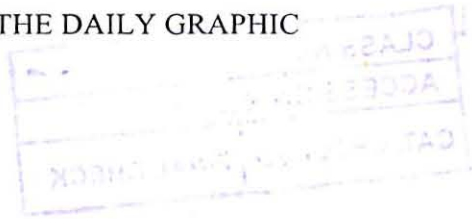


GHANA INSTITUTE OF JOURNALISM

THE IMPACT OF LAYOUT AND DESIGN IN NEWSPAPERS ON READERS

A STUDY OF THE DAILY GRAPHIC



BY

ESTHER SOMUAH

MAMM 14015

A DISSERTATION SUBMITTED TO THE SCHOOL OF GRADUATE STUDIES AND RESEARCH (SoGSaR) GHANA INSTITUTE OF JOURNALISM, ACCRA, IN PARTIAL FULLFILMENT OF THE REQUIREMENTS FOR THE AWARD OF A MASTERS OF ART IN MEDIA MANAGEMENT.

OCTOBER, 2015.

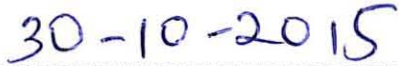
DECLARATION

I do hereby assert that this dissertation is the result of my own research and has not been presented by anyone for any academic award in this or any other institution. All references used in this work have been fully acknowledged.

I bear the responsibility for any shortcomings.

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Esther Sonuuh

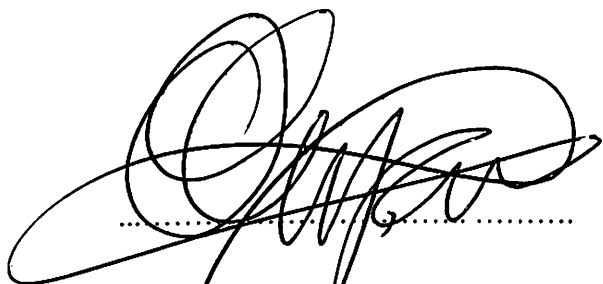
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Date

(MAMM 14015)

CERTIFICATION

I hereby certify that this dissertation was supervised in accordance with the laid down procedures by Ghana Institute of Journalism.

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Yaw Odame Gyau (Mr.)
(Supervisor)

A handwritten date '30/10/2015' in black ink, positioned above a dotted line.

Date

DEDICATION

The God of who I am and whom I serve do I give glory. Great things He has done and greater things He will do.

ACKNOWLEDGEMENTS

To God the Father, Son and Holy Spirit who said I shall not die but live to declare His works. I owe what I am to all those who, some-how have had a profound effect on my life; sometimes through an influential sentence, shared moments and efforts.

I owe lots of joy and learning to my husband Kofi Somuah, for his sacrifices, efforts and conviction that I could make it have paid off. Your encouragement is truly acknowledged because you lifted me up when I wanted to give up. My son, Nana Kwame Ofose Somuah, thank you for coming in my life when I least expected. You will always remain special to me.

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ABSTRACT

Over the past decade, publishers all over the world have been concerned about the declining rates of newspaper readership among young generation and there has been much debate about why this is happening. The problem has not only been attributed to advancement in technology, internet and proliferation of the broadcast media but also the low reading culture, whereby it takes much effort for individuals to cultivate the habit of reading. It is imperative that newspapers are made more interactive with more design elements, images, illustrations, colour and information graphics that will simplify reading for young adults. There was the need to find out how the design and layout has impacted the reading culture of young people. Based on qualitative approach, this thesis explores the growing influence and power of layout and design in news delivery which serves as a function of attracting readers. The study assesses the aesthetics and functional impact newspaper design and layout have on readers. Whether layout and design has played its role effectively in attracting and drawing more young people to the Daily Graphic and the extent to which design and layout has impacted on perceptions and revenue generation? The findings support the Dependency theory where readers depend on newspapers for information. Layout and design helps 70 per cent of readers to digest news easily. Findings of this study show that layout and design is significantly necessary for a newspaper to look attractive, visible, persuasive, compelling and easy to read. In general, Due to the intense competition in the industry, the Daily Graphic has to come out with innovative layout and design in order to retain its readers as well as attract prospective readers.

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CHAPTER ONE

1.1 INTRODUCTION

Layout design is more than just design. It is visual communication. Newspaper designers do not only make the layout visually appealing to the eye, but also tell and show the importance of the story, the text, and the message through their designs. Stories and photographs are not the only elements that convey a context to a reader; a good design suggests a context too.

The layout design of a book, for instance, on history, science or art has also a significant effect on how a reader would be informed about a subject. The designs can have different looks. They can occupy just one narrow vertical column, many columns, or they can spread over an entire page.

Similar to the grammatical impacts of various tenses of a verb in a sentence, these visual grammatical variations change the dynamics of the visual meaning in the space and time.

The amount of space available will dictate a designer's ability to layout the text. Creating a bold design, judiciously allotting areas of contrast, selecting appropriate typeface, and the composition should lead the reader's eyes towards various parts of the page in a harmonious and unobtrusive journey.

In any layout, the negative space, that is the space without any content, plays a key role in this journey. The designer style should include an appropriate amount of negative space that would support the text arrangement in the composition. Whether the design is simple or complex, the way the story, photos, typeface and negative space are composed is a part of the visual communication package as a whole. If a page is designed poorly, the reader may miss the whole or the major part of content. A bad design may create fatigue, stress,

and even provoke hostility towards the text or the author. (Guity Novin, 2012).

Design choices are made to give a publication a unique identity to appeal to its target audience. There is a commercial need to ensure that design facilitates the publication having a distinct brand identity. However each edition must not look identical or the potential a reader will be deterred, thinking nothing new is being offered.

Newspaper design is a creative art, which presents different opportunities to vary design. With competition among media being more intensive and competitive, as ever before, newspaper design has become the edge that media can use against competition. This is essentially the case for print newspapers, as readers will not read things that are not visually appealing. Design is a major factor in bridging the gap between new technology and readership.

Harrower, 2002, emphasis that “We don’t need long, gray columns of type anymore. We won’t read long, gray columns of text anymore.” In his words, Harrower explains the base need for design. If the story looks long or uninteresting, no one will read it.

In the modern trend of newspaper design, layouts are flexible where images and text are placed aesthetically to attract readers. It is an era where newspapers are advancing towards magazine designs. In our technological space and time if your designs are not modern, no youth will take a second look at your paper.

The Daily Graphic after a series of research and visit to some Kenyan newspapers embarked on a redesign project to sustain readers and attract young ones as well who now get access to information elsewhere aside the print newspapers such as internet, radio,

television, etc. It was first published on October 2, 1950 and subsequently in 1953 by the Graphic Communications Group Limited (GCGL), which was formed in 1950. The Daily Graphic has gone through a lot of changes in terms of its physical appearance and design that makes it the widely read and leading newspaper in the country.

1.2 BACKGROUND OF THE STUDY

The design of the modern newspaper evolved over many years. The inverted pyramid style of writing started during the Civil War, while the use of sections, large headlines and images "above the fold" came about in the early part of the 20th century. Further advances with graphics, charts, and layout occurred with the advent of papers like USA Today.

“While editors and publishers throughout the country are trying to find an answer to sagging circulation and advertising revenue, many are turning to a redesign of the print product in hope of revitalising the newspaper as one way to reverse the trend. Indeed many United States newspapers seem to be in a constant state of redesign. While the notion of an ever-changing newspaper is thought to make the product new and interesting and not let it look dated, the efforts have not produced a rise in circulation”. (Daley, 2009)

However, it has been proven that the method by which people read newspapers has changed, as more are turning to the Internet in preference to the printed product.

Clearly, newspapers have to transform and be dynamic to reverse the trend. Staying the course of maintaining the status quo will change the losses being experienced in the industry and will indeed delay the actions necessary to preserve the newspaper industry in the world. (Haught, 2010)

According to Global Newspaper Circulation, the newspaper industry is thriving with 74

out of 100 top-selling titles coming from Asia. So if Asia with all its modern technological advances is still reading the newspaper, then it has to do with layout and design, consistent look and local content that affect readers.

While most newspapers in Ghana try to do this, their focus is not that strong and sometimes overshadow the information given to audience with more national and foreign news as compared with things that are directly affecting them.

Graphic Communications Group is a mono-print state-owned newspaper media house with six titles of newspapers in the country. It has six titles namely, The Daily Graphic, The Mirror, The Graphic Sports, Junior Graphic, Graphic Business, and The Graphic Showbiz.

Its various brands are market leaders in their own segments of the market. Since its establishment in 1950, the company has metamorphosed from the government controlled into a state-owned newspaper delivering profits and paying dividends to the governments.

The proliferation of the media space since the advent of the constitutional democracy and the advent of the new media since 1992 has positioned the media industry in a very competitive environment.

The Daily Graphic which is the biggest newspaper selling brand in Ghana since 1950 was circulating over 100,000 copies per day. This included both single copy sales and subscriptions. Circulation figures since 2008 to 2012 kept dropping day by day to almost 30,000 per print edition. This clearly indicated that the power of the newspaper has dropped. A third of its readership is young readers and with the emergence of technology; these young readers are leaving the newspapers but rather getting information elsewhere through the internet, radio and television (Research Unit of Graphic Communications Group, 2013). Based on these numbers, it can be concluded that the printed newspaper

does not fill the function for young people that it once did. The method by which people read the news changed.

Daily Graphic realized in 2013 that the time has come for change in order to survive in the newspaper industry. This came from success stories from Asia and community newspapers, and therefore re-designed its brands, using colour, information graphics, illustrations, large photographs, and weather graphics among others in a bid to attract more readers especially the young generation. Graphic Communications Group Limited, the biggest newspaper selling brand in Ghana has had to adopt the re-design strategy since 2013.

1.3 STATEMENT OF THE PROBLEM

Over the past decade, publishers all over the world have been concerned about the declining rates of newspaper readership among young people between the ages of 18-45. There has been much debate about why this is happening. The problem has taken a wider dimension and interest that stakeholders often meet to find best ways of resolving the issue. (D-Code, 2007).

Scholars and stakeholders generally have experienced and attributed the problem to advancement in technology, internet and proliferation of the broadcast media. The young generation are always busy and have little time to spare. They may skip checking up on news information primarily due to the lack of time. Time is essentially the problem when it comes to reading of newspapers. Young people see and think too much time is wasted to consume and digest long written articles when they can access the same news on the internet, radio and television at a lesser time.

A report for World Association of Newspapers by D-Code indicated that “it seems that older people are more likely to have an established ritual around newspaper readership specifically (during breakfast in the morning) whilst the younger generation are likely to read whenever they have little time to spare”. As a matter of convenience young people get access to information and update of events during anytime of the day, whereas newspapers are usually found in the mornings.

Secondly, there is a common adages that “if you want to hide something from an African, hide it in a book” and this does not exclude newspapers. It has been identified that the African reading culture is so low and therefore it takes much effort for individuals to cultivate the habit of reading. It is imperative that newspapers are made more interactive with more images, illustrations, colour and information graphics that will simplify reading for young adults. There is, therefore, the need to find out how the design and layout of the Daily Graphic has impacted reading culture of especially young people.

Globally, newspapers have had to re-engineer themselves in order to stay ahead of the competition and also to fend off their impact with regards to their traditional role of informing, educating and entertaining from especially the new media. It has been observed that information in newspapers always have too much text and grey areas. Copy provided for stories are too long and pose as a challenge which makes reading boring even though the content may be very educative or interesting.

It is against this background that this research seeks to find out the challenges and make recommendations on what is or should be the best layout and design strategy that will attract and keep young people reading newspapers especially the Daily Graphic.

1.4 OBJECTIVES OF THE STUDY

The General objective of the study is to to ascertain the growing influence and power of layout and design in print news delivery. Whether layout and design has played its role effectively in attracting and drawing more young people to the Daily Graphic and to what extent has design and layout impacted on people's perception and increased sales.

Specific objectives include:

1. The extent to which layout and design stimulate young people to read or not to read the Daily Graphic.
2. To have young readers pay attention to layout and design of newspapers.
3. To know how persuasive design and layout is among young people.
4. To find out whether there is a link between design and layout and sales.
5. Young readers are satisfied with the paper's layout.

