

Abstract

This work analyses how values of Respekt weekly magazine reflect in its photojournalistic coverage of beginning of Ukrainian crisis. Through simplified content analysis method I quantified different formal and content properties of ten galleries published during the Majdan protests and tried to interpret how they are used by photographers to influence their viewers and what is their role in medial framing of the conflict.

Apart from creating a coding table and interpreting the results, I led interviews with two main Respekt photographers. Cumulative analysis of those resources revealed that Respekt's coverage is not impartial and in fact favorises protesters while almost not portraying the other side of conflict.