

# Ownership Structures of Global Media and Technology Companies and the Reconstruction of Reality in the Post-Truth Era: The Case of Israel

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## Abstract

This study examines the ownership structures of companies that operate as content producers and distributors within the global media ecosystem. The central problematic of the research is to evaluate the monopolization tendencies in the ownership structures of global media and technology corporations, their institutional collaborations with Israel, and their corporate responses to the Gaza War within the framework of the post-truth paradigm. The study employs open-source intelligence (OSINT) as its methodological foundation and adopts a qualitative research design. The sample consists of media and technology companies that exert significant global influence on content production and distribution. In this context, ownership information was systematically analyzed through document review of publicly available corporate reports, company statements, and international press archives. The findings reveal that algorithmic distribution power and the ownership profiles of institutional investors have become decisive factors in the reproduction of reality within the global media and technology ecosystem. Moreover, the economic and ideological ties between major technology companies and Israel shape content visibility and editorial processes, thereby enabling the institutional reproduction of pro-Israeli narratives.

**Keywords:** Media Ownership, Media and Technology Companies, Post-Truth, Gaza War, Israel

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## Research Article

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# Küresel Medya ve Teknoloji Şirketlerinin Sahiplik Yapıları ve Post-Truth Bağlamda Gerçekliğin Yeniden İnşası: İsrail Örneği

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## Öz

Bu çalışmada küresel medya ekosisteminde içerik üreticisi ve dağıtıcısı olan şirketlerin sahiplik yapısı incelenecektir. Çalışmanın temel problematiğini; küresel ölçekteki medya ve teknoloji şirketlerinin sahiplik yapılarındaki tekelleşme eğilimini, bu şirketlerin İsrail ile kurumsal işbirliklerini ve şirketlerin Gazze Savaşı'na ilişkin reflekslerini post-truth kavramı etrafında değerlendirmek oluşturur. Araştırmada açık kaynak istihbaratı yöntem olarak kullanılmış ve nitel tasarım benimsenmiştir. Çalışmanın örnekleme, içerik üretimi ve dağıtım konularında küresel ölçekte etkiye sahip olan medya ve teknoloji şirketleridir. Bu çerçevede, şirketlerin sahiplik bilgileri, kamuya açık kurumsal raporlar, şirket açıklamaları ve uluslararası basın arşivleri doküman incelemesiyle sistematik biçimde analiz edilmiştir. Bulgular, küresel medya ve teknoloji ekosisteminde algoritmik dağıtım gücünün ve kurumsal yatırımcıların mülkiyet yapılarının gerçekliğin yeniden üretiminde belirleyici hale geldiğini, büyük teknoloji şirketleri ile İsrail arasındaki ekonomik ve ideolojik bağların ise içerik görünürlüğü ve editoryal süreçleri etkileyerek İsrail yanlısı anlatıların kurumsal düzeyde yeniden üretilmesini mümkün kıldığını ortaya koymaktadır.

**Anahtar Kelimeler:** Medya Sahipliği, Medya ve Teknoloji Şirketleri, Post-Truth, Gazze Savaşı, İsrail

## 1. Introduction

Over the last two decades, the global media ecosystem has been radically restructured through digitalization, leading to a high degree of concentration in content production, distribution, and infrastructural control under a limited number of media and technology corporations. This transformation has elevated the role of ownership structures, algorithmic governance, and platform-based distribution power, thereby rendering classical debates on media concentration and the democratic public sphere more complex and multilayered. In the post-truth era, where public perception is shaped less by factual accuracy than by emotional resonance, identity, and trust, the implications of media ownership have become increasingly visible. In particular, the monopolization tendencies of global technology firms and their political and economic entanglements with nation-states raise critical questions about the management of information flows in the periods of conflict. The institutional collaborations between media and technology companies and Israel, as well as platform policies during the Gaza War, illustrate that the capacity of digital infrastructure providers to reproduce reality is shaped not only by content moderation and algorithmic visibility, but also by ownership regimes and ideological orientations.

The primary objective of this study is to examine the ownership structures of globally influential media and technology companies and to analyze how this structure plays a crucial role in reconstructing reality in the post-truth era. Within this framework, companies' institutional collaborations with Israel and their institutional reactions to the Gaza War are at the core of the research. Using open-source intelligence as a method, the study systematically analyzes publicly available corporate reports, company statements, and international press archives related to globally influential media and technology companies.