1.5 RESEARCH QUESTIONS

1. To what extent does the layout and design stimulate young people to read or not to read the Daily Graphic?
2. Do young readers pay attention to layout and design of newspapers?
3. How persuasive is design and layout in newspapers on young people?
4. Is there a link between design and layout with regards to sales?
5. Are young readers satisfied with the paper's layout?

1.6 SIGNIFICANCE OF THE STUDY

The study is important because design and layout has given the Daily Graphic newspaper the needed appeal and attraction for young generation to read. The study will underpin how design and layout is enhancing communication.

It is believed the results of the study can help PRIN PAG, National Media Commission, vendors, graphic designers and Daily Graphic in particular, to find out whether young people are satisfied with its layout and design, how often it makes them buy, and read content.

It is hoped that the results will add to existing body of knowledge especially in the Ghanaian newspaper industry, where all stakeholders – Design professionals, media practitioners and readers will appreciate the need for design and layout in future newspaper designs.

1.7 SCOPE AND LIMITATION OF THE STUDY:

All newspapers have layouts. The study is, however, limited to the Daily Graphic and the target group are graduate students of the Ghana Institute of Journalism (GIJ). Daily Graphic was selected because of its recent redesign which used modern layout and design trends. Also just one paper was selected because of the difficulty in dealing with the numerous newspapers in the country due to time and resource constraints.

The Daily Graphic is the leading newspaper in the country and enjoys a wider readership. It is hoped therefore that it would be representative enough. Since it will be problematic to

interview all respondents related to the study, a limited sample size, which will be representative of the respondents, will be used.

With the need for participation and observation, definitely more time and money will be spent and will thus increase the size of the budget for the study.

1.8 ORGANISATION OF THE STUDY:

The report will highlight the consistency and importance of design and layout in newspaper.

The report will also assess the impact of design on readers, as well as the aesthetics and functional impact the newspaper designs and layout on readers.

Finally, the report will contain recommendations to help design more attractive layout.

1.8.1 Chapter disposition

The research consist five (5) chapters.

Chapter one consist of introduction, background, problem statement, objectives of the study, research questions, significance of the study, scope and limitation of the study and organisation of the final report.

Chapter two deals with review of related literatures, theoretical /conceptual framework and definition of terms.

Chapter three consist of research design, population of the study, sample size, sampling procedure, method of data collection and method of data analysis.

Chapter four consist of data analysis and discussion of findings.

Chapter five consist of the discussions, conclusion and recommendations. At the end there are references and appendixes.

CHAPTER TWO

LITERATURE REVIEW

2.1 INTRODUCTION

This chapter seeks to review and analyse the written works and other research materials of authorities in relation to the study. Literature to be reviewed for the study will include books, documented reports on Newspaper layout and other documented works of experts on the issue. Also, many design layouts, in the *Daily Graphic* will be looked at.

2.2 REVIEW OF RELATED LITERATURE

According to Herbert Lee Williams, (1978) “Realising that the audience wants its news as it happens fully covered, well printed, attractively and accurately presented in a form of public record, publishers have invested in modern equipment, and capable employees. Only those directly connected with newspaper making can comprehend the various essential ways the modern press serves the public.”

This statement emphasizes the need for *Daily Graphic* as a newspaper to present its news in attractive and accurate ways, well designed layout, quality prints and covers the news fully as and when they happen. When all these features are present in a newspaper, it would definitely affect the audience choice to read it. In this era, publishers of newspapers have adopted modern design trends, moving away from raw grey text into magazine designs – where pictures, illustrations and negative white space are used to balance pages for eye pleasing results – making the newspapers attractive and easy to read by its audience. Many newspapers has been

transformed by the sociological, economic and technological changes that have happened in recent times but the redesign of the *Daily Graphic* have brought out the quality of its content which is dissemination of information.

There are several ways to boost revenue and increase circulation in newspaper production. One of these is to redesign which gives newspapers different feel and attractiveness which influences the reader's choice in reading the newspaper. Pictures, illustrations, info graphics among others are elements that attract captures and maintain reader's attention. These stimulate readers to read particular newspapers.

2.2.1 Graphics

Graphics are texts, drawings, designs, illustrations or images that are deliberately created via a medium by hand or some other means in a manner that makes visual, cultural, aesthetic or commercial meaning.

The creator of a graphic may draw an inspiration from himself, some other beings or from his or her environment. Graphics are not meaningless drawings but are deliberate creations which convey information. Graphics can be functional or artistic. When graphics are functional, it means that they are not mere impression but actually useful or are performing some particular functions. For instance, the texts and photographs you see in newspapers are not for decoration, they are published to inform, educate and entertain. When they are artistic, they are created for style to invoke or provoke one's sense of aesthetics and create some fantasy, feeling or figment of imagination.

2.2.2 Communication

Communication is the transmission of a message from one point to another that produces some effect. According to Lasswell, H. (1948), 'a useful and convenient way of describing communication is to make it answer these pertinent questions: Who says what? In what channel? To whom? With what effect'?

Berelson and Steiner (1964) define communication as 'the transmission of information, ideas, skills and emotions by the use of symbols-words, pictures, groups etc. It is the process of transmission that is usually called communication'.

Hovland, Janis and Kelley (1953) define communication as 'the process by which an individual (the communicator) transmits stimuli (especially verbal) to modify the behaviour of other individuals (the audience). Communication is from one party to another and it is effective when the person receiving the communication gives a feedback

From these definitions, one thing is clear. made meaning out of what he has communicated and responded to accordingly. Where there is no response, then communication is one-way. But when there is response, communication has been done.

2.2.3 Graphics of Communication

Graphics of communication is the creation of graphics to make meaning. It is a process of communicating texts and graphics meaningfully. The definition can therefore be the process of producing graphics for information, education and entertainment. When graphics educate, inform and entertain, they are said to make

the right meaning, which implies that it has been transmitted as a message, instruction or an idea. (Omojola, 2012).

Graphics of Communication is simply the process of producing graphics to communicate to an audience. Whether what you are communicating is through a composed text, drawing, photograph, illustration or slides, you are either communicating an idea, passing an instruction, sending a message in a way that is meaningful to your audience. The message that is being communicated must be doing one, two, three or four of the following:

- Persuading
- Informing
- Educating
- Entertaining

Graphics of communication occupies a major place in visual communication, which, as the term suggests, is communication through two or three-dimensional visual aids and forms. The effectiveness of graphics of communication is determined by the rate of response of the audience of that communication. When it is highly effective, it means that the associated audience has responded highly and vice versa.

In most of today's mass communication – print, broadcast, advertising and internet – graphics play a key role in the efforts to create meaning out of communication. How does it feel if all that you are reading in a newspaper is all text and no graphics! How will it look like if the Internet is devoid of graphics? It will be boring! Graphics of communication process must be carried out to perform the communication role of persuasion, education, information and entertainment.

2.2.4 Visual Communication

Visual communication is described as the communication of information through a visual medium. It is all around us. It is a survival skill that we tend to take for granted. We do not have to visit an art gallery, read an art/design book to experience visual communication. We use visual communication to navigate and understand the world. Packaging, signs, logos, bills, receipts, leaflets, books, mobile phones, appliances, advertisements, to name but a few, are all examples of visual communication. A watch or clock is a classic example of visual communication that we have grown used to depend on every day. Whether consciously 'designed' or not, they play an important part of shaping our very existence. Indeed, 'noticing' or being aware of design is not an essential criteria for a piece of visual communication to fulfil its function.

Visual communication has a purpose, created with the intention of reaching to a predefined 'audience' or 'users. (Tam, 2008)

2.2.5 Communication Design

Communication Design is the user-centred professional design focus of communicating ideas and information to specific audiences through advanced verbal and visual problem-solving ways over a wide range of media. Communication design has an additional effect to communicate effectively with sound and the electronic media are some mediums through which it is done.

2.2.6 Design

Design can be a process (to design) of doing something or a created product, either being used as a verb or noun. According to Gyau, and Obiri-Yeboah (2011), design as a verb refers to the process that one goes through to come up with a product. This involves a process that is:

1. Conceptualization (idea generation)
2. Turning the idea into forms
3. Constructing the product
4. Packaging

On the other hand, design can be a noun which is attributed to a final product. In this presentation however we look at design as a process. A good design consists of elements and principles of design.

Design involves the selection and arrangement of visual images to make a pleasing presentation. The text and illustrations used in a design have a tremendous impact upon the viewer; therefore, it is essential to develop a strong layout of visual materials.

Paul Rand, the master American designer who designed the famous IBM logo, amongst others said:

‘To design is much more than simply to assemble, to order, or even to edit; it is to add value and meaning, to illuminate, to simplify, to clarify, to modify, to dignify, to dramatize, to persuade, and perhaps even to amuse. To design is to transform prose into poetry. Design broadens perception, magnifies experience, and enhances vision. Design is the product of feeling and awareness, of ideas that originate in the mind of the designer and culminate, one hopes, in the mind of the spectator.’ (Rand, 1993)

A successful graphic designer must apply the fundamental principles of design. In the process of designing a printed product, many different ideas are generated through the use of design elements. To ensure the images have a pleasing relationship, design principles must be applied to select the right ideas.

The basic principles of design are *balance, contrast, unity, rhythm, and proportion*. These principles are used by the designer to create an image that is both visually pleasing and functional. The basic elements of design are *lines, shapes, mass, texture, and colour*.

In design, decisions are made on a continuous basis. The initial decisions decide the overall layout of a product. The layout in turn dictates the lower-level or secondary functions that must be addressed. Then, decisions are made at the appropriate level and they will in turn dictate the lower-level functions. These decisions continually transform the design from the abstract functional domain to concrete physical domain. Such a progression from abstract to concrete is inherent to the nature of the design process argues (Suh, 1990).

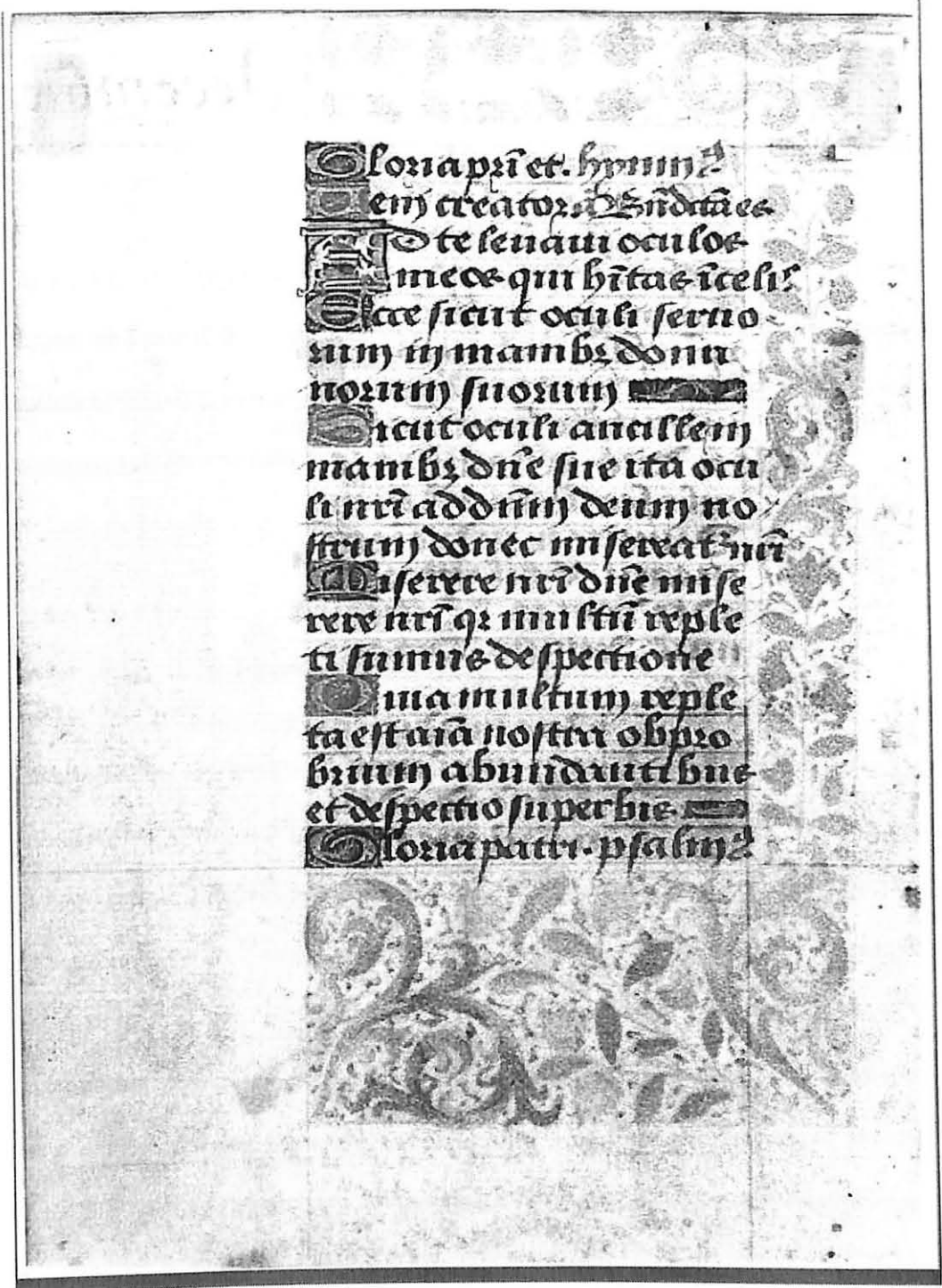
2.2.7 Layout

Layout is a composition of an artwork using design elements and space. It is the arrangement of the elements that makes up the design. Here an idea is translated onto a substrate to communicate to intended audience. It is the conduit of ideas and determines the reality of the product to be designed. Gyau and Obiri-Yeboah (2011) explains that “it could be a difficult task choosing a layout that may suit your work but relying on the design specifications can make it easier.” It must be noted that

