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# The New Newspaper : Examining the Role of Design in the Modern Print Edition

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**THE NEW NEWSPAPER:  
EXAMINING THE ROLE OF DESIGN IN THE MODERN PRINT EDITION**

A thesis submitted to  
the Graduate College of  
Marshall University

In partial fulfillment of  
the requirements for the degree of  
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W. Page Pitt School of Journalism and Mass Communications

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Abstract

The new newspaper:  
Examining the role of design in modern print edition

By Matthew Joseph Haught

As the newspaper industry works to modernize because of a rapid move to Web technologies, editors and publishers are seeking ways to reach younger readers with the traditional print edition. This research examines the impact of design through methods of alternative story forms on readership in the target age bracket of 18-25 year olds. The study uses three models of storytelling to examine the impact of design and writing on the interest in the print edition in that age demographic. The study found that the theories of functionalism, when applied to newspaper design and writing, create a product that appeals to young readers.

## Chapter 1:

### It's the end of the world as we know it

To: All Hands

From: The Executive Editor

Re: The Redesign

The continuing controversy over (the size of the weather map; the shuttering of the Book section; the fight in the newsroom) should not diminish our excitement over the ongoing redesign of the newspaper.

We are moving ahead with a sweeping redesign that (comes at a critical juncture and decision point for the health and survival of our paper; finds new ways to highlight our differentiated content while creating new efficiencies; spells an end to Times New Roman as a font).

There is much to report on the progress of the redesign. But, first, a couple of housekeeping matters:

After protracted internal discussions, we have determined that those filling the "Comment" sections in our online edition must (be brought to justice; limit their use of body-part references; stop calling our reporters and columnists "d----bags").

Unless the blogosphere gets really upset, those commenting on our online content will now be required to (identify themselves by something other than a screen name; seek psychological counseling; learn to spell).

A last word about the weather map. It's true we have reversed our decision to (reduce the size of the map to something resembling a baseball card; tell our readers to get their damn pollen counts online; give readers less and tell them it's more).

As you know, we originally trimmed the weather map in order to (make space for a house ad; enhance the reader's navigation experience; expand our "Twitter Roundup" feature).

Out of respect for our readers, who are always (aging and cranky; our editorial true north; consistently unwilling to embrace our strategic vision), we (brought the old map back, better than ever; totally caved; responded in a way that provides our readers with new products that serve them well).

For the seventh time in twenty years, we have moved "Doonesbury" (from the comics page to the editorial page; from the editorial page to the comics page; from the editorial page to the feature section, right below the gossip column).

The comics page has been revamped and the comics in 2009 are now (microscopic; about as funny as Timothy Geithner; basically knockoffs of "The Far Side," "Shoe," and "Calvin & Hobbes").

Finally, the issue of copy editors.

It is true that as the right-sizing has gone forward over the last two years or so, a number of veteran copy editors were (reassigned to work on the

publisher's lakeside estate; exiled to strip-mall bureaus out where the buses don't run; given MapQuest information for finding the community college).

We miss them and we honor their years of service.

Yes, we were upset when (First Lady Michelle Obama was misidentified as talk show host Tyra Banks; we reported that the administration is considering sending 40,000 combat troops to Albania; our daylight saving time "spring forward, fall back" clock thing was off by seven months).

But to make the sacrifices that are necessary as we shift our focus to a digital platform, we must (lower our expectations; move forward toward a bright and economically healthy future; get with the program or get the hell out). Your job is your perk, people.

Sure, it's a work in progress, but I think you'll agree that the redesign has (enhanced the product in ways that will improve both usage and commerce; solved all the problems created by last year's redesign; brought a lot more yellow boxes and exclamation points into the editorial mix).

Later this afternoon we hope everyone will join us for coffee and ice cream (by the elevators; near the former ombudsman's office; in the area where the movie critic, the art critic, and the TV critic used to sit).

We'll be (discussing the end of the ESOP plan; chatting with Jayson Blair on newsroom ethics; reporting on our efforts to take the whole thing nonprofit, just like NPR).

Hope to see you all there.

Steve Daley's "A Note on the Paper's Ongoing Redesign" published in *Columbia Journalism Review* on Nov. 11, 2009, pokes humor at a key issue in the American newspaper. While editors and publishers throughout the country are trying to find an answer to sagging circulation and advertising revenue, many are turning to a redesign of the print product in hopes of revitalizing the newspaper as one way to reverse the trend. Indeed, many of the United States' newspapers seem to be in a constant state of redesign. While the notion of an ever-changing newspaper is thought to make the product new and interesting, and not let it look dated, the efforts have not produced a rise in circulation. In 1988, 62.7 million people subscribed to a daily newspaper, with 1,642 titles in print. In 2008, however, 48.6 million people subscribed to a total of 1,408 titles in print (NAA).

That is not to say that the power of the newspaper has dropped. In 2007, the latest year for which figures were available, 154 million people in the United States read newspaper content every day. So while the number of ink-and-paper readers has fallen, the number of people reading stories is at an all-time high -- about half the total U.S. population. And a third of that number is readers aged 18-34 years old. That means young readers are not leaving the newspaper, as is often suggested, but that they are reading their news online (NAA).

Based on these numbers, it must be concluded that the printed newspaper does not fill the function for its readers that it once did. The newspaper itself has not failed, because people are still reading the news. The method by which people read the news has changed, however, as more are turning to the Internet in preference to the printed product.

This move is cause for great trepidation in the newspaper industry. In 2008, newspapers sold \$34.7 billion in print advertising, while only \$3.1 billion came from Web advertising. In this economic model, newspapers cannot survive without print advertising revenue. But print revenue is increasingly difficult to build, as readers, and therefore potential advertisement readers, trend toward the Internet. Print ad revenue has fallen steadily since 2006, and Web revenue has not grown fast enough to make up for the loss. Circulation revenue has dropped steadily since 2004 (NAA). All of these factors have combined to cause budget cuts, layoffs, mergers and closures throughout the newspaper industry.

Clearly, the printed newspaper needs to change to reverse these trends. Believing that maintaining the industry at the status quo will lead to a turnaround of these losses will delay the actions necessary to preserve the newspaper industry in the United States.



The newspaper industry in a global perspective is thriving. Of the world's 100 top-selling titles, 74 are in Asia (Global Newspaper Circulation). In fact, newspaper circulations in the technologically savvy continent are rising every year. So if Asia, with all of its modern technological advances, is still reading the newspaper, then why not the United States?

The answer to this might lie in the newspaper itself. Asian newspapers have a consistent look, an ample amount of local content and plan their news around issues that affect readers. While some U.S. newspapers do this, most do not have the focus their Eastern cousins share. In the same notion, community newspapers have established themselves as an essential part of the life experience and are believed to be the faction of the industry best suited to weather the metamorphosis of the medium. Major metropolitan newspapers can be seen as essential, but are typically less of a part of the community than smaller newspapers.

It appears the time has come for change in the newspaper industry. Ideas for this change can come from the successes of Asian and community newspapers, as well as the predators to print newspaper success, television and the Internet.

Television has created a visual-oriented society that craves color and quick movement. In the 1970s and 1980s, television found success with soundbites, short stories and colorful images. The American public was adjusting the way it received news, and many thought the newspaper was on its way out.

Gannett Corporation spent two years looking at "What readers wanted, advertisers needed and what technology permitted." At the end of the research period, Sept. 15, 1982, Gannett Corporation launched "Project NN" as the newspaper *USA Today* (2007).

This national newspaper would rely heavily on design. *USA Today* boasts color on every front, as well as full-color weather graphics. In addition, the paper color-codes its sections, so readers can navigate by color alone.

The concept of a national newspaper worked, as *USA Today* surpassed 1.3 million copies a day by the end of 1983, just more than a year after its launch. Today its daily circulation is more than 2.25 million, making it the largest-selling daily newspaper in the country (2007).

With other Gannett-owned newspapers taking the cue from *USA Today*, color production spread across the country. One newspaper, *The New York Times*, notably stuck with standard black-only printing longer than most major daily papers, finally switching to color production in 1997.

The text-driven format works for *The New York Times*, considering it is a newspaper of record, but it is not a one-size-fits-all concept. *The El Paso (Texas) Times* launched a redesign in 2003 that changed the paper's focus dramatically. The editors were satisfied with the paper's style, saying it would fit in nearly every community. However, after demographic research, they realized El Paso is not every community.

“About four of every five people in our market are Hispanic, predominately first-, second- and third-generation Mexican-Americans. Our market tends to be several years younger than most, and educational attainment and income levels are lower,” Carlita Montoya Costello said in a Web article explaining the redesign (2003).

To better determine what its audience wanted from a newspaper, the editorial board conducted focus groups to review prototypes, considering things including colors, photographs, fonts, graphics and points of entry. In addition, the design considered the

educational level of readers as well as a focus on the age each section targeted (Costello, 2003).

To cater to the audience, the editors decided to create more colorful pages to give their content more of an appeal to the cultural background of readers. Editors said the people like the new style of the paper and circulation has increased (Costello, 2003).

With competition among media tightening, design has become the edge that media can use against the competition. This is especially true with newspapers, as readers will not read things that are not visually appealing. In his book *The Newspaper Designer's Handbook*, Tim Harrower, a news designer from Oregon, said "We don't need long, gray columns of type anymore. We won't read long, gray columns of type anymore." In these words, Harrower explains the base need for design. If the story looks long or uninteresting, no one will read it (Harrower, 2002).

Still, the newspaper industry appears to be dying. Since 2007, dozens of newspapers, among them the *Cincinnati Post*, *Seattle Post-Intelligencer* and the *Tucson Citizen* have stopped their print editions or folded entirely. Additionally, *The Detroit News* and *Detroit Free Press* have reduced the number of days they offer home delivery, as the Motor City's population has decreased. Newspapers, it seems, are struggling to survive in the new world.

Therefore, the question has been raised as to what the newspaper industry can do to stop the bleeding. The consensus of research and professionals around the country is the industry must change.

A logical thought is that the design of newspapers must change, as the design reflects the way the newspaper looks, as well as the way newspaper stories are told.

History dictates that as new media changed the way stories were told, older media adapted. Through design, newspapers can find a new way to tell the story.

## Chapter 2:

### The form and the function

For a few quarters, a person can purchase a copy of a newspaper. Ideally, that purchase will inform the person, it will entertain him or her, it will connect the person to his or her community and will act as a voice of the person in that community.

The reason a person buys a newspaper can be explained by the functional theories of the press. New media have changed the way the audience receives the news, and therefore have changed the way in which media are presented. As first explained by Louis Sullivan, the form must follow the function.

Knowledge of how the media relate to the audience explains the process in which media design will connect with consumers. The literature suggests that change is necessary for the American newspaper to survive. The literature also suggests that the notion of a newspaper is not a failure. Newspapers in Asia are thriving, and newspapers that have adapted in Europe also are finding success in the new model. By and large, the literature shows that successful newspapers, both financially and editorially, have taken a storytelling approach to the news that considers design and content as one. These publications use design to tell the story. In successful newspapers, design and content work together in storytelling rather than working independently to make the publication.

In his “The Structure and Function of Mass Communication,” Harold Lasswell said that communication should be broken down and analyzed by looking at its parts: Who, Says What, In What Channel, To Whom, With What Effect (1948). Lasswell said

the way mass communication works is understood by answering these questions and then looking at how they relate to one another.

Further, Lasswell said communication in society has three functions. The first function is surveillance. In the surveillance function, mass communications keeps an eye on the actions of the community and the government. The “Fourth Estate” part of journalism fits here. Through communication, the public is able to keep watch on the actions of the world. Second, communications function for correlation. This lets the public note trends in society to see if their lifestyles are ahead or behind the world at large. This also lets new ideas enter the spectrum to let others vet them, such as medical studies saying chocolate helps people lose weight. Through communication, the public can know that such ideas cannot work. Third, communication functions for transmission. This is a record-keeping device for all of history (Lasswell, 1948).

