Biden (20 mentions), whereas SIC highlights Olaf Scholz (16). Finally, the 9th place shows CNN with Blinken (17 mentions) and SIC with the United Kingdom (15).

### 6.5.3 Comparative Overview

*Figures 11 and 12* reveal the clear change of the cast depending on the format. Reports consistently revolved around the main state actors - Russia, Ukraine, and the United States - with Putin and Zelensky also appearing but at a secondary level. These figures reflect the focus on the daily military and diplomatic developments that drive the news cycle.

Commentary, however, broadens and reshuffles the stage. While Russia, Ukraine, and the USA remain central, individual leaders gain greater visibility: Putin climbs to the mid-rank positions, alongside Zelensky, Biden, Blinken, and Olaf Scholz.

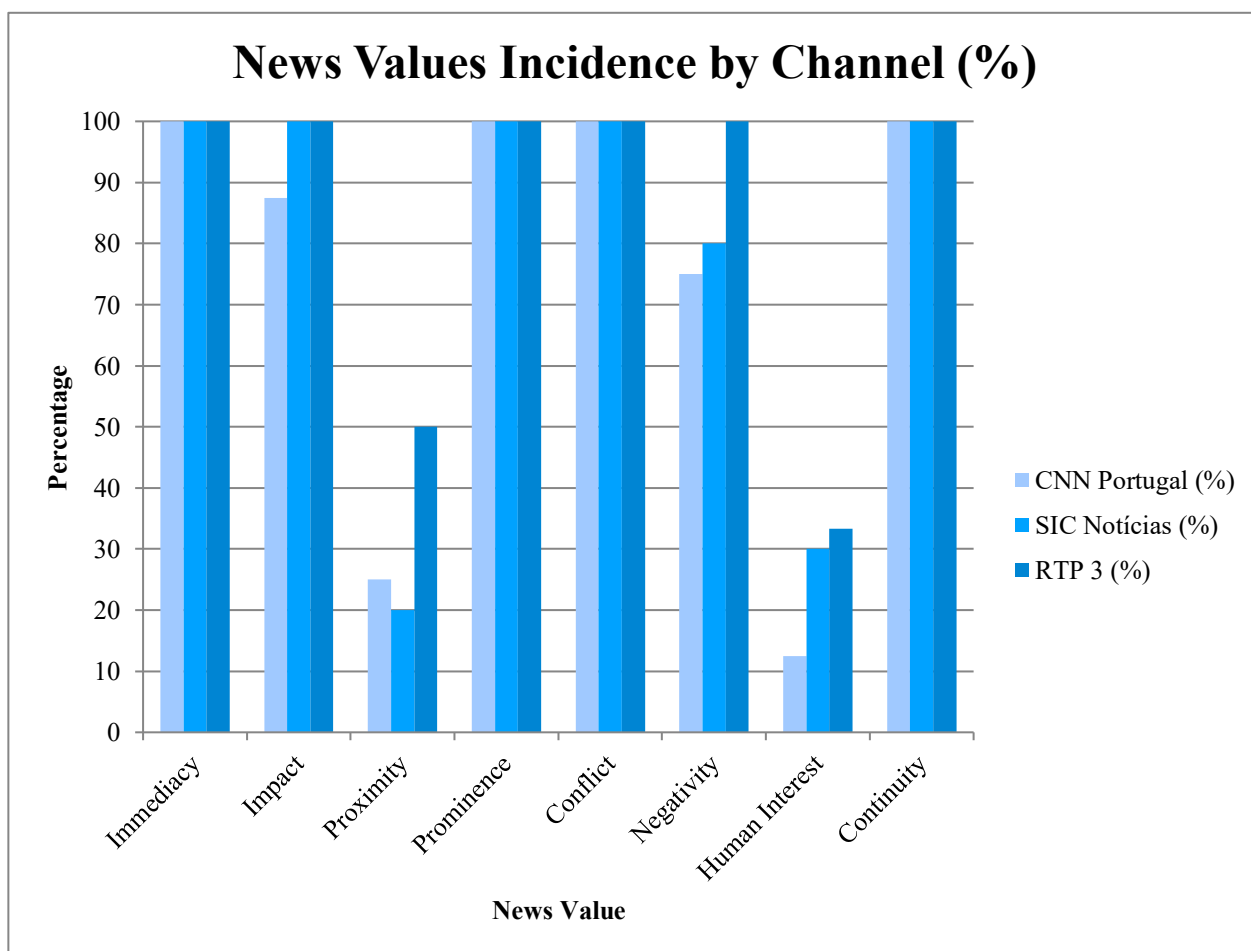
In practice, reports zoom in on the protagonists of the day - the states directly engaged in the conflict - whereas commentary pans out to the larger geopolitical theatre, situating the war within a wider frame of alliances and rivalries.

## 6.6. News Values

The selection of news values followed the frameworks proposed by Galtung and Ruge (1965), Bednarek and Caple (2013), Brighton and Foy (2007), and David Conley (2006), as outlined in the literature review.

### 6.6.1. Reports

Analysing the presence of news values in war-related news reports reveals the criteria guiding the selection and framing of stories. Hard news values like conflict, prominence, and immediacy often dominate, while softer values like human interest and proximity may appear less frequently. *Figure 13* shows the percentage of news reports in which each news value was identified for CNN Portugal, SIC Notícias, and RTP3.



**Figure 13 - News Values in Reports (Presence by Channel)**

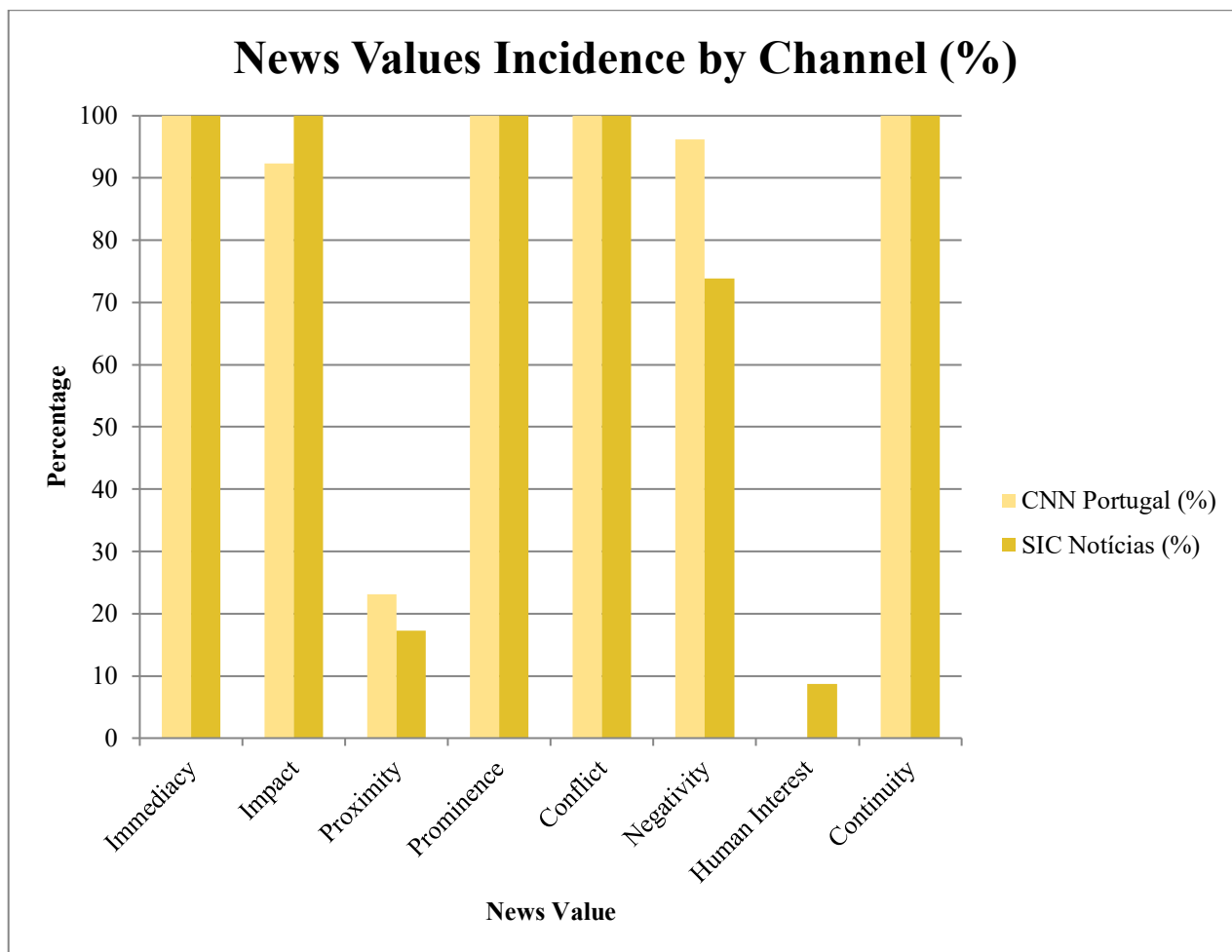
At CNN Portugal, the news reports spread their attention fairly even across several key values such as immediacy, prominence, conflict, and continuity, each present in 100% of the total reports. Impact follows closely (87.5%), Negativity shows up a little less often (75%), and Proximity (25.5%) and Human Interest (12.5%) barely appear. This suggests that CNN's reporting is very much centered on urgent, risky events that go beyond local or personal stories.

