

**VISUAL ELEMENTS IN A TURKISH NEWSPAPER:  
A STUDY OF HURRIYET'S FRONT PAGE**

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**To Future**

## ABSTRACT

### VISUAL ELEMENTS IN A TURKISH NEWSPAPER: A STUDY OF HURRIYET'S FRONT PAGE

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This study examined the visual content of the front page of *Hurriyet*, a Turkish newspaper.

Nineteen issues of *Hurriyet* were examined for their visual elements, headlines, and info-graphics during two periods: spring and December 1990. The study also compared *Hurriyet's* use of visual elements with generally accepted use by American newspapers.

The study found that *Hurriyet's* front page headlines and visual elements space varied little from spring to December of 1990. The paper has changed its type-style and type-face of secondary headlines and teasers. *Hurriyet* used four color visuals much more than black & white. All of the info-graphics were in good shape, but there were too few. *Hurriyet's* use of the visuals for its front page fit the American newspapers' standards. Between the two periods studied, *Hurriyet* changed its overall design. Its front page was more organized in December than in the spring.

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# INTRODUCTION

This study is a content analysis of *Hurriyet*, a Turkish newspaper, originally published by Sedat Simavi in 1948.

Newspaper readers naturally go to the visual elements before reading type. The visual becomes a magnet, pulling in readers.<sup>1</sup> The word “visual” is an umbrella term for a piece of newspaper artwork, of which there are at least eight types: news or feature photograph, photo illustration, illustration or sketch, map, table, chart, facts box, diagram or schematic.<sup>2</sup> Headlines and color also will be considered in this study because each has a visual impact.

One of the greatest benefits of the technological revolution for newspapers has been the increased ability to present the news in a visually attractive way that would have been unimaginable only a few decades ago. The new electronic tools used to produce today's newspapers have enabled publishers and editors to eradicate all but a few of the limitations encountered in the production process only a few decades ago.

Using the electronic tools properly requires that each newspaper have an overall design which serves as the framework on which the ever changing menu of news, sports, business and features is presented to readers each day. It is this design that gives a continuity

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1. Howard I. Finberg and Bruce D. Itule, *Visual Editing* (Belmont, California: Wadsworth Publishing Co., 1990), p. 45.

2. *Ibid.*, p. 6-7.

and visual unity to the seemingly endless combination of words, photographs, graphics and advertisements that make up a newspaper.<sup>3</sup>

It is through the use of visuals (photographs, illustrations, graphics, color and page design) that newspapers have found an effective tool for helping to hold their subscribers and to attract the increasingly important and growing segment of casual readers through single-copy sales. A readership survey sponsored by the American Newspaper Publishers Association estimates that about 20 percent of daily newspaper circulation comes from single-copy sales.<sup>4</sup> For some major metropolitan newspapers, single-copy sales jump as high as 75 to 80 percent of total circulation. An interesting visual presentation of the news, while not the only factor, helps the reader decide which newspaper to buy at the newsstand.

Even after a newspaper has captured the reader's attention with a bold headline or a dramatic color photo, it still has to compete for the reader's time. Consumers no longer get most of their news just from their community's daily newspaper. They are informed through radio and television broadcasts, magazines, books, and national and regional newspapers. Because they are bombarded with so much information each day, people can pick and choose their news sources. Studies have shown that readers want a paper that is easy to read and easy to follow, a paper that meets their need to know.<sup>5</sup>

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3. Ibid. , p. 25.

4. Ibid. , p. 3.

5. Howard I. Finberg and Bruce D. Itule, *Visual Editing* (Belmont, California: Wadsworth Publishing Co., 1990) , p. 31.

Styles in typography change in the same manner as styles in dresses, shoes, hats or automobiles. During the past thirty years, styles of living have changed around the world. People move quickly, eat rapidly and make quick decisions. Instead of taking time to read, they glance at printed matter. Therefore, it has become necessary for the design person to arrange printed material so that it can be read easily and quickly.<sup>6</sup>

Finberg and Itule elaborate:

Never before in American journalism has so much attention been paid to the way newspapers look. Twenty-five years ago, editors packed their newspapers' gray-looking pages with column after column of hard to read type and a jumble of one-and two-column headlines. Today, however, editors are concerned not only about which stories they will run in their papers' columns but also how those stories will be presented visually. This increasing interest in the visual side of news editing has been driven in part by the growing dominance of visual messages in today's society, where each day potential newspaper readers are bombarded by bright graphics and color images wherever they look.<sup>7</sup>

Although most changes in visual design have been pioneered in America, newspapers in other countries are taking advantage of new technology. This study is particularly interested in how Turkish newspapers in general and *Hurriyet* in particular use visuals.

There are 360 newspapers in Turkey, but only nine of them have more than 10,000,000 monthly circulation.<sup>8</sup> *Hurriyet's* status is different than the other large daily newspapers in Turkey. It is an old newspaper. It has a very

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6. *Printing Layout and Design* (Albany, New York: Delmar Pub. , 1988) , p. 79.

7. Howard I. Finberg and Bruce D. Itule, *Visual Editing* (Belmont, California: Wadsworth Publishing Co., 1990) , p. 30.

8. *List of the Turkish Newspapers' Circulation* (Ankara, Turkey : Basın İlan Kurumu, 1990) , p. 1.

important role because it can influence public opinion.

*Hurriyet* has “a smiling face<sup>9</sup>”. It is an easy-to-read newspaper carrying a mix of sensational reports and photographs. The paper also runs stories of tragic events, such as a murder by child abuse, in order to inform readers of these events and to influence readers’ behavior and attitudes.

*Hurriyet* does not have a static daily circulation, as the other large newspapers do, circulation varies from day to day. However, a newspaper’s circulation doesn’t reflect its prestige. Secim researched the success rate of newspapers with high circulations in Turkey in 1984 and found that a high circulation figure doesn’t necessarily mean prestige from the reader’s viewpoint.<sup>10</sup> Readers often buy a newspaper just for its low price, simple language, coupons, and the lottery. In 1990, *Hurriyet* had a monthly circulation between 16,408,390 (September) and 21,745,070 (March). Circulation for 1990 was 210,996,332.<sup>11</sup>

### Purpose of the Study

This study has three purposes. The first purpose is to gain a better understanding of content analysis. The second is to describe the info graphics of *Hurriyet* and the visual contents of its front page in order to understand how visual elements and headlines are used. The third purpose is to compare *Hurriyet*’s use of visual elements with generally accepted use by American newspapers.

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9. This term is used by Ertugrul Ozkok, who is the managing editor of *Hurriyet*.

10. Filiz Secim, “The Highest Circulation Newspapers and Their Success in 1984 (Master theses, Communication Arts, Anadolu University, Turkey, 1985), pp. 82-84.

11. *List of the Turkish Newspapers’ Circulation* (Ankara, Turkey: Basın İlan Kurumu, 1990), p. 1.

A quick glance at *Hurriyet's* front page reveals both visual and non-visual differences when compared to American newspapers. The most obvious of *Hurriyet's* differences are its front page presentation of news stories in a summary, or digest, and the language of the headlines. However, these characteristics were not included in the study because the study concentrated only on visual elements.

In order to accomplish the purpose of this study, this content analysis of *Hurriyet* will answer the following questions:

1- How extensively were headlines, visual elements, and color used on the front page of *Hurriyet* in the spring and December of 1990?

2- How consistent was the front page design of *Hurriyet* with those generally accepted design practices in the United States?

3- How well did *Hurriyet* use info-graphics during the spring and December of 1990?

### Limitations of the Study

Because of the researcher's interest in visual communication in newspapers, the present study is limited to visual elements, and primarily those that pertain to the front page. As mentioned before, it is human nature to look at visual elements before reading type.

*Hurriyet* was chosen for this content analysis because it has an important role in the Turkish newspaper industry. The paper has been a leader in innovation since it was first published in 1948. However, it currently is losing readers and circulation because the other Turkish daily newspapers are strong competitors. A study of *Hurriyet* is worthwhile because the

newspaper's visual elements has never before been studied systematically. Information gained from this study and future ones might be useful in reversing the circulation decline.

The study is limited to front page content because the front page is the most crucial in promoting newsstand sales. It is the showcase for the newspaper and its contents. Bernard Berelson said a focus on front pages permits an evaluation of a newspaper's priorities and emphases.<sup>12</sup> The front page is analogous to an artist's mosaic in that it must be visually appealing to create an overall attractive effect. The front page of today's newspaper is best described as individualized. It adapts not only to the individual needs of the day's news content, but also to the needs of the readership it serves.

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12. Bernard Berelson, *Content Analysis in Communication Research* (Glencoe: The Free Press, 1952), p. 115.



# CHAPTER II

## LITERATURE REVIEW

### History of *Hurriyet*

On May 1, 1948 the national daily newspaper *Hurriyet* was published for the first time by Sedat Simavi in Istanbul, Turkey. *Hurriyet* was different from other newspapers. The newspaper influenced other newspapers through its editorial policy, as expressed by its editorial writers and major columnists. *Hurriyet* was read by everyone because of its large pictures, short news stories, and simple language.

Sedat Simavi said in the first issue of *Hurriyet*::

We want to offer you a different newspaper with *Hurriyet*.

We want to bring the newspaper reading habit to everyone. We see ourselves as a part of the reading public.<sup>13</sup>

Hifzi Topuz, who is a major journalist in Turkey, explained the success of *Hurriyet*:

The staff of *Hurriyet* knew how to use subjects and news for people. Also, this newspaper was lucky, because after its publication the Olympic Games started on London on August 1948. *Hurriyet* was the only newspaper which sent a journalistic team to London to take picture and write news stories. Up until then none of the other Turkish newspapers had ever sent any correspondent or photographer overseas for news stories, because it was too expensive. But *Hurriyet's* policy was different, money was not important for this newspaper getting the news or taking

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13. Sedat Simavi "Baslarken," *Hurriyet*, May 1, 1948, p. 1.

photographs. When the Turkish wrestlers won in the Olympic Games, all the readers wanted to read *Hurriyet* because it was the only newspaper which had sent correspondents to London.<sup>14</sup>

The paper's start-up time was important for other reasons. *Hurriyet* was published in 1948, three years after the end of World War II. The war prompted high circulations for newspapers because people worried about events and wanted news. After the war, people started to move from small towns to cities in Turkey, creating a large, urban "popular public,"<sup>15</sup> without a good education. They didn't like to read long and serious news stories in newspapers. They wanted large pictures and short news stories with brief, bold, and simple headlines. *Hurriyet* was the first major general interest national daily and the first modern newspaper in Turkey, because it gave the readers what they wanted.

*Hurriyet* has become a leader in the Turkish newspaper industry with its new ideas and opinions. It uses the latest technology and has brought a new style of journalism to Turkish journalism. By the middle of the 1950s, it had the highest circulation of all major Turkish newspapers.

From the first issue, the paper has been a success because almost everyone can read it. Before the publication of *Hurriyet*, only educated people could read newspapers. *Hurriyet* includes stories with sophisticated economic concepts in very simple language. Its news coverage of economics or money deals with the more practical side of the business world.

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14. Hifzi Topuz, *100 Soruda Turk Basın Tarihi* (Istanbul, Turkey: Gercek Yayınevi, 1973), p. 169.

15. Ali Gevgilili, "Turk Basın Tarihinin Bir Göz Atışı," *Istanbul Üniversitesi Yıllığı* (Istanbul Üniversitesi, 1981), p. 59.

*Hurriyet's* high circulation apparently was a result of its style, design, news stories, and pictures. The other national daily papers were using a more traditional style, and local dailies were too small to be competitive. *Hurriyet* quickly took its place among the other dailies. Two years after its first publication, circulation reached more than 100,000 a day; this was a first in Turkey.

*Hurriyet* has become a popular newspaper by initiating all kinds of novelties (a lottery, classified ads, and coupons). Today, *Hurriyet* is still an important newspaper in Turkey with a monthly circulation of about 21,000,000.

"Who reads *Hurriyet*?" Bilesim Market Research Bureau Inc., in Turkey, researched the newspapers in the three largest cities in Turkey in 1985. They found that females were slightly more likely than males to read *Hurriyet*. About 57 percent of the readers were female, but the difference between the percentage of male and female readers was not statistically significant. The firm also reported in 1985 that young adults were more likely to read *Hurriyet* than were middle-aged adults. Statistics in Table 1 indicates that 49.8 percent of *Hurriyet's* readers were between 18-24, and 27.1 percent were between 25-34. Only 23.1 percent of the readers were more than 35 years old. Research also shows that young readers were more interested in *Hurriyet's* topics and format than were older readers.

Table 1

AGE OF HURRIYET READERS BY PERCENT  
OF THREE CITIES' TOTAL

Age	Percent of Total Readers
Under - 18	25.3
19 - 24	24.5
25 - 29	15.8
30 - 34	11.3
35 - 39	6.4
40 - 44	5.7
45 - 49	3.8
50 - 54	3.8
55 - 59	1.5
Over - 59	1.9

Research on the educational attainment of *Hurriyet* readers showed that the majority of the paper's reader had at least a primary school education. Table 2 shows that few *Hurriyet* readers had less than a primary school education or more than a high school education. Clearly, the bulk of *Hurriyet* readers were moderately educated.

Table 2

EDUCATION OF HURRIYET READERS BY PERCENT  
OF THREE CITIES' TOTAL

Education	Percent of Total Readers
Less than primary school	5. 1
Primary school graduate	33. 3
Secondary school graduate	20. 6
High school graduate	35. 9
University graduate	5. 1

Table 3 details the occupational background of *Hurriyet* readers and shows that the average *Hurriyet* reader was likely to be a student (39 percent), a housewife (20.2 percent) or a merchant (10.5 percent). *Hurriyet* was not read extensively by people in skilled professional work, such as administrators (0.7 percent) and government or corporate bureaucrats (6.4 percent and 4.5 percent, respectively).

Table 3

PROFESSION OF HURRIYET READERS BY PERCENT  
OF THREE CITIES' TOTAL

Profession	Percent of Total Readers
Housewife	20. 2
Retired	3. 4
Self-employed	8. 6
Government Bureaucrat	6. 4
Corporate Official	4 .5
Merchant	10 .5
Employee	6. 7
Student	39. 0
Administrator	0 .7

Secim studied *Hurriyet's* content in 1984 and found that 45.8 percent of its front page space was devoted to news stories and 35.2 percent was devoted to photographs.<sup>16</sup>

Despite the lack of research about visuals in *Hurriyet*, the paper does have some obvious style elements. The logo is in red, and the phrase "Bugun" (Today) is printed in spot colors. Its front page, like the typical tabloid, is a window to the inside of the paper. It features photographs, brief news stories, and headlines and subheads referring to stories and features inside. This style attracts buyers and moves readers inside the paper. The main news story has the largest and boldest headline and usually has red underline.

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16. Filiz Secim, "The Highest Circulation Newspapers and Their Success in 1984 (Master theses, Communication Arts, Anadolu University, Turkey, 1985), p. 86.

There is always an article in the lower left-hand corner, which carries a black and white color mug shot framed in gray. News stories usually are separated from each other by lines. The newspaper doesn't have the same page design every day. In short *Hurriyet's* front page has;

- Large type,
- Busy appearance,
- Large and bold headlines
- Colorful,
- Large photographs,
- Every day a different design,
- Instead of news stories, news summaries are used. These are written not in a headline style, but more in a story style.

### The Use of Visual Elements

In order to examine the use of visuals in *Hurriyet*, it is important to understand the best use of various visual elements. This section will discuss research and design practices concerning color, photography, graphics, and headlines.

#### Color

The fidelity of newspaper color is extremely important. The first characteristic people respond to when they see an object is color. Therefore, the correct color is a key to proper response.

Research on newspaper design and color by Click and Stempel resulted in

some interesting conclusions about newspaper design and color.<sup>17</sup> Their 1976 study found that readers highly preferred pages with color halftones over pages with black and white halftones. A later study found that readers prefer modular pages with color to traditional pages without color.<sup>18</sup>

One research article, that dealt with newspaper spot color concerned the background color on a tabloid insert aimed at architects.<sup>19</sup> Red had a much higher attraction rating than any other color. The other colors tested (yellow, brown, blue, and green) were rated nearly the same. Bright yellow scored better than muted yellow, but muted green was better than bright green. No difference was found in the reds and blues.