layout must attract and sustain attention, must make messages easier and pleasant to read, must contribute to legibility and makes planning systematic. Every layout sets the tone of a design and takes into consideration the placement of pictures, text, illustrations among other things. There are various types of layout such as standard layout, poster layout, cartoon layout, editorial or page layout just to mention a few.

Layout design appeared on the pages of manuscripts in the primitive time well before the emergence of typesetting and printing. A scribe hand-copied an entire book composed very often in a beautifully designed layout. Monasteries produced most of books until the 13th century. The composition of these layouts most often were surprisingly modern, using various page format, with different number of columns, applying artistically composed lettering in harmonic colours and variations in letter size for emphasis (Norvin, 2012). After the invention of the printing press, the first printed page layouts were modelled on the manuscript layouts as shown in figure 2.2.7.1 below.

Figure 2.2.7.1: First printed page layout



A Roman Breviary of French origin (1450 to 1470) verso
The elegant page layout of this primitive manuscript is of timeless quality.

2.2.8 Page Layout

It is the part of graphic design that deals in the arrangement of visual elements on a page. It generally involves organizational principles of composition to achieve specific communication objectives. (O'Connor, Z. 2014).

The high-level page layout involves deciding on the overall arrangement of text and images, and possibly on the size or shape of the medium. It requires intelligence, sentience, and creativity, and is informed by culture, psychology, and what the document authors and editors wish to communicate and emphasize.

2.2.9 The Media

“Nothing but a newspaper can drop the same thought into a thousand minds at the same moment” (Aitchison & Lewis 2003: 95)

Humankind is accompanied by news from its very beginning. Even people in prehistory who were not using language in the way we know it now but they were using sounds and shrieks to communicate with each other, even in these times there were roots of news. People were discovering new places, plants and animals and when telling this new discovery to the family or other people, they were telling news. A definition of the term news can be found in an Oxford Student's Dictionary and states that news is “information about something that has happened recently” (Oxford Student's Dictionary 2001: 435). With the development of speech and writing news gained a new dimension.

Nowadays there are many possibilities how to get to news. Newspaper, radio, television, internet are the main ways of obtaining news. However, there are not only

these possibilities how to get some new information. The simplest way and in many countries still the only possible way is an oral method. News transmitted from person to person become sooner or later a sort of a story as every person adds to that information some new facts or even his own opinion which he presents as totally true and original. Nevertheless, adding new and new information to the original fact is allowed among people but not in newspapers. Journalists have to present the fact, not their own opinion.

It is not by chance that the words *news* and *new* are almost the same. *News* is always something new, modern and fresh and therefore there has to be connection between these two words.

Publication of a piece of news in the newspaper is a cooperation of many people involved. Reporters gather news, photographers take pictures, graphic artists attach graphs and diagrams and editors work on the design and graphical layout. (Stephens, 2014).

As mentioned above, there are several ways how to get to news and information. All of these sources – television, newspaper, radio, and internet – can be called media in one word. The word *media* means “both the technologies of communication and the public and private corporations that use them” (Aitchison & Lewis 2003: 95) and in the Oxford Student’s Dictionary, there is also a definition of *media* “television, radio and newspapers used as a means of communication” (Oxford Student’s Dictionary 2001: 406).

Another term concerning media exists and that is *mass media*. It is hard to tell the difference between *media* and *mass media* as *mass media* are referred to as “media

that are designed to be consumed by large audiences through the agencies of technology” (Media Literacy).

Probably, there is no difference between these two terms and it is on the speakers what term they use.

2.3 History of Newspapers

There is no doubt that as everything develops, the newspaper is not an exception. The history of newspaper begins in the 17th century, although the printing press was invented much earlier - in 1450, and since now it developed in every aspect. Many new developments and ideas are either accepted by the society or refused. Some developments have to overcome many difficulties to be accepted and the newspaper can count among this. (Local Histories)

According to Stephen, “newspaper is a publication that appears regularly and frequently, and carries news about a wide variety of current events”. (Stephens, 2014).

For the purposes of this thesis mainly the history of Ghanaian newspapers will be taken into consideration as this thesis deals with The Daily Graphic newspaper.

As already mentioned, newspaper started in the 17th century, specifically in 1641; the first newspaper was printed in England. At the beginning the news was printed on a single sheet and the newspapers of recent times, developed later. The word *newspaper* became popular 1670. The newspapers were without pictures, the first newspaper to print a photo in America was The New York Graphic in 1880 and in Britain it was the Daily Graphic in 1891. Newspaper also survived a period of a stamp duty in 18th century and the early 19th century. The stamp duty increased the

price of the newspaper and it became unavailable for many people. However, in the late 19th century, the stamp duty was abolished and newspaper became again cheap and available (Stephens 2014) points out.

According to Stephens, there is a direct ancestor of the modern newspaper - handwritten news sheets published weekly which were distributed in Venice in the 16th century. As far as printed newspaper is concerned, the oldest newspaper was in German language and published in 1609. The oldest English newspaper was published in Amsterdam in 1620. In 1621 first newspaper printed in England appeared. (Stephens, 2014).

The freedom of the newspaper in those early years was more restricted and watched by the authorities than it is nowadays. The print shops had to obtain a government licence to print and they were not allowed to print any news about the authorities in that particular country or even anything offending. Therefore the readers of newspaper were deprived of reading about local news. As the reporters were not allowed to report about that news, they had to write about what is going on in the world. These restrictions were reduced before the English Civil War and the newspaper editors were more courageous to write about local events even concerning the authorities. (Stephens, 2014).

The usage of headlines and print advertisements were not usual in the newspapers. It lasted until 1640 when newspapers in England started to include headlines and advertisements into the newspaper. (Stephens, 2014).

2.4 History of Newspapers in Ghana

According to Jennifer Hasty's history of the press in Ghana, The first newspaper, *The Gold Coast Gazette and Commercial Intelligencer*, was published from 1822-25 by Sir Charles MacCarthy, governor of the British Gold Coast settlements. As a semi-official organ of the colonial government, the central goal of this Cape Coast newspaper was to provide information to European merchants and civil servants in the colony. Recognizing the growing number of mission-educated Africans in the Gold Coast, the paper also aimed at promoting literacy, encouraging rural development, and quelling the political aspirations of this class of native elites by securing their loyalty and conformity with the colonial system.

The appropriation of print media by local African elites began in mid-century with the publication of *The Accra Herald* by Charles Bannerman, son of a British lieutenant governor and a princess from the Asante royal family. Handwritten like MacCarthy's former colonial paper, *The Accra Herald* was circulated to some 300 subscribers, two-thirds of them African. Enduring for 16 years, the success of Bannerman's paper stimulated a proliferation of African-owned newspapers in the late nineteenth century. (The Handwritten Newspapers Project)

2.5 Newspaper Sizes

There is a wide range of sizes of the newspaper. Each country or continent can have its own size of newspaper. However, there are three types – broadsheet, Berliner and tabloid.

Broadsheet is the largest among those three newspapers. The format of broadsheet is 29.5 x 23.5 inches (750 x 600 mm). Historically it was only a single sheet because of

the tax placed on newspapers by the number of pages in 1712. (Paper Size) It was not until the year 1855 when the tax *Stamp Duty* was abolished. For many newspaper, such as *The Guardian*, it meant publishing more than a single page and on a daily bases. (Guardian Timeline)

Berliner format is also known as Midi and is used by newspapers in Europe. The size is 18.5 x 12.4 inches (470 x 315 mm). Berliner format can be sometimes confused with the newspaper *Berliner Zeitung* which is a newspaper in Germany and is often referred to as *Berliner*. Confusingly this newspaper is not printed in the Berliner format. (Papersize)

Tabloid is sometimes taken as the half size of broadsheet, which is not fully right since the size of a tabloid is 16.9 x 11 inches (430 x 280mm). The tabloid size is the most popular size across the world as it is more comfortable for the readers to read than the biggest broadsheet size. (Papersize)

2.6 Newspaper Design

In his article, *Newspaper Design*, Peter Ong discussed how in the olden days *make-up* or *layout* was used to describe the process of putting words together with images on a page, and how we now use the term, "design." Just recently, universities teach design as a major course in journalism unlike in the past that it was not in their curricula.

He further explained that entire concept of newsrooms around the world appears to have changed in the past decade, thanks to the American experience. And if you flip through the first few pages of those glossy magazines, you will notice that they too, have fallen victim to the design craze. The design craze has been necessitated by a host of factors, chief among which is the growing sophistication of readers who

demand better-written stories that are well illustrated, either with better pictures or better graphics. Ong said that, the visual impact of television and popular magazines has given them higher expectations. The wonderful thing with TV and radio is that the daily news diet is available round-the-clock and is fresh.

There is the change in society, where people are finding that there is little time left to read the papers. Notwithstanding the fact that the newspapers are sometimes poorly organised and packaged, Ong found out.

In addition, he said there is the generation of children weaned on computer joysticks and TV who are now grown-ups. They have forsaken the time-consuming habit of reading the papers and opted for the weekly magazines like Time and Newsweek and Sunday papers. As a result, papers began to lose circulation and revenue from advertising, forcing publishers and editors to think of ways to combat the impact of the broadcast media. (2009)

As cited by Ong, Philip Ritzenberg, design editor of the now-defunct New York News, wrote in 1971 in Print:

"Virtually the entire industry clings to archaic graphic forms. While newspaper journalism continues to change and grow, the average newspaper itself still resembles a bulletin board hung with shreds of information, disorder passing for spontaneity, stridency passing for immediacy."

In the 1960s, editors began to see the light when circulation and revenue kept plunging. It finally dawned on them that they were not communicating as well as or better than television, which had undergone rapid changes for the better.

The first salvo of the "battle royale" was fired by the New York Herald Tribune, whose fortunes were quickly dwindling. Hoping for an economic miracle, the editors brought on a young designer in Peter Palazzo.

"When I came in, they were in such bad shape they said 'what the hell: what have we got to lose?' There was absolutely nothing at stake."

When the Tribune was relaunched towards the end of 1963, its circulation shot up dramatically but lost momentum.

However, it was a significant milestone in the history of American newspapers. Throughout the country, papers began to hire designers/design firms to give them the transformation they sorely needed. Once again, the face of American newspapers began to change. And so did the newsrooms where advocates of design became part of the fixtures.

During the 1970s, papers started the rush to redesign. Some editors and publishers of failing newspapers thought redesign would give them a new lease of life. But it did not save the Chicago Daily News, as it did not the New York Herald Tribune almost a decade before.