SIC Notícias shows a very similar approach: five hard news values - immediacy, impact, prominence, conflict, and continuity stand out equally (100%), while Negativity follows right behind (80%). Proximity (20%) and Human Interest (30%) are, again, sidelined.

RTP3, however, tells a different story. Although hard news values still dominate, Proximity (50%) and Human Interest (33.3%) appear more often here than on the other two channels. While these values are far from central, their stronger presence hints that RTP3 allows for a bit more space to highlight stories with a local angle or a human face.

#### 6.6.2. Commentary

The prevalence of certain news values in commentary segments reflects the analysis priorities of each broadcasters: hard news values often remain central, but the absence or presence of softer values can signal an openness - or lack thereof - to human-centred storytelling. *Figure 14* details the frequency of each news value in commentary questions for CNN Portugal and SIC Notícias.



**Figure 14 - News Values in Commentary (Presence by Channel)**

The data on commentary segments of CNN Portugal and SIC Notícias, represented in *Figure 14*, reveal, once again, a coverage shaped by the classic hard news values. Immediacy, prominence, conflict, and continuity all register 100% presence in both channels, which means that commentary is consistently framed around developments, elite actors, confrontation, and the ongoing nature of the war. Impact is also very present, with 92.3% incidence at CNN and 100% at SIC, as well as negativity, with 96.2% and 73.9% at SIC. By contrast, proximity is marginal - 23.1% at CNN and just 17.3% at SIC - showing that commentary rarely does a direct connection to the Portuguese audience and concerns. The same is true for human interest, which is entirely absent at CNN and appears only sporadically at SIC (8.7%).

### 6.6.3 Comparative Overview

Finally, looking at *Figure 14* and *15* helps tie everything together. Reports clearly relied on the classic “hard” values: conflict, immediacy and prominence, and commentary doubled down on the hard

values, almost entirely excluding the human dimension. This makes sense if we see reports as a bridge between events and viewers, while commentary plays the role of high-level analysis. The result is definite and expected: reporting tends to connect the war to people, but commentary tends to abstract it into politics, strategy, and elite decision-making.

## **6.7 Overview and Discussion**

A closer look at war coverage on RTP3, CNN Portugal, and SIC Notícias shows that, while they share some overall similarities, each channel maintains a distinct editorial style. By examining elements like keywords, topics, main figures, tone, airtime, and the way each channel frames the news, we can see how each one influences viewers' perception of the conflict in Ukraine.

All three networks consistently highlight 'Ukraine' and 'Russia' - the core focus of their reporting - however, each one emphasizes different elements. RTP3 often features 'Putin' and 'Moscow', suggesting an emphasis on Russia. CNN Portugal focuses on 'missiles' and 'Zelensky', especially in its commentary segments, reflecting a particular interest in military strategy and Ukrainian leadership. SIC Notícias adopts more of a balance, mentioning both sides of the conflict and showing a broader, more diversified perspective.

These differences are not merely stylistic, they speak to broader editorial choices and reflect the specific narrative lens each channel adopts. As Boudana and Segev (2017) and Fengler et al. (2018) have pointed out, there's often a risk in Western media of oversimplifying international conflicts by framing them through a binary, 'West vs East' lens, where certain countries are consistently portrayed as aggressors, while others as victims. Emphasizing well-known figures like Putin or Zelensky is one of the ways to reinforce these binaries, resonating with Zelizer and Allan's (2004) idea that war news not only informs but also ritualizes conflict through recognizable figures and recurring narratives, turning complex realities into simplified symbolic struggles.

The same logic applies to how each network situates the war within the broader international context. CNN Portugal and SIC Notícias, particularly in their commentary segments, systematically expand the cast of actors: alongside the triad of Russia, Ukraine, and the United States, they repeatedly highlight NATO and Iran, while also bringing in individual leaders such as Putin, Zelensky, Biden, Blinken, and Olaf Scholz. RTP, by contrast, remains more focused on the main state actors (Russia, Ukraine, USA) and Putin/Zelensky, giving priority to core developments on the battlefield rather than

situating them in a broader geopolitical web. Bolin and Ståhlberg (2023) describe this contrast as an attempt to ‘manage meaning’ - expanding the range of references encourages viewers to consider the conflict in more nuanced and complex terms, while a more limited focus emphasizes immediacy and direct causality. As Caple and Bednarek (2016) remind us, such references are not neutral but discursively constructed news values, showing how editorial routines actively select which actors and frames “matter” in a story.

The thematic distribution seen across the broadcasts is marked by RTP3’s near-exclusive focus on ‘Threats and International Security’ reflects what Williams (2020) describes as the persistent model of institutional, fact-based war coverage, where the primary goal is to deliver short, objective updates that highlight mostly danger and urgency. This is then supported by the strong presence of news values like negativity and conflict, which, as Galtung and Ruge (1965) suggest, tend to dominate war coverage, especially when the focus is on threat, confrontation, etc – a pattern that will also be explored later in the analysis.

CNN Portugal and SIC Notícias present a much more diverse thematic profile in their reports and commentary: while ‘Threats and International Security’ remain prominent in both, they also provide space for ‘Diplomacy and International Support’ and ‘Political Declarations and Peace Perspectives’ - topics entirely absent from RTP3’s agenda - reflecting the position pointed by Seib (2004) and Tumber & Webster (2006), who discuss that prolonged conflicts require new angles and deeper storytelling, particularly through geopolitical contextualization in commentary. In this sense, the absence of such diversification at RTP3 may indicate not indifference but an editorial principle: treating the war as a matter of record-keeping rather than narrative expansion.