In Ruth Clark's study "Relating to Readers in the '80s," readers were asked to respond to the following statement: "I wish newspapers would use more color and color pictures." It is interesting that only 46 percent agreed, although agreement was higher for the 18 to 24 age group (52 percent), minorities (52 percent), and nonreaders (61 percent).<sup>20</sup>

An International Newspaper Advertising and Marketing Executives (INAME) survey found that readers see newspapers with run of the press color as progressive. The study also noted that readers think color photographs are

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17. J. W. Click and Guido H. Stempel III, "Reader Response to Modern and Traditional Front Page Make-up," *News Research Bulletin* (29 July, 1982) : 2-5.

18. J. W. Click, and Guido Stempel III, "Reader Response to Front Pages with Four-Color Halftones," *Journalism Quarterly* (Winter 1976) : 736-738.

19. Bob Donath, "Fine-Tuning Creative Tactics: How Koppers Co. Diagnoses Ad Performance with Readership Score Analysis," *Business Marketing* (September 1984): 128-130.

20. Ruth Clark, *Relating to Readers in the '80s* (Washington, D. C.: ASNE, 1984), p. 12.



more realistic than black and white ones, that readers dislike poor color reproduction, and that color use may boost readership.<sup>21</sup>

Much of the research on the use of color has been done by advertisers or groups interested in advertising. Readers perceive color the same way in an ad or in editorial content.<sup>22</sup>

Color impression accounts for 60 percent of the acceptance of the object. Since color works quickly, you don't get another chance to correct the response. The first one sticks.<sup>23</sup> As Garcia said in Montgomery's book:

**The Poynter Institute's 1985 color study found that color most definitely does sell... Readers find it more appealing than black and white... There is a place for primary as well as pastel colors, but we often don't give much thought to which to use... We need to treat color with care. No one is training people on color psychology and perception of color.**<sup>24</sup>

In the survey of ASNE members, 63 percent said they are using more color on a daily basis than the year before. Eighty-four percent said that within the next five years they will be using even more. Eighty-nine percent said that by the year 2000, across all circulation categories, color will be more important.<sup>25</sup>

All the numbers point to more color in newspapers. Color makes a newspaper seem more contemporary. It attracts younger readers. It can

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21. Roni M. English, "Standardizing Newspaper Color: A Spectrum of Challenge," *INAME News* (April 1985) : 7-10.

22. Mario R. Garcia and Don Fry, eds., *Color in American Newspapers* (St. Petersburg, Florida: A Poynter Ins. Graphics & Design Center Report, 1986), p. 34.

23. Montgomery J Curtis, *Newspaper Design 2000 and Beyond* (American Press Institute, 1990), p. 9-10.

24. *Ibid.* , p. 30.

25. *Ibid.* , p. 9.

increase advertising revenue. But how the newspapers decide to use color and what hues are used needs to be in the hands of people who can make choices based on expertise. In other words, how much color is too much? The use of color must be designed as part of the overall page design and not just as an after-thought. Striking the proper balance between too little color and too much color is a difficult task. The use of color should never make it more difficult for a reader to see, read or understand printed material. Visual journalists need to understand color before it can be used effectively. For instance, some colors have important psychological meanings. Red says hot or danger and is exciting. Blue, on the other hand, says ice or cold and is more calming than red.

Several researchers have tried to attach personality attributes to color preferences. Faber Birren, a leading authority on color, said that red is preferred by active people, orange by friendly, yellow by the high-minded, and blue-green by the fastidious.<sup>26</sup> Birren also found that Latins tended to prefer reds and oranges, while Scandinavians prefer blues and greens. He also postulated that red is better for emotionally determined actions, while green is better when the goal is exact fulfillment of a task.<sup>27</sup>

Blue is most often cited as a favorite color with red second. In fact, the ends of the color spectrum, where apparently more arousal strength exists, seem to be preferred in general over the middle (green). *USA Today*, after

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26. Faber Birren, *Color Psychology and Color Therapy* (Secaucus, N.J.: Citadel Press, 1984), p. 37.

27. *Ibid.*, pp. 37-38.

extensive research, perhaps played to the public's favorite color and choose a distinctive blue nameplate.<sup>28</sup>

Young children generally prefer bright, fully saturated colors. Teenagers and adults tend to prefer pastels. Researchers disagree on the existence of color preference by sex. Among college students tested in one study, those who preferred warm colors had quicker reaction times, scored higher on a 'heterosexuality' scale, and rated erotic jokes higher on an evaluation test than did those who preferred cool colors.<sup>29</sup>

Covert also studied the relationship between designer and reader preferences for colors and found:

**Red appeared often in the makers' compositions as a dominant. Red was commonly preferred among viewers, but only when used with another attractant color. Yellow and white were the most popular colors used as eye-attractants or accents and viewers agreed.**<sup>30</sup>

### **Photography**

Newspaper photographs give readers an opportunity to become part of the world, to see things that once were only written about. Photographs bring greater understanding and a sense of immediacy to world events.

Normally, readers look at a photograph and search for the accompanying information directly below it. Research indicates it is best to place a photo at the top, followed by the headline and text accompanying it. If that is not

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28. Mario R. Garcia and Don Fry, eds., *Color in American Newspapers* (St. Petersburg, Florida: A Poynter Ins. Graphics & Design Center Report, 1986), p. 6.

29. Ibid .,p. 6.

30. Douglas C. Covert "Color Preference Conflicts in Visual Compositions," *Newspaper Research Journal* (Fall 1987): 49-59.

possible, another good strategy is to place the accompanying text to the right of the photography. If, however, the text is placed to the left of a photograph, it is convenient to box both the story and photo, to indicate association between them to the reader.<sup>31</sup>

Garcia, in the first major scholarly research published on *USA Today*, found that *USA Today's* photographic coverage was essentially the same as in newspapers from 1939 to 1950. The only exceptions, increases in sports and political coverage, were paralleled in the newspaper industry in general. Garcia's study suggests that one of *USA Today's* most praised innovations was primarily a change in form, not content.<sup>32</sup>

Lester researched front page mug shots in five U.S. newspapers in 1986.

He said:

**Photojournalism instructors should emphasize head shot photography more in their teaching. Ways of making mug shots not simply a record of a person's face, but a carefully composed character study might be explored. Technical concerns of black and white and color film shooting and the use of telephoto lenses for close-up head shots should also be discussed. A mug shot's small size is not reason to assume that the image has to be content less and uninformative.**<sup>33</sup>

Lain studied mug shot's role in the newspapers. He found:

**This study has demonstrated at least that editors need to handle mug shots with more care since they can convey messages to readers as easily as display photos can. It also confirms that study of the use of mug shots can be**

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31. Mario R. Garcia, *Contemporary Newspaper Design* (Englewood Cliffs, New Jersey: Prentice Hall, 1987), p. 186.

32. Mario R. Garcia and Don Fry, eds., *Color in American Newspapers* (St. Petersburg, Florida: A Poynter Ins. Graphics & Design Center Report, 1986), pp. 32-33.

33. Paul Martin Lester, "Front Page Mug Shots: A Content Analysis of Five U. S. Newspapers in 1986," *Newspaper Research Journal* (Spring 1988) : 3-4.

fruitful new area for researchers to investigate.<sup>34</sup>

## Graphics

Graphics often are used on page one. The growth in informational graphics comes mainly from a recognition that these devices help readers better understand a complicated story.<sup>35</sup>

James Tankard studied the effects of cartoons and three-dimensional graphs on viewer interest and information gain. He found:

Readers get the main point of a graph, whether plain chart, three-dimensional graph or cartoon, very quickly, and then stop attending to the graph. Perhaps a good graph tells a story. The story is the main point, and, if the graph is an effective one, most readers get the point quickly. Then they essentially ignore the supporting detail.

Cartoons and three-dimensional graphs are perceived as more appealing than plain graphs. These findings back up the arguments of graphics editors and computer graphics packages that these kinds of graphs have 'vibrancy' and 'pizzazz.' On the basis of this research, it is difficult to advise newspaper or magazine graphic artist not to use mild to moderate cartoons at three-dimensional graphs. These techniques do appear to enhance the attractiveness of a graph, as editor and artists have suggested, and there is little or no evidence here that they lead to less information gain.<sup>36</sup>

Of the 350 members of the American Society of Newspaper Editors who responded to the survey, 92 percent think their newspapers will be using more informational graphics in the next five years. In addition, 90 percent said informational graphics will play a greater role in their newspapers in the year

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34. Laurence B. Lain, "How Readers View Mug Shots," *Newspaper Research Journal* (Spring 1987): 50.

35. Mario R. Garcia, *Contemporary Newspaper Design*: (Englewood Cliffs, New Jersey: Prentice Hall, 1987), p. 93.

36. James W. Tankard Jr., "Effects of Cartoons & Three-Dimensional Graphs of Interest & Information Gain," *Newspaper Research Journal* (Spring 1989) : 98.

2000-- greater in importance than any other visual area examined by the survey.<sup>37</sup>

Finberg surveyed a cross section of newspaper editors. He mailed 1,000 questionnaires to ASNE members. The 354 responses and subsequent telephone interviews provided the basis for his report. Finberg concluded:

**Editors rate graphics as very important, newspapers will contain more informational graphics in the future, there will be increased pressure for space as more visuals go into the paper, few editors will be willing to commit additional funds to visual areas, increased demands on staffing will create the potential for more poor presentations and/or misleading information, there will be more need for a "visual journalist" between technical artists and word-oriented editors, the potential for shorter stories should benefit readers.**<sup>38</sup>

Logan studied the literature supporting *USA Today's* influence. Logan divided those influences into seven areas, three of which pertain to visual communication. He discussed the impact of color, information graphics, and newspaper design. He noted:

**Although *USA Today* is not the first American newspaper to use four-color photographs and graphics, its nationwide circulation introduced color reproduction into many markets where some newspapers were traditionally gray.**<sup>39</sup>

Logan said the newspaper is also the "most enthusiastic advocate of charts, maps, lists and graphs in the history of the U. S. newspaper

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37. Montgomery J Curtis, *Newspaper Design 2000 and Beyond* (Reston, Virginia: American Press Institute, 1990), p. 5.

38. Ibid.

39. Robert A. Logan, "Assessing USA Today's Impact: Seven Innovations and Their Implications for the Newspaper Industry and Journalism Ethics," A paper presented to the Mass Communications and Society Division, Association for Education in Journalism and Mass Communication, (Spring 1984) : 15.

business.<sup>40</sup>

Cioffi surveyed *USA Today's* influence on the color, design, graphics and photography of daily U. S. newspapers in four states and concluded:

The survey found that graphics was the most influential visual characteristic, beating out color by a 30.3 to a 27.5 average score, a 10.1 percent lead. Design was third with a 20.5 average score and photography was a distant third with a 7.3 average score. Color scored a slight bit better than graphics when it came to the personal feelings of the designers and editors.<sup>41</sup>

## Headline

A headline is the large type running above or beside a story to summarize its content.<sup>42</sup> Headlines can be mighty powerful. In fact, they are often the strongest weapon in the newspaper graphic arsenal. Stories can be beautifully written, photographs can be wild and colorful, but neither is noticeable from ten feet away the way headlines are.<sup>43</sup> Headlines can take anywhere from 10 to 15 percent of a page's space.<sup>44</sup> Edmund Arnold said headlines have three main visual functions. First, headlines must attract single-copy buyers. Second, headlines should help create an attractive page. Third, headlines should help create identification with the newspaper.<sup>45</sup>

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40. Ibid.

41. Ron Cioffi, "USA Today: Its Influence on the Color, Design, Graphics and Photography of Daily U. S. Newspapers," (Master thesis, Michigan State University, 1986), p. 81.

42. Tim Harrower, *Newspaper Designer's Handbook*. (Portland, Oregon: Oregonian Publishing Com., 1989), p. 169.

43. Ibid. , p. 14.

44. Howard I. Finberg and Bruce D. Itule, *Visual Editing* (Belmont, California: Wadsworth Publishing Com. , 1990) , p. 82.

45. Edmund C. Arnold, *Functional Newspaper Design* (New York: Harper & Row Publishers , 1956), pp. 51-52.

Rehe said serif type is usually a better choice than sans serif designs. Serif type is more expressive and has more personality. Sans serifs tend to be cold and almost identical in design as an examination of several sans serifs will show.<sup>46</sup>

A medium weight typefaces seems appropriate. It should be strong enough to stand out from the grayish text matter, but not so bold as to give the page a theatrical appearance. Weight and sizes of headline type influence the page balance and need to be carefully selected so that the page does not become too heavy or too light. It is best to limit the number of different sizes used in headlines. There are several reasons. readers become conditioned to headline sizes and consequently look to the size of the headline for an indication of the story's importance. Editors will find it easy to familiarize themselves with the word count of repeated sizes. But most important, when a concise grid system based on text type unit is used, appropriate type sizes can be selected systematically to fit into that system.<sup>47</sup>

Wetherington compared *USA Today's* front page with *The New York Times* and *The Los Angeles Times*. He found:

*USA Today* to be generally comparable in its professionalism headlines, copy editing, spelling, correcting of typographical and the like- to the more traditional newspapers.<sup>48</sup>

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46. Rolf F. Rehe, *Typography and Design for Newspapers Design* (Germany : Research International, 1985) , pp. 42-43.

47. Ibid. , p. 44.

48. Vincen R. Wetherington, "A Content Analytic Study of *USA Today's* Front Page: The New National Daily Compared With *The New York Times* and *The Los Angeles Times*" (Ph. D. Dissertation, S. California University, 1985), pp. 387-388.



# CHAPTER III

## METHOD

The present study investigates, identifies and classifies the front page visual elements and headlines and the info-graphics of *Hurriyet* for the two periods in 1990. The content analysis scrutinized the amount of space and the design of visuals published in the paper during 14 randomly selected days in the spring and six consecutive days in December.

The study also compared *Hurriyet's* use of individual design elements and overall design with generally accepted standards at American newspapers.

*Hurriyet* was chosen as the paper for this content analysis because it has an important role in the Turkish newspaper industry. The paper has been a leader in innovation since it was first published in 1948. However, it currently is losing readers and circulation.

As noted earlier, the proposed study is a content analysis. The term "content" has been defined differently by nearly every scholar who has written about content analysis research. While the definitions are made to fit the various subjects under analysis, a common word is found in nearly every description. That word is "quantitative" or one of its derivations.<sup>49</sup>

Probably one of the most widely accepted definitions was given by

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49. Bernard Berelson, *Content Analysis in Communication Research* (New York: Free Press, 1952), p. 17.

Bernard Berelson, a compiler of what has been the standard codification in the field of content analysis for the past forty years.<sup>50</sup> He stated that "content analysis is a research technique for the objective, systematic, and quantitative description of the manifest content of communication."<sup>51</sup>

### Selection of the Samples

The sample for this study was determined in two steps. The first step selected two constructed weeks by sampling from issues published in March, April and May. These months were chosen because of availability. It was thought that three months would be enough for understanding the use of visual elements and headlines on the front page of *Hurriyet*. Stempel found that a sample size of 12 front page was sufficient for making reliable and valid inferences to an entire year.<sup>52</sup>

All the week from these three months were listed. Then two issues for each day of the week were randomly selected using a computer. The days chosen from March through May were: March: 3, 4, 6, 12, 13, 16, 17, 24; April: 5, 24, 27; May: 1, 10, 14. One day was dropped because it was holiday.

Later, a six day period in December 1990 was added for this study. The days chosen from December were: 24, 25, 26, 27, 28, 29. December's newspaper were added because on March 11, 1990 *Hurriyet's* managing editor was killed. The new editor wanted to keep the same design for a while

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50. Sola Pool Ithie, *Trends in Content Analysis* (University of Illinois Press (1959), p. 1.

51. Bernard Berelson, *Content Analysis in Communication Research* (New York: Free Press. 1952), p. 18.

52. Gido H. Stempel III, "Sample Size for Classifying Subject Matter in Dailies," *Journalism Quarterly* (Summer 1952) : 333-334.

but the design had changed by December. A study of just spring of 1990 would not have the perspective necessary to give an accurate portrayal of *Hurriyet*. Therefore, this study contrasted the old and new styles of *Hurriyet*.