Lasswell also said the worth of communication can be determined by considering the implications of the message on the values of others, its effect on the ruling class and the enlightenment of both the message’s source and receiver (Lasswell, 1948).

Lasswell’s sentiments were largely echoed by Charles Wright in 1960. Wright said the media also function in an entertainment capacity. Wright said mass media are not always about the serious, and sometimes gives society a break from the dismal news coverage of wars, the economy and disasters (Wright, 1960).

Wright also broaches territory Lasswell did not: Wright suggests that it is possible for all functions of mass communication to be accomplished at once. Wright said some stories both entertain and record history, or give a model to society for correlation, and so

on. Wright says the nature of the media force it to fulfill more than one role simultaneously (1960).

Wright said there is no good way to quantify the function of mass media. Tests could be done to compare societies that have mass communications but these would only be enough to issue conjecture about the relationship, and certainly not cause or even correlation (Wright, 1960).

Wright also suggested there are dysfunctions in the media that do not fit into one of the prescribed norms of functionality. The filters applied to the mass communication stream keep the medium from fully exhausting its functions, therefore leaving some of its roles unfulfilled (Wright, 1960).

The notion of multiple functions has endured, with editors Shannon Martin and David Copeland saying that newspapers will need to determine which functions are most important to their survival. In the 2003 book *The function of newspapers in society: A global perspective*, authors outline several purposes for newspapers. The authors write that newspapers shape the public thought through giving information about issues pressing society. Newspapers foster public discussion by letting people see what others think through quotes, editorials and commentary. Further, the authors write, newspaper public opinion polls measure the people's reactions to issues. Newspapers fulfill a function as a watchdog for government wrongdoing, making sure actions are in the best public interest. The publication should reflect its community, showing local news, local faces, local topics of interest and broad coverage in which every person could find some article of interest (Martin & Copeland, 2003).

The authors also predict newspapers will have a 20- to 30-year period of circulation decline because of an aging population before a rebound, and during this period newspapers need to experiment as to what their audiences want and need. This cycle began in the early 2000s. Newspapers need to be an active voice in the community discussion and serve the roles defined by the audience. The presentation of the newspaper will be changed to fit the needs of the new audience, which will be changed because of new media (Martin & Copeland, 2003).

Establishing connections with audiences will invest newspaper readers into the newspaper. An essay by Leo Bogart in *What's next? Problems & prospects of journalism*, explains that newspapers need to change to meet the needs of their audiences, and need to work to preserve their circulations by finding niches in their readership that will include the entire population, and then delivering those niche markets to advertisers (1999).

The fact is that function of newspapers in society has changed. People no longer turn to the newspaper for breaking news. In *Tuned Out: why Americans under 40 don't follow the news*, David Mindich writes that the way for media to survive and thrive is to find ways to reach the younger audience. His research suggests that news coverage needs to be more meaningful, doing investigative work for the public, and covering the local news and issues that matter, and not weak coverage of only headline events. According to Mindich, newspapers, and the news media as a whole, need to find a way to be a viable and necessary part of their audiences' daily lives (2005).

In his book, *The Vanishing Newspaper: Saving journalism in the information age*, renowned University of North Carolina researcher Philip Meyer, author of the mass communications research text *Precision Journalism*, discussed the influence model for



newspapers. Meyer suggested through his research that the profitability of a newspaper is positively correlated to that newspaper's influence in the community (Meyer, 2005).

Meyer said that influence is created by the newspaper aggressively covering its community and making itself required reading for functioning in the community. Meyer noted that an abundance of wire copy in a newspaper leads readers to believe the newspaper is disinterested in the lifestyle of the community and therefore not an active member of the local dialogue (Meyer, 2005).

The local newspaper needs to tell its audience everything it can about its community. The newspaper needs to think of itself as a member of the community, and its articles need to cover the good and bad of a community. According to Meyer, doing this will increase the influence power of a newspaper. This influence translates to a need to read for the public and a need to buy for advertisers. If the newspaper is essential to life in the community, Meyer argued, then the advertiser will also feel required to be part of that message (Meyer, 2005).

The impact of influence will make the newspaper viable, even the printed newspaper, in the information age. Meyer writes that it is necessary for newspapers to change the way they tell their stories, through writing and design, to wield this influence and remain viable (Meyer, 2005).

The notion that media have an influence on the public has been a topic of debate for decades. A 1972 study by Maxwell McCombs and Donald Shaw identified what they call the agenda-setting function of the media. Through a study on voters in Chapel Hill, N.C., including a content analysis of newspapers available in the area with a focus on their opinion pages, as well as television news broadcasts and news magazine content, the

researchers concluded that there is a high correlation between what people say is important and what the media are reporting. Higher rates of correlation were found for media presented daily, such as newspapers and television broadcasts, compared to non-daily media, such as the news magazines (McCombs & Shaw, 1972).

Further, McCombs and Shaw found that people did not typically know they had been influenced by the media. Participants typically did not recall reading or seeing information about what they thought was the important topic in the recent news (McCombs & Shaw, 1972).

McCombs and Shaw showed that the media have an influence on the public because they are a part of the public discourse. Meyer reiterated that point and argued that influence can lead to income and profitability.

Meyer said that influence is fostered through connection with the community. These connections were explained in George Gerbner's 1999 work, "The Stories We Tell."

Gerbner identified three functions for stories told in the lives of humans. First, stories instruct as to how things work. These stories tell the invisible relationships of life. Second, stories tell what kind. These stories explain and describe the situations and scenarios in the world and serve as a way to better understand society. The third kind of stories tell what to do in moral lessons of value and choice (Gerbner 1999).

Gerbner said at first information was shared face to face, then in written messages, such as the Bible, and now by telecommunications. Gerbner says the telecommunications of modern times bring strangers into lives to tell stories written for

the masses to individuals. This, he says, leads to cultural hegemony and a society that is controlled by marketing and corporations rather than by family (Gerbner, 1999).

The alternative is for the public to take control of the media, Gerbner said. He pointed to independent councils worldwide that advise the media as to what is the appropriate and likable programming for mass communications, particularly on television. By forming committees like these, people are able to stand for what they believe is proper and can direct the media into creating messages more aimed at their function of entertaining the masses with stories that stick to the first three premises (Gerbner, 1999).

Gerbner's stories highlighted the notion of storytelling in the media. He explained the multiple methods for telling a story that are used in society. These methods, therefore, can be used in the media to create a cultural experience and make all media, even the daily printed newspaper, a viable form of communication in the digital information age. The multiple forms of storytelling give a record of culture in a way that it can be understood by all people, therefore making mass communication relevant (Gerbner, 1999).

The lesson in design is that storytelling is critical to the process of giving news, and that the story the media tells needs to be one that has an impact on the world the media serves (Gerbner, 1999).

All of this research suggests that the function of newspapers is to inform the entire public, while inspiring conversation and setting the agenda of daily life. The media need to be able connect with a variety of readers in all demographics. So with these functions in mind, the form of the newspaper must be altered to answer these needs.

In 2005, Lynne Cooke of the University of North Texas traced the effects of design on newspapers and other media as the most prominent media of the time have adapted. Cooke wrote that as a new medium emerged, older media took up the styles of the new medium to stay relevant with the population (Cooke, 2005).

Cooke said with the advent of the Internet, the presentation styles of newspapers and television news changed to reflect a scanning readership pattern consistent with that of reading the news online. This change is reflected in the news ticker and graphic-centric nature of television news. In addition, this changed the newspaper into pages, particularly section fronts, that are filled with promotions for other news stories, faster-reading content with breakout boxes and graphics and more open layouts (Cooke, 2005).

Cooke said that newspapers need to look at media other than the Internet when thinking about convergence and new designs. Cooke said the usage of visual graphics in television should be a model for newspapers as a way of telling a story without using as much text (Cooke, 2005).

The ability to scan is of the utmost importance in modern media, Cooke reported. Most people read by scanning, as they have been trained to do by the Internet. Newspapers, then, need to design their products so they can be read by scanning, and not necessarily by the thorough reading often required by most newspapers (Cooke, 2005).

The ability to create visually pleasing newspapers has fallen by the wayside as media companies are trying to create more with less. A 2007 opinion piece by William Powers in the *National Journal* adds perspective to the notion of design in newspapers. Powers said that newspapers, through hasty attempts to save money, have lost the compelling creative work that made them interesting news options. Powers said that U.S.

newspapers need to rethink the way they look, as their styles have changed little in the past decade, despite the fact that the media and world around them have changed, drastically. Powers said newspapers are investing in the Internet, but then questioning why the print product is losing revenue. Powers suggested that an investment in design would be a way to change the fates of newspapers in the United States (Powers, 2007).

The investment in design is one that many newspapers worldwide have already made. One such example comes from southeast Asia. In 2008, James De Vries wrote about how newspaper design is an extension of culture, and said that effective newspaper design is the newspaper that is immersed in local rituals. De Vries chronicled this discovery through work at the *South China Morning Post*. He said that visuals in a newspaper are as important as words, but are often overlooked because most people ascend to power in the newspaper business by being good with words, not with art (De Vries, 2008).

Further complicating the matter is the fact that a majority of the designers in the business know nothing about words, but all about art. These designers alone do not know how to communicate with the readers, and, therefore, do as little to help the product as the editors who know nothing about creating a visual (De Vries, 2008).

De Vries said that for a newspaper to function properly and to thrive in its community, its style must be unique to the area. The paper must be crafted by “new breed visual practitioners” who know how to communicate with both words and images (De Vries, 2008).

Further, these practitioners must think like a reader, and must be able to communicate with that reader in the language that reader speaks. That language is

scanning. The practitioner cannot speak to the reader in art or prose, but rather in a visual-verbal communication strategy (De Vries, 2008).

De Vries said the *Post* was able to speak that language through its redesign that took the focus off the verbal and the visual, and instead focused on the communication. Newspaper editors started to look at the best way to tell the story, using visual cues to explain the longhand. De Vries said through this, the newspaper was able to serve both the scanning reader and the depth reader. This was counter to the previous design of the newspaper, which served only the depth reader (De Vries, 2008).

De Vries said the newspaper must change to survive. A holistic approach to communicating with the masses, he said, is the best way to have change in a business that has become a part of the culture (De Vries, 2008).

The fact that newspapers in technology-savvy Asia are growing stands as an example to the Western world. In 2008, Bob Franklin discussed the future of newspapers, particularly those in the United States and in Europe, from a global perspective. He said while newspapers are falling flat in Europe and the United States, they are thriving in Asia, Australia and other places in the world. (Franklin, 2008). While there are cultural differences in the Western and Eastern societies, both have highly industrialized, mechanized and technologically savvy populations.

Franklin attributed this to the global newspapers' acceptance of change while the West has largely rejected it. He writes the people of the world have established routines, most of them involving a morning newspaper, and that these routines make and keep newspapers viable in the information age (Franklin, 2008).

However, Franklin wrote, the Western newspaper must not be resistant to change.

He analyzed changes to newspapers in London, with a more compact and more visual style, and said those newspapers' print circulations have either stopped falling or even actually increased. Franklin said these new-style papers are more popular with both readers and advertisers, and add to once-sliding revenues (Franklin, 2008).

With the tabloid and Berliner style changes, the newspapers' content changed, Franklin said. Tabloid style is when a typical broadsheet (12.5 inches wide by 22.5 inches tall) newspaper, such as *The New York Times*, is turned on its side and read like a book. The typical size of a tabloid publication is 12 inches wide by 13 inches tall. In Berliner format, the standard broadsheet newspaper is shrunken a tad, going to about 17 inches tall and 11 inches wide. These newspapers have not made much of an impact in the United States, as only a few niche publications and a few daily newspapers including, Gannett's *The Journal and Courier*, in Lafayette, Ind., and the *Reading Eagle* in Reading, Pa., use this style. Several European newspapers, such as *The Guardian* in London and *Le Monde* in Paris, use the format. In both tabloid and Berliner styles, columns, and sometimes even sections, were devoted to community news, the arts, entertainment and commentary. This new content focused on the issues that affected people; they told the news people wanted to know -- the dessert -- and not just the "broccoli" most newspapers were selling (Franklin, 2008).