In this context, the study focuses on the following fundamental research questions:

- How are the ownership structures of global media and technology companies shaped?

- What institutional motivations underlie these companies' collaborations with Israel at the financial, technological, or institutional levels?
- What tendencies do the combination of ownership structures, investor profiles, and algorithmic infrastructures reveal regarding the reproduction of reality in the post-truth context?

Although the literature on global media ownership has extensively examined the issues of monopolization and concentration, it has predominantly focused on traditional media institutions and has inadequately addressed the role of technology companies as infrastructural and algorithmic gatekeepers that shape content flows, particularly in the context of international crises. To address this gap, the present study investigates the ownership structures of leading global media and technology corporations and analyzes their strategic economic and ideological relationships with Israel within a post-truth analytical framework, drawing on open-source document analysis. While the study is limited to globally influential firms and the Israeli case—thereby constraining the generalizability of the findings—the selected sample represents a critical case for examining post-truth dynamics. The findings demonstrate that algorithmic distribution power and ownership concentration driven by institutional investors play a decisive role in the digital reproduction of reality, and that the economic and ideological ties between major technology companies and Israel significantly shape content visibility and editorial processes, contributing to the institutionalization of pro-Israel narratives and highlighting the central role of media ownership in the contemporary media ecosystem.

## 2. Theoretical Framework

### 2.1. Media Ownership Monitoring

One of the fundamental concerns in communication media is the question of truth or accuracy (Gunkel, 2019, p. 309). This is because the media exercises significant influence over public opinion. Such influence is not only critical for ensuring access to accurate and impartial information, but it is also powerful enough to shape the boundaries of individual freedom. George Orwell articulated this influence in his essay *Freedom of the Park*, noting that

“the relative freedom which we enjoy depends on public opinion.” (Orwell, 1945). Mass communication systems contribute to the formation of public opinion by shaping how facts are perceived, interpreted, and debated within a society.

Media ownership, in turn, plays a crucial role in maintaining pluralism, independence, and diversity, while also supporting the economic strength and efficiency of the media sector (Media Ownership Monitor, 2025). Therefore, in the contemporary world, knowing who provides the information that people consume constitutes an essential criterion for assessing its reliability. From this perspective, journalists’ awareness of who controls the companies they work for, audiences’ knowledge of who finances the media outlets they follow, and the transparency regarding how key resources -such as investors, public funding, and advertising allocations- are distributed all provide critical insights into how reality is constructed within the communication ecosystem.

Media organizations can be classified into three groups according to their ownership structures: (1) public media organizations, whose capital is wholly or predominantly owned by public legal entities; (2) private media organizations, whose capital is wholly or predominantly owned by private individuals or entities; and (3) mixed (or hybrid) media organizations, in which ownership is shared between public and private actors (Atılğan, 1999, p. 26).

When examined specifically through the lens of media ownership, the press sector in Europe -largely dominated by family-owned organization- has shown a pronounced tendency toward oligopolistic development. In Western Europe in particular, the concentration that began in the interwar period intensified further after the Second World War, as major newspaper chains captured a substantial share of the market through both horizontal and vertical integration (Humphreys, 1996, pp. 66–67). In the United States, by contrast, radio and television broadcasting were predominantly developed by private initiatives (1996, p. 76).

Beginning in the 1960s, media systems in the U.S. expanded rapidly alongside advancements in technology. The neoliberal restructurings that followed economic crises further stimulated and accelerated the growth of the media

sector. After the 1970s, the diversification of communication and information technologies broadened individuals' spheres of activity, increased public engagement with technology, and expanded the infrastructural foundations of communication and technological tools. This process, in turn, accelerated the integration of these systems with one another (Özokçu, 2011, p. 30).

One of the significant developments in the media field during the 1970s was the publication of the *Many Voices, One World* report, prepared under the sponsorship of UNESCO (Kara, 2008, p. 6). Released in the 1980s and now regarded as a classic in international media studies, the report drew attention to the fact that ownership structures can act as obstacles to diversity and pluralism in the press (MacBride et al., 1981). Rather than being a scientific investigation of global communication conditions, the MacBride report can be considered a political study aimed at evaluating the socio-economic powers shaping the world in the 1980s (Nordenstreng, 2010). Indeed, the report is also frequently cited as a key reference in what has been termed the "global media debate" (Gerbner et al., 1993).