*Hurriyet* doesn't have body copy on its front page. However, some stories have short news summary under the secondary headlines. This was considered body copy, but body copy, the nameplate, advertising, white space, and columnist's place were not analyzed in this study. These elements were classified as other, which is an umbrella term for front page space, not devoted to visual elements and headlines.

### Coding

The units of analysis were visual content elements and space given these elements. Visual content means all news content that has a visual aspect other than the body copy. This includes all photographs, mug shots, drawings, tables, info-graphics, maps, and wild art found on the front page. Headlines and color also are included as visual elements in this study. Coding visuals was limited to the front page. Info-graphics from front pages and inside pages were analyzed to get a better understanding of their use.

Units of measurement were space of visual elements and headlines in square centimeters and numbers of visual elements.

The visual elements of the 19 front pages of *Hurriyet* were identified and classified by two researchers. The researchers used thematic categorization to describe and analyze the newspaper content. These categorizations were given in the next page.

Budd, Thorp, and Donhew dealt with the importance of the categories and their role in research. They stated that:

**No content analysis is better than its categories, for a system of categories is, in essence, a conceptual scheme. Further, categories differs and describe the content being investigated and form a crucial link between the actual counting or measuring and the larger fields of theory and concept. Also, categories are compartments with explicitly defined boundaries into which material is grouped for analysis. In addition, they are mutually exclusive if there is only one proper place for each item. This means that every subject category must be completely and thoroughly defined, indicating what type of material is to be included.**<sup>53</sup>

Stempel indicated that “category systems already developed by other researchers may prove to be appropriate for your study.”<sup>54</sup>

The first research question was: ?How extensively were headlines, visual elements, and color used on the front page of Hurriyet in the spring and December of 1990?

This question was answered in two steps. The first involved visual elements and color, and the second was for the headlines and color. Each step was repeated for the spring and December issues.

To examine visual elements and color, each news item was numbered and measured in square centimeters. Then each picture, mug shot, drawing, info-graph, table, map, and wild art was measured in square centimeters. A separate coding sheet was used for each day. This coding sheet is in Appendix

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53. Richard W. Budd, Robert K. Thorp, and Lewis Donhew, *Content Analysis of Communication* (New York: The Macmillan Company, 1967), p. 68.

54. Guido H. Stempel III and Bruce Westley, *Research Methods in Mass Communications* (New Jersey: Prentice-Hall, 1981), p. 122.

## A - 1.

The same visual elements were analyzed for color. Three color categories were used for this measurement: four color, spot color, and black & white. These colors were listed across the top of the coding sheet, and if the visual element had these color characteristics a one was put in the appropriate space, if it was not a zero was used. For each day, a separate coding sheet was used. A sample coding sheet is in Appendix A - 2.

For measuring headlines and color, separate coding sheets were used for each type of headline: main headline, secondary headline, and teaser. Like the visual elements, this measurement was also repeated for the spring and December issues. Coding sheets are in Appendices A - 3, A - 4, and A - 5. News item number, headline's space, type-style, type-face, type of mark, and color of mark were listed across the top of the coding sheet. Three type-style categories were used: Bold, medium, and light. Two type-face categories were used: plain, and italic. Three type of mark categories were used: Underline, quotation mark, and other. Four categories were used for color: red, blue, yellow, and other. These colors were chosen because they are primary colors. Space was measured in square centimeters. If a particular category was appropriate, a one was placed in the space on the coding sheet. A zero was used if the characteristic was absent. The following definitions were used in classifying visuals and headlines:

*News Item* is an umbrella term for a front page elements, which includes visual elements and headlines.

***Visual Elements*** is an umbrella term for a piece of newspaper artwork including photographs, drawings, mug photos, tables, charts, maps, wild arts and color.

***Photography*** is an image reproduced on surfaces through the interaction of light and light-sensitive chemicals. This include pictures, drawings, and mug photos.

***Picture*** means a photograph of a person, people or event that was created from a photograph.

***Mug shot*** means one person is included in the photograph.

***Drawing*** is a depiction that is designed to carry information similar to that found in photographs. It is used for the same purpose. Cartoons are drawings that are specifically designed to be entertaining.

***Graphic*** is used as an umbrella term for a piece of newspaper artwork other than photography.

***Info-graphics*** is any chart, diagram, table or other graphic device used to analyzed an event, object or place with or without a news story.

***Table*** is a graphic that has numbers or tabular information about an event, person or issue.

***Map*** is a graphic that is being used to describe the geographic location of a person, object or event the progress of a trip. It must involve a geographic aspect.

**Wild Art** is a picture and caption that do not accompany a news item; the caption must fully explain the news event.

**Headline** is used in the large type running above or beside a story to summarize its content. It includes type, type-style, any mark and color of mark.

**Headline type** is used for classifying main headlines, secondary headlines, and teasers.

**Main Headline** is used for a headline that is visually big and different than secondary headlines. Every news item must have a main headline.

**Secondary headline** is smaller type than main headline, located under the main headline.

**Teaser** is used above the main headline for emphasis or for design purposes.

**Headline type-style** is available in three styles: bold, medium, light.

**Bold** represents a visually heavy headline.

**Medium** represents a headline visually lighter than bold face but heavier than light type.

**Light** represents a headline visually lighter than medium face.

**Headline type-face** is available in two weight: plain, italic.

**Plain** represents Roman or non-italic typeface.

**Italic** represents oblique or any slanted typeface.

**Headline mark** is used if the headline has an underline, quotation mark or any mark.

**Underline** is used if the headline has a line by drawing.

**Quotation mark** means the headline has a quotation mark.

**Other** is used if the headline has a mark other than underline or quotation mark.

**Color of mark** is used if the headline's mark is red, blue, yellow, or other color.

The second research question addressed by this thesis is: **How consistent was the front page design of *Hurriyet* with those generally accepted design practices in the United States?**

This analysis focused on the overall design of front page and had two steps. First, each picture and mug shot from *Hurriyet's* front page was analyzed to see if it conformed to the patterns published in *Visual Editing*,<sup>55</sup> and *Newspaper Designer's Handbook*.<sup>56</sup> Then each visual element and headline was analyzed for consistency with rules of use from these two books.

The second step was to analyze overall design of *Hurriyet's* front page using three main components of design: organization, pattern, and structure.<sup>57</sup>

To carry out the first step, all patterns for using pictures and mug shots

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55. Howard I. Finberg and Bruce D. Itule, *Visual Editing* (Belmont, California: Wadsworth Pub. Co., 1990).

56. Tim Harrower, *Newspaper Designer's Handbook* (Portland, Oregon: Oregonian Pub. Co., 1989).

57. Design components came from the books listed in footnotes 55 and 56.



were copied from the books. These patterns were identified as either good or bad use of pictures and mug shots. *Hurriyet's* front page pictures and mug shots were then compared to these patterns to evaluate how well *Hurriyet's* staff was using these visual elements. These patterns are in Appendix B. One coding sheet was used for this analysis. If the picture or mug shot was used properly a one was placed in the appropriate space. If it was used improperly, a zero was used. The coding sheet is in Appendix A - 6.

The following rules were used to analyze the use of all visual elements. Then *Hurriyet's* front page visuals were compared with these rules. One coding sheet was used for this analysis. If any of these rules were not followed on the front page of *Hurriyet*, a one was marked on the coding sheet. If they were followed a zero was marked. The coding sheet is in Appendix A - 7.

## Visual Rules

### Pictures

- a) Every photo should have a clean, clear center of interest.
- b) Every photo should get a cutline.
- c) Every photo should be bordered.
- d) Every photo should look natural.
- e) Every photo should be relevant.
- f) Every face should be at least the size of a dime.<sup>58</sup>

### Mug shots

- a) Mugs usually run the full width of a column, 3-4 inches deep.
- b) Most mugs fill the frame with a little air on each side. Crop comfortably close, but avoid slicing into ears, foreheads or chins.

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58. Tim Harrower, *Newspaper Designer's Handbook* (Portland, Oregon: Oregonian Pub. Co. 1989), p. 82. ,and Howard I. Finberg and Bruce D. Itule, *Visual Editing* (Belmont, California: Wadsworth Pub. Com., 1990), pp. 203-214.

c) **Every mug needs a cutline. Most cutlines use a two-line format: The first line is the person's name, the second is a description, title, position, etc.**<sup>59</sup>

## **Drawing**

A good caricature exaggerates its subject's most distinctive features for comic effect. Like editorial cartooning, it's a skill that's difficult to master, and should be avoided if:

a) **The subject's face isn't very well-known.**

b) **The story is too sensitive or downbeat for this brash style of art.**

**The artist's ability to pull it off is doubtful.**<sup>60</sup>

## **Graphics**

The successful graphics editor needs to think of the reader, continually asking the same questions a reader might, such as how to protect a home from a hurricane. The graphics editor also must look at information much like a reader who is seeking it for the first time. It is safe to assume that readers don't bring any background knowledge or inside understanding of a graphic before they look at it. Therefore, what is understood by or apparent to the reporter or even the graphics editor might not be so clear to the reader.

## **Info-graphics**

Informational graphics often are used on page one. The growth in informational graphics comes mainly from a recognition that these devices help readers to better understand a complicated story. The graphics editor must

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59. Tim Harrower, *Newspaper Designer's Handbook* (Portland, Oregon: Oregonian Pub. Co., 1989), pp. 33-34.

60. *Ibid.* , p. 102.

ask:

- a) Is there enough information to make a graphic, or should the data be incorporated into the text of the story?
- b) Is this graphic needed only to add visual relief to the page?
- c) Is the information complete? Are there missing years or explanations?
- d) Is the information clear enough that an artist can create a graphic readers will understand?<sup>61</sup>

## Tables

The purpose of tables is to display data in an orderly and visually pleasing form.

- a) Information in a table must be organized so that it can be viewed quickly and easily.
- b) The type must be readable.
- c) The columns of type should run in equal lengths, with enough space between them to separate the information but without so much space that it is difficult to follow the rows. If the information is to be presented horizontally in wide columns, lines between each five or 10 lines may help a reader's eyes travel across the table.
- d) Each table should have a headline telling readers what information is being displayed. Any explanatory information should be at the top of the table. A source line can run at the top or the bottom to tell the reader where the paper obtained the information.<sup>62</sup>

## Maps

The purpose of newspaper maps is less to show true size relationships than to show a relative sense of distance between known objects. The simple, although hardly simplistic, location map should be created with the same care

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61. Tim Harrower, *Newspaper Designer's Handbook* (Portland, Oregon: Oregonian Pub. Co., 1989), p. 133.

62. Tim Harrower, *Newspaper Designer's Handbook* (Portland, Oregon: Oregonian Pub. Co. 1989), p. 149. ,and Howard I. Finberg and Bruce D. Itule, *Visual Editing* (Belmont, California: Wadsworth Pub. Co., 1990), pp. 141-42.

and attention to detail as any informational graphic. The visual journalist must pay attention to how readers will perceive the map; the use of type, symbols and tones; and the use of a scale.<sup>63</sup>

A good map, whether in color or black and white, will use tones and shading to help focus the reader's attention on the most important part of the map.

a) Use designated fonts in designated sizes (sans serif will usually work best behind screens). Avoid type that's too big (over 12 point) or too small (under 8 point).

b) Keep maps simple. The whole planet can fit inside a one-column box, if necessary. Make your point obvious; trim away all unnecessary details. If north isn't at the top of map, include a "north" arrow to show where it is. Otherwise, the arrow isn't necessary.

c) Add mileage scales whenever possible they give readers perspective.

d) Match the map to the story.

e) Center maps carefully. Keep them as tightly focused as possible.<sup>64</sup>

## Wild Art

The use of photos without stories is called wild art. These photos can provide additional news to reader and make for a more pleasing visual presentation on a news page.<sup>65</sup>

a) Wild art photos should be encouraged, but they must be packed in a consistent way that instantly shows readers that the photo stands

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63. Howard I. Finberg and Bruce D. Itule, *Visual Editing* (Belmont, California: Wadsworth Pub. Co., 1990), pp.161-62.

64. Tim Harrower, *Newspaper Designer's Handbook* (Portland, Oregon: Oregonian Pub. Co., 1989), p. 153. ,and Howard I. Finberg and Bruce D. Itule, *Visual Editing* (Belmont, California: Wadsworth Pub. Co., 1990), pp. 166-69.

65. Howard I. Finberg and Bruce D. Itule. *Visual Editing* (Belmont, California: Wadsworth Pub. Co., 1990), p. 219.

alone.<sup>66</sup>

## Headlines

Readers expect headlines to summarize stories and to help for the reading stories.

a) The largest, heaviest head should be on the most important story, normally at the top or near the top of the page.

b) The second most important story should be topped with the second largest and second heaviest head and so on. Two stories of equal importance may be placed in different spots on the page and carry the same size headlines.

c) A newspaper should choose just one or two families of type for all its news headlines. Otherwise, with too many typeface noodling around like alphabet soup readers get distracted and pages look like circus posters.<sup>67</sup>

## Color

The use of color should never increase the readers difficulty in seeing reading or understanding printed material. Visual journalists need to understand color before it can be used effectively. One important rule to remember about color use is: "If you can't take the time to do it well, don't do it."<sup>68</sup> Readers like color that looks good, that is reproduced well, on the newspaper page. Sometimes, a newspaper will use color to help project an image. By limiting the use of certain colors, the paper can tell readers that it is a calm or exciting publication.

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66. Tim Harrower *Newspaper Designer's Handbook* (Portland, Oregon: Oregonian Pub. Co., 1989), p. 94.

67. Tim Harrower, *Newspaper Designer's Handbook* (Portland, Oregon: Oregonian Pub. Co., 1989), p. 16. ,and Howard I. Finberg and Bruce D. Itule, *Visual Editing* (Belmont, California: Wadsworth Pub. Co., 1990), pp. 43-44.

68. Howard I. Finberg and Bruce D. Itule, *Visual Editing* (Belmont, California: Wadsworth Pub. Co., 1990), p. 26.

Although much can be learned about the overall appearance of a front page by examining the proper use of individual types of elements, a complete understanding must also be based on an examination of the whole front page. The second step of the second research question is to examine the overall design of the front page.

There are no established rules on how many stories and visual elements should be on a newspaper page. Each visual journalist designs pages differently. Even at the same paper, no two editors will work the same way in selecting and laying out elements for a page. However, there are some universal hints for page design:

a) Design begins with a close look at the space available on the page; usually, a page dummy will show if there are ads on the page and where such ads will run.

b) The editor briefly visualizes the actual size of the page amount of space available. The amount of space available is fixed, depending on whether it is an open page or a page with advertising, the editor counts the number of stories planned for the page.

c) The visual elements are placed on the page first.

d) The photos are cropped and sized for optimum effectiveness.

e) Page one almost always carries an index that tells readers where they can find daily features and columns inside the paper. Some newspapers also have a "summary box" or "briefs column," which gives a brief description of the content of stories in each section of the paper. Wherever the index or summary box is placed, it should guide readers into the paper.<sup>69</sup>

Although all newspapers try to be unique in their design, visual journalists must follow some basic guidelines. The guidelines are not ironclad rules; they often are changed and stretched, but they help visual journalists

69. Ibid., p. 25.

prepare readable pages. There are literally hundreds of elements that make up a newspapers' design, but the design itself has only three main components: organization, pattern and structure. The design reflects the organization of the content of the newspaper, which section go where, what features are anchored on which pages. The design is the pattern of visual presentation, the rhythm or consistency of how the pages look day in day out.

The *organization* of a newspaper involves how it is physically put together and presented day after day. One of the major complaints from readers is that newspapers, for whatever reason, aren't consistent in their presentation of the various parts of the paper. A successful design, however, will attempt to solve many of the organizational problems of a newspaper. And failing that, it will help guide the reader with promotion boxes, indexes, and references to news of high readership interest on the days when the newspaper's organization is different or confusing.<sup>70</sup>

Part of design is the *pattern* of consistent presentation. It is visual style used in presenting the news and feature stories day in and day out; it is not the news per se, but the manner in which stories and visual elements are given to the reader from headline sizes to the style of photography. The reader needs to feel that today's newspaper will present the news in much the same approach as the edition he or she read six months ago.