Franklin described this change in philosophy as one that will save the newspaper industry. Changes in design, he said, are the natural evolution that must occur for the newspaper industry, and the actual printed newspaper, to survive in the new information era. Franklin said readers should have a reason to turn to the newspaper for news that does not exist elsewhere, and having a more communal focus, as well as personalized

content, will make the printed paper viable, even as the world changes around it (Franklin, 2008).

The theoretical approach of functionalism is worth consideration when redesigning a newspaper. The idea that a newspaper should function to serve its readers would create a design for the product that is highly readable and a valuable and viable source of information to the public at large in the digital age. By designing a printed newspaper with the readers' needs in mind, the literature suggests, the print product's readership will increase. Therefore, the question this research will try to answer is this: If a newspaper considers the ideals of functionalism in its design, would younger readers be more likely to read the printed edition?



## Chapter 3: The *USA Today* mirror

While this study will examine the effects of design on newspaper readership at a local level, it is noteworthy to examine the model of *USA Today*, which has pioneered the concepts of design set for in this study on a national level. *USA Today* is the largest circulating newspaper in the United States and prides itself on being a newspaper that reflects the community and bonds of the United States.

To understand the philosophy of *USA Today* and its approach to news coverage, an interview was conducted with its former design editor, Richard Curtis, who did the initial design of the newspaper as well as its 1999 redesign. Curtis said the newspaper was built as the dream publication for its first group of editors on the fact that few people, even in the 1980s, were reading full articles in newsprint. The editors, Curtis among them, decided to approach news storytelling from a perspective that gave readers the information specifically offered through a print publication in a form meant for high-speed reading, but with a variety of coverage to appeal to a mass audience. Simply put, the editors of *USA Today* decided that their publication would fit the needs of its readers. While the needs of the 1980s reader are different than the needs of a 2010 reader, the logic of their argument holds true.

“The research suggests strongly that people were using newspapers in ways that were different from the ways their parents had used them,” Curtis said. “My parents, for example, used newspapers as their primary source of information. My generation uses newspapers as one source of information, and their primary one, but still branching out into other sources. My children’s generation -- which is your generation and the 18 to 35 age group you’re talking about -- hardly use newspapers at all. Now some still do, but for the most part their sources of information are many and varied, which you well know.”

Curtis said that the research used to create that initial newspaper indicated that the average reader saw little value in long stories, but that the longer stories had a limited appeal. This bodes well for the issues facing newspapers in 2010.

“There’s less and less space for long form narrative reporting, which doesn’t seem to register with the 18- to 35-year-olds, or I might even suggest 18 to 44, because they weren’t reading it in the first place,” Curtis said in the interview. “So it seems to suggest that the papers of the today, narrower, as they are substantially narrower, that that’s answering some of the needs that the younger generations have.”

Those needs, Curtis said, are the ability to obtain information quickly in a visually-stimulating model.

“The visual approach, as I said, alternative story forms, which include the short narrative but also include grids, graphics, independent captions on photographs,” Curtis said. “If you’re familiar alternative story forms, those were extremely popular with all age groups. They give readers a tremendous value for their time investment in reading that information. They may not think they’re spending as much time on the alternative story form as they do the long narrative, but I would suggest that research might show that they do.”

“They tend to get involved in the alternative story form much more deeply at a much longer and slower pace because they are receiving value for what they get. The long form narrative, for example, I think never gave -- rarely gave -- readers value for the time they invest in it. They’re reading an 80-inch story and they think well what the hell was that all about? Why did I read the last 40 inches of it? It didn’t tell me anything more than what I already knew.”

That is something that should be weighed carefully in news judgements, Curtis said in the interview.

“You don’t exist in a vacuum anymore,” he said. “Newspapers used to exist in a vacuum so they could do whatever they wanted to. Now they don’t, but a lot of them have a very hard time with that.”

Curtis said his decision to use only one typeface in the 2000 redesign of the newspaper was also one made with readers in mind.

“In the space of about eight months, the paper debuted on April 3 of 2000, we redesigned the paper, from one end to the other. We changed the typeface to one typeface.

It's called Gulliver, designed by Gerard Unger of somewhere in Europe. It was the typeface he'd sent me years before that I'd been playing around with, and I thought why not diminish the number of typefaces to the barest minimum that readers have to look at. Anytime you change the typeface, you probably know, you send a different message to readers — subtle, but different. For us, for example, really the times that we used or instances where we used Helvetica Extra Bold Condensed on the front page was in a world leader headline, a world news sort of headline, otherwise we just revert to Times Bold. So that sends a different message when you do that. Readers become accustomed to that to some extent and they recognize it for what it is, that you use it sparingly and that you use it only for really big news. But again you can do the same thing sending different signals by just varying the size of the typeface. So in the redesign, we settled on using just Gulliver for text, in headlines, in captions and everything else. We had various weights of it and various sizes of it of course and that's what we did."

When it comes to making the changes needed to save newspapers, Curtis said the most hope lies in small newspapers that have become a part of their communities.

"Some of the most salvageable papers are small papers because they seem to have a lock on their readership. Readers aren't blind to this; circulation is not likely to turn very much. If you live in Saluda, South Carolina, you receive the weekly *Saluda Standard Sentinel*, which my in-laws do. They're not going to stop reading that for monetary reasons and they're not going to stop reading that because of something they read in there they disagreed with. They sort of halfheartedly look for a — I'm not talking about my relatives or anybody that lives in this town. It's not very big, — but it's something they're comfortable with. It's part of their lives. And every Wednesday when it comes out they always get it in the mail or they go to the drug store and buy a copy of it and it's because it reflects the community they live in. It's chocked full of people's dreams and people's pictures and that's true for all — not just the Saluda paper but all sorts of small papers. They tend to report a lot of what their people are doing and saying and dying and getting married and all that sort of stuff. I think the larger papers have gotten way away from that. They were all trying to impress their peers at these American Society of Newspaper Editors conventions and that's sad. My mother lives on a farm outside of Burlington, North Carolina, and she subscribes to the local Burlington paper. And I can tell you with assurance cause I spent a lot of time down there that you can read that paper in five minutes. Five minutes. Now if the advertisers found out about that they'd be unhappy about it. And that paper does not reflect my mother's life or the life of anybody who lives anywhere around her. It has a lot of wire stories ripped right off the national wire. Sports, pretty much, the local pro teams which are in Charlotte 100 miles away or in Raleigh. They cover a lot of stories, North Carolina coverage wire stories. That's bad. But there's nothing — the only thing they cover in the Burlington community is crime news. It looks like they go to the police station and rip them off blotters. You have to ask yourself, why would you have any allegiance to that newspaper if you never see yourself looking back at you when you're looking at it. Or you're not reading about your neighbors."

“So if I were to take over a paper like that, or go to work at a paper like that, I would strongly suggest that they mimic in their own way the things that *USA Today* has done to do that. One of those things, the states — have all 51 items from every state around the nation — why wouldn’t you do that locally and have a report from each community. If you couldn’t do it daily, which is not quite possible probably, why wouldn’t you do it weekly? Why wouldn’t you have correspondents that get paid \$5 to write a short blurb on what the church news is, who got married and what the crops look like this year, that sort of thing. From X number of communities, start small, say five inside the city limits of Burlington or Fredericksburg and branch out as time goes on to include as many as possible. You’re going to have them all on the same day, you can run them say every Tuesday and Thursday. Why wouldn’t you have the schools? Why wouldn’t you customize your own weather and traffic page if those things are of great use to you? The Burlington paper for example has a package of weather that they buy from I think Acme Weather or one of those weather services. It’s just like the one that’s in Roanoke, Virginia, just like the one in Gainesville, Georgia, because it’s not custom for that — it’s not personal for that market and that market is a bunch of farmers. And there’s no farm weather reports in there.”

“Why wouldn’t you customize your sports coverage when it’s usually the thing that binds small communities together, especially during high school football season? Why wouldn’t you do what *USA Today* does on a national level with their sports section; why wouldn’t you do that with your local section? Now *The Washington Post*, which I read every day, they’ve started ranking the local high school football teams and basketball teams. And that’s a good idea. Of course you know in Washington you’ve got I don’t know 200 high schools, in Burlington you’ve got two. But why couldn’t you form a combine of other newspapers in North Carolina or in any state and produce a statewide top 25 list?”

Curtis’ message is that content is as much a part of design as the interplay of type and photographs. In designing an edition of the newspaper, Curtis said editors should look to see which method is best for telling a story, be it a photograph with a long cutline, a narrative story, an information graphic or a list. By doing this, the newspaper saves space and is more friendly to its readers’ needs.

This study selected three issues of *USA Today* at random (Jan. 11-13, 2010), and the researcher counted instances of alternative story forms in each edition. For this count, alternative story forms were defined as charts and graphs independent of a news story, and standalone photos. In the three editions, each newspaper contained 30 stories told

through alternative forms. Each section front in these newspapers contained at least one alternative story form, with some having as many as three.

USA Today's circulation is the largest in the country, selling 1,891,604 copies a day and having about 300,000 daily subscribers, with the rest of the circulation coming in single-copy sales.

## Chapter 4:

### Three ways of storytelling

This study will test the newspaper design preference by college-aged readers. This market has proven to be a valuable one for advertisers, and this group is the key demographic not reading the print edition of the newspaper.

The problem is not that this demographic is not reading. The literature suggests that this group is reading the news, but that it is reading the news from Internet channels rather than printed channels. To change the print channel to be totally like the Web channel would not only be impossible, but also would be folly. The Internet functions to serve a broad base of readers from a variety of locations, but the printed newspaper serves a niche of readers that is the newspaper's local community. Therefore, the print channel should take the best local aspects of the Internet and blend them with unique content that cannot be found online nor can it be found entirely in another source.

This study will use the 18-25-year-old demographic because this group has had access to the Internet for all of its adult life and even had access throughout adolescence and childhood, the youngest potentially browsing the Web at 3 years old. This group has grown up without dependence on print newspapers for the news and traditionally has low numbers of print newspaper readership.

The group is a predictor of things to come, as younger readers will not remember a time without the Internet and will continually turn to the Web for news if the current trends continue. So by measuring the interest of this group in a print newspaper, it is

possible to anticipate the reactions of the population younger than the test group, which will be the newspaper readers of the next generation.

To test the target group's interest, this study presented individuals with three models of the same newspaper story and asked participants to choose a preference among the three prototypes. Then, participants were given a questionnaire asking them to indicate their preference and then to explain why, based on the categories of content, photography, readability. An "other" option was listed.

Then, participants were asked several open-ended questions about how, or if, the newspaper interests them. These responses were used to get a personal understanding of what the readers in the college-age bracket actually think rather than their simple rankings. Further, these verbal responses are used to describe why the respondents chose each of the newspapers.

The three models presented a story about the scheduling of games for Marshall University's football team for the 2010 season. All models will be printed in color on newsprint paper and displayed for comparison. The same 15-inch text story will be used as a base for all three models. This model was chosen because the story lends itself to multiple methods of storytelling and is a uniquely local topic. People in the target community would have an established interest in the topic, therefore conforming to Curtis' call for content of local interest.

The way the content is presented varies depending on the standards of the style of each newspaper. For example, what is done as a written story in Newspaper A may be done as an alternative story form in Newspaper B or C.

Model A is be the model to represent poor design, or low storytelling. This model does not feature any photography, nor does it have more than one point of entry, which is defined as a place for the reader to begin reading the article. These elements are set out in Tim Harrower's *Newspaper Designer's Handbook* as trademarks of poor design. This definition of poor design is a complete lack of consistency in visual appearance. Further, chaotic and unorganized content serves as a stumbling block to the reader. Newspapers such as this one typically include a lot of long stories and few photos to go with them. Harrower writes these types of newspapers are stuck in a mindset where text content is more important than visual content, which leads to less interesting pages. Harrower writes that newspapers need to design for scanning, not long reading. Long columns of type are not conducive to scanning content, and therefore constitutes poor design (Harrower, 2002).