The report emphasizes that freedom of information is closely linked to the plurality of sources; that the concentration of media resources in the hands of dominant groups can distort such freedom; and that, in order for individuals to base their public choices on solid grounds, information sources must exhibit substantial diversity. Furthermore, communication networks should be as diverse and independent as the sources themselves to ensure meaningful pluralism. These insights provide a critical perspective on media ownership and its implications for information freedom.

After the 1980s, the media industry expanded through significant investments, and the dominance of large firms extended into various subsectors of the media. Media proprietors engaged in multiple commercial activities across different areas of communication, including newspaper publishing, news agencies, book and magazine publishing and distribution, advertising agencies, television and radio broadcasting, and film production. Moreover, these same conglomerates established a presence in sectors beyond media, such as banking, finance, marketing, insurance, tourism, and healthcare (Sevginer, 2012, p. 26). The entry of non-media capital into the media sector further demonstrates that media ownership is not solely a matter of possession, but

also a matter of control. Therefore, in media management, the central concern is who holds control. Shareholders consistently strive to maintain authority over allocation and decision-making processes. The fundamental function of media is to serve its mission of transmitting information to the public. Media owners contribute to this process, often incorporating their own perspectives and interpretations. Among the objectives of media ownership is the ability of capital holders to influence, guide, and manage public opinion, as well as to establish and promote ideologies, shaping the desired ideological framework (Kuyucu, 2013, p. 149).

Another important aspect of media ownership is that capital operating outside the media sector may invest in this field not primarily for direct financial profit, but for the additional benefits and advantages such ownership confers. The gains associated with media ownership can be summarized as follows: the ability to reach mass audiences, deliver desired messages, exert influence, and thereby exercise or share power; and, if necessary, to use this power as a tool of defense or offense against competitors and political authorities (Sönmez, 2003, p. 110).

## 2.2. Post-Truth

The term post-truth was selected as Oxford's Word of the Year in 2016, a choice shaped largely by the United Kingdom's European Union referendum and the United States presidential election (Oxford Languages, 2016). During this period, political claims such as Donald Trump's assertion that "Mexican immigrants increase crime rates," despite being empirically refuted, were nevertheless widely believed, illustrating the growing disjunction between factual accuracy and public acceptance (Teyit Hattı, 2016).

Post-truth does not denote a temporal sequence following a specific event; rather, it refers to a condition in which truth loses its centrality, similar to earlier concepts such as post-national or post-radical. Oxford defines post-truth as "the quality of seeming or being felt to be true, even if not necessarily true," and as circumstances in which objective facts are less influential in shaping public opinion than appeals to emotion and personal belief (Oxford Languages, 2016). Accordingly, post-truth politics describes a communicative environment in which facts and empirical realities lose their capacity to structure public discourse (Teyit Hattı, 2016).

The term was first used in this sense by Steve Tesich in 1992 (Kreitner, 2016), but its theoretical consolidation is largely attributed to Ralph Keyes, whose work emphasizes the normalization of deception and the erosion of social and moral costs associated with lying in contemporary life (Keyes, 2017, pp. 10-12). Complementing this view, Şener (2016, pp. 2-4) links the spread of deception to postmodernism, capitalist economic dynamics, and declining trust in democratic institutions.

Beyond the proliferation of falsehoods, a defining feature of the post-truth era lies in audience reception: individuals increasingly accept and defend demonstrably false claims when these align with their beliefs and identities, producing a profound crisis of truth (d' Ancona, 2017, pp. 28-29; Alpay, 2017, p. 29). Critically, Hannon (2023) argues that post-truth has been instrumentalized as a political discourse that reframes epistemic disagreements as moral or motivational deficiencies, delegitimizing opposing views and transforming truth into a tool of exclusion rather than democratic deliberation.

### 3. Material and Methods

#### 3.1. Sample Selection

The universe of this study consists of media and technology companies with global influence. Several factors were considered when selecting the sample from this universe. Classifications of media organizations in literature are geared towards traditional sectors such as television, film studios, and broadcasting. In such classifications, technology giants are not considered media companies in the traditional sense. However, today, due to their advertising revenue, content distribution capabilities, and influence on global information flow, some technology firms function as powerful media actors. Given the widespread impact of digitalization on contemporary life, it can be said that large technology companies have emerged as dominant media powers. Therefore, in this study, both traditional media holdings and digital media/technology giants were included in the sample, considering criteria such as advertising volume, content production, content distribution capacity, algorithmic media control potential, and user base.