Page one will contain the most important news of the day and an index to other news inside the paper. And the biggest news of the day will have the

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70. Ibid. , p. 26.

biggest headline on Page one.<sup>71</sup> One newspaper's pattern of visual presentation might be to use large color photographs on each section front. Another paper might have a pattern of using mostly news photographs and very few 'soft', or feature, pictures. Each newspaper sets the pattern of presentation for its readers. The task of the visual journalist is to understand that pattern and follow it fairly consistently. That doesn't mean that a page or paper cannot contain a few surprises, but such deviations from the standard presentation should delight readers, not shock or confuse them.<sup>72</sup>

*Structure* is the most important part of the design framework, and the most important part of structure is typography, the style and arrangement of type on a page. Typography entails more than the readability of the type on the page; it identifies a newspaper's character, and it creates an unspoken link between the paper and its readers. The typographic dress of a newspaper helps give readers a familiar, comfortable feeling each day.

A newspaper's design framework is articulated in its design and editing process in which headlines, stories, photographs and graphics are placed on a page. Each day, visual journalists try to construct pages that:

**a) Follow the design goals of the paper.**

**There is room for creativity in page design, but it is important that visual journalists live within their paper's design framework. Those who make radical design changes without authorization probably won't keep their jobs for long.**

**b) Follow the basic rules of design.**

**Readers are comfortable and likely to spend time with easy-to-read pages;**

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71. Ibid.

72. Ibid.



they are uncomfortable with jumbled, confusing pages.

c) **Make the paper unique.**

All newspapers look the same in some ways. All like to be unique in some ways. It is good to surprise the reader every day.<sup>73</sup>

The third research question focused on use of info-graphics: **How well did *Hurriyet* use info-graphics during the spring and December of 1990?** All info-graphics were clipped from *Hurriyet's* front and inside pages. Each was pasted on a sheet paper and numbered. Graphics were then analyzed using Tankard's list of ten problems that often appear when using graphs to display quantitative data.<sup>74</sup> These problems are to be avoided. Examples can be found in Appendix C.

For this analysis one coding sheet was used. Each info-graphic from *Hurriyet* was listed in a column on the left, Tankard's list of ten common problems were listed across the top of the page. If the *Hurriyet's* info-graph did not have the particular problem from Tankard's list, the space was marked with a zero. If the info-graph contained a problem the space was marked with a one. The coding sheet is in Appendix A - 9.

The 10 problems given by Tankard are:

a) ***The Tilted Graph:*** One of the purpose of a graph is usually to facilitate comparisons. In some graphs, such as the pie chart, this is often difficult enough at best. It becomes even more difficult when the chart is on a surface that is no longer flat to the viewer but is at an angle.

b) ***The Stacked Graph:*** One type of graph that obscures comparisons is the stacked graph. In this kind of graph, one element that you might want

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73. Ibid. , pp. 41-42.

74. James W. Tankard Jr., "Quantitative Graphics in Newspapers," *Journalism Quarterly* (Summer-Autumn 1987) : 406-15.

to compare is stacked on top of another element that to compare. The result is that the two elements do not start from the same base, and comparisons are difficult at best.

c) *The Pseudo Graph*: Some illustrations in newspapers look like graphs but are not really graphs at all.

d) *The Graph with Little or no Variation*: Sometimes a graph is used to show data that essentially have no variation. In this case, a device that facilitates comparisons has no real meaning.

e) *The Convention-Violating Graph*: There are certain conventions that readers of graphs may be accustomed to, and violating these convention scan only produce confusion in the reader.

f) *The Bar Graph with Obscure Bar End*: Newspapers presenting bar graph have used all kinds of things as the picture elements making up the bars. One of the problems in using these kinds of elements is that the end of the bar becomes imprecise.

g) *The Buried Line Graph*: Sometimes the newspaper graphic artist attempts to work the the quantitative graph into a representational picture. This can lead to problems, however, when it ends up burying or hiding the line or other element that makes up the graph.

h) *The Unnecessarily Three-Dimensional Graph*: Many graphic artists seem to operate under a compulsion to render everything as three dimensional objects. representing a line graph as a three-dimensional structure adds to its complexity, but doesn't usually add much to the clarity.

i) *The Overly-Complex Graph*: Some graphs in newspapers fail to communicate by being too complex. One problem with these kinds of figures is that by presenting everything, they don't emphasize anything.

j) *The Multiple Pie Chart*: Sometimes more than one pie chart appears in the same graph. This can create problems when it is desirable to compare slices of the two pies, which it often is.

## Coder Reliability

Two coders coded the same content materials and the results are compared to determine reliability in content analysis. As defined by Stempel,<sup>75</sup> “Reliability is consistency of measurement.”

He also added that “reliability in content analysis seems to be a problem that the individual researcher must solve to his own satisfaction within the limits of his study design and resources.”

Holsti reported a formula for determining the reliability of nominal data in terms of percentage of agreement. The Holsti method was used for reliability and the resulting agreement was 94 percent.

$$\text{RELIABILITY} = \frac{2M}{N^1 + N^2}$$

$$= \frac{2(18)}{19 + 19}$$

M= Number of coding decisions coder agree

N<sup>1</sup>= Number coder decisions for number one

N<sup>2</sup>= Number coder decisions for number two

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75. Guido H. Stempel III, “Increasing Reliability in Content Analysis,” *Journalism Quarterly* (Summer 1952): 333-334.

As a rule of thumb, most published content analysis typically report a minimum reliability coefficient of about 90 percent or above when using Holsti's formula.<sup>76</sup>

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76. Roger D. Wimmer and Joseph R. Dominick *Mass Media Research* (Belmont, California: Wadsworth Pub. Co., 1991), pp. 173-74.

# CHAPTER IV

## RESULTS

The first research question this study answered was: **How extensively were headlines, visual elements, and color used on the front page of *Hurriyet* in the spring and December of 1990?**

In the spring issues, the total news item space was 19,336 square centimeters; and the average space of each news item was 1,487 square centimeters.

For the week of December issues, six issues yielded a total news item space of 8,505.5 square centimeters; and the average space of each news item was 1,417 square centimeters.

Figure 1 shows that the total headline space for the spring issues was 6,618.95 square centimeters, amounting to 34.23 percent of the total news item space. Total visual element space was 6,956.11 square centimeters, which amounted to 35.98 percent of total news item space. And other space was 5,760.94 square centimeters, which amounted to 29.79 percent of total news item space.

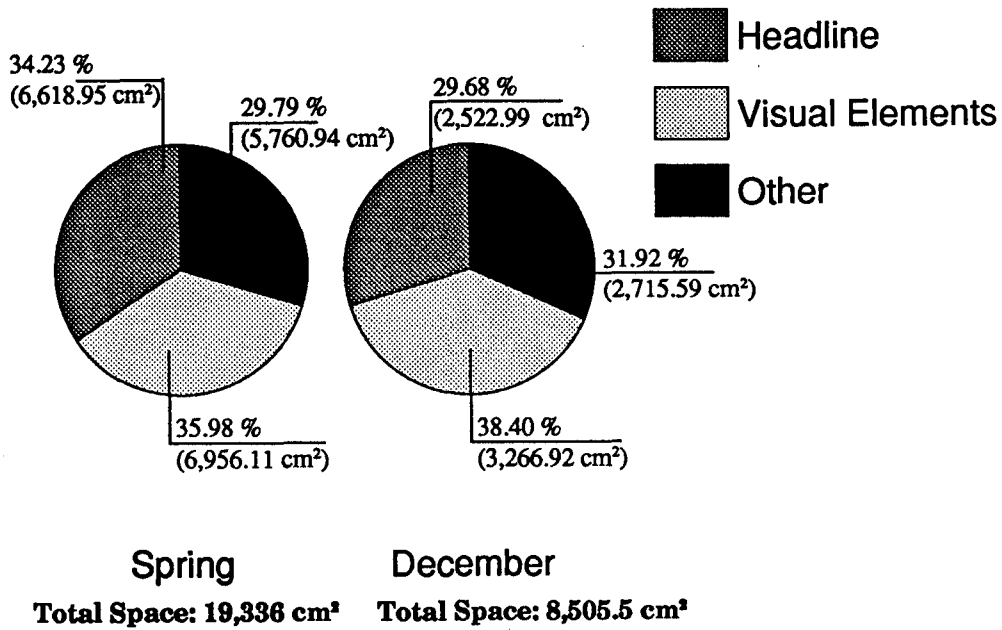
Figure 1 also shows that in the December issues the total headline space was 2,522.99 square centimeters, or 29.68 percent of the total news space. The total visual element space was 3,266.92 square centimeters, or 38.40

percent of the total news space. And other space was 2,715.59 square centimeters, or 31.92 percent of the total news item space.

In the December issues, the proportion of total headline space was smaller, and the total space of the visual elements was larger than found in the spring front pages of *Hurriyet*.

Figure 1

TOTAL ELEMENTS SPACE ON THE FRONT PAGE OF HURRIYET  
FOR SPRING AND DECEMBER 1990



Headlines

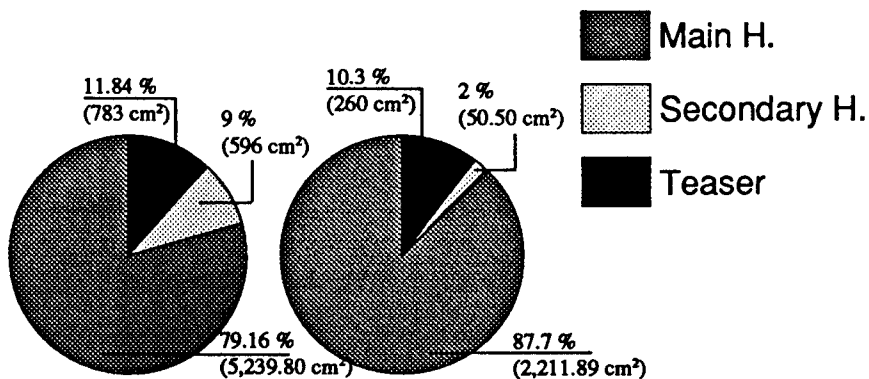
Main Headline

Figure 2 summarizes space filled by headlines in the spring and December issues. The largest space was found for main headlines which used 5,239.80 square centimeters of the space, or 79 percent of total headline space. The paper published 128 main headlines in the spring issues, using an average space of 41 square centimeters per main headline.

In the December issues, main headlines took up 2,211.89 square centimeters of space. The paper published 53 main headlines with an average space that was the same as the main headlines of the March to May period, 41 square centimeters per headline.

Figure 2

BREAK DOWN OF TOTAL HEADLINE SPACE ON THE FRONT PAGE OF HURRIYET FOR SPRING AND DECEMBER 1990



Spring  
Total Headline Space: 6,618.95 cm²

December  
Total Headline Space: 2,522.99 cm²

Figure 3 shows that all the main headlines were written with bold type-style during the two periods.

**Figure 3**

**BREAK DOWN OF TYPE-STYLE USE IN HEADLINE  
ON THE FRONT PAGE OF HURRIYET  
FOR SPRING AND DECEMBER 1990  
(By Number)**

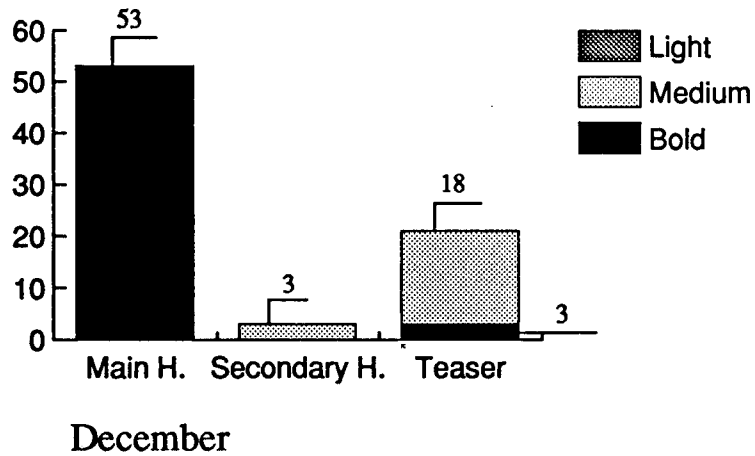
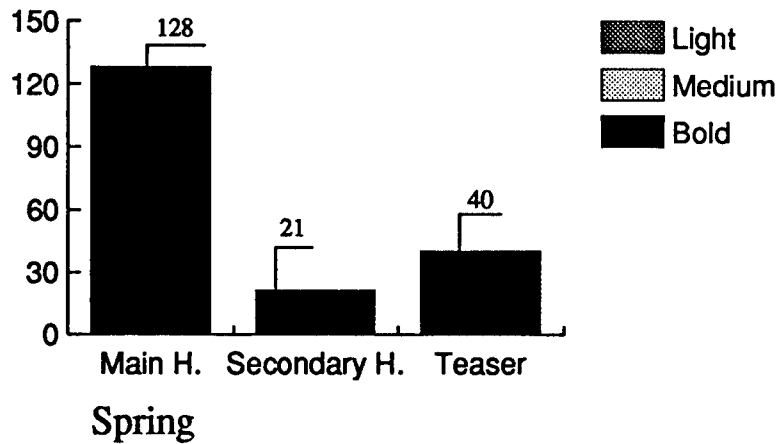




Figure 4 shows that in the spring issues 109 of the 128 main headlines printed on the front pages used 109 plain and 19 used italic type-face. In December issues, 50 for the 53 main headlines used plain , and three of used italic type-face.

**Figure 4**

**BREAK DOWN OF TYPE-FACE USE IN HEADLINE  
ON THE FRONT PAGE OF HURRIYET  
FOR SPRING AND DECEMBER 1990**

(By Number)

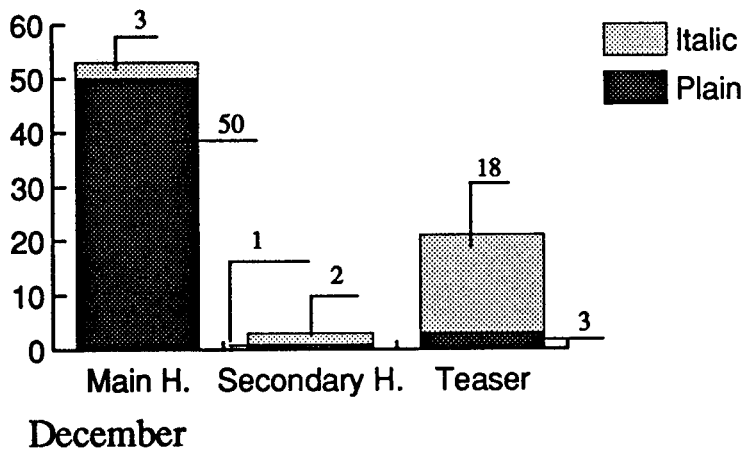
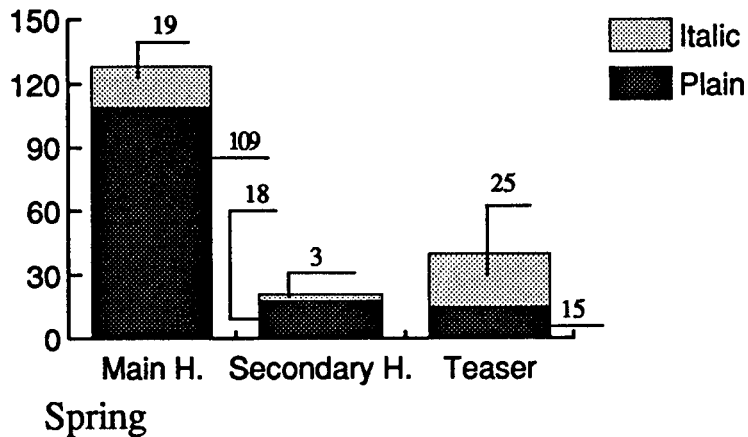


Table 4 shows that in the spring issues, 29 main headlines were published with marks. Twenty of them had quotation marks. While ten of the quotation marks used red ink, the rest used black ink. Nine main headlines with color underlines were published in spring issues. Eight of them used red ink, and one of had blue ink.