Model B represents the typical American newspaper, as it is organized in the fashion set out in the Harrower book, that is, consistent spacing, consistent typography and compelling use of photographs arranged in organized sections (Harrower, 2002).

Harrower says good design has an established consistency. Model B uses classic design styles and organization to categorize and package stories and photos to tell they stories. Newspapers of this class, Harrower writes, utilize both visual and verbal storytelling tools to tell the news (Harrower, 2002).

Model B uses multiple points of entry, such as a summary headline, infographic and mugshot photograph. The model has the same 15-inch story as Model A, but includes these extras. Model B shows moderate storytelling, in that a story is still primarily told in narrative form, but additional graphics help tell the story to the reader.



Model C represents a style of futuristic storytelling through design. The model is graphically oriented, with careful attention being paid to photography and typography. This model uses information graphics to tell the story, and will use text in small amounts to highlight the key points of the schedule.

In the study, the control is Model B, as it is typical for newspapers currently in circulation. The manipulations are the first and third newspaper, to see if design is tied to interest.

These models were reviewed and approved by Philip Maramba, design editor of the *Charleston (W.Va.) Daily Mail*; Branden Barker, designer for the Louisville, Ky., *Courier-Journal*; and Brandon Dingess, designer for the *Richmond (Va.) Times-Dispatch*.

Participants for the study will be aged 18 to 25 years old, male and female, and will be drawn from students at Marshall University. They do not have to be current newspaper readers, but they do have to be able to read. Therefore visually impaired students will be excluded from the study.

In data analysis, survey responses were sorted into each of the nine categories based on the reason for preference for each newspaper. Data will be analyzed using a contingency table. As is standard measure based on the number of response cells in the table, about 45 participants will be needed to complete this study.

Further, the numbers were cross-tabulated based on categorical data gathered in the survey to determine if there is a preference for males, females, print readers, Web readers, print and Web readers and non-readers. This analysis will help determine which group is favored to each type of design or content.

Additionally, each of the respondents was asked to give a written response as to the rationale of their preference. These responses were reviewed in an effort to find resonance among the reactions to find a theme as to the preferences and rejections..

This poses the question for research: What, if any, effect does the design of a newspaper have on the 18-25-year-old audience?

Based on the literature, interest appears to be tied to design.

Each model's design is the study's independent variable, because it will be changed to provoke a reaction. The dependent variables are the resulting interest and credibility. The equal content among the publications, as well as the same size, printing and print quality, will provide a control for the study.

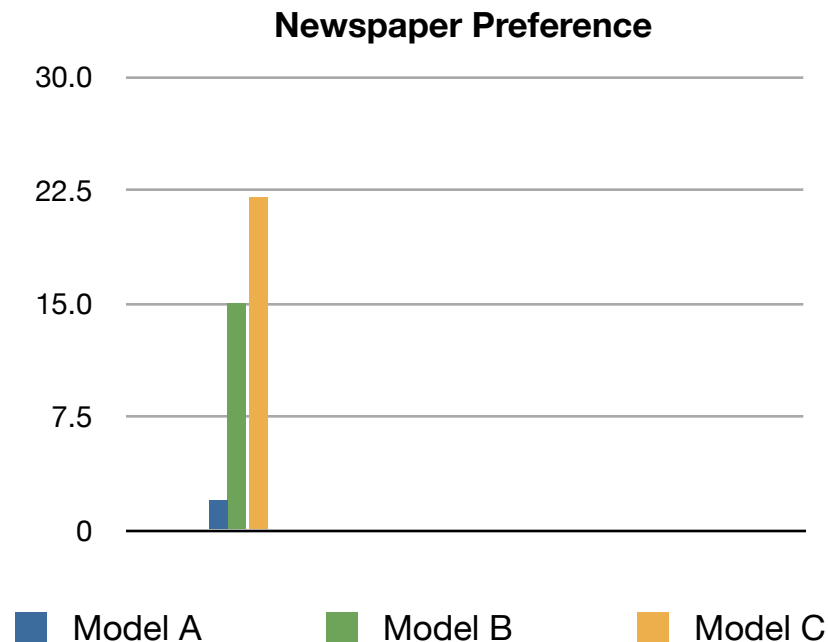
This method for data collection was selected because it allowed both qualitative and quantitative data to be gleaned and sorts that data into categories to rank them. Finding of preference based on each category allowed the researcher to determine what makes one newspaper more attractive than the others. The qualitative feedback let the researcher answer the question as to why. Participants will be able to put into words what draws them to a particular newspaper so that this study will have an explanation for its numbers.

## Chapter 5:

### The story is told

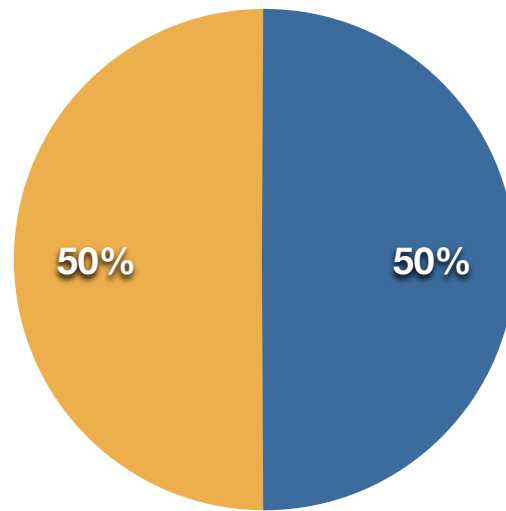
In conducting the study, a total of 39 responses to the survey were collected. While this is short of the requested 45 and certainly too small a sample to issue a projection, there is much data to be gained from the responses.

Sampling was taken from 11 a.m. to 4 p.m. over two days at Marshall University's Memorial Student Center. This is a central location on campus and is a high traffic area for the demographic sought in the study. Every third person walking by the booth was asked to take the survey. While racial information was not recorded as part of the study, it is noteworthy to mention that persons of white, black, Asian and Hispanic races responded to the survey. While the surveys were being taken, events on the plaza outside the building were drawing more traffic into the facility.



Of the 39 respondents, 20 were male and 19 were female. The breakdown by age is as follows: 18 -- three male; 19 -- three male, six female; 20 -- 10 male, four female; 21 -- one male, four female; 22 -- one male, two female; 23 -- one male, three female; 24 -- one male.

### Reason for preference for Model A



● Content ● Photography ● Readability ● Other/Multiple

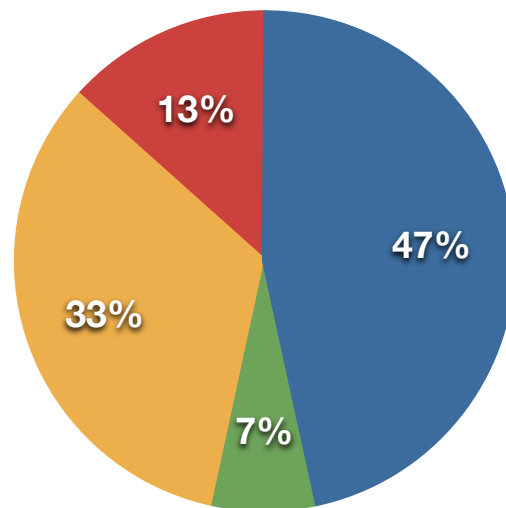
In total, two respondents gave preference for Model A, 15 gave preference for Model B and 22 gave preference for Model C. No males chose Model A. Eight males chose Model B and 11 chose Model C. Two females chose Model A, six chose B and 11 chose C.

Both respondents who chose Model A were female. The first is a 20-year old female who is a print-edition reader who chose Model A because of its readability. When asked why she did not prefer the other newspapers, the respondent wrote “too crowded.” The second respondent is a 21-year-old female who reads newspapers in both print and

online forms, selected Model A for its content. She said that the other newspapers are “not very visually appealing” while Model A was “eye catching.”

Both respondents said they would purchase a newspaper designed like Model A.

### Reason for preference for Model B



● Content ● Photography ● Readability ● Other/Multiple

Seven respondents selected Model B for its content. The first is a 20-year-old female who reads newspapers in print and online. She wrote that her favorite thing about Model B was “the box” in reference to a graphic schedule of the games. She rejected other models because she “thought in A it was too bland and the football helmets in C was too much.”

Respondent Two is a 21-year-old female who is a print reader. She wrote her favorite thing about Model B is its layout. Her reason for not liking the other newspapers was that “C does not have enough room for reading and A is bland.”

Respondent Three is a 24-year-old male who reads newspapers in print and online. When asked what his favorite thing about Model B, the respondent wrote “I like the writing. I like the inclusion of the photo and graph. It’s not too noisy.” His reason for rejection was that “A is too dry, too bland” and that “C is too noisy, not long enough.”

Respondent Four is a 20-year-old male who reads the print edition. He chose B because “it has the best balance between graphics and content.” He rejected the others because “A has too much text, not attention grabbing” while C has “too little info.”

Respondents One, Two, Three and Four all said they would purchase Newspaper B, though Four said he would on the condition of home delivery.

Respondent Five is an 18-year-old male who does not read the newspaper in print or online. He wrote that he liked Model B because “it’s not all pictures, but it’s not all words, either.”

Respondent Six is a 19-year-old female who reads newspapers in print and online. She wrote that she likes Model B for its “aesthetics” and rejected the others because “A is plain, C has too many pictures.

Respondent Seven is a 20-year-old male who reads online, but said he likes the “visual” of Model B. He rejected the others because they are “uninteresting.”

Respondents Five, Six and Seven all said they would not purchase a print edition because online editions are free.

Five respondents selected Model B for its readability alone. Respondent One is a 20-year-old female who reads newspapers in print and online. She listed the graphic in Model B as her reason for liking it, saying it “is simple, not too much.” She rejected Model A because of its lack of photography, and C because it has “too many images, too

cluttered, not clean, not enough text/info.”

Respondent Two is a 21-year-old female who reads both print and Web editions of newspapers. She liked Model B because “all the information is easily accessible. If you just want to know the schedule, it’s quick to find.” She rejected A because “it is too plain” and C because “it is too spread out and busy.”

Respondent Three is a 22-year-old male who reads the print edition. He listed the graphic schedule as his reason for liking Model B, and rejected Model A because it “did not really catch my eye to want to read it. It just looked like an ordinary column from the local paper.”

Respondent Four is a 23-year-old female who reads newspapers in print and online and selected Model B for its “clean design.” She rejected Models A and C because they are “plain” and “too busy.”

Respondent Five is a 20-year-old male who reads the newspaper in print and online. He wrote that Model B “has a nice blend of pictures and words” while “the first [Model A] doesn’t have any pictures, the last [Model C] is overwhelmed by pictures.

All five respondents wrote that they would pay for the printed newspaper. Respondent Five said it depends on the day’s news, however. Respondent Three said he would buy the paper “if it were informative and didn’t have a lot of stuff you don’t want to know about.” Respondent Four said she prefers the newspaper over other sources.

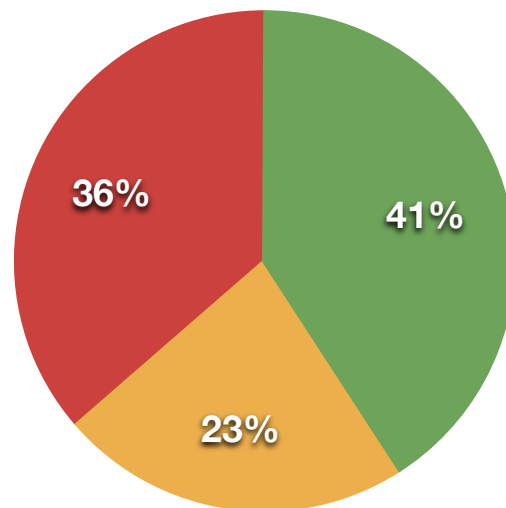
One respondent chose Model B for its photography. The respondent is a 20-year-old male who reads the print edition. He said he likes how B “has the new coach and the schedule” and that “B just stuck out to me.” He said, however, that he would not purchase the newspaper.