When examining tone across the three broadcasters, RTP3 presented the most consistently negative framing, with 83.3% of its news reports adopting a distinctly negative tone and no positive coverage recorded. This pattern is not a surprise given RTP3’s exclusive use of factual reports, which tend to emphasise destruction and insecurity. This way, the channel aligns with Knightley’s (2004) observation that official war coverage has historically leaned towards summarising and alarming updates, privileging information over interpretation - earlier highlighted in Chapter 3, where it is identified how negative frames are not only more prone to capture attention but to also align with the public broadcaster’s institutional tone.

CNN Portugal, in contrast, presented a more moderated tonal profile. While half of its reports were negative, 37.5% were neutral, and just a single report displayed a positive tone. This variation becomes more evident in its commentary segments, where most of the anchor questions were

neutrally toned, and fewer adopted a negative or positive tone. SIC Notícias' report displayed a similar variation to CNN but in its commentary the tone shifted towards negativity, suggesting a more critical position rather than balanced.

In terms of the distribution of airtime across news reporting, all three channels dedicated a relatively small portion of their overall programs to direct coverage of the war. Despite this, RTP3 stood out for its consistency with approximately three minutes per day. This steadiness highlights, again, RTP3's institutional character, preferring regular updates over interpretation, and aligns with a more traditional ethos of public service journalism - where presence, not duration, is the real concern for the station (Knightley, 2004; Williams, 2020).

CNN Portugal and SIC Notícias showed similar daily averages of around three minutes of reporting, but their coverage schedules varied much more noticeably, meaning that although war reporting remained part of the daily agenda on all channels, it often took a secondary role, adapting to other editorial priorities or stories. Rather than being a fixed core, reporting seemed to serve more as a flexible element, matching what Allan & Zelizer (2004) describe as the shrinking of hard news in favour of interpretative formats within rolling news environments.

The similarities between CNN Portugal and SIC Notícias' airtime were also perpetuated, averaging daily 21 and 19.5 minutes respectively. These numbers reveal a clear editorial choice: both CNN and SIC prioritize interpretation and strategic analysis over factual reporting. This is the shift towards commentary as the dominant format in modern war coverage that Seib (2004) and Tumber & Webster (2006) highlighted, especially in prolonged conflicts. However, consistency-wise, the two channels diverge: CNN suggests a more stable commitment to expert discussion, with relatively consistent segments each day, but SIC Notícias shows greater fluctuation, possibly adapting its commentary duration in response to the evolving news agenda or to competing editorial priorities.

At this point, it is crucial to stress a fundamental difference in corpus: RTP3 does not include commentary segments at all. This absence should not only be seen as a limitation for comparative purposes but also as an editorial choice that reveals how a public broadcaster positions itself in relation to the war. By restricting coverage to factual reporting, RTP3 signals what Williams (2020) terms the "institutional model" of news - consistent, factual, restrained. Unlike CNN Portugal and SIC Notícias, which expand their coverage through commentary and align more closely with what Tumber & Webster (2006) describe as the search for renewed interpretive angles in prolonged conflicts, RTP3 frames the war as an important but contained issue. This editorial decision gives an insight into how the state broadcaster attributes importance to the conflict: it guarantees daily

coverage, but avoids turning it into a debate. As Knightley (2004) argues, official war coverage often privileges concise factual updates over interpretive depth, and RTP3 seems to continue this tradition.

This absence of commentary enriches the comparative analysis unexpectedly by showing that perceptions of war are not only shaped by what is said, but also by the level of interpretive airtime each broadcaster chooses to create. Additionally, this reveals something about the Portuguese media landscape: while private channels seek to capture audience attention through analysis, the state broadcaster positions the war as serious but not dominant, a part of the agenda but not one of its centrepieces.

Finally, the distribution of news values across RTP3, CNN Portugal, and SIC Notícias reveals a clear prioritization of what the literature identifies as ‘hard news criteria’. Conflict is the most dominant value across all three channels and Continuity, Immediacy and Prominence are also strongly felt, both in news reports and commentary segments, but specially on the latter. Chapter 1 highlights that television war coverage today is often structured around urgent developments and elite voices, leaving less room for alternative perspectives or more reflective narratives. Chapter 2 completes showing that these hard values have long shaped what counts as news, pushing stories with tension, speed, or powerful figures to the top of the agenda (Galtung & Ruge, 1965; Montgomery, 2007).

Human Interest and Proximity - values that bring emotional or local relevance closer to the audience - are barely present across all three channels, but appear slightly more often in RTP3’s reporting than in either the reports or commentary segments of CNN and SIC. This means that, despite RTP3’s rigid, institutional tone, it leaves more space for moments that connect the war to Portuguese lives or individual experiences. As Chapter 1 notes, public service broadcasters might not go as deep into political interpretation, but they often have a responsibility to keep the audience connected to international events in a meaningful, relatable way. On the other hand, CNN Portugal and SIC Notícias give much less attention to these softer values, especially in their commentary, where the focus tends to stay on high-level analysis and strategy-wise topics. This follows Chapter 3’s research that this kind of editorial style favours ‘macro-level storytelling’, which can push the human dimension of war to the background in favour of military logic and political framing (Williams, 2020; Brighton & Foy, 2007). As McLaughlin (2016) argues, such choices shape not only how wars are understood but also how national audiences perceive their own place within them, a dynamic especially relevant for Portugal as a NATO member.

These findings align closely with the theoretical framework defined in the literature: the clear editorial differences between RTP3, CNN Portugal, and SIC Notícias are not just about format or style, they

reflect deeper editorial choices shaped by the kind of journalism each channel prioritises. As Williams (2020) explains, public broadcasters like RTP3 tend to focus on regular, fact-based updates, reinforcing an institutional model of journalism centred on consistency and clarity rather than interpretation or narrative complexity. Meanwhile, CNN Portugal and SIC Notícias use commentary to reinforce certain frames over time, which fits with what Seib (2004) and Tumber & Webster (2006) describe as a common strategy in prolonged conflicts: when the story doesn't change much, repetition and expert analysis take the lead.

The strong emphasis on hard news values - especially conflict, prominence, and immediacy - across all three channels confirms how narrow the lens of war reporting can be. These are the kinds of stories that get attention: fast-moving, dramatic, focused on powerful people. But as Galtung & Ruge (1965) and Montgomery (2007) warned decades ago, and as Chapter 2 reinforces, this model often leaves little room for other types of storytelling. However, the near absence of human interest and proximity, particularly in commentary, also confirms what Brighton and Foy (2007) and Williams (2020) warn against: that modern war journalism often sidelines personal experience in favour of political and military abstraction. Even though RTP3 includes these values slightly more often, its rigid format still limits the narrative. What we're left with is coverage that may inform but doesn't always connect. Each channel offers a way of seeing the war, but those ways are shaped just as much by what's left out as by what's brought into focus.

Ultimately, this comparative overview suggests that "format is content": the reliance on reports or commentary is not just a technical choice but one that shapes which news values are amplified, which narratives dominate, and which voices are heard. Following Caple and Bednarek (2022), news values should not be seen as fixed criteria but as discursive tools that surge through specific editorial practices. In this sense, the Portuguese case confirms that even when dealing with the same conflict, channels will construct "different wars" depending on their institutional role, market orientation, and format preferences. All these editorial decisions - from language, to structure, to the presence or absence of commentary - shape how the war is understood, who is heard, and what kind of narratives take hold.