**Table 4**

**MARKED HEADLINES WITH COLOR  
ON THE FRONT PAGE OF HURRIYET  
(By Number)**

HEADLINE	TOTAL	RED	BLUE	YELL.	OTHER	HEADLINE	TOTAL	RED	BLUE	YELL.	OTHER
<b>Spring</b>		<b>MAIN HEADLINE</b>					<b>December</b>				
UNDERLINE	9	8	1	—	—	UNDERLINE	1	1	—	—	—
QUOT. M.	20	10	—	—	10	QUOT. M.	6	6	—	—	—
OTHER	—	—	—	—	—	OTHER	—	—	—	—	—
<b>TOTAL</b>	<b>29</b>	<b>18</b>	<b>1</b>	<b>—</b>	<b>10</b>	<b>TOTAL</b>	<b>7</b>	<b>7</b>	<b>—</b>	<b>—</b>	<b>—</b>
<b>SECONDARY HEADLINE</b>											
UNDERLINE	—	—	—	—	—	UNDERLINE	—	—	—	—	—
QUOT. M.	2	—	—	—	2	QUOT. M.	2	—	—	—	—
OTHER	11	1	10	—	—	OTHER	—	—	—	—	—
<b>TOTAL</b>	<b>13</b>	<b>1</b>	<b>10</b>	<b>—</b>	<b>2</b>	<b>TOTAL</b>	<b>2</b>	<b>—</b>	<b>—</b>	<b>—</b>	<b>2</b>
<b>TEASER</b>											
UNDERLINE	—	—	—	—	—	UNDERLINE	—	—	—	—	—
QUOT. M.	—	—	—	—	—	QUOT. M.	—	—	—	—	—
OTHER	—	—	—	—	—	OTHER	1	—	—	1	—
<b>TOTAL</b>	<b>—</b>	<b>—</b>	<b>—</b>	<b>—</b>	<b>—</b>	<b>TOTAL</b>	<b>1</b>	<b>—</b>	<b>—</b>	<b>1</b>	<b>—</b>

In the December issues, seven main headlines marked with color were published. Six contained quotations marks and one had an underline. All of the headline marks used red ink.

### Secondary Headline

Figure 2 shows the proportion of space for headlines. In the spring issues, secondary headlines used 596 square centimeters of space, or 9 percent of total space allocated for headline. Figure 3 shows that in this period, 21 secondary headlines, averaging 28 square centimeters, were published in the paper. All of the secondary headlines in the spring issues used bold type-style. Figure 4 shows that eighteen of them used plain and three of them were italic type-face.

Figure 2 shows that in the December issues, the paper published three secondary headlines using 50.50 square centimeters of space, which accounted for only 2 percent of the total headline space in the spring issues. Average space per headline was 17 square centimeters. Figure 4 shows that two of the secondary headlines were printed with italic, and one was plain.

Results indicate that *Hurriyet's* secondary headline use decreased between the spring and December issues. In the spring issues, 9 percent of headline space was used for secondary headlines, compared to 2 percent in the December issues.

Table 4 shows that marked secondary headlines numbered 13 in the spring issues. Eleven secondary headlines had check marks and two secondary headlines had a quotation mark. Ten of the check marked secondary headlines were printed in blue ink, and one was in red ink.

Two quotation marked secondary headlines were printed with black ink in

the December issues.

### Teasers

Figure 2 shows that in the spring issues the paper published 40 teasers with a total of 783 square centimeters of space. Average space of the teaser was 20 square centimeters. This constituted almost 12 percent of the total headline space.

The same figure shows that in the December issues the paper printed 21 teasers with a total 260 square centimeters of space, which amounted to 10 percent of the total headline space. The teasers averaged 12 square centimeters.

Figure 3 shows that the 40 teasers in spring issues all used bold type-style. Figure 4 shows that fifteen of them were plain and 25 were italic type-face.

On the other hand, Figure 3 shows that only three bold teasers were published out of 21 teasers in the December issues. The rest were medium. Three plain and 18 italic teasers were printed.

It is worthy of mention that *Hurriyet* changed its teaser type style from bold to medium between May and December and used mostly italic type-face in December issues.

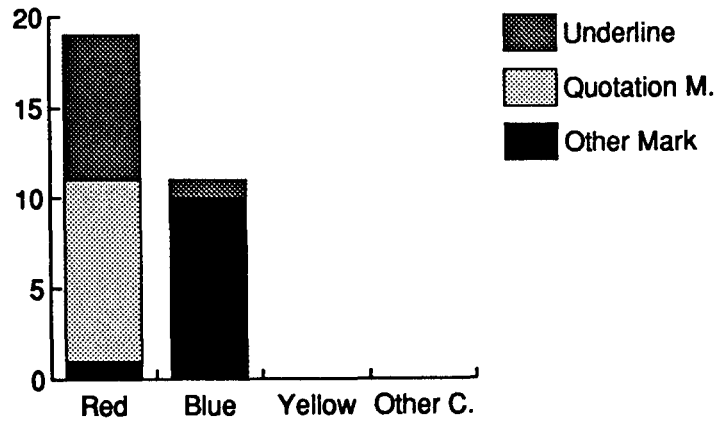
Table 4 shows that none of the teasers were printed with colored mark in spring issues, while one marked teaser was used reverse in yellow in December issues.

Figure 5 shows the break down of color marked use in headline. In the spring red and blue were the major colors. On the other hand, blue ink was

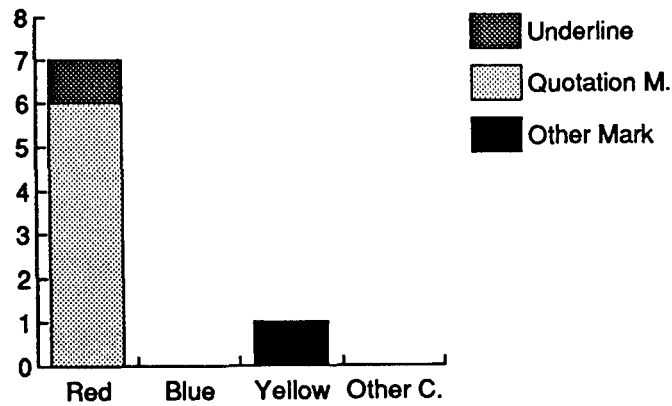
never used in the December. Only red ink was used for most marked headline and one headline had yellow ink.<sup>2</sup>

**Figure 5**

**BREAK DOWN OF COLOR MARKED USE IN HEADLINE  
ON THE FRONT PAGE OF HURRIYET  
FOR SPRING AND DECEMBER 1990  
(By Number)**



**Spring**



**December**

## Visual Elements

### Total Visual Elements Space

In the 13 spring issues sampled, 85 visual elements were tallied, of which were 81 photos.

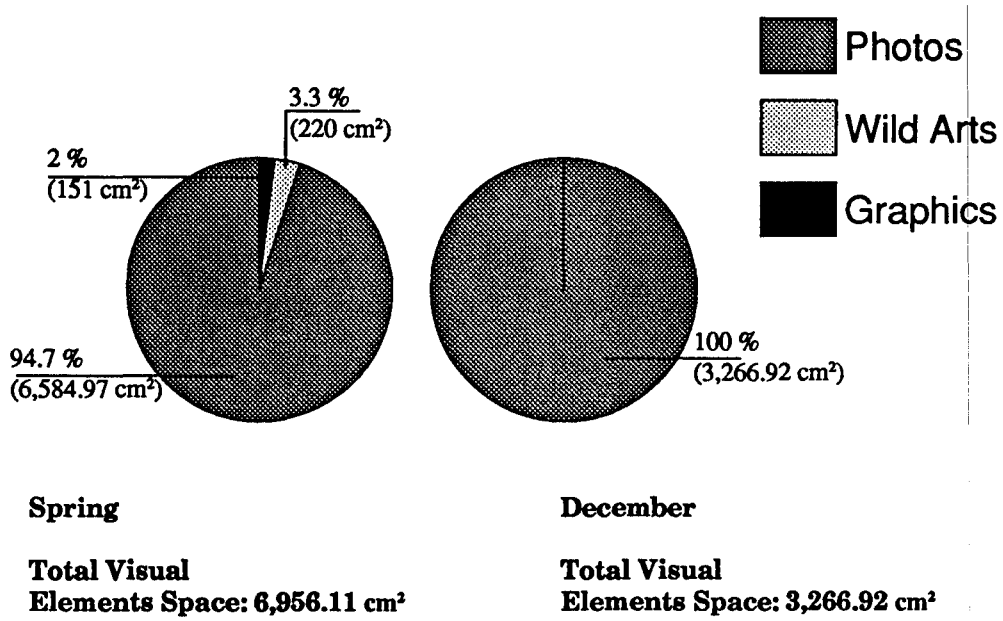
Figure 6 shows the proportions of the total visual elements space. The photos occupied almost 95 percent of the total visual elements space. Five graphics were printed in the spring issues, totaling 151 square centimeters of space and comprising 2 percent of the total visual elements space. Only one example of wild art, occupying 220 square centimeters of space, was printed. It took up 3 percent of the total visual elements space in the spring issues.

The same figure indicates that the photos occupied the entire space devoted to visual elements in the December issues. No graphics or wild art were published.

Figure 1 reveals that the percentage of total front page space devoted to visual elements was 35.97 percent in the spring issues and 38.40 percent in December issues.

Figure 6

BREAK DOWN OF TOTAL VISUAL ELEMENTS SPACE  
ON THE FRONT PAGE OF HURRIYET  
FOR SPRING AND DECEMBER 1990



## Total Photos

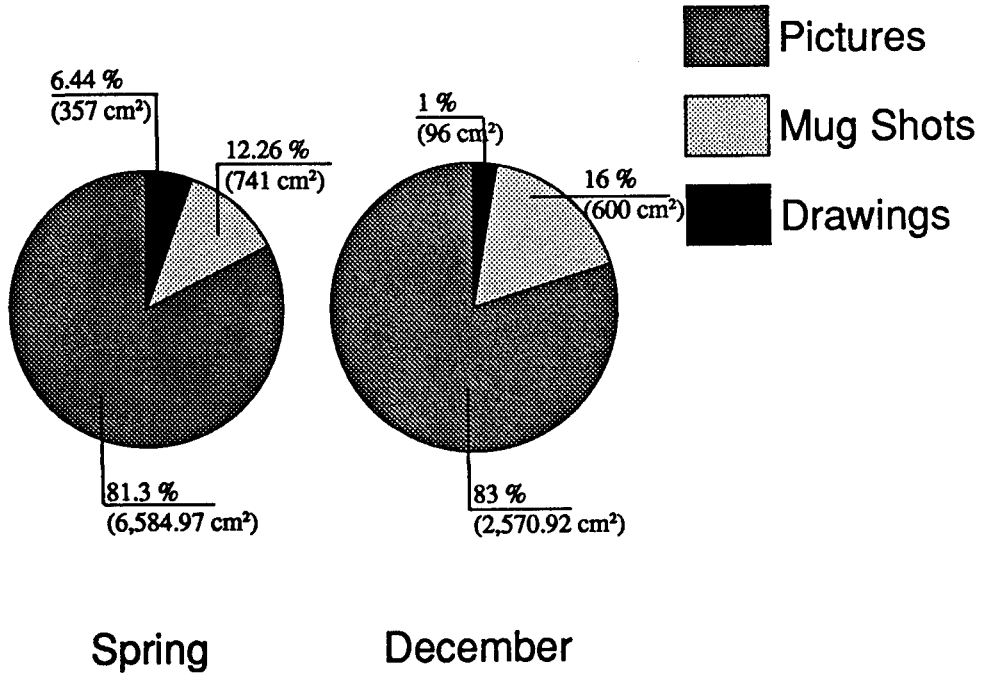
Figure 7 presents proportions of photos devoted to the three types. In the spring issues, pictures occupied 6,584.97 square centimeters of space, 81 percent of the spring issues photos space. Twenty-one mug shots occupied 741 square centimeters of space. This was equal to 12 percent of the total spring issues photos space, and the mug shots averaged about 35 square centimeters. Twelve drawings were published in spring issues, with 357 square centimeters of space, which amounted to 6.5 percent in the total of spring issues photo space.

The 40 pictures on the front pages in the December issues were 83 percent of the photo space, with an average of 82 square centimeters per picture. The 14 mug shots on the front page comprised 600 square centimeters of space, which amounted to 16 percent of the total photos space in the December issues. These averaged 43 square centimeters. One drawing was published in the December issues with 96 square centimeters of space. It amounted to 1 percent of the December issues' photo space.



Figure 7

BREAK DOWN OF TOTAL PHOTOS SPACE  
IN THE VISUAL ELEMENTS SPACE ON THE FRONT PAGE  
OF HURRIYET FOR SPRING AND DECEMBER 1990



## **Total Graphics**

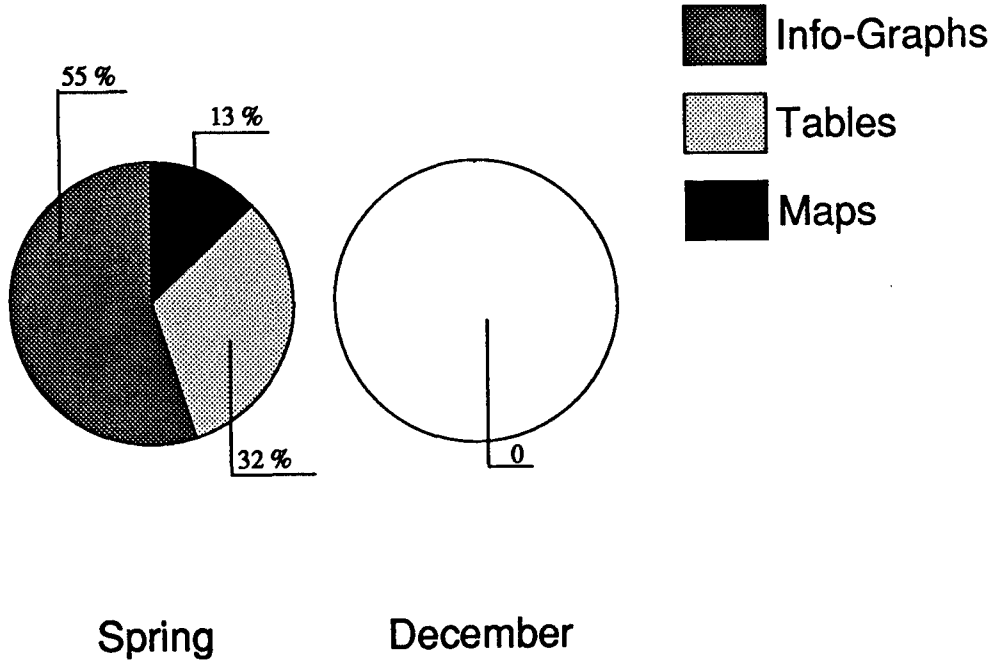
Figure 8 shows that two info-graphics were printed on the spring issues' front page with 54 square centimeters of space. They covered 55 percent of the total spring issues graphics space. One table and one map were published in the spring issues. The table covered 49 square centimeters, with 32 percent of the total spring issues graphic space. The map had 20 square centimeters of space, which was 13 percent of the total of spring issues graphic space.

No drawings, tables or maps were published in December issues.

In both periods photos clearly dominated in the visual elements on the front page. The results show that the proportion of the visual elements had not changed much over the two terms. Although graphics and wild art were published in the spring issues, their proportion of space was 3 percent for wild art and 2 percent for graphics.

Figure 8

BREAK DOWN OF TOTAL GRAPHIC SPACE  
IN THE VISUAL ELEMENTS SPACE ON THE FRONT PAGE  
OF HURRIYET FOR SPRING AND DECEMBER 1990



## Color

There were major differences in the use of color between the two periods. Figure 9 details the space devoted to four color, spot color, and black & white during the two periods of study. In the spring issues use of four color space was 88.5 percent, black & white 11.4 percent, and spot color space was 0.01 percent. In the December issues the paper used only four color and black & white color. Use of four color space was 98.8 percent and for black & white was 0.2 percent of all color space.