Two respondents selected Model B for multiple reasons. Respondent One is a 19-year-old male who reads the print and Web editions. He selected all three categories (content, readability and photography) as his reasoning. He selected B because of its “layout with schedule in box, it looks the cleanest.” He rejected A as “too boring” and C as “too busy.” He said he is already a newspaper subscriber.

Respondent Two is a 20-year-old male who reads newspapers in print and online. He selected Model B for its readability and photography, saying “the overall layout looks professional.” He said Model A is “plain” and C has “more sports pictures and scores, but not enough info.” He said he would purchase Newspaper B if he knew it contained an article he would read.

In total, 11 of the 15 respondents who selected Model B said they would purchase a newspaper designed in that style.

**Reason for preference for Model C**



● Content ● Photography ● Readability ● Other/Multiple



A total of 22 respondents selected Model C as their favorite. Of those, nine selected the photography in Model C as their reason for choosing it.

Respondent One is a 21-year-old female who reads the news in print and online. She said her favorite thing about Model C was “color” and rejected A and B because they have “too much writing.”

Respondent Two is a 19-year-old male who reads the print edition of a newspaper. He chose Model C because of “the display of the teams, more color,” and rejected A and B because they are “too plain and bland.”

Respondent Three is a 20-year-old male who reads newspapers in print and online. He liked Model C because it showed “rival games” and because it “had more stats for the games.”

These three respondents said they would purchase a printed newspaper designed like Model C, with Respondent Two saying it needed to have a lot of sports coverage.

Respondent Four is a 19-year-old female who reads newspapers in print. She liked Model C because of its “short stories and pictures” and rejected A and B because they were “too much reading.”

Respondent Five is an 18-year-old male who did not respond as to whether or not he reads a newspaper. He wrote that he preferred Model C because “the helmets of the schools” and “to find the score easily.” He rejected A and B because “they have less pictures.”

Respondent Six is a 23-year-old female who does not read newspapers either in print or online. She liked Model C because of “the pictures and color” and disliked A and B because “the other two don’t have as much color and pictures and aren’t as easy to

read.”

Respondent Seven is a 22-year-old female who reads both print and online newspapers. She selected Model C because it has more color, while A and B have “more info than I need.”

Respondent Eight is a 21-year-old male who does not read a newspaper in print or online. He selected Model C because he “can see all the teams” and rejected A and B because they are “boring.”

Respondent Nine is a 20-year-old male who reads newspapers in print and online. He selected Model C because of the “info about the schedule” and rejected A and B because they “did not have as much info.”

Respondents Four through Nine said they would not purchase a newspaper designed like Model C, saying they would not pay for content they could receive for free on the Internet.

Five respondents selected Model C for its readability.

Respondent One is a 20-year-old female who reads both print and online newspapers. She wrote that Model C was “easy to read and navigate” and that Models A and B were “too much reading, too much story.”

Respondent Two is a 19-year-old female who reads the print edition of newspapers. She selected Model C because of “the pictures, and there is more color.” She rejected A and B because “Paper A is too boring and there’s no graph or pictures. Paper B is also boring compared to C.”

Respondent Three is a 23-year-old male who reads newspapers in print. He preferred Model C because of the “schedule layout” and rejected A and B as “too plain.”

These three respondents said they would pay for a newspaper designed like Model C, with Respondent One giving the condition that the Front Page would need to have something that interested her.

Respondent Four is a 20-year-old male who reads the newspaper online. He selected Model C because of the “visual representation of the team” and rejected Model A because “A has too much text with nothing to break up the information,” but said that Model B was “fine.” Respondent Four said that he would be willing to pay for his favorite newspaper online, but did not discuss paying for a print edition.

Respondent Five is an 18-year-old male who reads newspapers in print and online. His favorite thing about Model C is that “it is immediately clear what the dates and last scores were.” He wrote that A and B were “less readable.” He responded that he would not purchase a newspaper designed like Model C because he does not have the extra money.

None of the respondents selected Model C for its content alone.

The remaining eight respondents selected multiple reasons for choosing Model C.

Respondent One is a 19-year old female who reads print and online editions of newspapers. She selected Model C because of its readability and content, saying she liked “the organization that the teams have.” She rejected A and B as “too plain”

Respondent Two is a 23-year-old female who reads newspapers in print and online. She prefers Model C because of its photography and its “visually stimulating” layout.” She prefers C because “it gives a visual lineup of all those teams as well as allowing people to utilize the graphics as a guide.” She rejected A and B because “there wasn’t anything particularly eye-catching.”

Respondent Three is a 20-year-old male who does not read newspapers. He selected Model C because of its readability and layout, saying it was “eye-catching.” He rejected A and B as “boring” and “plain.”

Respondent Four is a 19-year-old female who reads newspapers in print. She selected Model C for its photography and readability. She explained her preference by saying C was “more colorful” and “has titles over specific parts of the story” while faulting A and B for being “more so uninteresting.”

Respondents One through Four wrote that they would purchase a newspaper designed like Model C.

Respondent Five is a 19-year-old female who reads both print and online newspapers. She selected Model C because of its photography and colors, saying “it has more colors that catch my eye.” She rejected A and B as “boring.”

Respondent Six is a 22-year-old female who reads newspapers in print and online. She preferred Model C for its photography and its layout. She rejected A because “it had no pictures.”

Respondent Seven is 19-year-old male who does not read a newspaper. He selected content, photography and readability as his reasons for liking Model C, and said it was “most visually appealing.”

Respondents Five through Seven said they would not purchase a newspaper like Model C because they read their news online or through other sources.

Respondent Eight is a 20-year-old male who reads newspapers online. He selected Model C as his favorite for its photography and its readability, but did not answer any other questions.

Of the two people who chose Model A, one read newspapers in print while the other read online. Of the 15 people who chose Model B, four were readers of print news, one of online, nine of both and one of neither. Of the 20 who chose Model C, five read print mediums, one online, 10 both and four neither.

Of the two people who chose Model A, both said they would pay for their favorite newspaper. Of the 15 who chose Model B, 11 said they would pay for their favorite newspaper while four said they would not. Out of the 20 respondents who chose Newspaper C, 10 said they would purchase their favorite newspaper while the remaining 10 said they would not.

Of the 10 people who read only print mediums, one picked Model A, four picked Model B and five picked Model C. Of the two people who read only online news mediums, none picked Model A, one picked Newspaper B and one picked Model C. Of the 20 people who read both online and print news mediums, one picked Model A, nine picked Model B and 10 picked Model C. Of the five people who picked the “none” option, none picked Model A, one picked Model B and four picked Model C.

Of the two people who picked Model A, one said she preferred online media while the other preferred print media. Both said they would purchase their favorite newspaper.

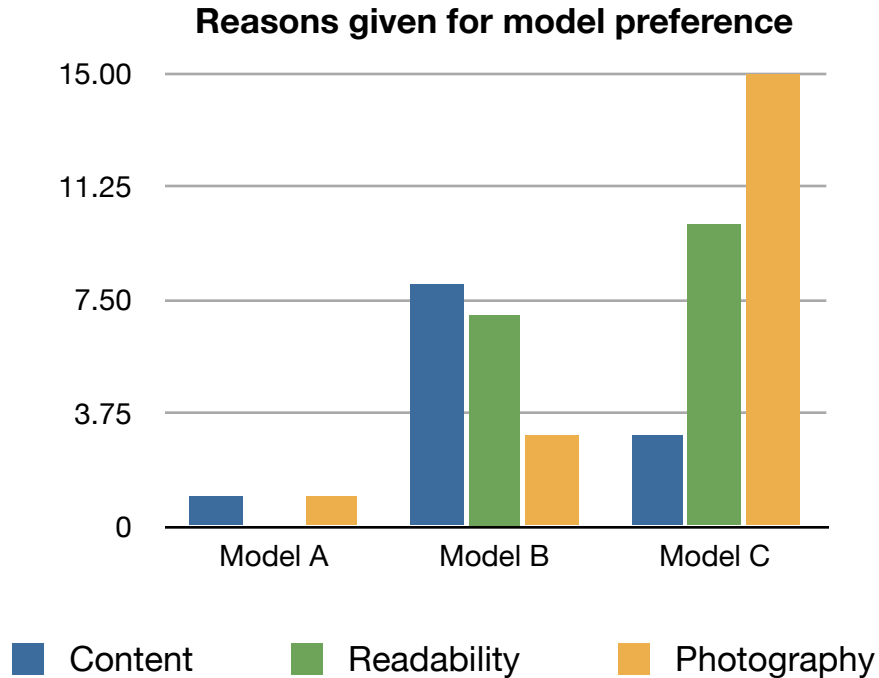
Fifteen people picked Model B and had varying experiences. Eight respondents said they got their news from both print and online media and would purchase the newspaper based on their selected model. One person who reads both print and online media would not purchase the printed newspaper. Three people preferred only print mediums and would purchase the newspaper. One person read print media but would not

purchase a printed newspaper. One person gets news online and would not purchase a newspaper. Another did not choose online or print mediums and would not purchase a newspaper.

The 20 readers of Model C were split evenly when it came to purchasing their favorite newspaper. Ten readers said they would purchase their favorite newspaper with five reading print and online mediums, four reading print only and one reading neither. The remaining 10 readers said they would not purchase their favorite newspaper. Five of the 10 who would not purchase the newspaper said they preferred both print and online mediums, three said they did not use either, one preferred getting their news online and the last enjoyed print media.

	Model A	Model B	Model C
Content	1	8	3
Readability	0	7	10
Photography	1	3	15

In analyzing the data, responses for reasons for preferences were included in a three-by-three contingency table, with columns for Models A, B and C and rows for the reasons Content, Readability and Photography. Data that responded to more than one reason were tallied into both responding regions, and data that selected an other option was withheld. In that model, the cells contained the following data: Model A -- Content 1, Readability 1, Photography 0; Model B -- Content 8, Readability 7, Photography 3; Model C -- Content 3, Readability 10, Photography 15.



By using the chi square method for data analysis, the level of significance at a .05 factor is 15.51, and at a .01 factor is 20.09. Following the formula, the following chi square results were obtained for each cell: Model A -- Content 2.5, Readability 2.5, Photography 0; Model B -- Content 3.18, Readability 1.7, Photography .39; Model C -- Content .39, Readability 7.6, Photography 26.6.

Based on these results, the only category that is statistically significant is the importance of photography in Model C.

In considering the significance of preference of newspaper selections, the chi square results are as follows: A 9.3; B .30; C, 6.23. Significance at a .05 factor is set at 5.99. Therefore, the result for A and C are significant. A, however, would be significantly rejected, while C is significantly selected.

## Chapter 6:

### What to do now

The time has come for change in the newspaper industry. Simply put, it is impossible to survive as a printed newspaper without a thorough reconsideration of the method for creating a newspaper, including story selection, photography, editorial writing, design and printing.

Based on the findings of the literature and the findings of this study, the conclusion drawn from this study is that newspapers need to adjust their daily product as it fits in to other media in their readers' lives.

“No *USA Today* is going to come into my market and take my readers away from me,” said Richard Curtis, the former design editor of *USA Today*, in an interview conducted for this study. “That sort of thing is going to be the trend if a lot of small papers don't a.) wake up to what they're putting in their paper and b.) wake up to what the future looks like.”

The demand for newspaper information is evidenced by the fact that 85 percent of respondents in this study are readers of newspapers in some form, print or online. Curtis' point is clear, though. A local newspaper can cover a community in a way that a national newspaper cannot. It is rare that *USA Today* or *The New York Times* or *The Washington Post* writes a story about Huntington, W.Va., but the Huntington newspaper, *The Herald-Dispatch*, can do that every day, which it does. But what it and many other small, mid-size and major metropolitan daily newspapers do not do is be a consistent reflection of the community.