## CONCLUSION

This internship report set out to examine how the war in Ukraine has been covered by the three most relevant Portuguese television news channels - RTP3, CNN Portugal and SIC Notícias - with the aim of identifying the editorial differences, dominant news values, and the ways in which audiences are invited to perceive and make sense of a prolonged international conflict. The decision to analyse one week of programming in September 2024 took into account the absence of extraordinary breaking events in order to observe routines of “normal” coverage, when the war, though ongoing, coexists with other items on the news agenda. This time frame offered a window into how the conflict is handled in the daily routines of the newsroom, away from moments of peak crisis or drama. By distinguishing between factual reporting and commentary, the study wanted to show clearly the different editorial roles these formats play and to understand their contribution in the construction of narratives about the war.

Starting with the first research question - the great propeller of the subject of this intership report - *how RTP3, CNN Portugal and SIC Notícias frame the war in Ukraine* - the analysis shows that RTP3 clearly takes on the institutional ethos of a public broadcaster with its mainly factual and heavily negative coverage, offering daily updates that rarely exceed a few minutes. The absence of commentary, during the studied week, is noticeable: rather than interpreting or debating, RTP3 confines itself to presenting developments, and although it's not a habit of all 360° newscasts, it aligns with the model described by Williams (2020) of public service journalism as consistent and restrained. While at first this might be read as marginalisation of the war, it can also be interpreted as an editorial choice - to guarantee that the conflict remains visible without inflating its narrative weight or turning it into spectacle. In this sense, the channel places their institutional responsibility above the drive for audience competition.

CNN Portugal and SIC Notícias, on the contrary, lean heavily on commentary. Both channels give substantially more airtime to interpretative segments than to factual reports, putting into light the growing centrality of commentary in modern 24-hour news environments. This reflects what Seib (2004) and Tumber and Webster (2006) have described in their studies of prolonged conflicts: once the initial shock subsides, channels sustain interest through analysis, expert debate, and repetition of familiar frames. In the Portuguese case, commentary becomes the space where broader geopolitical players such as NATO, the United States, the United Kingdom, or Iran are brought into the conversation, exploring the war beyond the bilateral confrontation between Russia and Ukraine. Allan

and Zelizer's (2004) warned that interpretation often reproduces symbolic struggles rather than challenging them, and these debates do exactly that by reinforcing the "East vs West" narrative.

Regarding the second research question, on uncovering the dominant news values, the analysis confirmed, above all, that Portuguese television journalism reflects the tendencies identified long ago in the literature on war coverage. Hard news values dominate: conflict, immediacy, prominence and negativity appear repeatedly across all channels, ensuring that the war is consistently framed as a matter of confrontation, risk and urgency. Softer values such as human interest and proximity are rare. Instead of focusing on families, refugees or daily civilian life, the coverage goes towards elite actors, military strategies, and institutional pronouncements. By giving more attention to figures such as Putin and Zelensky, coverage makes the conflict appear as a ritualised struggle, framed mainly as aggressor against victim. What differentiates the channels is not the grammar of coverage - all three rely on these values - but the extent to which each broadcaster expands or limits the interpretative space around them.

The findings don't simply reveal three different styles of coverage, but three distinct constructions of the war itself, and - completing the answer to the first research question - three different ways of framing the war in Ukraine: RTP3 presents the conflict as a record of threats and dangers, limited in scope but regular in frequency; CNN Portugal gives a more balanced mixture of reports and extended commentary, presenting the war as both factual and analytical; SIC Notícias, while similar in its reliance on commentary, appears more unstable, sometimes more critical, and more willing to shift its emphasis depending on the day. Galtung and Ruge's (1965) model predicted that negativity, conflict and prominence would dominate coverage, and the Portuguese case shows just how these patterns remain. Knightley (2004) criticizes that repetitive reliance on elite actors and negative frames turn complex realities into simple oppositions: Putin and Zelensky have become the central characters of a drama that leaves little room for alternative perspectives. Allan and Zelizer's (2004) idea of "ritualized conflict" is visible in the repetitive structure of commentary segments, where questions and debates circle around the same oppositions. And the lack of human interest aligns with Brighton and Foy's (2007) concern that modern war journalism increasingly ignores everyday experience, focusing instead on power and strategy.

That leads us to the third, and final, research question, concerning the differences across channels and between formats: CNN Portugal and SIC Notícias, operating in a competitive market, prioritise commentary as a way to attract and retain audiences, adding layers of interpretation to the news they share, and RTP3, as a state broadcaster, deliberately avoids interpretative formats, signalling a

different set of priorities: presence and consistency, not expansion. These editorial choices shed light on media systems and institutional roles, they reveal what each broadcaster believes its role to be in mediating war for the national public. In this sense, format is content: choosing to privilege commentary or to limit coverage is itself a form of framing. The implications, however, go beyond the Portuguese media landscape in itself, given that by consistently privileging Western perspectives - NATO, the US, the EU - and ignoring others, the coverage reflects the bias identified by Boudana and Segev (2017) and later confirmed by Fengler et al. (2018). This is not surprising, due to Portugal's geopolitical alignments, but it does show how national newsrooms really reproduce the broader discursive field of the West.

Naturally, it is recognized that the study has limitations. Analysing only one week of coverage, and without RTP3's commentary, restricts the ability to generalise across the entire conflict. Exceptional weeks such as the outbreak of the invasion, during escalations, or amid peace negotiations, would likely produce different patterns, and the method focused only on verbal content, leaving aside the visual dimension of television journalism, which also shape audience perception. Audience reception was not studied, meaning we cannot know how viewers interpret or respond to these editorial choices. These limitations, however, point to interesting directions for future research. Extending the analysis across different time periods could show how coverage shifts from the initial shock of invasion to the routines of a prolonged war. Including other media, such as digital platforms, would allow for a more contemporary and complete picture of the Portuguese information environment, and audience studies could help reveal how viewers interpret the strong emphasis on commentary over reporting.

Despite these limitations, the findings have important implications such as confirming that war journalism in Portugal, as elsewhere, is shaped above all by hard news values - immediacy, conflict, prominence and negativity. They show that commentary has become the dominant form of sustaining coverage for private agencies, often overshadowing factual reporting in both length and visibility, and they highlight how the absence of softer values, such as human interest, reveal belittling of the capacity of war journalism to empathize or to connect audiences with the lived realities of those affected. And, above all they provide clear answers to the three research questions, by showing how the channels frame the war, which news values dominate, and what differences emerge across broadcasters and formats.

Ultimately, what this study reveals is that the coverage of the war in Ukraine in Portugal is a reminder of the power of journalism not only to inform but to frame, to prioritise, and to construct meaning. With few human stories, a strong focus on elites and geopolitical abstractions, and a heavy reliance

on commentary as the main form of interpretation, audiences are presented with wars that feel familiar but remain incomplete. The conflict is packaged daily through the same values and the same actors, leaving viewers with a version of war that informs but does not always connect, and understanding this process matters because the way wars are represented shapes not only public knowledge but also collective memory, political debates and the capacity of societies to engage with distant suffering. By examining how Portuguese broadcasters frame the war, this internship report indicates the responsibility and the limits of journalism in times of conflict, reminding us that news is not only a record of events but also a practice of meaning-making in which choices of format, values and voices shape the war the public has come to know.