With interest in design reaching feverish pitch, a group of 12 designers saw the need for a forum. And so in 1978, the Society of Newspaper Design was born. Today, its membership has grown to more than 1,200 members, some of whom are from the remotest parts of the world.

2.7 Journals

According to Gary Blake and Robert W. Bly, (1993) journals are publications issued at stated intervals, such as academic journals, or the record of the transactions of a society.

It can be a newspaper or periodical. Particularly a periodical issued by a society or institution and containing news, proceedings, transactions and reports of work carried out in a particular field. Journal articles usually contain footnotes and/or bibliographical references.

2.8 GRAPHIC COMMUNICATIONS GROUP

Graphic Communications Group Ltd (GCGL) was established in 1950 in the then Gold Coast by the Daily Mirror Group in the United Kingdom, with Cecil King Jr as the first head of the company. Its original name was West African Graphic Company Limited. The company published its first newspaper, the Daily Graphic, On October 2, 1950, and followed it up in 1953 with the weekly Sunday Mirror, now called The Mirror.

The company later changed its name from West African Graphic Company Ltd to Ghana Graphic Company Ltd after the Gold Coast gained independence from Britain 1957 and changed its name to Ghana.

By an Act of Parliament the Government of Ghana acquired the company from its private owners in 1962. In 1971, the company became a statutory corporation through a legislative instrument – the Graphic Corporation Instrument, 1971, LI 709. This was in compliance with the Statutory Corporations Act, 1964 (Act 232). The company, therefore, became known as Graphic Corporation.

In response to market demands, the company added Graphic Sports in 1985 and Graphic Showbiz in 1998 to its publications. In 1999, the company took advantage of the Statutory Corporations (Conversion to Companies) Act, 1993, Act 461, to change from a corporation to an autonomous private limited liability company under the companies Code, 1963, Act 179. This resulted in autonomy for the company. Also, as part of the change, the company renamed itself the Graphic Communications Group Ltd and redefined its vision to become a multimedia organisation.

After becoming a limited liability, the company came up with four more publications: Junior Graphic (2000), Graphic Advertiser (2004), Graphic Nsempa (2007) and Graphic Business (2008). However, the company no longer publishes Graphic Advertiser and Graphic Nsempa.

Throughout this period, the company kept improving on its print quality by buying the state-of-the-art press of the time. It started in 1950 with the letterpress printing technology, which was the printing technology available at the time.

In 1976, the company installed the first web offset colour printing machine in Ghana. This was the semi-automatic Harris web offset press manufactured in the USA. The company bought two production lines. One was a four-unit press and the other a two-unit press. However, both could be set to work together if the company needed to print more pages at the same time.

Again, in 1995 Graphic led the newspaper industry in Ghana with an upgraded version of the web offset colour machine, the Heidelberg Harris press. In 2011, the company again changed its printing machine with the installation of the KBA Comet press, which was (and it still is) the first of its kind in Ghana. Alongside the

installation of this printing machine, the company also switched from the printing technology that required the use of films to one that requires no film, which is technically called computer-to-plate (CTP). The Graphic Communications Group Ltd has one subsidiary company called the G-Pak, which is into commercial printing of books, packaging materials and other printing

According to information from the National Media Commission (NMC) and the National Communications Authority (NCA), there are over 42 Newspapers in the country, over 340 radio stations and about 24 Television stations.

Whiles Graphic and its brands have enjoyed some huge circulation figures as well as advertising spend from advertisers. The trend over the past five years has been nothing but challenging.

Therefore, for Graphic to stay relevant and become trendier, the company needs to reinvent itself or go bust. By adopting and adapting new design and layout trends into a mono-media like Graphic, the company will be able to adapt to new technology to fight off stiff competition.

Since Graphic are market leaders when it comes to news and pacesetting in relation to design, there is always no newspaper to benchmark themselves to than to look at foreign or international newspapers.

Convergence is not new. Examples exists outside the spheres of Ghana and indeed within the Ghanaian media space where some degree of convergence as a policy is emerging to shape the industry and position companies like Graphic to stay relevant to the core business of newspaper business.

The Internet and its impact across the globe has been phenomenal. Since its invention, the Internet has become the most popular means of communicating news globally. Again the demographic changes across the globe with more youthful population have presented threats to old or traditional media that is print.

The study examines the impact of layout and design of newspapers on readers and how the recent redesign of the Daily Graphic looking more reader friendly and web like is having on readers.

2.9 THEORETICAL FRAMEWORK

Indeed, three theoretical concepts would be discussed under this part and these concepts indicate how, why, or what influences or affects media audience choice of a particular medium. The Uses and Gratification theory, Dependency theory and The Morphological Matrix are considered relevant theories to this study.

2.9.1 Uses and Gratification Theory

This is one of the media effects that have attracted attention of many mass media scholars who seek to prove the relevance of the theory to the public and to practitioners or owners of the mass media. One influential tradition in media research is referred to as 'uses and gratifications' (occasional needs and gratifications). The approach focuses on why people use media rather than content.

In contrast to the concern of the 'media effects' tradition with 'what media do to people' (which assumes a homogeneous mass audience and a 'hypodemic' view of media), Uses and Gratification can be seen as part of a broader trend amongst media

researcher which is more concerned with 'what people do with media', allowing for a variety of responses and interpretations with a theory such as this, readers or audience of newspapers in the country read newspapers for so many reasons such as entertainment, relaxation and for information. Readers also get attracted to newspapers either through its layout, wide range of coverage, and many others. Uses and Gratification arose originally in the 1940s and underwent a revival in the 1970s and 1980s. The approach springs from a paradigm in the social sciences. It presents the use of media in terms of the gratification of social or psychological needs of the individual (Blumler & Katz 1974).

Therefore a theory such as the uses and gratification enables us to know why audience or readers use the media. In other words readers use the newspaper for so many reasons; it could be for information and entertainment. Newspaper layouts also affect readers' choice into selecting a particular newspaper to read for reasons that relates to them.

2.9.2 Dependency Theory

Dependency theory is a mass communication theory that studies long term effects of media on their audiences. The Dependency Theory is also known as Media System Dependency Theory or Media Dependency Theory. It is aimed at studying long term effects of media on their audiences. It is the first Mass communication theory that considers audiences as an active part of the communication process.

According to this theory, there is an integral relationship between audiences, media and the larger social system. Audience rely basically on media to gather information they need since learning from experience is limited. A prolonged use of media

triggers a relation of dependence in people. It is deduced from this theory that the media is aware of the ability of creating dependence relationships with their target audience and therefore uses this power to achieve their goals. This theory enables readers of newspapers to be dependent on media for information. Reading of newspapers gives audience insight of things happening around them, gives them access to information and makes them knowledgeable.

2.9.3 Morphological Matrix

Morphological Matrix is most helpful when looking for original and new ideas for packaging, brochures logos or newspaper layout. It provides an organised stimulus for combining text, pictures, colours, shapes and materials in interesting ways, throwing up a large number of new possibilities. It is a key methodology that can improve the effectiveness of the concept generation phase of the design process.

According to Zwicky, F a Swiss astrophysicist, the morphological matrix is a technique for organised thinking applied to a task, which requires you to list and consider all logical conceivable possibilities, in order to obtain an overview of every aspect involved (Zwicky, 1948).

The concept generation phase is an important stage of the product realization process. This phase dictates the level of innovation and also predetermines the product cost to a significant extent. Recognizing the importance of the concept generation phase, several researchers have focussed their attention on creating generic methodologies for improving the innovative abilities of the designer argues (Pahl, G. and Beitz, W. 1996)

These methodologies use two common strategies:

- Dividing the design task into smaller tasks, as it reduces the cognitive effort required from the designers and thereby increases their innovative capabilities, and
- Generating several conceptual solutions thereby increasing the probability of identifying an innovative solution.

In order to effectively execute the concept generation phase, it is important to divide the design task into subtasks or functions and then, to create several solutions to address each function. Once the solutions are conceived, an overall solution is synthesized by identifying individual solutions for each function that are synergistically compatible.

2.9.4 Morphological Matrix Methodology

The morphological matrix shows a procedure for organizing different solutions for each task of a system and combining them to generate a great number of solution variants each of which can potentially satisfy the system level design need. The basic format for a morphological matrix is a grid of columns and rows. The first column lists the relevant functions and the row adjacent to each function lists the possible solutions that will achieve the function. In developing the matrix, the designers can use both sketches and text to represent the solutions. Once the matrix is established, the designer must combine the individual solutions into effective conceptual designs. The morphological matrix methodology is an excellent way to record information about the solutions for the relevant functions and aid in the cognitive process of generating the system-level design solution. This methodology is not a replacement

for creative thinking but a structured means for developing as well as documenting, design alternatives. It allows the designer to explore and find different ways without confining them to the human short-term memory limitations.

Furthermore, as Isaksen, S. G., Dorval, K. B., & Treffinger, D. J. (1998) points out that, the concept is a tool for creating options. It provides a well thought out or organised way to come up with a large number of possibilities including many unique options. Using a Morphological Matrix involves identifying three to five major dimensions of a task, finding possible characteristics each parameter might have, and then exploring random combinations of attributes (selecting one attribute from each parameter for each combination). It can yield a large number of new possibilities.

The Morphological Matrix tool can be particularly useful for the following purposes:

- When the group will benefit from the “stretch” of some unusual possibilities, but includes many people who are most comfortable operating with highly structured tools;
- When there are several clearly-definable dimensions or parameters for the task, and many possible options or variations within each parameter;
- To generate very quickly a large number of possibilities to test or explore;
- To produce new combinations within a well-defined task or framework.

2.10 DEFINITION OF TERMS (TERMINOLOGIES)

Layout: Refers to the process of composing text, image and negative space on the page to produce a balanced, and harmonious visual impact that would allow for a

collaboration of the author of the text, the artist of the design and the reader to construct collectively a meaning and a message for the text.

Design: Refers to the application of proper methods to produce a product that is both artistic and functional. A successful design requires the skilful use of design elements and principles.

Newspapers: A publication that appears regularly and frequently, and carries news about a wide variety of current events.

Readers: The cognitive process of decoding symbols to derive meaning.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 INTRODUCTION

This chapter discusses the research design appropriate for the study, population of the study, sample size and sample techniques, instruments and procedures used in the collection of data and method of data analysis.

3.2 RESEARCH DESIGN

There are three main approaches to any research namely quantitative, qualitative and the hybrid method. (Creswell, 2003) The hybrid method however, is made up of the quantitative and qualitative features. This study adopted qualitative method for both data collection and data analysis of respondents from a focus group.

3.3 POPULATION OF THE STUDY

The population of the study includes 10 people from various backgrounds who formed the focus group to discuss the design and layout of some editions of the Daily Graphic newspaper from June 2014 to May 2015. The Daily Graphic is a state-owned newspaper published by the Graphic Communications Group. It is a leading newspaper in Ghana and published six (6) times a week (Monday to Saturday). It is popular among Ghanaians.

The Daily Graphic newspaper was chosen because of its recent redesign which has given the paper a better outlook and made navigating and reading easier. Modern newspaper designs are expected to be dynamic and in constant touch with new trends, in order to ensure that their medium do not lag in terms of style. With recent technological advancement where the youth is taking to the web more often, it is expedient that newspapers follow modern design trends to make readers cling and hang on to them. Design is one of the strategies of attracting the modern reader. Technology has increased the capacity of designers to create designs to suit the needs and wants of their audiences.

3.4 SAMPLING SIZE

The sample size of the study on which the research work emphasises on is:

- Members of Ghana Institute of Journalism School of Graduate Studies and Research.
- Members of Ghana Journalist Association.

3.5 SAMPLING PROCEDURE

As Mack, Woodsong, MacQueen, Guest & Namey, (2005) explains, purposive sampling strategies to preselected criteria relevant to a particular research questions. Data review and analysis are done in conjunction with data collection. Purposive sampling technique was used for the sampling frame of a focus group. The researcher chose specific people within the population for the research. The focus group of ten (10) were made up of readers from different professional backgrounds

and individuals from the graduate school of Ghana Institute of Journalism School of Graduate Studies and Research. This ensured a high level of reliability and fair representation of the sample. The period for the study was one year (June 2014 - May, 2015).