**Figure 9**

**BREAK DOWN OF COLOR USE IN VISUAL ELEMENTS  
ON THE FRONT PAGE OF HURRIYET  
FOR SPRING AND DECEMBER 1990**

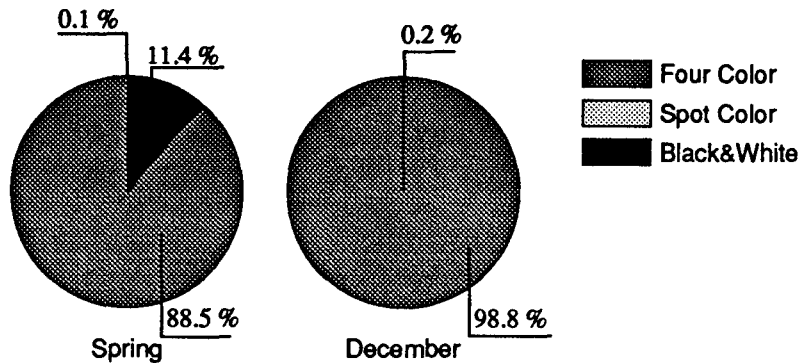


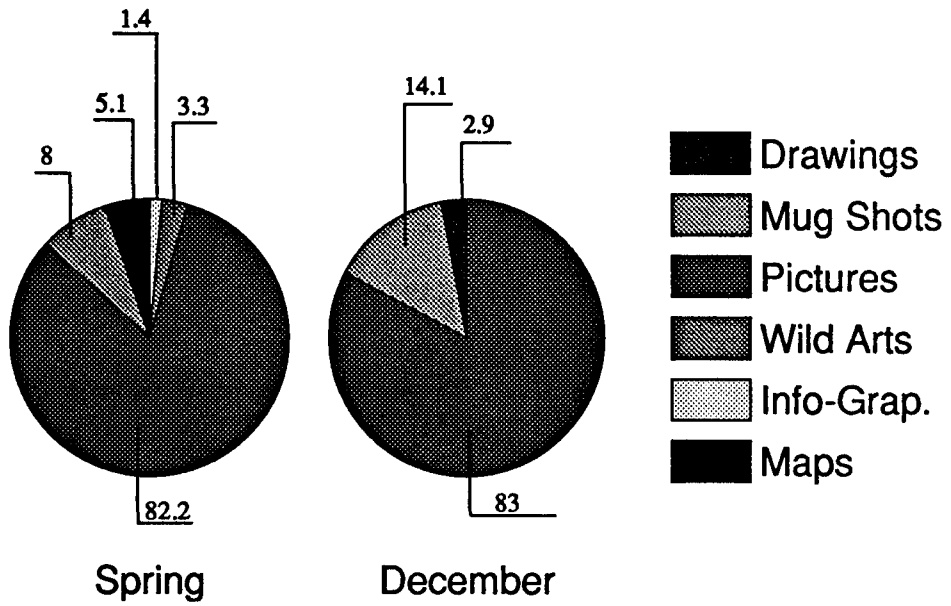
Figure 10 shows that out of 72 visual elements published in the spring issues, 46 pictures had four color, totaling 5,776 square centimeters. This was 82.2 percent of the total visual elements space. The average space was 125 square centimeters. Eleven mug shots had four color. They totaled 499 square centimeters, which amounted to 8 percent of the total visual elements space.

Twelve drawings in four color were published in the spring issues. Total four color drawing space was 357.58 square centimeters, which amounted to 5.1 percent of the total visual elements space. They averaged 19.79 square centimeters.

Two info-graphics and one map in four color were published on *Hurriyet's* front page in the spring issues. Info-graphics space was 102.20 square centimeters, which amounted to 1.4 percent of the total visual elements. The map's space was 20 square centimeters. One wild art in four color color was published in the spring issues. It's space was 220 square centimeters, which amounted to 3.3 percent of the total visual elements space. Same figure details that in the December issues most of the four color space was for pictures (83 percent), mug shots (14.1 percent), and drawing (almost 3 percent).

Figure 10

BREAK DOWN OF FOUR COLOR USE IN THE VISUAL ELEMENTS  
ON THE FRONT PAGE OF HURRIYET  
FOR SPRING AND DECEMBER 1990



In summary, these data indicate that *Hurriyet's* front page visual elements were mostly four color photos. Black & White and spot color were not used very often.

The second research question was asked: **How consistent was the front page design of *Hurriyet* with those generally accepted design practices in the United States?** It is clear that design is not a science. Most of its applications are based on judgment. But there are fundamental principles that apply to the design of newspaper pages. So, this question was answered by comparing the design in *Hurriyet* to principles of layout from the books about American newspaper design and by interviewing *Hurriyet's* visual editor, technical editor, and managing editor. Editors were asked if *Hurriyet* uses dummy page, if the paper has any styles or policy about using visual elements on the front page, and if they know about the readers reactions to their page layout.

One hundred twenty-eight news items were printed in the 13 spring issues and 39 news items were published on the front pages of six issues in the December issues. In the spring issues, pictures and mug shots totaled 49, and in the December issues, 21 pictures were published in the 39 news item. Thirty-seven of the 49 spring pictures showed proper use, while 12 of them were improper used. In the December issues, 16 of the pictures were used properly and five of them were not. This show that about 76 percent of *Hurriyet's* pictures were consistent with principles of good layout. In addition, *Hurriyet's* visuals were compared to rules which are given in Chapter III and

found that all the visuals fit the rules.

On the other hand, overall design was not as good as the use of pictures and mug shots in the spring issues. As mention in Chapter III, design has three main components: organization, pattern, and structure. In the spring issues, the pictures and mug shots were not presented in the right manner. The front pages of *Hurriyet* were disorganized. Most visual elements were in good shape by themselves, but this was not enough. Of course each visual on the page is a subunit in it self, but the stories and visuals should fit into the design of the entire page.

In the December issues, the paper's organization has changed and the paper was redesigned. Managing editor Ertugrul Ozkok said:

**The key to the redesign was the repackaging. We created a section for entertainment news and more serious news and a cleaner, more modular look. We wanted to make the paper more interesting looking. So we mixed the entertainment news, and political or other serious news. We wanted to put a little smile on the reader's face. And also our new presses allow for more and better color use. We will use blue more, and we will use red less than before. We are trying to make *Hurriyet* a reader-friendly newspaper, exciting and well organized. It means readers can easily find the information they desire, whether it is hard news or magazines news.**

In the December issues, *Hurriyet* started to use modular layout. It looked more organized than before. Visual Editor Tufan Aksoy explained:

**Now we are using modular layout, because the modular approach simplifies the planning and production process can speed it up. When all stories are assigned modular shapes, the design is more flexible because the individual modules can be moved around on the page. It is easier to visualize the whole page during the layout process when individual elements are clearly defined. Exchange of stories is achieved quickly by lifting out one or several story modules and replacing them with the new material.**

Editors always are concerned about placing the correct number of stories



on page one. They do not want too many stories and visuals, which makes the page look jumbled, or too few stories and visuals, which makes the page unattractive to readers. Generally, they strive for a balance of stories and visuals on page one. Although sizes and numbers change each day depending on the news, general guidelines call for four to six stories on the page and at least two visuals.<sup>77</sup> In the spring issues, *Hurriyet* published seven to sixteen news items every day. In December issues, this number was between five and eight, which is a significant decrease. Figure 11 shows that too many news items made the spring issues look dull. The spring issues not only had high story counts, but they also mixed visual elements on the front page. *Hurriyet* used large and bold headlines and mostly four color photographs to sell the paper. In the spring issues, the paper's front page looked much like a magazine with a red underlined main headline, and large photos that refer to the story package inside.

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77. Howard I. Finberg and Bruce D. Itule, *Visual Editing* (Belmont, California: Wadsworth Pub. Co., 1990), p. 49.

A SAMPLE OF FRONT PAGE OF HURRIYET IN THE SPRING 1990



Türkiye  
Tatlıca

12 Mart 1990 Pazartesi

Kuruluş: 19 Mart 1969

**YARIN**  
Hurriyet'ten  
yeni oyun  
Herkes bedava  
**YILDIZ OYUNU**



**Ataköy'deki operasyonda 3 rehine kurtarıldı, terörist ise yaralı ele geçirildi**

# TERÖRE DARBE

**Güvenlik güçleri tarafından 6 kurşunla vurulan 'Savaş Can' kod adlı aklı terörist kaldırıldı; hastanede hemen ameliyat edilerek kurtarıldı**



**Beden, 600 kilo geçmişti**

Ataköy'deki operasyonda 3 rehine kurtarıldı, terörist ise yaralı ele geçirildi. Teröristin rehini tuttuğu 3 kişi, dehşet dolu 17 saatli anlattı.

**'Öldük öldük dirildik'**

Ataköy'de düzenlenen operasyonda 11 teröristin öldürülmesiyle terörün kurumu geçirdi. Teröristin rehini tuttuğu 3 kişi, dehşet dolu 17 saatli anlattı.



**Teröristin rehini tuttuğu 3 kişi, dehşet dolu 17 saatli anlattı**

**'Öldük öldük dirildik'**

Ataköy'de düzenlenen operasyonda 11 teröristin öldürülmesiyle terörün kurumu geçirdi. Teröristin rehini tuttuğu 3 kişi, dehşet dolu 17 saatli anlattı.

**Karaburun marifetli**

Ataköy'de düzenlenen operasyonda 11 teröristin öldürülmesiyle terörün kurumu geçirdi. Teröristin rehini tuttuğu 3 kişi, dehşet dolu 17 saatli anlattı.

**İşte yakalanan kadın terörist**

Ataköy'de düzenlenen operasyonda 11 teröristin öldürülmesiyle terörün kurumu geçirdi. Teröristin rehini tuttuğu 3 kişi, dehşet dolu 17 saatli anlattı.

**İki anavah, tam net**

Ataköy'de düzenlenen operasyonda 11 teröristin öldürülmesiyle terörün kurumu geçirdi. Teröristin rehini tuttuğu 3 kişi, dehşet dolu 17 saatli anlattı.

**GÜNÜN YAZISI**

**Ne bekleyebiliriz?**

Ataköy'de düzenlenen operasyonda 11 teröristin öldürülmesiyle terörün kurumu geçirdi. Teröristin rehini tuttuğu 3 kişi, dehşet dolu 17 saatli anlattı.

**Güvenlik kuvvetleri alarma geçirildi**

Ataköy'de düzenlenen operasyonda 11 teröristin öldürülmesiyle terörün kurumu geçirdi. Teröristin rehini tuttuğu 3 kişi, dehşet dolu 17 saatli anlattı.

**Terör zirvesi bugün**

Ataköy'de düzenlenen operasyonda 11 teröristin öldürülmesiyle terörün kurumu geçirdi. Teröristin rehini tuttuğu 3 kişi, dehşet dolu 17 saatli anlattı.

**REKÖRLER**

**NE AY TERÖR**

**NE ANSALIMIZ**

Figure 12 shows that in December issues *Hurriyet* had a modular, colorful-looking design. One main news item is packed at the top of the page with medium-italic teaser and bold large main headline every day. Usually the main news item did not use a photo. One entertain story at the right of the page is packaged in a modular format with the two photos. Every day a different color line separated the entertain section from the other news item. The paper had between six to eight news item count every day. As mentioned earlier, structure is the most important part of the design, and the most important part of structure is typography, the style and arrangement of type on a page. Typography includes the size and character of the body, or headline type. *Hurriyet* used only bold type-style for headlines in the spring issues. But in the December issues, the paper changed its font and type-style and type-face for main headlines, secondary headlines, and teasers. Bold was published on the main headline more than other headlines. Medium type-style was used by the paper only in the December issues.

Figure 12

A SAMPLE OF FRONT PAGE OF HURRIYET IN DECEMBER 1990



# Hürriyet

28 Aralık 1990 Cumartesi Kurucusu: Bedri Şenver 1955-1953

**3 OTOMOBİL KUPONA KİŞİYE**  
İlk kupon, 1 Ocak'ta

3 Ocak grevine karşı Bakanlar Kurulu kararlarını açıklıyoruz

## Hükümetin genel grevi kırma planı

Devlet Bakanı Cemil Çiçek, kararları bütün bakanlıklara muhtra halinde bildirdi

1) Ocağın grevini kırmak için... 2) Ocağın grevini kırmak için... 3) Ocağın grevini kırmak için...



### Belene, hâlâ zulüm adası

Leh. TAP AKA

Belene'de 1990 yılı için... Belene'de 1990 yılı için...





Sonya Akin görevinden oldu

Devlet Balesi'nin patronuna göre suçlu bulundu

## Davul, 'Sonya'nın basında patladı



### Savunma Bakanlığı'ndaki casusu, aşığı ele verdi

#### GÜNÜN YAZISI

**Fırtınayla başlamak...**

#### MGK, savasta Doğu'daki sivil savunmayı görüştü

### Ordu hazır, sıra sivillerde

Çevik Kurvöl'e yer bulandı

Kürtüz'de hem anıt hem park

ANKARA'da... Zombilerde ortosa seçim görüldü

1991 FANİZ KİŞİ Yedek KUPON

HERKESE İNGİLİZCENESU 2. KİTAP 21 Ocak

13 KUPON

The third research question asked: **How well did *Hurriyet* use info-graphics during the spring and December of 1990?** Between 1984 and 1988, the number of U.S. newspapers with graphic capabilities grew from 40 percent to 90 percent, according to two surveys by the Society of Newspaper Design in the U.S.<sup>78</sup> In another survey, conducted by the American Society of Newspaper Editors, 90 percent of those responding predicted that graphic usage will overtake photographic usage.<sup>79</sup> Rehe said in his book:

**The New York Times, especially on its business pages, has long produced simple but effective information graphics. The simplicity also caters to the tight deadlines of newspapers. Similarly, the Chicago Tribune regularly produces simple but effective information graphics.<sup>80</sup>**

It is obvious that graphic will play a bigger role for many newspapers in the future. But these predictions did not hold for *Hurriyet*. In the 19 issues sampled, 19 info-graphics were used. Seventeen of the info-graphics (twelve of them were printed on inside pages, and five of them were printed on the front pages,) were published in spring issues, and the newspaper published only two info-graphics on its inside pages in the December issues. Every sampled paper published at least one info-graphic in the spring issues on its inside page. Info-graphics were located on the economics page during the spring. It was noticeable that the volume of info-graphics was very small in the December issues of the paper. Each info-graphic was tested with Tankard's 10 rules.

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78. Michael Emery, "New York Times Top Designers' List," *Advertising Age* (November 19, 1984): 36-39.

79. Pamela M. Terrell, "Art," *Presstime* (February 1989): 20-27.

80. Rolf F. Rehe *Typography and Design for Newspapers Design* (Germany: Research International, 1988), p: 73.

None of the info-graphics violated any of the rules.

# CONCLUSIONS

This study had three purposes. The first purpose was to gain a better understanding of content analysis. The second was to describe the info-graphics of *Hurriyet* and the visual contents of its front page in order to understand how visual elements and headlines were used. The third purpose was to compare *Hurriyet's* use of visual elements with generally accepted use by newspapers style.

A better understanding of content analysis was gained through this study. The researcher believes content analysis will be used successfully in her future researches, because it proved to be a very efficient way to gather data.

The other two purposes of this study were accomplished by answering the research questions. The research questions were:

**1- How extensively were headlines, visual elements, and color used on the front page of *Hurriyet* in the spring and December of 1990?**

**2- How consistent was the front page design of *Hurriyet* with those generally accepted design practices in the United States?**

**3- How well did *Hurriyet* use info-graphics during the spring and December of 1990?**

**Headlines:** Little differences were found in the use of total headlines space between the spring and December issues. Headlines

space decreased in December. In the spring issues 34.23 percent of the space was used for headlines, while in December 29.68 percent was used for headlines. Type of headlines' space also differed. *Hurriyet's* main headline space was increased, and teasers and secondary headline space decreased between spring and December issues.

Another noticeable difference between the two periods was the headline type-style and type-face. Most of these changes were made in the teasers and the secondary headlines. In December, the teasers were printed with medium, and mostly italic type-face. Also secondary headlines were not used as extensively in December issues.

**Visual elements:** No big differences were found in use of visual elements between the spring and December issues. In the spring issues, 35.97 percent of space was used for visual elements, and in December 38.40 percent was used. Differences between the two periods resulted from increased space devoted to photos. In the spring, photos space was 94.67 percent and in December 100 percent in the total visual elements space. No wild art and graphic were found in December issues' front page. But also these elements were too few in the spring issues.

**Color:** *Hurriyet* used many more four-color photos than black & white. In the spring issues, the paper used four color visual elements in 88.5 percent, and in December the percentage was 98.8 of the total visual elements space. Studies by Mario R. Garcia and Don Fry have shown that readers like color and that they prefer a full-color page to a



black and white page.<sup>81</sup>

Technological advances in printing and the competition of television have prompted newspapers to increase their use of color. Color photos reflect, as realistically as possible, readers colorful surroundings. The most powerful application of color is in photos and illustrations. But because color is more powerful than black and white, it must be used judiciously. In the December issues, the paper published only 2.55 square centimeters of black & white photos, which were mug shots, while it used 4,968 square centimeter for four color visuals.