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## ATTACHMENTS

### A - CNN PORTUGAL – Airtime, Tone, Topic, News Values

#### Reports

| Date  | Airtim<br>e | Type of<br>segment | Title                                                   | Tone     | Topic                                         | Immediac<br>y | Impac<br>t | Proximit<br>y | Prominenc<br>e | Conflic<br>t | Negativit<br>y | Human<br>Interes<br>t | Continuit<br>y |
|-------|-------------|--------------------|---------------------------------------------------------|----------|-----------------------------------------------|---------------|------------|---------------|----------------|--------------|----------------|-----------------------|----------------|
| 09/09 | 02:10       | News Piece         | Russian drones crash in Latvia and Romania, NATO reacts | Negative | Threats and International Security            | 1             | 1          | 1             | 1              | 1            | 1              | 0                     | 1              |
| 09/09 | 00:59       | OFF/Soundbite      | Zelensky calls for faster military support              | Neutral  | Diplomacy and International Aid               | 1             | 1          | 0             | 1              | 1            | 0              | 0                     | 1              |
| 09/09 | 01:11       | OFF/Soundbite      | Lavrov rejects territorial exchanges in peace talks     | Neutral  | Political Declarations and Peace Perspectives | 1             | 0          | 0             | 1              | 1            | 0              | 0                     | 1              |
| 10/09 | 01:34       | OFF                | Largest Ukrainian drone                                 | Negative | Threats and International Security            | 1             | 1          | 0             | 1              | 1            | 1              | 1                     | 1              |

| Date  | Airtim<br>e | Type of<br>segment | Title                                                              | Tone     | Topic                                                               | Immediac<br>y | Impac<br>t | Proximit<br>y | Prominenc<br>e | Conflic<br>t | Negativit<br>y | Human<br>Interes<br>t | Continuit<br>y |
|-------|-------------|--------------------|--------------------------------------------------------------------|----------|---------------------------------------------------------------------|---------------|------------|---------------|----------------|--------------|----------------|-----------------------|----------------|
| 10/09 |             |                    | attack on Moscow                                                   |          |                                                                     |               |            |               |                |              |                |                       |                |
|       | 01:10       | OFF/Soundbite      | Iran missile support confirmed                                     | Negative | Conflict and Military Strategy                                      | 1             | 1          | 0             | 1              | 1            | 1              | 0                     | 1              |
| 11/09 | 02:42       | News Piece         | Blinken and Lammy in Kyiv; long-range missile debate               | Positive | Threats and International Security                                  | 1             | 1          | 0             | 1              | 1            | 1              | 0                     | 1              |
| 12/09 | 02:00       | News Piece         | Russia retakes towns in Kursk; Ukraine blames attack on cargo ship | Neutral  | Threats and International Security / Conflict and Military Strategy | 1             | 1          | 1             | 1              | 1            | 1              | 0                     | 1              |
| 13/09 | 02:25       | OFF/Soundbite      | Biden meets UK PM to discuss long-range                            | Negative | Threats and International Security                                  | 1             | 1          | 0             | 1              | 1            | 1              | 0                     | 1              |

| Date         | Airtime      | Type of segment                             | Title          | Tone | Topic | Immediacy | Impact   | Proximity | Prominence | Conflict | Negativity | Human Interest | Continuity |
|--------------|--------------|---------------------------------------------|----------------|------|-------|-----------|----------|-----------|------------|----------|------------|----------------|------------|
|              |              |                                             | missile policy |      |       |           |          |           |            |          |            |                |            |
| <b>Total</b> | <b>14:11</b> | <b>News Pieces, OFFs and OFF/Soundbites</b> |                |      |       | <b>8</b>  | <b>7</b> | <b>2</b>  | <b>8</b>   | <b>8</b> | <b>6</b>   | <b>1</b>       | <b>8</b>   |

## Commentary

| Date         | Airtime | Type of segment | Title                                         | Tone     | Topic                              | Immediacy | Impact | Proximity | Prominence | Conflict | Negativity | Human Interest | Continuity |
|--------------|---------|-----------------|-----------------------------------------------|----------|------------------------------------|-----------|--------|-----------|------------|----------|------------|----------------|------------|
| <b>09/09</b> | 03:42   | Commentary      | Were drone crashes accidental or provocation? | Negative | Threats and International Security | 1         | 0      | 1         | 1          | 1        | 1          | 0              | 1          |
| <b>09/09</b> | 05:21   | Commentary      | Do drone incidents highlight NATO             | Negative | Threats and International Security | 0         | 1      | 1         | 1          | 1        | 1          | 0              | 1          |

| Date  | Airtime | Type of segment | Title                                                | Tone     | Topic                                         | Immediacy | Impact | Proximity | Prominence | Conflict | Negativity | Human Interest | Continuity |
|-------|---------|-----------------|------------------------------------------------------|----------|-----------------------------------------------|-----------|--------|-----------|------------|----------|------------|----------------|------------|
|       |         |                 | containment flaws?                                   |          |                                               |           |        |           |            |          |            |                |            |
| 09/09 | 03:45   | Commentary      | Iran supplying ballistic missiles to Russia?         | Neutral  | Threats and International Security            | 1         | 0      | 0         | 1          | 1        | 1          | 0              | 1          |
| 09/09 | 05:10   | Commentary      | Consequences of Iranian missile supply to Russia?    | Neutral  | Threats and International Security            | 1         | 1      | 0         | 1          | 1        | 1          | 0              | 1          |
| 09/09 | 03:07   | Commentary      | Lavrov denies territorial exchange-ignoring reality? | Negative | Political Declarations and Peace Perspectives | 1         | 1      | 0         | 1          | 1        | 1          | 0              | 1          |
| 09/09 | 06:08   | Commentary      | Territory non-negotiable: denial or realism?         | Negative | Political Declarations and Peace Perspectives | 1         | 1      | 0         | 1          | 1        | 1          | 0              | 1          |

| Date  | Airtime | Type of segment | Title                                                             | Tone    | Topic                              | Immediacy | Impact | Proximity | Prominence | Conflict | Negativity | Human Interest | Continuity |
|-------|---------|-----------------|-------------------------------------------------------------------|---------|------------------------------------|-----------|--------|-----------|------------|----------|------------|----------------|------------|
| 10/09 | 01:24   | Commentary      | Is Ukraine retaliating for intensified Russian night strikes?     | Neutral | Conflict and Military Strategy     | 1         | 1      | 0         | 1          | 1        | 1          | 0              | 1          |
| 10/09 | 02:57   | Commentary      | Are drone strikes complementing operations in Kursk?              | Neutral | Conflict and Military Strategy     | 1         | 1      | 0         | 1          | 1        | 1          | 0              | 1          |
| 10/09 | 01:57   | Commentary      | Iranian missiles to Russia—are red lines shifting?                | Neutral | Threats and International Security | 1         | 1      | 0         | 1          | 1        | 1          | 0              | 1          |
| 10/09 | 01:37   | Commentary      | Will US allow Ukraine to hit Russian territory with Western arms? | Neutral | Threats and International Security | 1         | 1      | 0         | 1          | 1        | 1          | 0              | 1          |