Based on advertising power, user reach, content production, and control over digital distribution, the global media and technology ecosystem is dominated



by a limited number of platforms and media holdings. Accordingly, this study includes Alphabet (Google/YouTube), Meta Platforms (Facebook/WhatsApp/Instagram), Amazon, and Apple due to their control over algorithmic distribution and digital advertising; Comcast/NBCUniversal, The Walt Disney Company, Warner Bros. Discovery, and News Corp & Fox Corp as leading content producers and distributors in television broadcasting, film studios, music, news broadcasting, and physical entertainment ecosystems; and Axel Springer, Hearst, and News Corp & Fox Corp among traditional media groups where the values of the ruling families play a decisive role in broadcasting policy and company strategy and have a significant influence on news production (Media Database, 2025; Venditti, 2024; Statista, 2024).

### 3.2. Methods

In this study, Open-Source Intelligence (OSINT) is employed to examine ownership structures within the global media ecosystem. OSINT has increasingly gained prominence beyond traditional intelligence communities and has become widely used across various research fields (Böhm & Lolagar, 2021, p. 1). Defined broadly as the systematic collection, verification, and analysis of publicly accessible information, OSINT enables researchers to trace corporate networks, financial relationships, and institutional affiliations through open data sources such as company filings, regulatory documents, media archives, and digital platforms. OSINT resources encompass a wide spectrum, including internet-based materials (forums, blogs, social networking sites, video-sharing platforms, metadata, digital files, the dark web, geospatial information, and search engines), traditional media (television, radio, newspapers, books, and magazines), specialized publications, academic research, conferences, corporate profiles, annual reports, employee biographies and résumés, as well as photographic, video, and geospatial datasets (Hassan & Hijazi, 2018, p. 5).

In recent years, OSINT has become an established methodological approach in security studies, digital investigations, and media analysis due to its capacity to uncover latent structures of power embedded in publicly available data (Steele, 2012). Within media studies in particular, OSINT methodologies facilitate the mapping of ownership concentration, cross-sector corporate linkages, and political-economic alliances that shape information flows

(Büyükaşar, 2025). By integrating OSINT into the analysis of media ownership, this study adopts a transparent and reproducible empirical strategy aligned with contemporary standards in digital investigative research, thereby enabling a systematic assessment of how ownership structures, corporate partnerships, and public statements reconstruct media narratives within a post-truth environment.

#### 4. Result

Recent analyses of the global media and technology ecosystem indicate that market power is distributed across different actors depending on variables such as advertising revenues, user bases, content production, and control over distribution infrastructures. From the perspective of digital advertising, user reach, and algorithmic control over content circulation, platforms such as Google, YouTube, Facebook, Instagram, TikTok, and X emerge as dominant actors. In terms of content production and large-scale distribution, legacy media conglomerates including Disney, Warner Bros. Discovery, Comcast, Paramount Global occupy a central position within the global media economy. When focusing specifically on news production and journalistic influence, traditional media groups such as Axel Springer, Hearst, and News Corp & Fox Corp remain prominent in media ownership structures. More broadly, companies such as Alphabet, Meta, ByteDance (TikTok/Douyin/Toutiao), Amazon, Apple, and Tencent exercise global hegemony through their combined control over user bases, algorithmic systems, and digital advertising markets. Within the news publishing and entertainment ecosystem, Disney, Warner Bros. Discovery, Comcast/NBCUniversal, Paramount Global, Sony, News Corp & Fox Corp, Hearst, and Axel Springer continue to function as key institutional actors, while Netflix stands out as the only global platform primarily financing content production through a subscription-based model (Mitchell, 2025; Mi3, 2024; IARR, 2025; Chen, 2024; PR Newswire, 2025, Financial Times, 2024; Axel Springer, 2025b; Hartill, 2025).

Groups	Companies	Feature
Digital Media and Technology Giants	Alphabet, Meta, ByteDance, Amazon, Apple, Tencent.	Global hegemony is based on user base, algorithms, and digital advertising.
Classic Media Conglomerates	Disney, Warner Bros. Discovery, Comcast/ NBCUniversal, Paramount Global, News Corp & Fox Corp., Hearst, Axel Springer	Broadcast TV, film studios, music, news broadcasting, and physical entertainment ecosystems.
New Generation Media Focused Entirely on Streaming	Netflix	The only global player to directly fund content production through subscriptions.