The young readers targeted in this study showed interest in Model C at a level of significance, but did not reject Model B at a level of significance. Therefore, it must be concluded that there are redeeming qualities about Models B and C that should be incorporated to make a better newspaper.

Respondents rejected Model A with a level of significance. This is a message to newspaper designers and editors that simply well-written stories do not reach young readers. This statement solidifies the notion that newspapers cannot function in the way they did in years past.

Respondents picked Model C for its photography at a .01 level of significance. A look at Model C shows that its photography is merely football helmets and a mugshot of a coach. It is not, therefore, astounding photography that drew participants to this model, but the notion that stories can be told visually as well as verbally.

While the reasons respondents selected Model B for content and Model C for readability were not statistically significant, the fact that these selections were made is noteworthy. It is possible to see that readers do like the content of newspapers, and consider readability when using the printed edition. Attention should be given to these categories when designing a newspaper.

Among the open-ended responses, the notion that Model C was more colorful, and therefore more interesting, than Models A and B resonated, showing that readers are drawn to color. This is logical as the visually oriented society has people looking at color telephone screens, computers, televisions, magazines and advertisements in color. It only makes sense that readers would be adjusted to a colorful newspaper.

It is important to remember that this study was conducted with a topic of great importance to readers used as the source of the models. That itself could weigh into the interest of the readers. As the literature suggests, however, it is most important to serve the community in news stories, which this model does.

Newspaper editors need to consider the way people read their products. Newspapers are used for scanning information and often are the secondary source for news. Newspapers do not typically give breaking news, so newspapers should be designed for their function of analysis and explanation.

Further, newspapers need to reflect their communities. In the open response section, participants said they would read newspapers if the newspaper had something interesting to them. Newspaper editors should examine their communities to know what interests their readers. Then, editors should deliver that content in a visually appealing form.

Young readers, like the ones in this study, are used to getting their news from the Internet. The online stranglehold on readership is likely not something that can be broken, therefore, the role of the print newspaper is to be what the online newspaper is not, a permanent snapshot of society. People still read newspapers on subways, in restaurants, at breakfast or lunch and dozens of other places and times during the day. People will invest time in reading a printed newspaper, as participants in this study said, if that newspaper has content worthwhile to their time.

No, a redesign in its simplest usage is not the answer to the problems of the newspaper industry. The answer is a top to bottom reworking of the printed product to reflect the community it serves.

People responded to short stories and graphics. People responded to color.

Therefore, newspapers should write short stories, have graphics and print them in color.

The only way to preserve the newspaper is to change the product. When television came on the scene, radio went from being an entertainment channel and an information channel to a source for music. Newspapers should look to radio's willingness to change to stay alive as a model for it to let go of its long-redundant ways. There should be no place in the daily newspaper for information the public has already gained from the Internet or television the day before. Newspapers need to innovate the way they tell stories, visually and verbally.

One thing pointed out in the study was that respondents liked the game-by-game breakdown in Model C. This information was not something difficult to find, nor was it something not said in the narrative story, but by appearing in graphic form, people found more use for it. Respondents said the breakdown highlighted key games in the schedule and allowed readers to see how the season would evolve. This method for storytelling is not something that can be accomplished on television or on the Internet, and therefore makes it unique to the print edition. By telling stories in ways unique to the print edition, the version of the news remains viable.

**Suggestions for future research**

The ideas put forward in Models A, B and C should be expanded into full newspapers to see if those publications would draw similar results. Those newspapers would need to focus on local issues and cover the four major subjects: news, sports, business and lifestyles.

Further, this study could be replicated with other news topics. It would be worthwhile to see if a story about a theater group's upcoming show schedule would draw the same response. Further, graphics could be used to explain complicated news issues, such as taxation or state and federal budgets.

Research could also examine how these story forms translate to other age demographics, particularly the older demographic that primarily subscribes to the newspaper. Seeing how these concepts translate there could indicate the speed in which change needs to take place.

This study also could be replicated in other college cities with different teams. East Lansing could analyze Michigan State; Columbia analyzes South Carolina; San Francisco looks at California or Stanford.

Further, research could examine if these storytelling methods work best in broadsheet, Berliner or tabloid formats.

**Limitations**

While this study does not have a large enough sample size to make a national prediction, it is valid to the audience it surveyed. Young readers in Huntington, West Virginia, want a newspaper that is graphically intriguing. It follows that readers in Huntington are not wholly unique compared to the rest of the country, so the findings of this research could be applied elsewhere.

Not all stories can be told in the manner set out in this study, but the results indicate that people do respond to these kinds of stories, and therefore these methods should be used when telling stories that can be told outside the narrative.

The method for this study examined only a story form, and not an entire newspaper. The response for a newspaper told entirely in alternative story forms would not necessarily reflect the findings of this study. In fact, the rate of response to Models B and C should be enough to discourage any newspaper from going to a fully alternate format.

**Summary**

The findings of this study are that it is necessary for newspapers to change, and that those changes should heavily consider the needs of readers when designing the new print edition. Heavy emphasis should be given to visual appeal and readability and multiple points of entry. Content is important, and the traditional story form should not be wholly abandoned. However, every element on the page should have careful consideration for its size, function and use for the reader. By serving the needs of the population, the newspaper will be better served to maintain its print edition and thrive in the future.

Appendix I:  
Full text of interview with  
*USA Today* designer Richard Curtis

**Interview with former USA Today Design Editor Richard Curtis -- November 18, 2009**

**Matthew Haught:** Basically, what I'm doing is I'm studying the effects of newspaper design on readership particularly among the 18 to 35 year old market and my conjecture is that the more short story form design—geared—the more design is geared to the short story form the more popular the newspaper will be in that age bracket. And I'm using USA Today as sort of an inspiration because they made their living on that model and I was hoping I could get some insight from you as to how you got to that model in the first place.

**Richard Curtis:** Well you'd think they made a living off it but you'll notice I think in yesterday's paper I think there was four pages all dedicated to one subject.

**Haught:** Yes.

**Curtis:** So we did that occasionally. What that means is—or the reason to that—I think speaking in general terms here your thesis is basically correct except I would broaden it to say instead of short story forms and alternative story forms which includes short narratives.

And the reason for that goes all the way back to the early '80s—1980, 1981 — when a lot of study was being done and is still being done on readership habits and patterns. We

observed that a lot of newspapers were not being read very thoroughly. If I remember correctly it was something like 18 percent only 18 percent of all stories were being read to any depth at all and a very small percentage of those get read to the very end.

So the thing suggests to us and if you couple that with the proliferation of information sources in those days you had news magazines — *Time* and *U.S. News and World Report* and others — plus the proliferation of specific interest magazines plus the burgeoning birth of cable TV and diminishing of discretionary time that Americans seemed to have to devote to anything much less newspaper reading. But all of that seems to suggest to us that there was a market. Let me back up even further.

If you're going to create a national newspaper that would be distributed across the country by 6 a.m. in the morning you had to create something or design something that was not *The New York Times* as an example, which we're often compared to because they seem to think they're a national newspaper also, so if you're going to succeed in the marketplace you simply can't do so by mimicking others who were already there and well entrenched. That was only part of our reasoning though, the rest of it, as I was getting ready to say, was we think that the research suggests strongly that people were using newspapers in ways that were different from the ways their parents had used them. My parents, for example, used newspapers as their primary source of information. My generation uses newspapers as one source of information, and their primary one, but still branching out into other sources. My children's generation—which is your generation and the 18 to 35 age group you're talking about—hardly use newspapers at all. Now some still do, but for the most part their sources of information are many and varied,



which you well know. So all of this taken together seem to suggest that if we're going to market a newspaper that was substantially different in as many ways as possible from the existing norm of newspapers — not just The New York Times but also metropolitan dailies even local newspapers - that we would present information in a way that readers seemed to think that they wanted. And while the research suggests that readers were not reading. Not only were they not reading the longer narrative form of storytelling, they didn't attach much value to it. Now having said that there are instances where they still do like long form story narratives — narrative stories — and read them thoroughly as do almost all readers. Examples of that the one that I like to use best that's following the disasters September 11, 2000. We did — you couldn't report long enough about that story about any facet of it. Everything you wrote would be read and read early. That's an example of a story being as long as it needs to be but no longer. And we felt that it still gives that a story should be as long long as it needs to be. Also if you factor in that historically newspapers were reporter driven, especially following the Watergate saga in the 70s. That reporters ruled supreme and they just wrote and wrote and wrote and newspapers just poured it into the newsprint which at that point was pretty cheap and they could afford to do that. OK, that model has changed substantially also. Newsprint is no longer very cheap. It's very very expensive. And newspaper publishers have narrowed the width of their page and cut pages — a substantial number of pages I might add — from their newspaper. There's less and less space for long form narrative reporting, which doesn't seem to register with the 18 to 35 year old or I might even suggest 18 to 44 because they weren't reading it in the first place. So it seems to suggest that the papers of

the today, narrower as they are substantially narrower, that that's answering some of the needs that the younger generations have.

**Haught:** So you're telling me top to bottom way thinking about the way the news is delivered and not just a visual approach or just a verbal approach.

**Curtis:** The visual approach as I said alternative story forms which include the short narrative but also include grids, graphics, independent captions on photographs. If you're familiar alternative story forms,

**Haught:** Yes.

**Curtis:** So those were extremely popular with all age groups. They give readers a tremendous value for their time investment in reading that information. They may not think they're spending as much time on the alternative story form as they do the long narrative but I would suggest that research might show that they do because they tend to get involved in the alternative story form much more deeply at a much longer and slower pace because they are receiving value for what they get. The long form narrative, for example, I think never gave, rarely gave, readers value for the time they invest in it. They're reading an 80 inch story and they think well what the hell was that all about? Why did I read the last 40 inches of it? It didn't tell me anything more than what I already knew especially if you pair that up with a proliferation of information sources so that by the time you get around to reading about the Fort Hood Massacre in the paper the next day you're already pretty familiar with the bare bones of that story through the radio and television and Twitter and Internet Web sites and news sites and things like that. You don't exist in a vacuum anymore. Newspapers used to exist in a vacuum so they could do

whatever they wanted to. Now they don't, but a lot of them have a very hard time with that.

**Haught:** How did you guys break the model when you started USA Today of the way of thinking that the reporters ruled the newsroom and ruled the print product?

**Curtis:** Well the founder of the paper Al Neuharth was the chairman of Gannett at that time and CEO told us there were 10 planning editors then brought together for various placement we represented I was there for design and graphics Rich Sigmon was there for Sports Cheryl Bills was there for Features Angie Woodholls for News so on and so forth. So these 10 planning editors had our very first meeting in January of 1982. The only given you got about this newspaper, the only given, is the name of the paper will be USA Today, it will be four sections and it will be full color on all four sections fronts and backs. Now design a newspaper of your dreams. And that's what we did.

We immersed ourselves in the data and the research that was available. We thought about how we always wanted to do newspapers in a different way even from our own perspectives. For example, Henry Frame was a sports editor, probably one of my best friends, said that what he'd always wanted to do was go out with the AP and UPI's group of top 20 college teams. Why 20? Why don't we do 25? And why don't we do our own polls? Why rely on the writers from the Associated Press and the coaches from the United Press? And so he did. He created that. Not only did he create the Top 25 college teams in football and basketball, other sports, he did it for high school. He did it for Division I-AA and Division I-AAA (stet). So that was what his sort of dream of a national sports section would be like. That was just one aspect of it. And of course the other section

editors did the same thing. So that's how we did it and we all agreed that long form narrative reporting had its place in newspapers but certainly not to the extent that it was printed at that time.

**Haught:** The ideas in USA Today seemed to proliferate throughout the Gannett chain then throughout the rest of the country. What do you think a local newspaper could learn from this model to turn itself into say a city USA Today or a state USA Today?