| Date  | Airtime | Type of segment | Title                                                     | Tone     | Topic                              | Immediacy | Impact | Proximity | Prominence | Conflict | Negativity | Human Interest | Continuity |
|-------|---------|-----------------|-----------------------------------------------------------|----------|------------------------------------|-----------|--------|-----------|------------|----------|------------|----------------|------------|
| 10/09 | 02:26   | Commentary      | Does Blinken's visit signal stronger US support?          | Neutral  | Diplomacy and International Aid    | 1         | 1      | 0         | 1          | 1        | 1          | 0              | 1          |
| 10/09 | 01:02   | Commentary      | Is Blinken announcing new military aid to Ukraine?        | Neutral  | Diplomacy and International Aid    | 1         | 1      | 0         | 1          | 1        | 0          | 0              | 1          |
| 11/09 | 02:16   | Commentary      | UK green light on missiles. Milestone or cautionary tale? | Positive | Diplomacy and International Aid    | 1         | 1      | 0         | 1          | 1        | 1          | 0              | 1          |
| 11/09 | 03:35   | Commentary      | Did Iran's missiles trigger policy shift?                 | Neutral  | Threats and International Security | 1         | 1      | 0         | 1          | 1        | 1          | 0              | 1          |
| 11/09 | 03:31   | Commentary      | Is US State Department more favorable to aid?             | Negative | Threats and International Security | 1         | 1      | 0         | 1          | 1        | 1          | 0              | 1          |

| Date  | Airtime | Type of segment | Title                                                    | Tone     | Topic                              | Immediacy | Impact | Proximity | Prominence | Conflict | Negativity | Human Interest | Continuity |
|-------|---------|-----------------|----------------------------------------------------------|----------|------------------------------------|-----------|--------|-----------|------------|----------|------------|----------------|------------|
| 11/09 | 03:20   | Commentary      | Will drones and missiles change conflict dynamics?       | Neutral  | Conflict and Military Strategy     | 1         | 1      | 0         | 1          | 1        | 1          | 0              | 1          |
| 12/09 | 04:21   | Commentary      | Russian gains in Kursk aimed at cutting Ukrainian flank? | Neutral  | Conflict and Military Strategy     | 1         | 1      | 0         | 1          | 1        | 1          | 0              | 1          |
| 12/09 | 03:07   | Commentary      | Do Russian advances affect Western arms policies?        | Neutral  | Threats and International Security | 1         | 1      | 0         | 1          | 1        | 1          | 0              | 1          |
| 12/09 | 05:13   | Commentary      | Putin warns NATO participation would escalate war        | Negative | Threats and International Security | 1         | 1      | 1         | 1          | 1        | 1          | 0              | 1          |

| Date  | Airtime | Type of segment | Title                                                        | Tone     | Topic                                         | Immediacy | Impact | Proximity | Prominence | Conflict | Negativity | Human Interest | Continuity |
|-------|---------|-----------------|--------------------------------------------------------------|----------|-----------------------------------------------|-----------|--------|-----------|------------|----------|------------|----------------|------------|
| 12/09 | 16:04   | Commentary      | Will Biden support use of non-US weapons on Russian soil?    | Neutral  | Threats and International Security            | 1         | 1      | 0         | 1          | 1        | 1          | 0              | 1          |
| 12/09 | 02:15   | Commentary      | Did Iran-Kursk events crush diplomatic peace efforts?        | Negative | Political Declarations and Peace Perspectives | 1         | 1      | 0         | 1          | 1        | 1          | 0              | 1          |
| 12/09 | 04:11   | Commentary      | Can elite Ukrainian troops hold Kursk?                       | Neutral  | Conflict and Military Strategy                | 1         | 1      | 0         | 1          | 1        | 1          | 0              | 1          |
| 13/09 | 06:36   | Commentary      | Putin warns: NATO would be at war if Ukraine strikes allowed | Negative | Threats and International Security            | 1         | 1      | 1         | 1          | 1        | 1          | 0              | 1          |

| Date         | Airtime         | Type of segment   | Title                                                | Tone     | Topic                              | Immediacy | Impact    | Proximity | Prominence | Conflict  | Negativity | Human Interest | Continuity |
|--------------|-----------------|-------------------|------------------------------------------------------|----------|------------------------------------|-----------|-----------|-----------|------------|-----------|------------|----------------|------------|
| 13/09        | 04:56           | Commentary        | Is Putin bluffing on retaliation threats?            | Negative | Threats and International Security | 1         | 1         | 1         | 1          | 1         | 1          | 0              | 1          |
| 13/09        | 05:07           | Commentary        | Is Biden cautious to avoid escalation by Russia?     | Negative | Threats and International Security | 1         | 1         | 1         | 1          | 1         | 1          | 0              | 1          |
| 13/09        | 04:05           | Commentary        | Can Ukraine stop Russia's Kursk advance this winter? | Neutral  | Conflict and Military Strategy     | 1         | 1         | 0         | 1          | 1         | 1          | 0              | 1          |
| <b>Total</b> | <b>01:47:13</b> | <b>Commentary</b> |                                                      |          |                                    | <b>26</b> | <b>24</b> | <b>6</b>  | <b>26</b>  | <b>26</b> | <b>25</b>  | <b>0</b>       | <b>26</b>  |

## B - SIC NOTÍCIAS - Airtime, Tone, Topic, News Values

### Reports

| Date  | Airtime | Type of segment | Title                                                                         | Tone     | Topic                                         | Immediacy | Impact | Proximity | Prominence | Conflict | Negativity | Human Interest | Continuity |
|-------|---------|-----------------|-------------------------------------------------------------------------------|----------|-----------------------------------------------|-----------|--------|-----------|------------|----------|------------|----------------|------------|
| 09/09 | 00:28   | OFF             | Russia accused of violating NATO airspace with drones over Latvia and Romania | Negative | Threats and International Security            | 1         | 1      | 1         | 1          | 1        | 1          | 0              | 1          |
| 09/09 | 00:22   | OFF             | Scholz wants Russia in peace talks; domestic pressure grows                   | Neutral  | Political Declarations and Peace Perspectives | 1         | 1      | 0         | 1          | 1        | 1          | 0              | 1          |

| Date  | Airtim<br>e | Type of<br>segment | Title                                                                       | Tone     | Topic                              | Immediac<br>y | Impac<br>t | Proximit<br>y | Prominenc<br>e | Conflic<br>t | Negativit<br>y | Huma<br>n<br>Interes<br>t | Continuit<br>y |
|-------|-------------|--------------------|-----------------------------------------------------------------------------|----------|------------------------------------|---------------|------------|---------------|----------------|--------------|----------------|---------------------------|----------------|
| 09/09 | 00:23       | OFF                | Iran denies missile supply to Russia; West accuses Tehran of aiding attacks | Negative | Threats and International Security | 1             | 1          | 0             | 1              | 1            | 1              | 0                         | 1              |
| 09/09 | 01:43       | News Piece         | Iran denies supplying missiles to Russia                                    | Negative | Threats and International Security | 1             | 1          | 0             | 1              | 1            | 1              | 0                         | 1              |
| 10/09 | 00:23       | OFF                | Russia hit by largest drone attack since start of war; airports closed      | Negative | Conflict and Military Strategy     | 1             | 1          | 0             | 1              | 1            | 1              | 0                         | 1              |

| Date  | Airtim<br>e | Type of<br>segment | Title                                                                             | Tone     | Topic                           | Immediac<br>y | Impac<br>t | Proximit<br>y | Prominenc<br>e | Conflic<br>t | Negativit<br>y | Huma<br>n<br>Interes<br>t | Continuit<br>y |
|-------|-------------|--------------------|-----------------------------------------------------------------------------------|----------|---------------------------------|---------------|------------|---------------|----------------|--------------|----------------|---------------------------|----------------|
| 11/09 | 00:41       | OFF\Soundbite      | US announces €635M aid to Ukraine; half allocated to humanitarian support         | Positive | Diplomacy and International Aid | 1             | 1          | 0             | 1              | 1            | 0              | 1                         | 1              |
| 11/09 | 00:19       | OFF                | Russia claims to have retaken 10 towns in Kursk; 150,000 evacuated                | Negative | Conflict and Military Strategy  | 1             | 1          | 0             | 1              | 1            | 1              | 1                         | 1              |
| 11/09 | 03:46       | News Piece         | US and UK foreign ministers visit Kyiv; Zelensky presses for missile use approval | Neutral  | Diplomacy and International Aid | 1             | 1          | 0             | 1              | 1            | 0              | 1                         | 1              |