The sample size was selected out of a total of 306 editions per year, using a two (2) week construct technique; an edition of the newspaper was taken from each month from June to May for the one (1) year period of the study. Under this a two week table was constructed from June to May which gave us twelve (12) editions, then two (2) more editions were randomly selected. This yielded a sample size of fourteen (14) as shown in table 3.5.1 below.

Table 3.5.1: Two week construct table

Month	Day
June 2014	Monday
July 2014	Tuesday
August 2014	Wednesday
September 2014	Thursday
October 2014	Friday
November 2014	Saturday
December 2014	Sunday
January 2015	Monday
February 2015	Tuesday
March 2015	Wednesday
April 2015	Thursday
May 2015	Friday
February 2015	Saturday
July 2014	Sunday
Total= 14 editions	Total=14 days (2 weeks)

These were examined under the following units of analysis.

3.6 METHOD OF DATA COLLECTION

The instruments used to gather information from the respondent was semi-structured interviews. The research drew questions from the study in order to get detailed information for the purpose of analysis and help attain the research objectives. Sixteen (16) interview questions were used to draw respondents from both genders. Ten (10) respondents were used to discuss the focus group discussion in order to obtain detailed information for the purpose of analysis. The interview questions are categorised into two sections.

The section A had six (6) questions comprising questions on participants' demographics while section B consists of ten (10) questions that are drawn from the research work which was limited to the impact of design and layout on readers of the Daily Graphic.

3.7 METHOD OF DATA ANALYSIS

The data gathered from the interviews were analysed using the Miles & Huberman (1994) and Babbie (2006) approach to qualitative data analysis. The data was coded so as to identify and describe patterns and themes from the perspective of the participant(s), then attempt to understand and explain these patterns and themes. During data analysis the data was organized categorically and chronologically, reviewed repeatedly, and continually coded.

Qualitative data processing method known as coding was used in this study to present the analysis. Barbie (2006: 384) explains it as “the key process in the analysis of qualitative social research data is coding — classifying or categorising individual pieces of data — coupled with some kind of retrieval system.” The aim of data analysis in coding is the discovery of patterns among the data, patterns that points to theoretical understanding of social life.

Concept is the fundamental principle for qualitative coding. This study however uses the more common processes which are **open coding**, **axial coding** and **selective coding**. Barbie (2006) cited Strauss and Corbin (1998:102) **open coding** as:

“To uncover, name and develop concepts, we must open up the text and expose the thought, ideas, and meanings contained thereby. Without this first analytic step, the rest of the analysis and the communication that follows could not occur. Broadly speaking, during open coding, data are broken down into discrete parts, closely examined and compared for similarities and differences.”

Axial coding seeks to identify the core concepts in the study and normally uses the results of open coding. More concepts are identified in this process and it involves a regrouping of the data obtained from open coding which looks out for more analytical concepts.

Selective coding seeks to identify the central code of the study where all other codes relate to.

The lists of major ideas that surface were recorded. Recorded interviews were transcribed verbatim. Field notes and diary entries were regularly reviewed to ensure correctness of the data collected.

CHAPTER FOUR

DATA ANALYSIS

4.1 INTRODUCTION

This chapter of the study presents the analysis and discussion of the findings on the impact of Newspaper design and layout in the DAILY GRAPHIC among young readers. It presents the demographics of the respondents, the extent to which layout and design stimulate young people to read or not to read. It also presents data analysis of how layout and design could persuade and sustain the attention of young readers and the correlation between good design and sales among young readers.

4.2 DEMOGRAPHICS OF RESPONDENTS

The results of the survey revealed that, out of ten (10) respondents sampled, Six (6) of the respondents were male and 4 were female as shown in table 4.2.1 below.

Table 4.2.1: Sex of respondents

Sex	Frequency	Percentage %
Male	6	60
Female	4	40
Total	10	100

Source: Field Data, 2015

The age of the respondents were also considered. With respect to age range of the respondents, the outcome of the study indicates that four (4) of the respondents were below the age of 40 years, while the remaining 6 were above 40 years. From the

responses, it can be deduced that majority of the respondents are old enough and are more than 25 years which means they are experienced and understand the subject matter of study and their field of work. Also, the study considered the educational qualification of respondents. The Educational backgrounds of the respondents are detailed in the table 4.2.2 below.

Table 4.2.2: Educational Qualification

Experience (Years)	Frequency of Response	Percentage of Response (%)
Diploma	1	10
First degree	5	50
Masters	4	40
Total	10	100

Source: Field Data, 2015

With respect to the marital status, the responses were evenly distributed between single and married as five (5) were single and the remaining five (5) were married. In addition, respondents were asked to indicate their profession. From the responses five (5) of them were journalists, two (2) media consultant/practitioners, two (2) broadcasters and a lawyer. Again the respondent in this section give the assurance that the responses are representative of the entire population because all the categories are represented.

4.3 CODING OF DATA AND ANALYSIS

The data received from the field was analysed with the coding method for qualitative data analysis, in accordance with the research questions and the responses derived

from the respondents were interpreted and put under various themes and concepts. Babbie (2006, eleventh edition) justifies the aim of data analysis in coding as the discovery of patterns among the data, patterns that points to theoretical understanding of social life.

The first research question was to find out **the extent to which layout and design stimulate young people to read or not to read the Daily Graphic**. It was to examine the extent to which layout and design stimulate young people to read or not to read the Daily Graphic. The transcribed answers of respondents are as shown in table 4.3.1

Table 4.3.1: The extent to which layout and design stimulate young people to read or not to read.

No.	Transcribed answers	Coding and interpretations
1.	<p>“I like it when the arrangement is accurate with spacing but not too large space. It helps me to read”.</p>	<p><u>Open coding:</u></p> <p>“<u>I like it</u> when the <u>arrangement</u> is <u>accurate</u> with <u>spacing</u> but not too large space. It helps me to read”.</p> <p>The concepts or themes that are coming up are:</p> <ul style="list-style-type: none"> • Precision and perfection • Gaps and spaces • Assistance or guidance • Reading <p><u>Axial coding</u></p> <p>The respondent perceives that when there is spacing in the arrangement, the layout looks accurate and reading is easier.</p> <p>Space is an element of design among others such as texture, line, shape, typography, value and colour. It is important to use these elements to come up with best layouts and designs in newspapers that will stimulate people to read.</p> <p>The lack of space in a publication becomes tedious to readers. However, it must not be over used.</p> <p>Space should not draw attention to itself. Space provides relief to grey pages and gives some pages a casual appearance which is inviting to readers as (Moen, 2000) points out.</p> <p>There is enough room to rest the eye. This means that when the spacing in layout and design is good, it helps in reading.</p> <p>Principles of design are repetition, contrast, balance, alignment, proportion, unity, emphasis and rhythm. These principles of design when applied properly alongside the elements of design will enhance reading among people.</p> <p>In all this, accurate and perfect layout is compelling</p>

No.	Transcribed answers	Coding and interpretations
2.	<p>“If the layout is clear, it encourages me to read.”</p>	<p>to look at and read. Because the rules of design and layout has been applied well, it assist and guides readers to digest information easily</p> <p><u>Open coding:</u></p> <p>“If the layout is <u>clear</u>, it <u>encourages</u> me to <u>read</u>.”</p> <p>The concepts or themes that are coming up are:</p> <ul style="list-style-type: none"> • Legibility, boldness and clarity • Inspiration and reassurance • Reading <p><u>Axial coding</u></p> <p>Clarity in layout and design attracts people to read the Daily Graphic newspapers. Legibility is enough space that separate letters and lines from one another. Readers perceive that clear and bold layout means the truth so it inspires and reassures them to read.</p> <p>This visual communication creates believability. i.e. It makes the audience remember what they see and believe because there is a visual support. For example, a story about disaster is meaningful if it is accompanied by pictures that contain the level of destruction in the design and layout which makes it simple and clear to understand.</p> <p>Application of elements and principles of design properly aids people to appreciate good read. A set of visual elements, including text and graphics displayed well gives clarity and well informed meaning of information to audience which compels them to read.</p>

No.	Transcribed answers	Coding and interpretations
3.	<p>“I don’t think the Daily Graphic newspaper is like a billboard where you can easily see from afar, for me the font is not an issue and it attracts me to read”.</p>	<p><u>Open coding</u></p> <p>“I don’t think the Daily Graphic <u>newspaper</u> is like a <u>billboard</u> where you can easily see from <u>afar</u>, for me the <u>font</u> is not an issue and it <u>attracts</u> me to <u>read</u>”.</p> <p>The concepts or themes that are coming up are:</p> <ul style="list-style-type: none"> • Simily • Distance and relativity • Type and size of font and then, • Reading <p><u>Axial coding</u></p> <p>The themes that are developing are:</p> <ol style="list-style-type: none"> 1. Perception or what the respondent perceives to be right. But is that right? 2. ‘That big’ What is the meaning of this expression? Did the respondent define the size of the font by a specific measure or size? 3. Therefore, relativity is also a developing theme. This is because the respondent is comparing two mediums that use different font sizes. 4. Display size of font or text in newspapers may facilitate reading or otherwise. <p>The respondent perceives that the size of font for newspapers is relative, comparing it to a billboard which could be read at a distance.</p> <p>(Harrower, 2007), in The Newspaper Designer’s Handbook, argues that small headlines range from 12 to 24 points; mid-size headlines range from 24 to 48 points; large headlines range upward from 48 points, sometimes to hundreds of points.</p> <p>The text displayed in newspapers must be one that could be appreciated to make and push audience to read the newspaper.</p> <p>The Daily Graphic according to their house style uses a serif font called Greta for the major headlines</p>

No.	Transcribed answers	Coding and interpretations
4.	<p>“Designers have to find the right balance in order to properly communicate with their target audience and direct traffic”.</p>	<p>and that makes room for spaces around the text. The tiny strokes at the tips of each letter help readers connect each letter in a word.</p> <p>Another font which is a sans serif typeface called Futura is used for other smaller headlines on the front as well to create contrast of the different headlines. Sans serif typefaces have no strokes on the tips of each letter.</p> <p>These fonts are much clearer and easier to read with the eye. The typography used is friendly and aesthetically gives readers pace and enough reason to read the newspapers. It uses sentence case i.e. upper case and lower case in their display and a minimum of 96points on the front page cover story.</p> <p>Reading of sentence case is more flexible as compared to uppercase throughout which makes the package crowded. See figure 4.3.2</p> <p><u>Open coding</u></p> <p>“<u>Designers</u> have to find the right <u>balance</u> in order to properly <u>communicate</u> with their target <u>audience</u> and direct <u>traffic</u>”.</p> <p>The concepts or themes that are coming up are:</p> <ul style="list-style-type: none"> • Stability • Communication • Readers • Consistency <p><u>Axial coding</u></p> <p>The respondents were of the view that people who design pages must use essential tools such as elements and principles of design to transmit a message from one point to another, thereby impressing and attracting audience to read. (Gyau & Obiri-Yeboah, 2011)</p> <p>Communication, in turn, does not end with attracting attention. Essentially, it involves making information</p>

No.	Transcribed answers	Coding and interpretations
		<p>understandable, usable, interesting, and, if possible, pleasing. In addition, communication should generate the expected reaction from the public.</p> <p>To create a good balance and stability in newspaper for readers to enjoy, one needs to use a major function which is layout and design. This function of layout makes newspapers visible and compelling.</p>

Figure 4.3.2 Front page of the Daily Graphic that displays serif and non-serif fonts and the sentence case format.



From the responses, the various themes and concepts that came up after applying the open, axial and selective coding (Babbie, 2006) were basic standards that guide newspaper design and layout to communicate effectively and make readers stay glued to it. Elements and principles of design when applied proportionally, gives clarity, legibility, communicate, places emphasis, gives stability, makes layout distinct and gives it leverage among others.

The balance and organised nature of layout of the newspaper makes it more visible and compelling. As presented above, the spacing in design and layout impact greatly on newspaper readership. According to these respondents it is attractive and eye catching when the spacing and design is well planned and organized.

(Novin, 2012) in his study of *A history of Graphic Design*, found out that design and layout is more than just design, it is visual communication. The responses show the extent to which participants look out for design and layout in newspapers which urges them to read. The design as well as the layout affects even the quality of print. Reader friendly newspapers like the Daily Graphic as indicated by the respondents have a well-structured layout and fonts which are visible and attractive.