**Curtis:** I think some papers I've seen have adapted some of the positive things of it. One of the most positives to most people are the extent that papers now pay a lot more attention to weather. Initially they sort of tried to copy some of the same things we did. Outlandish amounts of space to national weather, color weather maps and all of that, but they sort of missed the point. The reasons we do a color weather page is far different than the reason I would do one if I were working for the Freelance-Star in Fredericksburg, Virginia. I wouldn't devote nearly as much space to it and I would try to personalize it to the needs of our readers as much as possible which is exactly what USA Today's weather page does. Its readers are travelers. Its readers are people who have places other than where they're presently at. For example I read the weather page right now because my father's in California and my son is traveling to Texas. That's one reason. And I'm getting ready to go to North Carolina for a long weekend. So to not have interests in one specific place then USA Today's weather page answers that need for me and at a certain level. Now with the birth of The Weather Channel of course that tends to diminish the necessity of the national weather page. Since The Weather Channel actually provides us with

information for the weather page that there's a symbiotic relationship and it feeds off itself.

**Haught:** Talk to me a little bit about the innovation USA Today has brought in advertising and if that was part of your doing or part of others doings and you know how it set the model and the tone for the paper.

**Curtis:** They did have a lot of input in weather and the advertising. I felt free to make a lot of suggestions. The ad staff we had a very good relationship between those in the editorial and advertising sides, though there was a distinct division.

I will say with all honesty that I'm the one that came up with the idea for front page advertising. I still have the e-mail framed from the publisher then. The first one he suggested that the advertising world was not quite ready for that. The second one that I've got that he sent me was later, this is several years later, he said well the time is right now. He said I've sold the advertising staff on front page advertising as you've suggested, somewhat different than what I suggested. It was just a little three-quarter inch strip across the bottom which of course is now prime to outlandish proportions. He said and we've sold it on the front page for every day of the year, for every day for a year in fifteen minutes.

**Haught:** Wow.

**Curtis:** He said it—don't quote me on this—but I think he said it was worth \$12 million. Not to have done that was leaving \$12 million on the table. This advertising revenue that didn't rob from some other, this was extra.

That was my idea.

The advertising that appeared on the front page of the sections sports, money and life -- I think some of that still exists --that was not my idea. That was sort of a group effort. The reason was initially, this probably goes back before your time -- those section fronts had big nameplates centered at the top of the page and they were pretty big. The big print 50-some 55-inch wide wings at the time. We wanted to make them smaller, they were outlandishly big, for many reasons, one of which it was hard to fill up all that space every day. So we shrunk them to the little square logos that now exist on the top of each of those section fronts. And that left us with all that space at the right, before we shrunk it we used the space where the little ad is now to promote what was inside the section. We still wanted to do some refers inside but we developed that—we thought to do the entire right hand side of the nameplate to promotion inside was too much because in the early days we only had 6 pages a section and 8 pages at the most at the time. So we thought, if we make it--this is on a seven column format, the name plate was two columns, and the right here, somebody said why don't we put an ad right here. That'd be great, it would attract a lot of attention from the advertising community. So we'll make the two column ad and that would leave three columns for the promotion. So that's what we did. So if you go back and look at the paper from 83-84 somewhere around there that's what the section fronts looked like for quite a long time.

**Haught:** There's something to be said for the consistency of the look of USA Today.

From the editions you guys did in the mid-80s to the editions of today, they're very similar, they're the same basic headline face the same basic story face—

**Curtis:** Actually it's all -- the typography is totally different.

**Haught:** Really?

**Curtis:** Yeah.

**Haught:** OK. Tell me about the evolution of that then.

**Curtis:** We changed in 2000, the text typeface initially was a face called Imperial. The headline face was Times Roman bold. And the accent faces were Helvetica extra bold condensed, I think I've got that right. The publisher in the late 80s, very late 80s, turned to me one day during a big meeting and said well Richard tell me about the redesign of the paper and I said Uhhhh... and it was Tom Crowley the publisher now the president of the Associated Press. I said well tom you caught me a little bit off base here I didn't know we were redesigning the paper. He said well we should don't you think it's been quite a while — seven years — I mean not seven years — this was the late 1990s and he said it's been nearly 20 years don't you think we should do it? And I said well yeah I think we should do it. And he said do you have any ideas. I said well I've got a lot of ideas. And he said well let's get started on it.

So in the space of about 8 months, the paper debuted on April 3 of 2000. We redesigned the paper, from one end to the other. We changed the typeface to one typeface. It's called Gulliver designed by Gerard Unger of somewhere in Europe. It was the typeface he'd sent me years before that I'd been playing around with, and I thought why not diminish the number of typefaces to the barest minimum that readers have to look at. Anytime you change the typeface you probably know you send a different message to readers—subtle,

but different. For us, for example, really the times that we used or instances where we used Helvetica extra bold condensed on the front page was in a world leader headline, a world news sort of headline, otherwise we just revert to Times bold. So that sends a different message when you do that. Readers become accustomed to that to some extent and they recognize it for what it is, that you use it sparingly and that you use it only for really big news. But again you can do the same thing sending different signals by just varying the size of the typeface. So in the redesign we settled on using just Gulliver for text, in headlines, in captions and everything else. We had various weights of it and various sizes of it of course and that's what we did. So since was April 3, 2000, I remember the date because it was my brother's birthday, it's been Gulliver. And congruent with that we had to shrink the size of the paper. We had to go from 55 inch width to 50 inch width. And that's a big change to shrink page by 10 percent and by using Gulliver and using it in the size that we did which was not smaller than the size we had before but it kerned a whole lot neater and conserved quite a bit of space and the x height was shorter so the typeface was much more economical and appeared larger and was actually much more readable. So even though we shrunk the width of the page by 10 percent the overall space we that we lost in editorial text was 3 or 4 percent, so our total loss was 7 percent. We redeemed some of the space we would have lost otherwise if we had just stayed with the original typography through the new typography.

That's what we did.

And the newspaper has been consistent in its format, which is a word that lot of people would use for good reasons because just like other papers have also--the Wall Street



Journal, New York Times, Washington Post -- if you cover up their nameplates you can pretty much tell which paper you're looking at.

**Haught:** Yes. Absolutely.

**Curtis:** The reason for that is that you don't want to shock readers too much. They don't react very well to change. Normally people don't react well to change. So you try to make that format, or that visual design of the paper, part of your brand, part of your identity so that it works for you on many different levels.

**Haught:** So why four sections and why the four sections news, sports, money and life?

**Curtis:** The four sections were this—unlike other newspapers which print on one press USA Today printed on 34 presses. So we had to come up with a production format that was consistent across all 34 print sites. We also needed to offer a certain number of color pages which has grown over the years from the original—16, no originally it was only four full color and four spot color pages. That changed too. Today we have a maximum 48 pages and a grave maximum of 64 pages. I think that's right. The color capacity increased to 24, I think. You had to have more color capacity because there was more demand for color advertising as time went on, not necessarily when we started but certainly today the backlog of color advertising is pretty substantial trying to get into the paper versus black and white or spot color. Of course you want to sell as much color advertising as you can. It was a compromise from many respects. How many pages could you produce? How many sections did you need to do that? What was the minimum configuration that would be acceptable for all 34 press sites? And also four press sites internationally. There's only two sections internationally.

It was a compromise. We felt there was a strong identity for each of those sections. Those pretty much mirrored historically for all newspapers and certainly today. We felt we had to have a money section or a financial section. We felt we had to have a features section or what we can call life. And sports was already known to be a motivator of sales. A lot of people buy papers simply for sports. A lot of people similarly buy strictly for money and news, too, surprisingly. News still the most read section. The weather page is the second most looked at page in the paper.

**Haught:** What's the first?

**Curtis:** The front page.

**Haught:** The front page? Obviously.

**Curtis:** Common sense would tell you. Sports has a very high readership but Money has a surprisingly high readership. Life has come up stronger also in several years.

**Haught:** I figured the agate page in Sports would have a very high—among the top readerships.

**Curtis:** Once or more times a week they've started running the agate. They have a page of agate called Fantasy League sports. It's in demand to how readers' habits are changing. If readers demand.. if the newspaper doesn't give it to them they're going to go somewhere else to get it. Of course, the internet. I think this—I can't speak with authority but for almost a year since I left there, but I'm fairly certain the reason they're doing it is because it's very popular.

**Haught:** One thing I've noticed that's striking in both its existence in both an alternative story form and the information covered in it is the page 3.0 in Sports. Talk a little bit about the ideas behind that.

**Curtis:** I had nothing to do with that.

**Haught:** Really? OK.

**Curtis:** But I'm sure it was done to answer readers interests. It seems to me to be a way of bringing Web sensibilities to the printed product. I don't think it works particularly well. I don't find it very interesting in fact.

**Haught:** Wow.

**Curtis:** I do read the columns usually that appears on the page.

**Haught:** I occasionally will find something on there that catches my eye.

**Curtis:** I don't think it's designed well or laid out well. I think it's too consistently formatted and boring and it doesn't reflect what the internet looks like. That's not saying you shouldn't take the newspaper and put it up on your internet website. You shouldn't take what appears on a website and put it in your newspaper. The internet is a different way of looking at information. You can't just pull that information out and throw it into newspaper format and expect people to hold on to it. It's not exciting enough. It doesn't look cutting edge enough. There's always three items on the right, and a column on the left, plus a rail down the right hand side that has I guess a bunch of quotes and things

listed -- anonymous people on the Internet or blogs or whatever. It's just not—I just don't find it conversational.

**Haught:** Conversational like the rest of the newspaper and like television.

**Curtis:** Yeah. We're all social animals. We like to talk about things. We talk about what we read in the paper, what you saw on TV, what you saw on the Internet. You're not—I don't think that particular page does that in the same way the other pages do.

**Haught:** If you were to start a newspaper tomorrow -- serving say Fredericksburg, Md.-- how would you set up your newspaper knowing the things you know to best serve your readers.

**Curtis:** That's such a broad question and one I'm totally unprepared for because I've never started a newspaper. If I were to go to work for a newspaper, if I were to take over an existing paper, because I think the day of starting newspapers—that day — that horse has left the park.

**Haught:** That is true.

**Curtis:** It's not going to happen. So there are ways to think of saving newspapers, and some of the most salvageable papers are small papers because they seem to have a lock on their readership. Readers aren't blind to this, one circulation is not likely to turn very much. If you live in Saluda, South Carolina you receive the weekly Saluda Standard Sentinel, which my in-laws do, they're not going to stop reading that for monetary reasons and they're not going to stop reading that because of something they read in there they disagreed with. They sort of halfheartedly look for a --I'm not talking about my

relatives or anybody that lives in this town it's not very big—but it's something they're comfortable with. It's part of their lives. And every Wednesday when it comes out they always get it in the mail or they go to the drugstore and buy a copy of it and it's because it reflects the community they live in. It's chocked full of people's dreams and people's pictures and that's true for all—not just the Saluda paper—but all sorts of small papers. They tend to report a lot of what their people are doing and saying and dying and getting married and all that sort of stuff. I think the larger papers have gotten way away from that. They were all trying to impress their peers at these American Society of Newspaper Editors conventions and that's sad. If you read—my mother lives on a farm outside of Burlington, North Carolina and she subscribes to the local Burlington paper. And I can tell you with assurance cause I spent a lot of time down there that you can read that paper in five minutes. Five minutes. Now if the advertisers found out about that they'd be unhappy about it. And that paper does not reflect my mother's life or the life of anybody who lives anywhere around her. It has a lot of wire stories ripped right off the national wire. Sports, pretty much, the local pro teams which are in Charlotte 100 miles away or in Raleigh. They cover a lot of stories North Carolina coverage wire stories. That's bad. But there's nothing—the only thing they cover in the Burlington community is crime news. It looks like they go to the police station and rip them off blotters. You have to ask yourself, why would you have any allegiance to that newspaper if you never see yourself looking back at you when you're looking at it. Or you're not reading about your neighbors.