| Date         | Airtim<br>e  | Type of<br>segment                          | Title                                                                           | Tone     | Topic                              | Immediac<br>y | Impac<br>t | Proximit<br>y | Prominenc<br>e | Conflic<br>t | Negativit<br>y | Huma<br>n<br>Interes<br>t | Continuit<br>y |
|--------------|--------------|---------------------------------------------|---------------------------------------------------------------------------------|----------|------------------------------------|---------------|------------|---------------|----------------|--------------|----------------|---------------------------|----------------|
| 12/09        | 02:00        | News Piece                                  | Putin warns NATO: missile use by Ukraine would be act of war                    | Negative | Threats and International Security | 1             | 1          | 1             | 1              | 1            | 1              | 0                         | 1              |
| 13/09        | 02:38        | OFF\Soundbite                               | Biden and Starmer to discuss green light for Ukraine to use long-range missiles | Negative | Threats and International Security | 1             | 1          | 0             | 1              | 1            | 1              | 0                         | 1              |
| <b>Total</b> | <b>13:43</b> | <b>News Pieces, OFFs and OFF/Soundbites</b> |                                                                                 |          |                                    | <b>10</b>     | <b>10</b>  | <b>2</b>      | <b>10</b>      | <b>10</b>    | <b>8</b>       | <b>3</b>                  | <b>10</b>      |

## Commentary

| Date  | Airtime | Type of segment | Title                                                                      | Tone     | Topic                                         | Immediacy | Impact | Proximity | Prominence | Conflict | Negativity | Human Interest | Continuity |
|-------|---------|-----------------|----------------------------------------------------------------------------|----------|-----------------------------------------------|-----------|--------|-----------|------------|----------|------------|----------------|------------|
| 09/09 | 03:10   | Commentary      | Should peace talks start now? – Scholz's position                          | Neutral  | Political Declarations and Peace Perspectives | 1         | 1      | 0         | 1          | 1        | 1          | 0              | 1          |
| 09/09 | 01:50   | Commentary      | General Borges asked about NATO airspace violation by Russian drones       | Negative | Threats and International Security            | 1         | 1      | 1         | 1          | 1        | 1          | 0              | 1          |
| 09/09 | 01:38   | Commentary      | Is Russian control of a village in Donbass significant to Kursk diversion? | Negative | Conflict and Military Strategy                | 1         | 1      | 0         | 1          | 1        | 1          | 0              | 1          |

| Date  | Airtime | Type of segment | Title                                                                           | Tone    | Topic                          | Immediacy | Impact | Proximity | Prominence | Conflict | Negativity | Human Interest | Continuity |
|-------|---------|-----------------|---------------------------------------------------------------------------------|---------|--------------------------------|-----------|--------|-----------|------------|----------|------------|----------------|------------|
| 09/09 | 02:34   | Commentary      | What can Ukraine gain after proving its ability to strike Russian territory?    | Neutral | Conflict and Military Strategy | 1         | 1      | 0         | 1          | 1        | 1          | 0              | 1          |
| 09/09 | 01:10   | Commentary      | Should Ukraine destroy missile depots in Russia after Iranian missile threat?   | Neutral | Conflict and Military Strategy | 1         | 1      | 0         | 1          | 1        | 1          | 0              | 1          |
| 09/09 | 08:48   | Commentary      | Does Zelensky's chief of staff have a point about attacking missile stockpiles? | Neutral | Conflict and Military Strategy | 1         | 1      | 0         | 1          | 1        | 1          | 0              | 1          |

| Date  | Airtime | Type of segment | Title                                                                            | Tone     | Topic                              | Immediacy | Impact | Proximity | Prominence | Conflict | Negativity | Human Interest | Continuity |
|-------|---------|-----------------|----------------------------------------------------------------------------------|----------|------------------------------------|-----------|--------|-----------|------------|----------|------------|----------------|------------|
| 09/09 | 03:15   | Commentary      | NATO airspace violation – how serious is it?                                     | Neutral  | Threats and International Security | 1         | 1      | 1         | 1          | 1        | 1          | 0              | 1          |
| 09/09 | 04:06   | Commentary      | What response should NATO give to Russia?                                        | Negative | Threats and International Security | 1         | 1      | 1         | 1          | 1        | 1          | 0              | 1          |
| 09/09 | 03:45   | Commentary      | Strategic value of village in Donbass?                                           | Neutral  | Conflict and Military Strategy     | 1         | 1      | 0         | 1          | 1        | 1          | 0              | 1          |
| 09/09 | 02:40   | Commentary      | Why is Western aid to Ukraine delayed?                                           | Negative | Diplomacy and International Aid    | 1         | 1      | 0         | 1          | 1        | 1          | 0              | 1          |
| 10/09 | 06:10   | Commentary      | Nuno Rogeiro on EU sanctions against Iran for ballistic missile supply to Russia | Neutral  | Threats and International Security | 1         | 1      | 0         | 1          | 1        | 1          | 0              | 1          |

| Date  | Airtime | Type of segment | Title                                                                                         | Tone     | Topic                                         | Immediacy | Impact | Proximity | Prominence | Conflict | Negativity | Human Interest | Continuity |
|-------|---------|-----------------|-----------------------------------------------------------------------------------------------|----------|-----------------------------------------------|-----------|--------|-----------|------------|----------|------------|----------------|------------|
| 10/09 | 05:16   | Commentary      | Impact of Ukraine's drone attack on Moscow – one killed, airports closed                      | Neutral  | Conflict and Military Strategy                | 1         | 1      | 0         | 1          | 1        | 1          | 1              | 1          |
| 10/09 | 00:50   | Commentary      | Is a peace summit with Russia possible this year?                                             | Positive | Political Declarations and Peace Perspectives | 1         | 1      | 0         | 1          | 1        | 0          | 0              | 1          |
| 11/09 | 03:26   | Commentary      | Is the US considering authorizing Ukraine to use supplied weapons linked to Iranian missiles? | Neutral  | Threats and International Security            | 1         | 1      | 0         | 1          | 1        | 1          | 0              | 1          |

| Date  | Airtime | Type of segment | Title                                                                   | Tone    | Topic                                         | Immediacy | Impact | Proximity | Prominence | Conflict | Negativity | Human Interest | Continuity |
|-------|---------|-----------------|-------------------------------------------------------------------------|---------|-----------------------------------------------|-----------|--------|-----------|------------|----------|------------|----------------|------------|
| 11/09 | 02:01   | Commentary      | Does Blinken's visit suggest growing support for Ukraine?               | Neutral | Diplomacy and International Aid               | 1         | 1      | 0         | 1          | 1        | 0          | 0              | 1          |
| 11/09 | 03:00   | Commentary      | What might change with Ukraine's new foreign minister taking office?    | Neutral | Political Declarations and Peace Perspectives | 1         | 1      | 0         | 1          | 1        | 0          | 0              | 1          |
| 11/09 | 03:34   | Commentary      | Russia claims to have retaken towns in Kursk - situation on the ground? | Neutral | Conflict and Military Strategy                | 1         | 1      | 0         | 1          | 1        | 1          | 1              | 1          |