Newspapers, magazines, books and other press media designers not only must make the layout visually appealing to the eye, but also tell and show the importance of the story, the text, and the message through their designs. Stories and photographs are not the only elements that convey a context to a reader; a good design suggests a context too (Norvin, 2012) emphasized. This in effect shows the use of elements and principles of design distributed perfectly to stimulate readers to read the newspaper. The layout and design of a newspaper has also a significant effect on how a reader would be informed about a subject. The designs can have different looks about them.

They can occupy just one narrow vertical column, many columns, or they can spread over an entire page, Similar to the grammatical impacts of various tenses of a verb in a sentence, these visual grammatical variations change the dynamics of the visual meaning in the space and time.

Although a respondent may say font is not an issue, by far, the selection of font is crucial in newspaper design and it helps in attracting readers. Designers need to have an understanding of how fonts affect a design in general, how they affect readers and how best to use them. Typography is design's way of communicating without speaking. It is common knowledge that the written world can be easily misinterpreted since there are no vocal inflections or an idea of tone. Daily Graphic's new designs must balance the overall compositions of the page taking into consideration all elements and principles of design; the composition of image, text, white space, the effects of colour and texture.

A layout is a design for the overall appearance of a printed page, with particular emphasis on the effective positioning and arrangement of page elements. By far the most important consideration in page layout is spacing. Readers love and crave white space. In his book *The Newspaper's Handbook*, Tim Harrower, a news designer from Oregon emphasized that "We don't need long, grey columns of type anymore." In his words, Harrower explains the base need for design, in that, if the story looks long or uninteresting, no one will read it.

Readers shun and flee from clogged, cramped "grey pages". These are pages that are covered top-to-bottom, side-to-side, corner-to-corner with thick, crowded, undifferentiated text. Layout professionals use a variety of strategies and devices to

counteract or eliminate deadly "grey" effects and to create instead a page that is both attractive to look at and easy and enjoyable to read.

Print publications have decades of experience in the type of design that works and is the most impactful. The best design is always powerful, clear, simple and easy to understand. From the responses Daily Graphic has an easy layout and design and it is enjoyable to read.

4.4 To have young readers pay attention to layout and design of newspapers

From the above discussions, there was the need to go further to find out whether young readers actually pay attention to layout and design of newspapers in table

4.4.1

Table 4.4.1 To have young readers pay attention to layout and design of newspapers

No.	Transcribed answers	Coding and interpretations
1.	<p>“To me the layout attracts and sustains attention and makes the messages easier and pleasant to read”.</p>	<p><u>Open coding</u></p> <p>“To me the layout <u>attracts</u> and <u>sustains attention</u> and makes the messages easier and pleasant to <u>read</u>”.</p> <p>The concept that is coming up is:</p> <p>That layout is a function of reading when it is able to attract and sustain attention.</p> <p><u>Axial coding</u></p> <p>The respondent is playing on a certain belief and perception. Thinking that once the layout is attractive, attention will be sustained and therefore, make reading easier and pleasant.</p> <p>Getting readers to pay attention to your graphic is always a design goal. At initial glance, people typically pay greater attention to objects that are</p>

No.	Transcribed answers	Coding and interpretations
		<p>associated with something threatening or rewarding.</p> <p>Perhaps the motivation to understand a graphic comes from an innate need to determine if something is threatening or rewarding.</p> <p>Images that are unusually large, extremely close-up, of controversial people or extreme ideas will captivate attention from the start.</p> <p>Attention can either be controlled voluntarily by the subject, or it can be captured by some external event. The former type of control mechanism is referred to as endogenous, or top-down, goal driven attention (Posner 1980; Yantis 1998; Arvidson 2003). The latter type of mechanism is referred to as exogenous, bottom-up, or stimulus-driven and it may have different degrees of power so that certain stimuli become basically impossible to ignore (e.g. sudden luminance changes), whilst others are more controlled by volition.</p> <p>Goal driven attention is voluntary, effortful, and has a slow (sustained) time course; whilst stimulus-driven draws attention automatically and has a rapid, transient time course".</p> <p>In our discussions readers use goal driven attention. It is also known as focused attention or selective attention.</p> <p>Given the discussed conditions, a layout that attracts attention, communicates without contradictions, and retains attention on the basis of pleasure through a sustained time will obviously be more memorable.</p> <p><u>Selective coding</u></p> <p>The things that help to shape newspaper designs are illustrations, flags, white space, pull quotes, fact sheets, quick reads, number crunch, and big photographs. Others are the display of elements and principles of design which helps to sustain attention of readers and they pay attention to every detail by reading.</p>

No.	Transcribed answers	Coding and interpretations
2.	<p>“I believe that layout and design plays a significant role when it comes to newspapers and that draws my attention”.</p>	<p>Layout conveys messages that educate, entertain and inform. The layout and design draws audience to the Daily Graphic.</p> <p><u>Open coding</u></p> <p>“I believe that layout and design <u>plays a significant role</u> when it comes to <u>newspapers</u> and that draws my <u>attention</u>”.</p> <p>The concept that is coming up is:</p> <p>Layout and design is significantly necessary for a newspaper to draw attention.</p> <p><u>Axial coding</u></p> <p>Layout and design plays a key role in making newspapers look appealing to readers. The arrangement of images and text is a key function that makes newspapers look attractive.</p>
3.	<p>“I pay much attention to layout and design”.</p>	<p><u>Open coding</u></p> <p>“I <u>pay much attention</u> to layout and design”.</p> <p>The concept that is coming up is:</p> <p>Layout and design is a function of attractive newspapers.</p> <p><u>Axial coding</u></p> <p>The layout and design pulls readers to look at the Daily Graphic. It is a major function that does the attraction and lure readers to read daily. The introduction of colour, fonts, information graphics, illustrations, flags, white space, pull quotes, fact sheets, quick reads, number crunch, and big photographs appeals to readers aesthetically and therefore pay attention to every detail by reading.</p> <p>Readers are more technological inclined now and therefore may switch attention to other newspapers if the layout not engaging and interactive. They pay particular attention to the layout and design since the web gives them some options as well.</p>

A young people can easily be attracted to the Daily Graphic but not all of them pay particular attention to content as compared to the layout and design. Asked whether young readers pay attention to layout and design, the respondents were absolute sure.

When working on the layout of a daily newspaper, Wartenberg & Holmqvist (2005), explains that designers make assumptions as to how alternative layout options might influence the way the reader is going to perceive/read the newspaper. Such assumptions can either be that (European) readers start looking and reading at the upper left corner of a paper; another common conviction is that colour attracts the reader's attention at the initial stage. Assumptions can concern the effect of colour and position as examples named above on how easily readers pay attention to layout and design.

They may also be related to more complex design characteristics, as for instance the composition of the page or the contrast between different areas on the page. Such assumptions are crucial when choosing between layout alternatives and even in education of future newspaper designers.

The opportunities for designers to critically test and verify their hypotheses about readers' visual behaviour are comparatively rare. Feedback is mostly provided by other designers' comments. Detailed studies of the actual visual behaviour of readers, however, are few. Even given these technical possibilities, however, there are further challenges when trying to test designers' expectations: Often it is tacit knowledge, experience and not readily assessable assumptions that rule designers' decisions. Thus, another difficulty is to describe designers' convictions in a way that allows for objective testing and comparison with the readers' actual visual behaviour.

4.5 How persuasive is the design and layout on young people

The amount of space available will dictate a designer's ability to layout the text. Creating a bold design, judiciously allotting areas of contrast and selecting appropriate typeface the composition should lead the reader's eyes towards various parts of the page in a harmonious and unobtrusive journey. In table 4.5.1, participant's views were presented and interpreted using the coding system.

Table 4.5.1 How persuasive is the design and layout on young people

No.	Transcribed answers	Coding and interpretations
1.	<p>“The design and layout should be simple, legible and trendy”.</p>	<p><u>Open coding</u></p> <p>“The design and layout should be <u>simple</u>, <u>legible</u> and <u>trendy</u>”.</p> <p>The concepts that are coming up are</p> <ul style="list-style-type: none"> • legibility and clarity • Easy to read • Modern outlook <p><u>Axial coding</u></p> <p>The respondents think layout and design must have shorter text with accompanying images that can be read quickly.</p> <p>Legibility which plays a role in layout and design helps readers to grab the essential information and memorised instantly.</p> <p>In the 1950s, when legibility became a common concern, it was agreed that simplicity was not only equivalent to quality but also made texts and images more legible.</p> <p>Coined by Kelly Johnson, The KEEP IT SIMPLE STUPID (KISS) principle, where a simple solution is better than a complex one — even if the solution looks stupid is practical here. A</p>

No.	Transcribed answers	Coding and interpretations
		<p>simpler solution is better than a complex one because simple solutions are easier to maintain. This includes increased readability, understandability, and changeability. The KISS principle is about striving for simplicity.</p> <p>A layout that follows the KISS principle might look boring or even “stupid” but simple and understandable. The KISS principle states that there is no value in a solution being “clever” but in one being easily understandable.</p> <p>Albert Einstein a theoretical physicist who developed the general theory of relativity, one of the two pillars of modern physics also stated that "Everything should be made as simple as possible, but not simpler." This means that one should simplify the design of a product and success is achieved when a design is at its maximum simplicity.</p> <p>In legibility, one of the main objectives is to avoid confusion, understanding the alphabet as a system of distinctions in which each component is clearly different from the rest.</p> <p>Frascara (2004), argues in his book, <i>Communication Design, Principles, Methods and Practice</i> that Insistence and clarity, which comes in the form of repetition, is a rhetorical strategy that, when properly used, can lead to a better memorization of the information, while giving prominence to a message. Many people end up believing whatever is sufficiently repeated. The use of repetition as clarification often happens when the same information is presented in different ways.</p> <p>Design and layout plays a function by making newspapers look simple and legible which can communicate at a glance.</p> <p>In this day and age, time is crucial and the young generation has less time to spend on newspapers, it is therefore expedient that layout and design</p>

No.	Transcribed answers	Coding and interpretations
2.	<p>“For every paper your unique selling point is the design and layout and that is the first thing that will draw the reader to the paper it’s not about the headlines is about the look and feel of the paper”.</p>	<p>capture information in briefs.</p> <p>A modern and trendier look in layout and design is required and not one that is cast in iron and stone, but be blended (text and images) to have a magazine feel that will persuade readers.</p> <p><u>Selective coding</u></p> <p>The big photographs, bold typography, information graphics are influential tools used in making newspaper layout and design simple, legible and trendy. Communication is effective and readers easily get enticed.</p> <p><u>Open coding</u></p> <p>“For every paper your <u>unique</u> selling point is the <u>design and layout</u> and that is the first thing that will draw the reader to the paper it’s not about the <u>headlines</u> is about the <u>look and feel</u> of the paper”.</p> <p>The concepts that are coming up is</p> <ul style="list-style-type: none"> • Creativity and originality • Appearance of the newspaper • Branding • Compelling <p><u>Axial coding</u></p> <p>Respondents think identity is created with the design and layout thereby drawing readers to the paper. The Nameplate and Masthead plays a major role as well as all elements that are used to display to make a page aesthetically pleasing.</p> <p><u>Selective coding</u></p> <p>It is important that newspapers come in a visual communicated package which is aesthetically pleasing to compel readers to believe and read. Daily Graphic’s layout and design is a brand that is matchless in the country. It benchmarks itself to meet internationally acclaimed newspapers of the united Kingdom like the “I” newspaper which is a subsidiary of the Independent, Independent</p>

No.	Transcribed answers	Coding and interpretations
3.	<p>“The use of compelling images or photos can always do the magic of attracting and keeping readers to read Daily Graphic ahead of other papers”.</p>	<p>Telegraph, The Mirror, Sun and Guardian.</p> <p><u>Open coding</u></p> <p>“The use of <u>compelling images</u> or <u>photos</u> can always do the <u>magic</u> of attracting and keeping <u>readers</u> to read Daily Graphic <u>ahead</u> of other <u>papers</u>”.</p> <p>The concept(s) that is coming up is:</p> <ul style="list-style-type: none"> • Strong images • competition <p><u>Axial coding</u></p> <p>Bold photographs, according to the respondents will get readers attracted to the newspaper.</p> <p>Photographs that speak without any accompanying text are a must for readers to be persuaded. Illustrative pictures that tell stories must be frequently used. This will attract readers who do not have much time to look at newspapers to give them information.</p>

Again, various themes and concepts that came up after applying the open, axial and selective coding (Babbie, 2006) were originality, creativity, simplicity, credibility, competition, sustainability, branding and modern look amongst others.