In the area of type of spot-color, red was found much more often than other colors. As noted in Chapter III, researches have showed that bright red elements in a photo have strong visual appeal.

*Hurriyet* uses red and black for its nameplate. Almost every newspaper with high circulation in Turkey uses red ink on their nameplate. Technical editor Cafer Yarkent explained:

This is a kind of competition between the newspapers in Turkey. Because red has powerful and strong visual appeal, newspapers want to be more attractive than other newspapers on the newsstand. Almost all the sales of *Hurriyet's* circulation is through street sales and newsstand, and it faces competition from at least ten other newspapers that are sold alongside it each day from the sidewalk racks. That means the paper must grab readers with color or large headline, or large picture above the fold, overlies referring readers to inside pages and a high headline count. If the red elements in a photo have strong visual appeal, *Hurriyet* and the other newspapers use red.

The greatest proponent of color has been the national newspaper *USA*

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81. Mario R. Garcia and Don Fry, eds., *Color in American Newspaper* (St. Petersburg, Florida: A Poynter Ins. Graphics & Design Center Report, 1986), pp. 32-33.

**Today.** Although some journalists question the paper's extensive use of color, none denies the far-reaching influence of *USA Today* as a pioneer in color application.

**Info-Graphics:** Previous researches have found that the use of info-graphics increased reader retention<sup>82</sup> and reader recall.<sup>83</sup> The use of bar graphs has been shown to provide for more efficient subject performance on recall tasks, another study has been found that graphics can divert and entertain those in the audience who find the text too difficult to follow.<sup>84</sup>

Informational graphics have become more common in newspapers within the past decade. Harrower predicated that graphics will play a bigger role in the future. He said in his book:

**Years ago, when big stories broke, editors assigned reporters to cover every angle, to write miles and miles of text. And readers would read it. Today, when big stories break, editors assign both reporters and graphic artists to cover every angle, to make stories understandable in both words and pictures. That's because today's readers are different.**<sup>85</sup>

These predictions did not hold for *Hurriyet*. This analysis found *Hurriyet's* use of info-graphics decreased dramatically between the two periods sampled. In the 19 issues sampled, 19 info-graphics were tallied in the paper. Seventeen of the info-graphics were published in spring issues, and the newspaper published only two info-graphics in its inside pages in the December sample.

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82. Becky K. Peterson, "Tables and Graphs Improve Reader Performance and Reader Reaction," *Journal of Business Communication* (Spring, 1983): 54.

83. Jeane Amlund and Janet Gaffney "Map Feature Content and Text Recall in Good and Poor Readers," *Journal of Reading Behavior* (April 1985): 317.

84. Robert Donald McGregor and Paul Slovic, "Graphic Representation of Judgmental Information," *Human-Computer Interaction* (March 1986): 180.

85. Tim Harrower, *The Newspaper Designer's Handbook* (Oregonian Pub. Com.: Portland, Oregon, 1989), p. 144.

Although all info-graphics were consisted with the rules of good usage, few were used.

**American Newspaper style and Hurriyet:** Results show that in the spring and December issues only 76 percent of *Hurriyet's* pictures were consistant with principles of good layout. The other visual elements were consistant with American newspaper's standards. In other words, *Hurriyet's* photos were used well but not perfectly.

The overall design of *Hurriyet* changed significantly between spring and December of 1990. The disorganized layout gave way to a modular design that was more consistent.

In sum, this study's results show that:

**1- *Hurriyet's* front page headlines and visual elements space varied little from spring to December of 1990.**

**2- *Hurriyet* has changed its type-style and type-face of secondary headlines and teasers. Although *Hurriyet* is still using bold type-style for the its main headlines, but it has started to use medium type-style for its teasers.**

**3- *Hurriyet* uses four color visuals much more than black & white.**

**4- Results show that *Hurriyet* decreased its use of info-graphics from spring to December 1990. All the info-graphics were in good shape, but there were too few.**

**5- *Hurriyet's* use of the visuals for its front page fit the American newspapers' standards. However, *Hurriyet's* use of mug shots and pictures**

were adequate to good.

**6- *Hurriyet*** has changed its overall design. Its front page was more organized in December than in the spring.

Although this study analyzed and compared the visuals of *Hurriyet* between spring and December and American newspaper standards, it had limitations. First, the number of issues were small. Second, December issues were from a calendar week and may not represent a wider period of time.

Longer periods of time and many more issues should be used in future samples to afford more precise results.

## Recommendations

Even though *Hurriyet's* front page design improved from spring to December of 1990, there is still room for improvement. Three changes are suggested by this research.

**1-** Efforts should be made to improve the placement of photos. Correct use in 76 percent of the cases is good, but it also leaves room for improvement. This could be done with seminars for editors at *Hurriyet*.

**2- *Hurriyet*** should use more info-graphics, especially on its front page. One per day would probably help. Increased use with complex material, such as economics, business and science, would also help. Research indicates that info-graphics help readers understand material. This would certainly be the case for the average *Hurriyet* readers, who has a moderate education.

**3- *Hurriyet*** should have a design rules. Visual editor said *Hurriyet*

has rules for using all the the headlines, but this research discovered that *Hurriyet's* using of teasers and secondary headlines didn't have systematic rules. Teasers and secondary headlines sometimes were used with italic, sometimes with plain type-face.

## **APPENDIX A: Coding Sheets**













## Coding Sheet A-6

## Testing Pictures with the Patterns

News Item	Picture 1	Picture 2	Picture 3	Picture 4
1				
2				
3				
4				
5				
6				
7				
8				
9				
10				
11				
12				
13				
14				
15				
16				
Total				

## Coding Sheet A-7

## Testing Mug Shots,with the Patterns

News Item	Mug Shot 1	Mug Shot 2	Mug Shot 3	Mug Shot 4
1				
2				
3				
4				
5				
6				
7				
8				
9				
10				
11				
12				
13				
14				
15				
16				
Total				



**Coding Sheet A-9**

**Testing Info-Graphics with Tankard's Rules**

<b>N.I #</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>
1										
2										
3										
4										
5										
6										
7										
8										
9										
10										
11										
12										
13										
14										
15										
16										
<b>Total</b>										

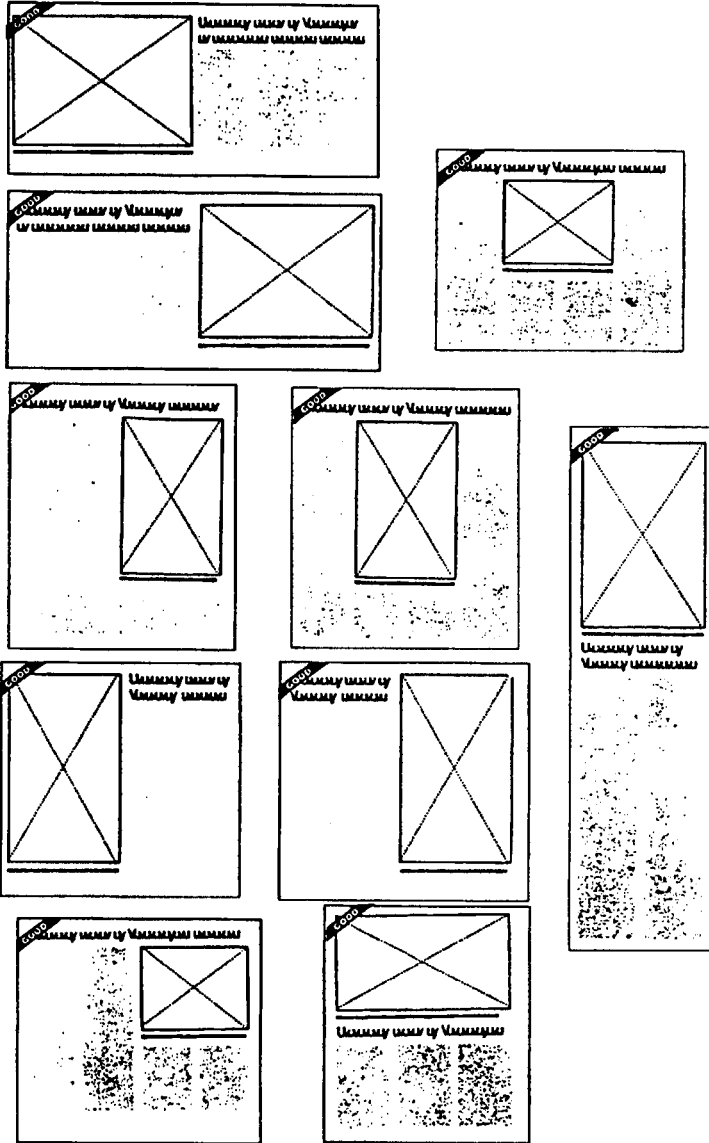
1 ^

## **APPENDIX B: Patterns**



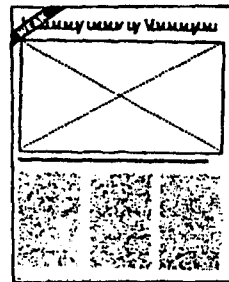
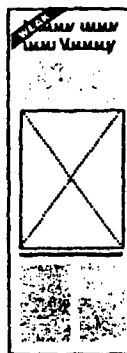
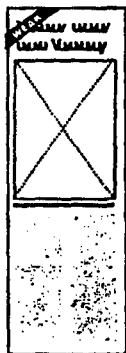
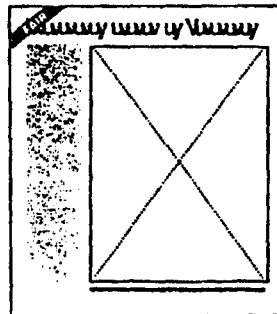
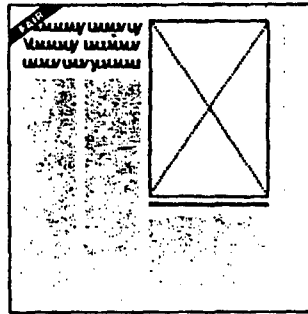
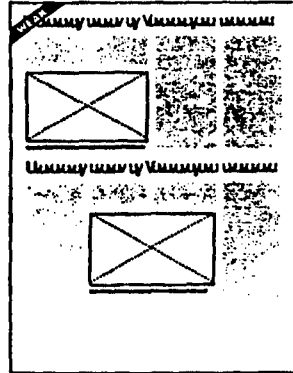
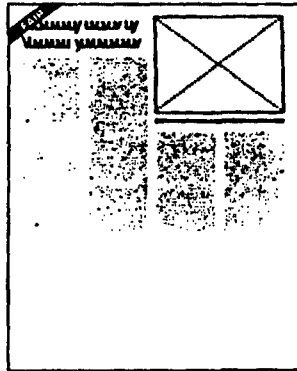
Pattern B-1

One Picture in the News Item in Good Shape



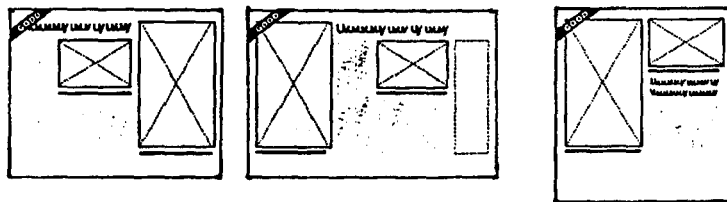
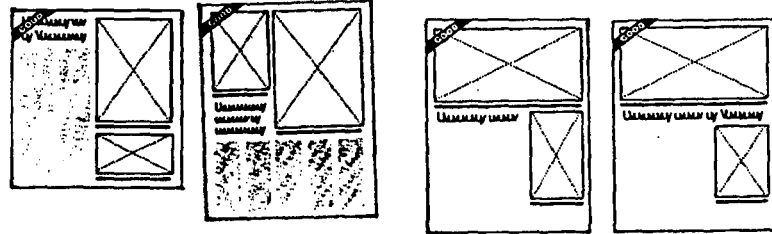
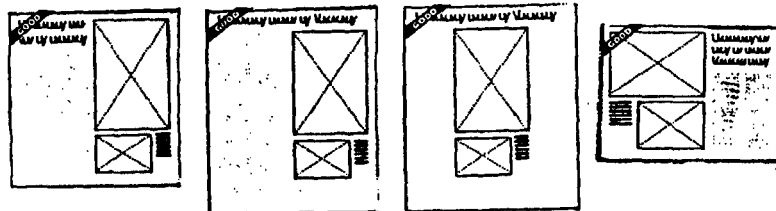
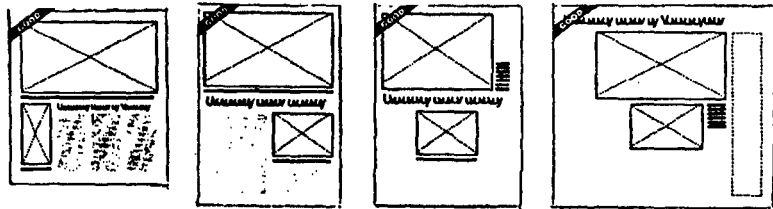
Pattern B-2