**Table 1.** Sectoral Classification of Global Media/Technology Companies

Alphabet founders Larry Page and Sergey Brin, despite holding small stakes, have significant voting control. Publicly traded Alphabet has partnerships with institutional investors such as Vanguard, BlackRock, and State Street. Large-scale funds play a significant role in the financial structure of the Meta platform whose founder and CEO is Mark Zuckerberg. Compared to Alphabet and Meta, ByteDance is privately held and operates under a ‘golden share’ structure, with various private investors and funds.

While family structures are an exception in some newsgroups, Disney, Comcast, Warner Bros. Discovery, and Paramount are also notable publicly traded traditional media conglomerates whose financial structures are dominated by large institutional investors.

Company	Control Structure	Feature
Meta	Zuckerberg dominates in voting power.	Founders have significant influence over content policies, algorithms, and platform rules.
ByteDance	Founder Zhang Yiming and the Chinese state are influential through the “golden share” model.	
Amazon	Jeff Bezos is the largest individual shareholder.	
Netflix	Reed Hastings is symbolically influential, and the funds are more powerful.	
Alphabet	Funds like Vanguard, BlackRock, and State Street; although founders have voting power, financial decisions are made by the funds.	Professional management + fund logic is dominant in the market strategy, with long-term shareholder returns being the priority.
Disney	An open structure is dominated by institutional investors.	
Comcast	Large investment funds dominate.	
Warner Bros. Discovery	Funds like Vanguard and BlackRock hold a large share.	
News Corp & Fox Corp	The Murdoch family controls it.	The values of the ruling families are decisive in the editorial line and company strategy.
Hearst Communications	It is fully owned by the Hearst family and is not publicly traded.	
Axel Springer SE	It is jointly managed by the Springer family and KKR.	

Table 2. Control Structure and Characteristics of Global Media/Technology Companies

Considering the ownership structure of Western global media and technology companies, it appears that large funds and family-owned businesses, along with individual actors, are prominent in media ownership. The prominent actors in the ownership structures of the global media companies considered within the study sample are presented in Table 3.

Companies	Major Shareholders / Institutional Investors	Family / Founder Control
Comcast/ NBCUniversal	Vanguard Group Inc (10.10%) BlackRock Inc. (8.85%), State Street Corporation (4.97%), JP Morgan Chase&Co (4.64%) Capital World Investors (3.20%)	The Roberts Family has high voting power within the company (Gurufocus, 2025).
The Walt Disney Company	Vanguard Group Inc (8.86%) JP Morgan Chase&Co (7.59%) BlackRock Inc. (7.11%) State Street Corporation (4.59%) Geode Capital Management (2.20%)	Family control is ineffective; founding family has no voting power.
Warner Bros. Discovery	Vanguard Group Inc (11.35%) BlackRock (7.45%) State Street Corporation (6.39%) Harris Associates L.P. (3.87%) Geode Capital Management (2.65%)	No founding family control.

Companies	Major Shareholders / Institutional Investors	Family / Founder Control
News Corp & Fox Corp.	Vanguard Group Inc. (7.49%) State Street Corporation (5.94%) Blackrock Inc. (5.05%) State of Wisconsin Inv. Board (3.10%) Dodge & Cox Inc. (3.09%)	Murdoch Family has high voting power control (Family Trust) (The Guardian, 2024).
Alphabet	Vanguard Group Inc (7.64%) BlackRock (6.63%) JP Morgan Chase&Co (3.68%) State Street Corporation (3.44%) FMR, LLC (2.04%)	Founders Sergey Brin & Larry Page □ 51%+ voting control (Class B).
Meta Platforms	Vanguard Group Inc (8.85%) Blackrock Inc. (7.69%) FMR, LLC (5.97%) JP Morgan Chase&Co (5.02%) State Street Corporation (3.97%)	Mark Zuckerberg's 13.6% economic ownership and about 58% of voting rights give him substantial influence over corporate strategy (Mitchell, 2025).
Amazon	Vanguard Group Inc (7.95%) Blackrock Inc. (6.76%) State Street Corporation (3.57%) JP Morgan Chase&Co (3.42%) FMR, LLC (3.08%)	Jeff Bezos is still the largest individual shareholder (~9%) but has limited voting control.