| Date  | Airtime | Type of segment | Title                                                                        | Tone     | Topic                              | Immediacy | Impact | Proximity | Prominence | Conflict | Negativity | Human Interest | Continuity |
|-------|---------|-----------------|------------------------------------------------------------------------------|----------|------------------------------------|-----------|--------|-----------|------------|----------|------------|----------------|------------|
| 12/09 | 02:50   | Commentary      | UK may authorize Ukraine to use long-range missiles - major victory or risk? | Negative | Threats and International Security | 1         | 1      | 0         | 1          | 1        | 1          | 0              | 1          |
| 12/09 | 15:35   | Commentary      | Threats of WWII if long-range missiles are used                              | Negative | Threats and International Security | 1         | 1      | 1         | 1          | 1        | 1          | 0              | 1          |
| 13/09 | 02:31   | Commentary      | Will the US and UK align on authorizing Ukrainian strikes in Russia?         | Neutral  | Threats and International Security | 1         | 1      | 0         | 1          | 1        | 0          | 0              | 1          |
| 13/09 | 09:30   | Commentary      | Could Russian retaliation escalate into NATO-Russia conflict?                | Negative | Threats and International Security | 1         | 1      | 1         | 1          | 1        | 1          | 0              | 1          |

| Date         | Airtime         | Type of segment   | Title                                                                            | Tone    | Topic                                         | Immediacy | Impact    | Proximity | Prominence | Conflict  | Negativity | Human Interest | Continuity |
|--------------|-----------------|-------------------|----------------------------------------------------------------------------------|---------|-----------------------------------------------|-----------|-----------|-----------|------------|-----------|------------|----------------|------------|
| 13/09        | 00:17           | Commentary        | Biden repeats: Russia will not win this war - who will?                          | Neutral | Political Declarations and Peace Perspectives | 1         | 1         | 0         | 1          | 1         | 0          | 0              | 1          |
| 13/09        | 03:01           | Commentary        | What should Ukraine's proposal for peace include, according to military experts? | Neutral | Political Declarations and Peace Perspectives | 1         | 1         | 0         | 1          | 1         | 0          | 0              | 1          |
| <b>Total</b> | <b>01:57:00</b> | <b>Commentary</b> |                                                                                  |         |                                               | <b>23</b> | <b>23</b> | <b>4</b>  | <b>23</b>  | <b>23</b> | <b>17</b>  | <b>2</b>       | <b>23</b>  |

### C - RTP3 - Airtime, Tone, Topic, News Values

| Date  | Airtime | Type of segment | Title                                                                     | Tone     | Topic                              | Immediacy | Impact | Proximity | Prominence | Conflict | Negativity | Human Interest | Continuity |
|-------|---------|-----------------|---------------------------------------------------------------------------|----------|------------------------------------|-----------|--------|-----------|------------|----------|------------|----------------|------------|
| 09/09 | 02:13   | News Piece      | Russian drones violate airspace of Romania and Latvia; NATO protests      | Negative | Threats and International Security | 1         | 1      | 1         | 1          | 1        | 1          | 1              | 1          |
| 10/09 | 01:40   | News Piece      | Major Ukrainian drone attack on Moscow                                    | Negative | Conflict and Military Strategy     | 1         | 1      | 0         | 1          | 1        | 1          | 1              | 1          |
| 11/09 | 03:00   | News Piece      | Russia threatens retaliation against long-range missiles; Blinken's visit | Negative | Threats and International Security | 1         | 1      | 0         | 1          | 1        | 1          | 0              | 1          |

| Date         | Airtime      | Type of segment                             | Title                                                           | Tone     | Topic                              | Immediacy | Impact   | Proximity | Prominence | Conflict | Negativity | Human Interest | Continuity |
|--------------|--------------|---------------------------------------------|-----------------------------------------------------------------|----------|------------------------------------|-----------|----------|-----------|------------|----------|------------|----------------|------------|
| 12/09        | 02:08        | News Piece                                  | Putin warns of escalation; allies pressurised over missile use  | Negative | Threats and International Security | 1         | 1        | 1         | 1          | 1        | 1          | 0              | 1          |
| 13/09        | 02:28        | News Piece                                  | Russia reacts to Ukraine's possible use of Western missiles     | Negative | Threats and International Security | 1         | 1        | 0         | 1          | 1        | 1          | 0              | 1          |
| 13/09        | 02:50        | Live                                        | Russia prepares prolonged war; political and diplomatic tension | Neutral  | Threats and International Security | 1         | 1        | 1         | 1          | 1        | 1          | 0              | 1          |
| <b>Total</b> | <b>14:19</b> | <b>News Pieces, OFFs and OFF/Soundbites</b> |                                                                 |          |                                    | <b>6</b>  | <b>6</b> | <b>3</b>  | <b>6</b>   | <b>6</b> | <b>6</b>   | <b>2</b>       | <b>6</b>   |

## D- Keyword Rank

### Reports

| Rank | CNN Portugal  | SIC Notícias  | RTP 3        |
|------|---------------|---------------|--------------|
| 1st  | Ukraine (18)  | Ukraine (20)  | Russia (13)  |
| 2nd  | Missiles (12) | Russia (18)   | Ukraine (13) |
| 3rd  | Russia (10)   | War (14)      | Russian (9)  |
| 4th  | Russian (10)  | Russian (12)  | Moscow (9)   |
| 5th  | Zelensky (6)  | Missiles (10) | Putin (8)    |

### Commentary

| Rank | CNN Portugal  | SIC Notícias  |
|------|---------------|---------------|
| 1st  | Ukraine (110) | Ukraine (140) |
| 2nd  | Russia (106)  | Russia (113)  |
| 3rd  | War (56)      | Missiles (66) |
| 4th  | USA (58)      | War (61)      |
| 5th  | Missiles (54) | USA (39)      |

## E - Actor Rank

### Reports

| Rank | CNN Portugal | SIC Notícias | RTP 3        |
|------|--------------|--------------|--------------|
| 1st  | Ukraine (18) | Russia (22)  | Russia (30)  |
| 2nd  | Russia (15)  | Ukraine (20) | Ukraine (13) |
| 3rd  | Zelensky (6) | Putin (8)    | Putin (8)    |
| 4th  | Iran (5)     | USA (7)      | USA (4)      |
| 5th  | USA (4)      | Iran (7)     | UK (4)       |
| 6th  | Putin (3)    | Zelesnky (6) | Zelensky (3) |
| 7th  | NATO (3)     | NATO (6)     | NATO (3)     |
| 8th  | Romania (3)  | UK (3)       | Germany (3)  |
| 9th  | Latvia (3)   | Latvia (3)   | Iran (2)     |

### Commentary

| Rank | CNN Portugal        | SIC Notícias     |
|------|---------------------|------------------|
| 1st  | Russia (123)        | Ukraine (140)    |
| 2nd  | Ukraine (110)       | Russia (121)     |
| 3rd  | USA (58)            | USA (39)         |
| 4th  | NATO (34)           | Iran (38)        |
| 5th  | Putin (30)          | NATO (36)        |
| 6th  | Zelensky (25)       | Zelensky (28)    |
| 7th  | Iran (24)           | Putin (16)       |
| 8th  | Joe Biden (20)      | Olaf Scholz (16) |
| 9th  | Antony Blinken (17) | UK (15)          |