If a page is designed poorly, the reader may miss the whole or the major part of content. At its most basic, the composition of a layout is determined by the two dimensional geometry of its typography, image, colour scheme and the nature of its textual content. Various design choices; starting from geometric dimensions of pages, sizes of type, texture of the paper, column widths, their spacing and alignment would exert subtle but important impact on the nature and quality of the communication.

Many newspapers has been transformed by the sociological, economic and technological changes that have happened in recent times but the redesign of the Daily Graphic have brought out the quality of its content which is dissemination of information.

4.6 The link between design and layout with regards to sales

There was the need to also examine the link between design and layout with regards to sales. The responses gathered are presented and discussed in table 4.6.1 below.

Table 4.6.1

No.	Transcribed answers	Coding and interpretations
1.	<p>“For me, good layout and design boost sales”.</p>	<p><u>Open coding</u></p> <p>“For me, <u>good</u> layout and design <u>boost sales</u>”.</p> <p>The concept that comes out is</p> <ul style="list-style-type: none"> • Noble and reputable • Competition • Revenue generation • Increased circulation <p><u>Axial coding</u></p> <p>The perception of boring and grey text newspaper among the youth is gone and now with the interactive nature of the newspaper, more people are buying to read because they can get the information they require by just glancing through.</p> <p>The appealing nature of the outlook of the newspaper with the proper display of both elements and principles of design, sways people to buy the paper and increase sales. In other sense, advertisers also buy</p>

No.	Transcribed answers	Coding and interpretations
2.	<p>“It is too easy for that simple message to get lost if the design and layout of a paper is not well structured and can affect sales”.</p>	<p>advertising spaces that generate revenue for the newspaper.</p> <p><u>Open coding</u></p> <p>It is too easy for that simple <u>message</u> to get <u>lost</u> if the design and layout of a paper is not <u>well structured</u> and can affect <u>sales</u>”.</p> <ul style="list-style-type: none"> • Straight forward messages hidden • Bad layout will not generate revenue • Winding concepts will not attract readers to buy newspapers <p><u>Axial coding</u></p> <p>It is perceived that, when design and layout is too complicated or unstructured, it is difficult to send information across to readers to buy. This will make revenue go down.</p> <p>Here layout could not serve as a function of attraction in newspapers to readers.</p>

From the responses, the themes generated centred on two (2) things. First, excellent layout and design pushed readers to buy the newspaper which increased revenue and brought higher circulation and the other was stern competition that gave readers options not to buy the newspaper.

Daily Graphic has changed overtime and has also affected the readers’ habit. Sometime ago there was no joy in reading the Daily Graphic but now a lot of people have been attracted to the Daily Graphic because of its design and layout. More readers buy the newspaper and circulation has increased (Graphic research team, 2015). This has in turn increased the number of adverts in the Daily Graphic, since

advertisers believe it is the main source to reach out to their customers and sell their product. There is also the perception that it is widely circulated.

Some designs and layouts are especially frustrating and ineffective for businesses and marketers who are trying to get one message across. It is too easy for that simple message to get lost in the bells and whistles of an over embellished design. Print publications have mastered these challenges and understand what it takes to get an audience's attention.

The attractiveness of the Daily Graphic has significantly influenced its circulation and therefore some people cannot even start their day without reading Daily Graphic.

Indeed there are numerous ways to boost revenue and increase circulation in newspaper production and one of these is design and layout which gives newspapers different feel and attractiveness which influences the reader's choice in reading the newspaper. It is not quite surprising that after the redesign of Daily Graphic a lot more people have been attracted to the newspaper making it the most popular amongst readers and has therefore become the toast of all marketers. Pictures, illustrations, information graphics among others are elements that attract, captures and maintain reader's attention. These stimulate readers to read particular sections and subsequently influencing the sales made daily.

4.7 Young readers are satisfied with the paper's layout

The respondents once again confirmed the fact that they are satisfied with the newspaper's layout. The responses are presented in table 4.7.1.

Table 4.7.1 Young readers are satisfied with the paper's layout

No.	Transcribed answers	Coding and interpretations
1.	<p>“To a greater extent the design and layout influences my decision to read Daily Graphic. It is one thing buying the paper because of may be the stories and it is another thing reading.”</p>	<p><u>Open coding</u></p> <p>“To a <u>greater extent</u> the design and layout <u>influences</u> my <u>decision</u> to read Daily Graphic. It is one thing buying the paper because of may be the stories and it is another thing reading.</p> <p>The concept that comes out is;</p> <ul style="list-style-type: none"> • Inspiration • Choices and judgment to read. <p><u>Axial coding</u></p> <p>The respondent perceptions have been changed to buy and read the newspaper. They are inspired and have a clear choice to make due to the simple, legible yet attractive design and layout which compels them to read. It is easily navigated and little time is spent to grasp the news and information needed.</p>
2.	<p>“My favourite newspaper is Daily Graphic because it has a compelling content. When I pick Daily Graphic I get to see that there are several stories across the regions and also present vacancies for graduates and post-graduates because of the kind of advertisements they carry”.</p>	<p><u>Open coding</u></p> <p>“My <u>favourite</u> newspaper is Daily Graphic because it has a <u>compelling content</u>. When I pick Daily Graphic I get to see that there are several stories across the <u>regions</u> and also present <u>vacancies</u> for graduates and post-graduates because of the kind of <u>advertisements</u> they carry”.</p> <p>The concept that comes out are;</p> <ul style="list-style-type: none"> • Striking layout

No.	Transcribed answers	Coding and interpretations
3.	<p>“Am really satisfied with Daily Graphic because the design and layout is superb. The various blend of typography cuts across all spheres from politics to business to sports, whatever news you are expecting is covered”</p>	<ul style="list-style-type: none"> • All-round or totality <p><u>Axial coding</u></p> <p>Whatever respondent want and need in a newspaper is provided so there is inner joy and satisfaction.</p> <p><u>Open coding</u></p> <p>“Am really satisfied with Daily Graphic because the design and layout is <u>superb</u>. The various blend of <u>typography</u> cuts across all spheres from politics to <u>business</u> to <u>sports</u>, whatever news you are expecting is covered”</p> <p>The concepts that comes out are:</p> <ul style="list-style-type: none"> • Outstanding layout gives satisfaction • Content of the newspaper • Display size of text in newspapers may facilitate reading <p><u>Axial coding</u></p> <p>The newspaper communicates participants in a unique way that creates satisfaction and happiness.</p> <p><u>Open coding</u></p>
4.	<p>“For me Daily Graphic is a full package and it addresses virtually all my needs with respect to news and layout”.</p>	<p>“For me Daily Graphic is a <u>full package</u> and it addresses <u>virtually</u> all my <u>needs</u> with respect to news and layout”.</p> <p>The concept that comes out is;</p> <ul style="list-style-type: none"> • Total satisfaction <p><u>Axial coding</u></p> <p>Absolute value for money.</p>

Page layout is the process of composing text, image and negative space on the page to produce a balanced, and harmonious visual impact that would allow for a collaboration of the author of the text, the artist of the design and the reader to construct collectively a meaning and a message being put across. No text has a single meaning or a unique message, and different designs create different meanings and different messages for the same text.

A layout designer usually uses a grid system to subdivide a page into geometrical spaces that would constitute the grammar of layout design made up of vertical, horizontal, oblique and curved borders, margins, columns, inter-column spaces, lines of type, and negative spaces between blocks of type and images. The visual grammar of layout and design forms its visual message.

The responses points to the fact that Daily Graphic presents its news layout in attractive and accurate ways, well designed package, quality prints and covers the news fully as and when they happen. In fact a respondent indicated that he likes Daily Graphic because of its coverage. In response to competition orchestrated by other publishers of newspapers, Daily Graphic have had to adopt modern design trends, moving away from raw grey text into magazine designs – where pictures, illustrations and negative white space are used to balance pages for eye pleasing results – making the newspapers attractive and easy to read by its audience.

CHAPTER FIVE

DISCUSSION, RECOMMENDATION AND CONCLUSION

5.1 INTRODUCTION

This chapter presents a summary of the findings, discussions, recommendations and conclusions.

5.2 SUMMARY OF ACTUAL FINDINGS

The first objective was to examine the extent to which layout and design attracts young people to read or not to read the Daily Graphic. From the responses, young people between the ages of 18 and 45 are attracted to Daily Graphic because of the design and layout.

To these respondents the design and layout of a newspaper makes it more visible, compelling and easy to read. A respondent shared this *“I like it when the arrangement is accurate with spacing but not too large spaces. It helps me to read”*.

To the respondents it is attractive to read when the spacing and design is well planned and organised. Design and layout is more than just design it is visual communication.

The study also found that seven (7) out of ten (10) participants, which is 70 per cent of the population sample are encouraged to read the newspaper because of the layout and design which is clear and structured.

Layout and design is one of the reasons why the young generation prefer or get attracted to the Daily Graphic. A respondent reiterated that *“For every paper your unique selling point is the design and layout and that is the first thing that will draw*

the reader to the paper it's not about the headlines is about the look and feel of the paper".

To some of the respondents Daily Graphic has changed overtime and has also affected the readers' habit. Sometime ago there was no joy in reading daily graphic but now a lot of people have been attracted to Daily Graphic because of the design and layout.

5.3 STATEMENT OF THE PROBLEM

A number of issues have been bothering publishers all over the world which includes the declining rates of newspaper readership among young generation. There has been much debate about why is this happening. The problem has taken a wider dimension and interest that stakeholders often meet to find best ways of salvaging the issue. Scholars and stakeholders generally have experienced and attribute the problem to advancement in technology, internet and proliferation of the broadcast media. The young generation are always busy and have little time to spare. They may skip checking up on news information primarily due to the lack of time. Time is essentially the problem when it comes to reading of newspapers. Young people see and think too much time is wasted to consume and digest long written articles when they can access the same news on the internet, radio and television at a lesser time.

Based on several reports and observation it was evident that newspapers are made more interactive with more images, illustrations, colour and information graphics that will simplify reading for young adults. There was therefore the need to find out how the design and layout of the Daily Graphic has impacted reading culture of especially young people.

5.4 SUMMARY OF OBJECTIVES

The General objective is to ascertain the growing influence and power of layout and design in print news delivery. Whether layout and design has played its role effectively in attracting and drawing young people to the Daily Graphic and the extent to which has impacted perceptions and increased sales.

5.5 DISCUSSION OF FINDINGS

This study provides a caveat for how design and layout impacts on readers' of newspaper. In finding the extent to which layout and design stimulate young people to read or not to read, local layout factors were analysed in the present study – these factors showed a role both for the designers' predictions and readers' expectations. A respondent pointed to the fact that *“Designers have to find the right balance in order to properly communicate with their target audience and direct traffic”*. The respondents were of the view that people who design pages must use essential tools.

Elements and principles of design are used to produce good layouts and transmit a message in newspapers. These element and principles help to impress and attract audience to read the newspaper. (Gyau & Obiri-Yeboah, 2011)

Communication, in turn, does not end with attracting attention. Essentially, it involves making information understandable, usable, interesting, and pleasing. In addition, communication should generate the expected reaction from the public.

The study has exposed the differences that exist between designers' prediction and the resulting lack of satisfaction among readers. The supposed “good layout” of

designers has not totally been able to stimulate young readers to read the Daily Graphic as earlier predicted by designers.

When working on the layout of a daily newspaper, designers make assumptions as to how alternative layout options might influence the way the reader is going to perceive and read. Such assumptions include the reading order of Europeans who start reading at the upper left corner of a newspaper; another common conviction is that colour attracts the reader's attention at an early stage. They may also be related to more complex design characteristics. Such assumptions are crucial when choosing between layout alternatives and even in education of future newspaper designers.

The opportunities for designers to critically test and verify their perceptions about readers' satisfaction are comparatively rare. Feedback is mostly provided by other designers' comments, discussions in focus groups or similar information. The continuous increase in the number of newspapers available on the stands and, consequently, competition, has pushed newspapers to increase the diversity of their design and layout.