One Picture in the News Item in Bad Shape



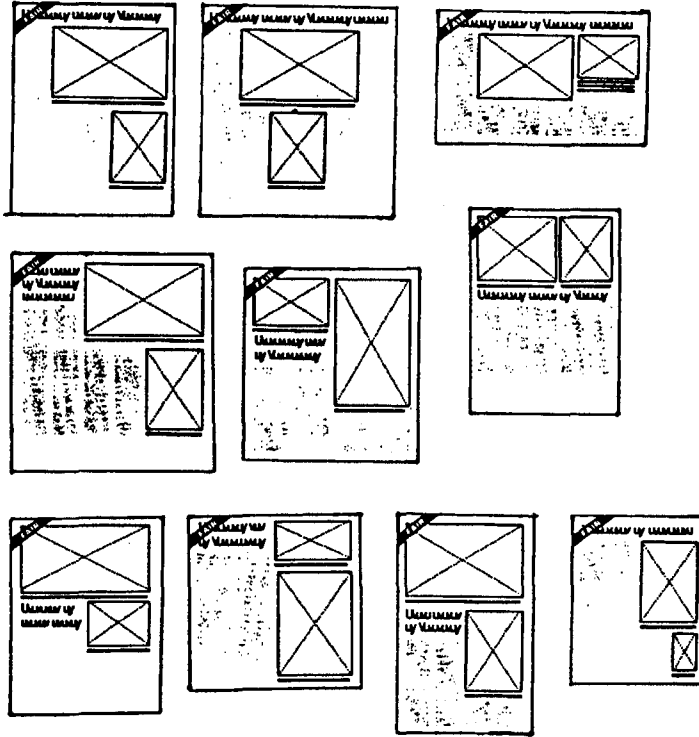
Pattern B-3

Two Pictures in the News Item in Good Shape



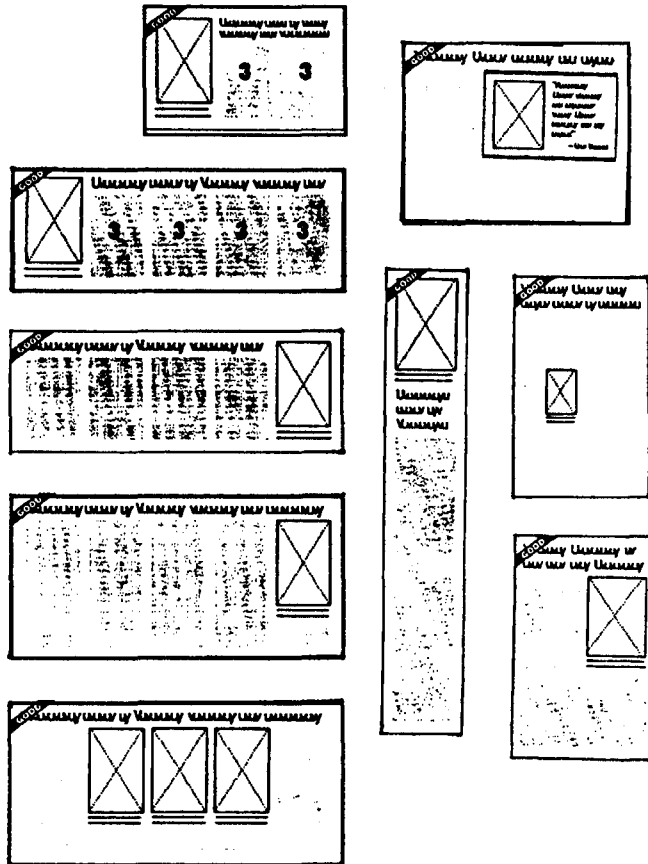
Pattern B-4

Two Pictures in the News Item in Bad Shape



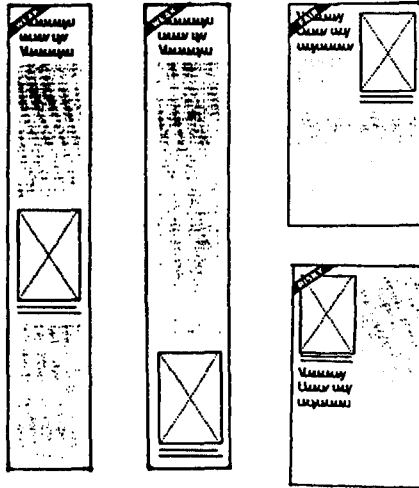
Pattern B-5

Mug Shots in the News Item in Good Shape



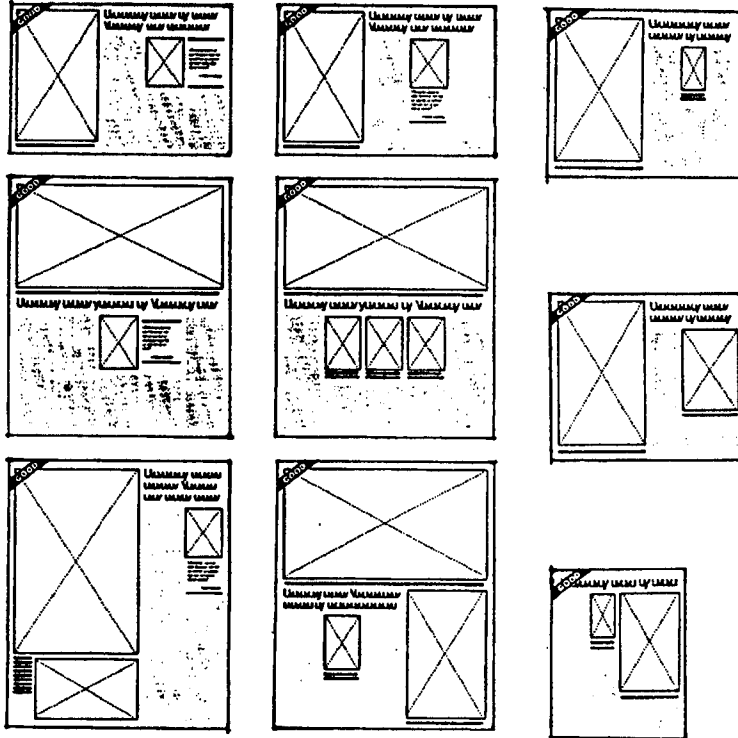
Pattern B-6

Mug Shots in the News Item in Bad Shape



Pattern B-7

One Picture and Mug Shot in the News Item  
in Good Shape



## APPENDIX C: Tankard's Problem Figures



Figure 1

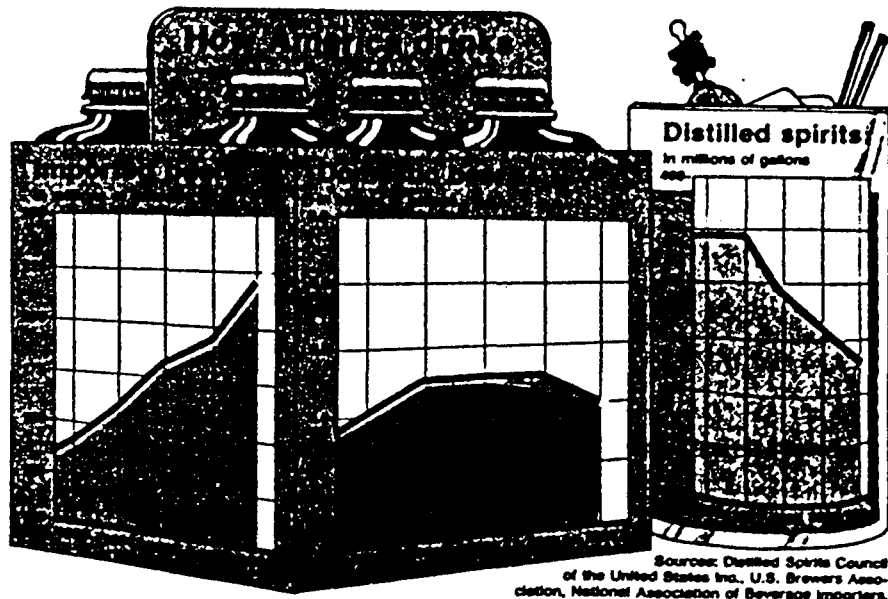


Figure 1

Figure 1. The usual problem of interpreting a line graph is made more difficult by the foreshortening occurring in the graph because of its tilt. And also this graph contains an error. Although the line at the bottom of the graph is curved to fit the glass, the line at the top of the graph goes straight across.

Figure 2

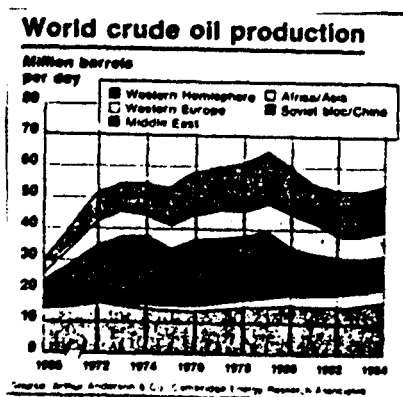


Figure 2 which shows world crude oil production over a number of years for a number of different regions. This graph is not clear about if the Soviet Bloc and China produced more oil in 1979 than the Middle East. Because the two do not start on the same baseline.

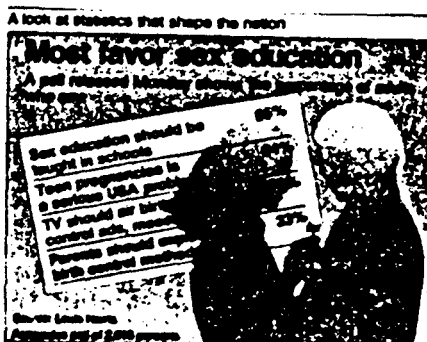
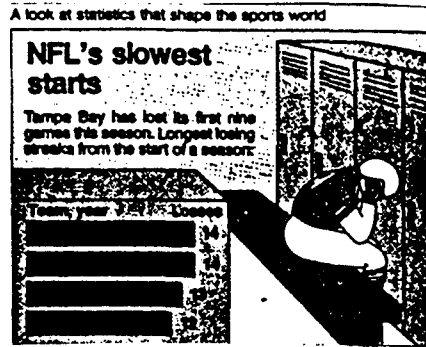


Figure 3

Figure 3. The illustration may succeed in drawing attention to the data, but it is not really a graph or chart.

Figure 4



The bars representing the longest NFL losing streaks from the start of the season, but this graph is not really conveying much information.

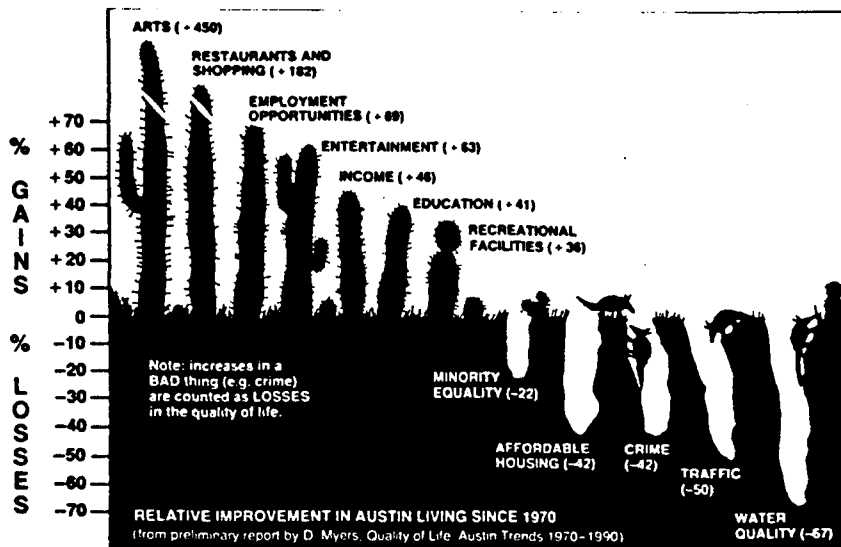
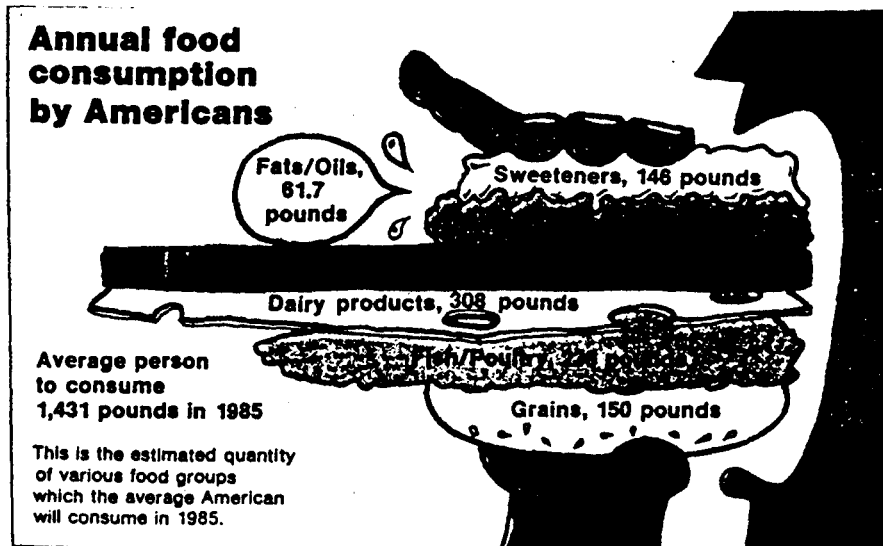


Figure 5

Figure 5. The graph illustrates positive and negative changes in quality of life in Austin, Texas, from 1970 to 1990. The problem with this figure is that interpreting the graph correctly requires a figure-ground shift.

Figure 6



Hamburger with each slice making up a different bar in the bar graph. This graph also violates the convention that horizontal bar graphs should have the bars beginning on the left and extending to the right.

Figure 7



Figure 7, which shows a slab of beef stacked on a turkey. The significant data indicators in this graph are the line representing the top outline of the beef slab, the line where the beef and the turkey come together. But these lines are too difficult to pick out.

Figure 8

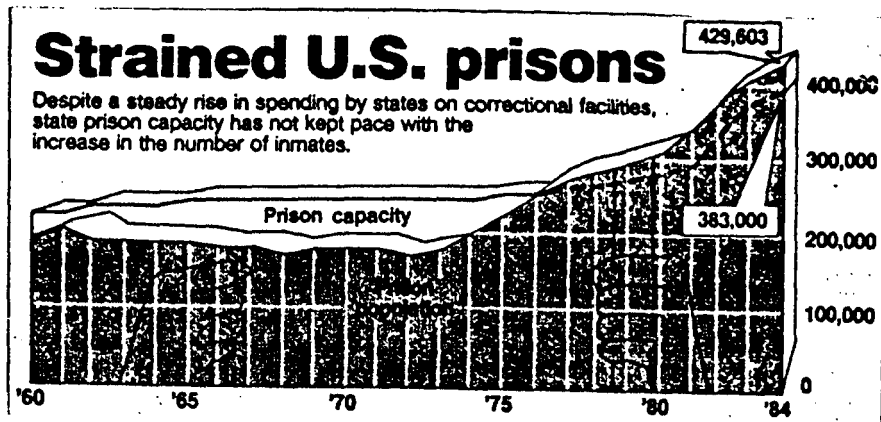
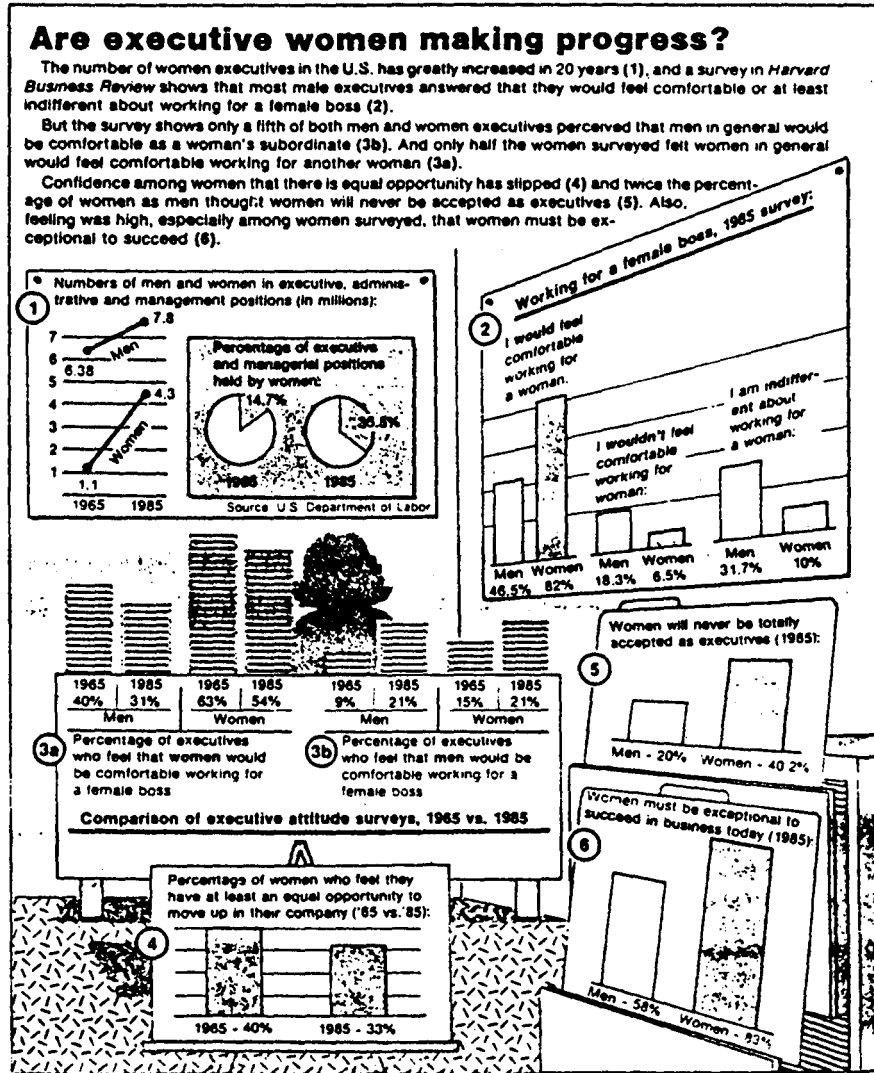


Figure 8. It illustrates the problem. The three-dimension presentational presentation only doubles the number of lines that the reader has to try to figure out.

Figure 9



The presentation of data on executive women in figure 9 has this problem.

The figure contains all the common types of graphs.

Figure 10

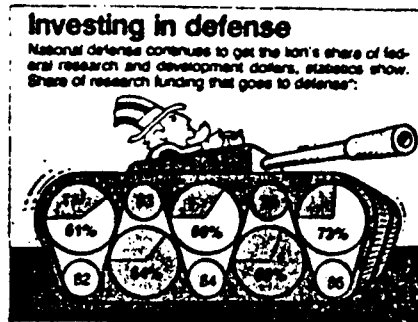


Figure 10 gives an idea about this type graph. It is too difficult to pick the wheels that are pie charts out from the wheels that contain only the year labels. And also the pie charts that the reader is attempting to compare sections from are nor even lined up on the same horizontal base line.



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