Companies	Major Shareholders / Institutional Investors	Family / Founder Control
Apple	Vanguard Group Inc (9.47%) Blackrock Inc. (7.76%) State Street Corporation (4.04%) JP Morgan Chase&Co (3.20%) Geode Capital Management (2.41%) FMR, LLC (2.05%)	No founder control.
Hearst Communications	Shareholding structure not available. Largely owned by the Hearst family	Hearst Family.
Axel Springer SE	KKR (36%) Friede Springer (22%) Mathias Döpfner (22%) CPPIB (13%)	Springer Family + Döpfner.

**Table 3.** Ownership Structures of Western-Based Media/Technology Companies

**Sources:** Yahoo Finance (2025a), Yahoo Finance (2025b), Yahoo Finance (2025c), Yahoo Finance (2025d), Yahoo Finance (2025e), Yahoo Finance (2025f), Yahoo Finance (2025g), Yahoo Finance (2025h), Laura & Will (2024), Stefan (2021), Maza (2013), The Guardian (2024)

Table 3 summarizes the ownership structures of Western-based global media/technology companies. Examining the data in Table 3, the following observations can be made:

- Global media/technology companies are the main players in content production and distribution in today's world. Considering the shareholding structures of these Western-based companies, it appears that they shape the shareholding structures of similar companies based in the United States.
- Vanguard Group Inc., Blackrock Inc., State Street Corporation, JP

Morgan Chase & Co., and FMR, LLC stand out as the economic power behind global media/technology giants.

- With the exception of Hearst Communications and Axel Springer SE, major actors in the global media and technology market -including Comcast/NBCUniversal, The Walt Disney Company, Warner Bros. Discovery, News Corp. and Fox Corp., Alphabet, Meta, Amazon, and Apple- exhibit ownership structures that, despite fragmented shareholding, result in monopolization through the concentration of control in the hands of a similar group of dominant corporate and institutional actors.
- Apart from the major global investor companies, the Roberts Family (Comcast/NBCUniversal), the Murdoch Family (News Corp & Fox Corp), Sergey Brin and Larry Page (Alphabet), Mark Zuckerberg (Meta), Jeff Bezos (Amazon), the Hearst Family and the Springer Family stand out as important actors.

## 5. Discussion

In light of the above findings, the relationships established by Vanguard Group Inc., Blackrock Inc., State Street Corporation, JP Morgan Chase&Co and FMR, LLC companies as well as the Roberts family, the Murdoch family, Sergey Brin and Larry Page, Mark Zuckerberg, Jeff Bezos, the Hearst family and the Springer family with Israel contain important clues about the meaning of the media representation of the genocide in Gaza (B'tselem, 2025, p. 86).

Vanguard Group Inc. holds positions in Israeli stocks and global companies through its index-based funds; BlackRock Inc. participates in the Israeli market as an active and passive investor in the institutional market; State Street Corporation, a major global fund manager, offers funds and indices featuring Israeli companies through its asset management and index services (Human Right Council, 2025, p: 21); and JP Morgan Chase & Co. has expanded its presence in Israel through its banking operations, commercial banking, and investment banking services (Times of Israel, 2023). These are just a few examples of Israel's economic relations with global media/technology companies. Vanguard Group Inc. and Blackrock Inc.'s economic-based relationship with Israel was assessed in a report published by the United Nations Human Rights Council as follows:



“Post-October 2023, as the Israeli defence budget has doubled, and at a time of falling demand, production and consumer confidence, an international network of corporations has propped up the Israeli economy. Blackrock and Vanguard rank among the largest investors in arms companies pivotal to the genocidal arsenal of Israel. Major global banks have underwritten Israeli treasury bonds, which have bankrolled the devastation, and the largest sovereign wealth and pension funds invested public and private savings in the genocidal economy, all the while claiming to respect ethical guidelines.” (Human Right Council, 2025, pp. 25-26).

The presence of Israeli investments in Fidelity/FMR’s products demonstrates the supportive publishing stance of Rupert Murdoch and his family’s media outlets. Rupert Murdoch’s pro-Israel statements are among the most significant indicators of this support. Rupert Murdoch has stated that Israel stands alone at the forefront of Western democratic civilization and resolutely defends shared values, and that Israel holds a unique role on the global stage (The Jerusalem Post, 2024). Known for his pro-Israel stance, Murdoch is also known as a media mogul who has earned the admiration of Jewish organizations such as the Anti-Defamation League.