To create a good balance and stability in newspaper for young readers to enjoy, designers need to use a major function which is layout and design. This function of layout makes newspapers visible and compelling.

Furthermore, to match up and potentially satisfy young readers, the Daily Graphic research team must conduct surveys from time to time to find out young readers expectations and what they want, so that the design and layout will be transformed to satisfy them.

Training must be given to designers from time to time to learn more and open their design scope. This is increasingly becoming essential since modern design trends are evolving each day. They must be exposed to best practices internationally and be imbibed in them. Designers have to be abreast with technology by learning new design software applications could make designing much faster and easier. When these are done, designers would find a right balance in laying pages that will properly communicate with their target audience and direct traffic.

To a large extent the design and layout of newspaper plays a significant role in its circulation. This is the reason why a respondent said *“For me in terms of modern designs and layout I will prefer a pictorial story than just having a text on the front page”*. In support of this same argument another respondent hinted that *“For every paper your unique selling point is the design and layout and that is the first thing that will draw the reader to the paper it’s not about the headlines is about the look and feel of the paper”*.

More readers buy the newspaper and circulation has increased (Graphic research team, 2015). This has in turn increased the number of adverts in the Daily Graphic, since advertisers believe it is the main source to reach out to their customers and sell their products. There is also the fact that the Daily Graphic is widely circulated.

The attractiveness of Daily Graphic has significantly influenced its circulation and therefore some people cannot even start their day without reading Daily Graphic. It is not quite surprising that after the redesign of Daily Graphic more young people have been attracted to the paper making it more popular amongst readers. It has therefore become the toast of all marketers. The respondents confirmed the fact that the Daily

Graphic has a noble reputable, strong brand for competition and increased in circulation by saying, *“For me, good layout and design boost sales”*.

The perception of boring and grey text newspaper among the youth is gone and now with the interactive nature of the newspaper, more people are buying to read because they can get the information they require by just glancing through.

The appealing nature of the outlook of the newspaper with the proper display of elements and principles of design sways people to buy the paper and increase sales. Advertisers are encouraged to advertise more in the Daily Graphic since their adverts meet their intended audience. The Daily Graphic get increased revenue from advertisers and the sale of newspapers with good layout and design.

In regard to competition orchestrated by other publishers of newspapers, Daily Graphic have adopted modern design trends, moving away from raw grey text into magazine designs – where pictures, illustrations and negative white space are used to balance pages for eye pleasing results – making the newspapers attractive and easy to read by its audience.

Layout and design is one of the reasons why the young generation prefer or get attracted to the Daily Graphic. A respondent reiterated that *“For every paper your unique selling point is the design and layout and that is the first thing that will draw the reader to the paper it’s not about the headlines is about the look and feel of the paper”*.

Identity is created with design and layout is properly used, thereby drawing readers to the paper. The Nameplate and Masthead plays a major role as well as all elements that are used to display to make a page aesthetically pleasing.

It is important that newspapers come in a visual communicated package which is aesthetically pleasing to compel readers to believe and read. Daily Graphic's layout and design is a brand that is matchless in the country. It benchmarks itself to meet internationally acclaimed newspapers of the United Kingdom like the "I" newspaper which is a subsidiary of the Independent newspaper, Independent, Telegraph, The Mirror, Sun and Guardian.

A respondent shared this *"the design and layout should be simple, legible and trendy"*. This means Graphic needs to continually change its designs such that readers will always be attracted to read its newspaper. Design and layout occupies a major place in visual communication. The effectiveness of design and layout is determined by the rate of response of the audience of that communication. When it is highly effective, it means that the associated audience has responded highly and vice versa.

In the broadest sense, graphic design is concerned with coordinated visual effects--in everything from interior decor and package labels to corporate logos and TV ads. More specifically, it is the art of crafting and creatively arranging the visual elements of a message from the shapes and sizes of the letters to the colours used in illustrations and graphs. On the issue of sales, it is not quite surprising that after the redesign of Daily Graphic a lot more people have been attracted to the paper making it more popular amongst readers and has therefore become the toast of all marketers.

Pictures, illustrations, info graphics among others are elements that attract, captures and maintain reader's attention. These stimulate readers to read particular newspapers and subsequently influencing the sales made daily. A respondent also pointed out that *"the use of compelling images or photos can always do the magic of attracting and keeping readers to read Daily Graphic ahead of other papers"*. In addition a respondent *posited "For me in terms of modern designs and layout I will prefer a pictorial story than just having a text on the front page"*.

The numerous advantages of layout and design have brought about a real revolution in modern journalism. Now, one can be a publisher and electronically transmit information around the world by spending less, with virtually no capital expenditures and spread the information at close to zero marginal costs.

Clearly, Information Technology has completely changed from a network of oral and print mechanisms to one that is largely visual and computer-generated, "and the speed with which one can get information has been reduced from months and days to nano-seconds." (Adeya, 2001). Newspapers around the globe are in a state of flux, reflecting the influence of a number of technological, cultural, economic and political changes.

Newspapers are now looking for new and grey areas to gain advantage over other titles and capture a larger market share, and the online media has presented them this platform.

Graphic Communications Group Limited is benefitting from a two-tier transmission in information dissemination. These are nline media which is new and print media. The new media has offered the print media the opportunity to reach a wider range of readers through online newspapers without any demographic or distribution problems.

The effectiveness of design and layout in print media is determined by the rate of response to that medium. When it is highly effective, it means that the associated audience have responded highly and vice versa.

5.6 IMPLICATIONS OF THE STUDY

Daily Graphic's new designs has balanced the overall compositions of newspaper layout and design taking into considerations all elements of design namely; the composition of image, text, white space the effects of colour and texture of its paper. It indicated that the attractiveness of Daily Graphic has significantly influenced its circulation and therefore some people cannot even start their day without reading Daily Graphic. This implies that Daily Graphic and other newspapers should be interested in providing what readers want to see so as to retain current readers and attract prospective ones. The effectiveness of design and layout in print media is determined by the rate of response of the audience to that medium. When it is highly effective, it means that the associated audience has responded highly and vice versa. To some of the respondents Daily Graphic has changed overtime and has also affected the readers' habit.

It is pretty clear that an effective design and layout has a lot of implications on the readers as well as the newspapers. This study has again made it clear that design and layout carries a lot of weight and can significantly affect the sales of newspapers. The study has again paved way for future research to be conducted in this arena. Several windows are available for future research.

First, future research can take a positivist approach where hypothesis can be formulated and tested on selected publishers to confirm or disconfirm the findings of studies in this arena.

Again, a multiple case studies can also be conducted where more than one newspaper will be selected and studied in detail so as to compare the layout and design of these newspapers on readership.

On the part of businesses or organisations the study has highlighted what attracts readers and therefore it is incumbent on these organisations to transact more business with newspapers that are attractive in terms of the design and layout so as to get value for money.

5.7 RECOMMENDATIONS

From the analysis as well as the discussions, the study recommends the following:

From the responses, most of people liked the Daily Graphic because of how elements and principles of design has been used well to communicate and therefore it is recommended that Graphic will constantly focus on improving the layout and design of the newspaper so as to attract more readers. Due to the intense competition in the industry, Graphic has no option than to come out with innovative and modern design as well as layout in order to retain its readers as well as attract prospective readers.

Again, a very important issue that has emerged in the discussion of the future of newspapers centres on the changing shape of newspapers, the emphasis on newspaper redesigns, as well as the constant “tweaking” and shifting of editorial content resulting in an enhanced editorial emphasis on news and features about

lifestyle, fashion, leisure and travel as well as a tendency to focus on celebrity and human-interest stories. The reasons informing such shifts are broadly economic.

Newspapers are obliged to operate in increasingly competitive and fragmented markets for readers and advertising revenues and it is this ‘‘hype competition’’. Daily Graphic has done a lot when it comes to rebranding from the early years to today reflecting the new business ideology. There is still more room for improvement so far as competition exists.

5.8 CONCLUSION

Daily Graphic is breaking new grounds in newspaper re-branding. Graphic has designers who are pioneering the visual language of news. Increased attention to visual design is no bad thing in itself and here is carried out to high professional standards. On the other hand, these visual styles are part of the social practice of commercialising the press and of targeting market groups to increase profits.

The design and layout of Daily Graphic is specifically composed to connote particular discourses as is the content itself. Kress and Van Leeuwen (2001) make the case that we now live in a world where communication happens increasingly at a multimodal level. Ideas, moods and compositional coherence are realised simultaneously by the linguistic and visual mode. It is not that communication has become more visual, as many assume, but that the linguistic and visual mode have increasingly come to exchange roles and work together.

Good design and layout symbolically represent marketable concepts and moods rooted in the everyday life of the newspaper. This design and layout connotes values that set Daily Graphic apart from its competitors. This is the same business language

that now finds its way into the mission statements of organisations that are “forward thinking”, “creative” etc. It can therefore be concluded that Graphic stands to benefit a lot if proper designs and layout reflecting modern trends are adopted.

APPENDIX A

MA. Media Management

Ghana Institute of Journalism,

School of Graduate Studies and Research (SoGSaR)

Accra, Ghana.

Dear Respondent,

Dear respondent, I am a student of Ghana Institute of Journalism, pursuing communication research to contribute to the general body of knowledge by investigating the impact of Layout and Design in Newspapers on readers; a study of the Daily Graphic. I humbly seek your participation as you spend some time to answer the questions listed below? Please be assured of confidentiality of information you provide.

SECTION A

1. Name

2. Gender: Male () Female ()

3. Age: Below 40 () 40 and above ()

4. Marital Status: Single () Married () Widow or widower () Divorced ()

6. Occupation: _____

7. Educational qualification: A level () Diploma () B.BA/B. SC/B. A ()

M.A /M.SC /M.Phil. ()

SECTION B

1. What is your favourite newspaper?
2. Why is it your favourite newspaper?
3. What do you notice when you read newspapers?
4. How do you understand the following?

NAMEPLATE?

MASTHEAD?

FLAGS?

PULL QUOTES?

WHITES, GRAYS AND BLACKS?

CUT OFF RULES?

COLUMN RULES?

5. What are the effects of fonts, lines, dots, shapes, patterns, symbols and colour (i.e. elements of design) on a reader? Discuss?
6. Does the newspaper design element help or influence the reader to identify the paper? Discuss?
7. To what extent does layout and design influence readers to read or not to read the Daily Graphic?
8. How persuasive is design and layout in newspapers on readers?

9. To what extent do you get attracted to the Daily Graphic? OR What attracts you to the Daily Graphic?
10. What should be the best layout and design strategy that will attract and keep people in reading the Daily Graphic?
11. In your opinion how do you think layout and design can improve your reading habits for newspapers?
12. To what extent are you influenced by Page planning (i.e. arrangement of newspaper elements namely photographs, text, illustrations, cartoons, pull quotes, etc.) on the page?
13. Do you recognize any challenge with layout and design on Daily Graphic publications? Explain your challenges so far.
14. Is there anything else you would like to say about why you do or do not read Daily Graphic?
15. What are your recommendations to Daily Graphic?

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APPENDIX B

Specimen 1: Plate 1

This plate was used to illustrate spacing and attractiveness.



Source: Monday, January 5, 2015 edition of the Daily Graphic

Specimen 2: Plate 2

This plate was used to illustrate legibility and clarity.



Source: Monday, June 29, 2015 edition of the Daily Graphic

Specimen 3: Plate 3

This plate was used to illustrate attention seeking



Source: Saturday, March 14, 2015 edition of the Daily Graphic

Specimen 4: Plate 4

This plate was used to illustrate how readers shun and flee from clogged, cramped "grey pages". These are pages that are covered top-to-bottom, side-to-side, corner-to-corner with thick, crowded, undifferentiated text.



Source: Wednesday, February 11, 2015 edition of the Daily Graphic

Specimen 5: Plate 5

This plate was used to illustrate how persuasive the design and layout is on young people.



Source: Friday, June 5, 2015 edition of the Daily Graphic

Specimen 6: Plate 6

This plate was used to illustrate the creativity and originality of the layout and design, giving it a strong brand.



Source: Wednesday, February 11, 2015 edition of the Daily Graphic