Comcast was founded in 1969 by Roberts’s father, Ralph, and his two Jewish partners, Daniel Aaron and Julian Brodsky (Guttman, 2014). The Roberts Family’s (Comcast/NBCUniversal) corporate donations to Israel and the statement by Comcast Corporation Chairman and CEO Brian L. Roberts and Comcast Corporation Chairman Mike Cavanagh, “We are horrified and deeply saddened by the brutal attack on Israel. Our hearts go out to the families who have lost their loved ones through unspeakable acts of terrorism and the devastation of war. As these catastrophic events unfold, we are so grateful for the tireless dedication and bravery of our NBC and Sky news colleagues who are on the ground risking their lives to shine a light on this terrible conflict.” and the company’s coding of its news about Israel as instantly accessible and making it available to the public with “news about Israel” coding (Comcast, 2025); The Hearst family’s corporate donations to Israel and various aid programs (American Friends of Magen David Adom, Israel’s Red Cross, and UJA-Federation’s Israel Emergency Fund),

Chairman and CEO Steven R. Swartz and Executive Vice President and Chief Operating Officer Jordan Wertlieb's openly labeling Hamas attacks on Israel as "terrorist attacks" (Hearst, 2023); the Springer Family's (Axel Springer SE) statements defending Israel's existence within the framework of historical context and corporate policies, and their explicit inclusion in their editorial policies of "We support the right of existence of the State of Israel and oppose all forms of antisemitism" (Axel Springer, 2025a) can be cited as examples of the collaborations and cultural/ideological affinities of media/technology companies shaped around the family with Israel.

Among Alphabet's corporate technology investments, Google has R&D centers in Israel. Google also signed a significant government cloud contract with Israel in 2021 (Project Nimbus). While this contract was touted as commercial, it also sparked ethical debate. As part of Nimbus, Google provides services to all branches and agencies of the Israeli government, including the Israeli army, to develop the Israeli government's main cloud infrastructure platform (Investigate, 2025). Google fired 28 employees who participated in protests against Project Nimbus (Investing, 2024). Google co-founder Sergey Brin called the United Nations "openly anti-Semitic" (Washington Post, 2025). Larry Page also had a Jewish mother, and his maternal grandfather immigrated to Israel (Brezina, 2012, p. 18; Turk Israel, 2025). At a time when the Gaza War was intensifying, Google's acquisition of Israel's Wiz company for \$32 billion, claiming that the need for cybersecurity capacity had increased significantly with the acceleration of the integration of artificial intelligence into corporate technology infrastructures (The Guardian, 2025; Reuters, 2025), shows that the relations between Alphabet and Israel are not only commercial.

Amazon, along with Google, participated in Israel's Project Nimbus cloud contract in 2021. This project, while a major commercial move, has also sparked human rights and ethical debate due to its content (Reuters, 2021). The Israeli army publicly announced its use of Amazon Web Services (AWS), along with Google and Microsoft cloud services, to enhance its offensive capabilities. Israeli military intelligence used AWS servers to store vast amounts of intelligence information about Gazans (American Friends Service Committee, 2025). The fact that Amazon, owned by Jeff Bezos, provides free shipping to Israel and all settlements in the West Bank and paid shipping to

neighboring Palestinian cities and villages has also been publicly criticized as racial discrimination (Musa, 2020). Furthermore, Amazon employees have complained that the company's upper management ignores Israel's human rights violations against Palestinians (Doğru, 2021). These developments can be considered as an indication that Amazon does not merely have a commercial network with the state of Israel.

Another actor cited among global media and technology companies is Meta and its CEO, Mark Zuckerberg. Mark Zuckerberg, who is Jewish himself, has openly declared his support for Israel and called Hamas a terrorist organization (Selvi, 2023). Meta's CEO, Mark Zuckerberg, and WhatsApp founder Jan Koum were also included in the Jerusalem Post's "50 Influential Jews" list, which reported that Jewish businesspeople continue to invest in and support Israel despite the genocide in Gaza (Deveci, 2025). Zuckerberg's open support for Israel -beyond his personal views- is also reflected in Meta's management and organizational structure. Reader engagement from news outlets in the Palestinian territories, comprising Gaza and the West Bank, has declined sharply since the war began in October 2023, and comments from Palestinian users on Meta platforms have been restricted (BBC, 2024). Meta employees who support Gaza have been dismissed (Paul & DiNapoli, 2024); some accounts on Meta's WhatsApp app that share anti-Israeli content, specifically, have been flagged as 'hate speech' or 'violent content' and blocked (SDE, 2025); and posts supporting Palestine have been removed (HRW, 2023); In 2024, as Israel's attacks on Gaza continued, Meta agreed to pay a 25 million shekel (\$6.8 million) fine to the Israeli Treasury Ministry for violating procurement regulations (JNS, 2024); allegations that WhatsApp supported the artificial intelligence system Israel used to locate live targets in Gaza by sharing personal data (NTV, 2024; Kılıç, 2024); and allegations that Meta ran ads containing a €2.05 million donation campaign for the Israel Defense Forces (Desmarais, 2025) can be considered examples of Zuckerberg and Meta's pro-Israel stance. Indeed, an opinion piece published in the Jerusalem Post called for Mark Zuckerberg to do everything in his power to protect the Jewish people and for anti-Israel content on Facebook, WhatsApp, Instagram, Messenger, and Threads to be completely banned (Einhorn, 2024).

## 6. Conclusion

In today's global media market, companies such as Disney, Warner, Universal, Sony, and Paramount constitute the core producers of cinema and television content; however, it is platforms like Google, YouTube, Facebook, Instagram, and TikTok that distribute this content worldwide and exercise algorithmic dominance in shaping media consumption patterns. The leading role these media and tech giants play in content distribution can be considered a soft power factor in shaping global public opinion.

The fact that fund companies such as BlackRock, Vanguard, and State Street hold substantial shares in globally influential media and technology corporations indicates that the economic power to shape global public opinion has become monopolized by these same companies.

The collaborations of institutional investors -Vanguard, BlackRock, State Street, and Fidelity- with Israel are as much a political choice as they are a natural consequence of the Israeli economy's strong position in global capital markets. The extensive and complex network of economic relationships established by global media and technology companies with Israel could pose an obstacle to their actions against Israel, as they maintain their position as economic powerhouses in the communications sector.

Major tech companies like Alphabet, Meta, Amazon and others are not just content distributors; they are also data-driven information companies that form the digital infrastructure of reality. Their ownership structures shape the ideological positions of their founders in their decision-making processes. Consequently, the platforms' policies, moderation practices, and algorithmic visibility systems may align more with the founders' vision of the world than with corporate professionalism.

In the post-truth era, reality is shaped less by content production than by the data, visibility, and algorithmic systems controlled by infrastructure providers. Strategic alliances between major technology firms and Israel influence the hidden layers of information flow, creating an infrastructural epistemic authority that defines what counts as "news," "threat," or "legitimate speech." Thus, collaborations involving Alphabet, Meta, and Amazon function not only as economic partnerships but as mechanisms that

shape the reproduction of reality. These ties operate across hardware (cloud, data processing, security), algorithmic (ranking, visibility, moderation), and discursive (platform policies, corporate texts) levels, demonstrating that favorable narratives emerge through infrastructural power relations. Consequently, ownership structures play a decisive role in reconstructing reality in the post-truth context.

In the post-truth era, truth is shaped less by factual accuracy than by emotional alignment, identity attachment, and trust in authority. In family-controlled media, this authority is the owner or the family's ideology, making pro-Israel discourse a product of authoritarianism, ideological conformity, and political objectives. Editorial decisions may therefore follow the normative preferences of these family leaders rather than professional standards, producing news framed by authority-defined reality. Pro-Israel narratives persist not because they are "true," but because they align with family identity. Moreover, families such as Murdoch, Springer, and Hearst historically interpret Israel as a defender of Western values, casting its security as "Western security" and criticism of Israel as a threat to democracy. This aligns with identity-based reality construction in the post-truth context. The inclusion of explicit principles -such as prohibiting reporting against Israel- further institutionalizes selective visibility, selective framing, and strategic silence. Thus, Israel's influence operates not simply externally but becomes embedded within these ownership structures, reinforcing post-truth production from within.

#### **Çıkar Çatışması Beyanı**

Makale yazarı herhangi bir çıkar çatışması olmadığını beyan etmiştir.

#### **Araştırmacıların Katkı Oranı Beyanı**

Yazarlar makaleye %50 (1. Yazar), %50 (2. Yazar) oranında katkı sağlamış olduklarını beyan etmiştir.

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