So if I were to take over a paper like that, or go to work at a paper like that, I would strongly suggest that they mimic in their own way the things that USA Today has done to

do that. One of those things, the states—have all 51 items from every state around the nation—why wouldn't you do that locally and have a report from each community. If you couldn't do it daily, which is not quite possible probably, why wouldn't you do it weekly. Why wouldn't you have correspondents that get paid \$5 to write a short blurb on what the church news is, who got married and what the crops look like this year, that sort of thing. From X number of communities, start small, say five inside the city limits of Burlington or Fredericksburg and branch out as time goes on to include as many as possible. You're going to have them all on the same day, you can run them say every Tuesday and Thursday. Why wouldn't you have the schools? Why wouldn't you customize your own weather and traffic page if those things are of great use to you? The Burlington paper for example has a package of weather that they buy from I think Acme Weather or one of those weather services. It's just like the one that's in Roanoke, Virginia, just like the one in Gainesville, Georgia, because it's not custom for that—it's not personal for that market and that market is a bunch of farmers. And there's no farm weather reports in there.

**Haught:** There's nothing about what crops to plants this week because of the season.

**Curtis:** Right or what the trout picture looks like. Well they do have lake levels. If things like that just aren't personalized why would you buy that paper? Unless -- and they no longer have the movie times in there so you don't need to buy it for that.

**Haught:** So basically I have to read Blondie and Hagar the Horrible, and then Nation and World report and the crime report, and Dear Abby.

**Curtis:** Why wouldn't you customize your sports coverage when it's usually the thing that binds small communities together especially during high school football season?

Why wouldn't you do what USA Today does on a national level with their sports section, why wouldn't you do that with your local section? Now the Washington Post, which I read every day, they've started ranking the local high school football teams and basketball teams. And that's a good idea. Of course you know in Washington you've got I don't know 200 high schools, in Burlington you've got two. But why couldn't you form a combine of other newspapers in North Carolina or in any state and produce a state wide top 25 list.

**Haught:** It seems the idea to me would be -- the ideas that you're talking about would work well in a paper say 20-50,000 circulation. In a midsize city of maybe 20-50,000 population where you have one or two high schools that you can cover fairly well maybe a community college even in some places you might have a Division I university nearby that you can cover their athletics. You could cover the people in that community and everything about it. Right?

**Curtis:** That is what I'd do. No USA Today is going to come into my market and take my readers away from me. That sort of is going to be the trend of a lot of small papers don't a.) wake up to what they're putting their paper and b.) wake up to what the future looks like. And the future is roaring at them faster than they ever thought it would. I think we can all see the day when there are a lot fewer newspapers in the world as there are every day there's a couple more that die and yet there's still a demand for the kind of information that newspapers produce.

**Haught:** Talk to me—you said that you would make the newspaper almost a mirror to the community where you show people their neighbors. How did USA Today convince us that everyone in the country was our neighbors?

**Curtis:** Did you spend a lot of time looking at the pictures in USA Today?

**Haught:** I did.

**Curtis:** They're people. People. We go—did still do—went out of our way to cover the entire nation. Black, white. Young, old. Educated, uneducated. Everything about it. We always made a distinct and noticeable effort to reflect the nation we were serving. You can look at that in the front page — I don't know what today's looks like — but almost always you see a person of color on the front page. You can see a woman on the front page and you can see usually young and old. Let's see we've got the Chinese premier to President Obama. You've got Senator Kirsten Gillibrand, who's a young woman, holding a cup. I don't know what that's about. I think it's about the school lunch series we started yesterday. Got a black basketball player and we've got somebody named Adam Lambert in the right here, a person off of *American Idol*. So you can almost always see that and its — we consciously did that. We would consciously say — Al Neuharth would say OK where's the woman on the front page? If we didn't have one we would have to go create one. And so that quickly became the norm.

**Haught:** One thing I noticed—

**Curtis:** And also—this one other good thing, this is something I'd definitely do in a small town—initially on the editorial page we wanted to reflect voices from across the country



and John Seigenthaler who was then editorial director there came to me one day and our offices were right next to each other and said how can we do this? How can I get pictures of pictures of people from all across the county—all different age groups all different etc. etc.—and be able to call them with a question of the day and get them to respond to it. Something newspapers have done for a long time called man on the street interviews and to do it on a national base—to do it like they used to do it—we had a lot of people from Washington D.C.-area, Virginia, and Maryland so we didn't want to do that. We wanted to reflect the entire nation and the best way to do that—we thought about it for a while—brainstormed it—and it came back to the table 'you know we've got the National Mall right here and its which—not only from all over the country but all over the world. Why don't we go down there and set up a camera on a tripod with a sign that says 'want your picture in USA Today?' and we'll take pictures of as many people as we can shoot in a day. He said that's a good idea. So we did it and you know the first day we had like 500 photographs or something like that. Huge number of pictures. And everybody would stand in you know x-marks-the-spot -- they'd write their names on sheet of paper and their telephone numbers and where they were from and they'd hold it up underneath them and we'd shoot a head shot of them. When you developed the film of course you got the headshot of the person but you also got their name and where they're from and their phone number. So we just built a huge backlog of pictures like that. Then we started going to other places—we went to Nashville to the Grand Ole Opry we went to big sporting events and things like that. And sooner or very soon we had if we ran seven no five of them a day, five mugshots a day of people from all over the country eventually from all over the world, and we would call them up and say what do you think about

Obama's health care plan? Ten words or less. So we ran those, so every day five days a week you could have 25 people a week whose mugshot would appear in the paper. A national newspaper. So how popular do you think that was with the people? So it didn't take long over the course of the year uh 25 times 52 and you've got a gang of people involved and all that times 25 years and in fact we didn't run it that long—pretty soon you realize there's a chance that you're gonna see somebody in those pictures that you know. Or see yourself. And the stories that we wrote about and the people that we wrote about and photographed, we always—not always—mostly common people. The reporters had to build up lists of people they could call and things like where they could get to, we developed this huge photo-editing corps because it took photo editors to contact freelance photographers in Helena, Montana, and Scottsdale, Arizona, to make assignments for stories that were going to appear in the paper the next day. By doing that we also helped certain vendors develop scanning and transmitting capabilities that are now pretty common today.

**Haught:** I'm not familiar with this—I'm sure they do—but does USA Today have zoned editions or one version for the whole country.

**Curtis:** It's basically one edition for the whole country but there are a series of updates done as the time zones go west. So the copy you read in Los Angeles—it's still virtually the same as that you read here in Washington D.C. with the exception of any changes that might have happened in the three-hour time difference.

**Haught:** So it has a 10 o'clock Lakers game that you wouldn't have in D.C.

If USA Today were to have a full -- a regular weekend edition, a Saturday and a Sunday paper.

**Curtis:** Everybody's spouse would divorce them.

**Haught:** What would you envision those being like? What would you envision a Sunday USA Today looking like?

**Curtis:** Tell you the truth, I've never thought about that because it's never been contemplated. It was never contemplated and here's the reasons, it wasn't because we couldn't do it, it was because if you look at the distribution model of USA Today it's hotels for business travelers and travelers constitutes roughly 800,000 to a million Monday through Friday. That market goes away on the weekend. There really wasn't a lot—and that market represents a very favorable demographic, very attractive demographics to advertisers and that's not the market you deliver on Saturdays and Sundays. Also the Sunday newspaper business is still pretty strong for most big Sunday papers. And we couldn't deliver a product that would be different from them necessarily and it certainly couldn't compete in terms of size.

**Haught:** That's true. I guess what I was trying to grab from that would be what ideas a Sunday USA Today could be presented in the local newspaper.

**Curtis:** You got me. I don't think—again I've not spent any time thinking about this—I don't think it'd be any different from Monday through Friday. Then of course I don't think it would be successful. Because they don't have the staff to do it. You're talking--To

do a Saturday, Sunday or just a Sunday paper-- you're talking about a 20 percent increase as far as your staff at least and that's pretty expensive.

**Haught:** And extra pressure on your sports staff for the two busiest sports days of the week.

**Curtis:** Yeah.

**Haught:** Talk to me about staff and if it would be easier—it's easier to do these things with a larger staff, but say you're running the newspaper in South Carolina and you're trying cover your area but you only have say 10 in your editorial staff. How do you make that work?

**Curtis:** I think I'd manage the growth in citizen journalism. Try to capture that in a way to make it reputable and credible information, for one. Two, I'd make sure the people I'd hire would be just like the people they hired at USA Today who were firmly committed to making that paper a success. The problem with small newspapers — existing small newspapers — a lot of their staff I don't mean this generally, I mean I do mean this generally — a lot of them to them it's a paycheck it's not a commitment. To explain the difference, Junior Johnson used to say the difference between the chicken and the pig. Scrambled eggs and bacon. Chicken was involved but the pig was committed. You have to -- I know that's not always possible and certainly not to go into a newspaper that's been -- the example we talked about earlier and start over. You are committed to use the staff you've got. You've got to find a way -- this is where management and leadership come in -- you've got to find a way to convert them from working only for the paycheck to working because it's a cause they believe in. They've got to be committed to doing

that. They've got to be creative. They've got to be energetic to do that. They've got to be fully engaged in what they're doing, and without that -- and we found that out at USA Today--People sometimes were not that -- they thought they were and they got there they found that 'this is not for me. These people are insane'. I had an artist that I hired -- one of the first artists I hired--was a person whose work I'd admired for years and I called that person up and talked them into coming to USA Today. They moved, they relocated, and they were there for two weeks. The paper started and the person came in and said 'I'm sorry Richard this is a whole lot more than I bargained for and this is not for me and I'm sorry.' And that's OK. Sometimes things don't work out. Usually the people who did come in those days, a lot of them are still there but I think we started with 160 people. And the staff eventually grew to -- I don't know -- I don't know what the biggest it ever was 600? 500? Maybe it was 400 and something. It's never been a big staff. A lot of it is work with contract people and freelancers. Especially in photography but also in reporting. A lot of stringers. That worked you could make that model work. And today you could more so than ever, there are a lot of people out of work.

**Haught:** Was the alternative story form your idea?

**Curtis:** I think we stole that from somebody.

Alternative story forms sort of grew from the industry over the past five or six years maybe. I think we did create I think graphics for an early form of alternative story forms, the more expansive informational graphics that we did -- the full page of the battleship.

**Haught:** The weather.

**Curtis:** The weather is a good example. And I think that sort of helped make people think about informational grids as lists and things like that. We were really big on lists. It's not a stretch of the imagination to think that you could go from a list to a grid and other alternative story forms. But and other people have developed them at a greater rate than we did, I think.

**Haught:** You just did it on the national scene.

**Curtis:** Yeah. It was probably more noticeable when we did it because he had such a small newspapers. If you're talking about a paper that's no bigger than 60 full pages and usually around 56 to 48 pages -- you do a full page graphic in that kind of space people really notice it. You do a full page graphic in say a 200-page Washington Post there's a good chance you won't see it at all. I think there are a lot of fathers in that, had a lot of success generated. The success in many fathers and they only remember the one.

**Haught:** Talk to me a little bit about color and how the color navigation system was developed and how that's helped anchors the way readers read USA Today.

**Curtis:** Well a lot of it was just happenstance. I don't want you to think we're smarter than we were. The nameplate, we looked at a lot of variations for the nameplate, for the front page name plate a lot of color differences. They were red white and blue, red and white and all that but when you get right down to it you want the -- if it's going to be a national newspaper for this country it's got to deliver a color identity that is consistent with the national identity of the country and yet not garish. I think if you look at red, white and blue you immediately think 'yeah it's a work of the government'. If you look at red and white -- you think 'ehh it'd look good in the newsstands but it's just not who we

are'. This came from a company that we consult with from New York City I can't remember their names --this guy said why don't you do it in blue. He said you get the same identity the same association with national colors without the red and yet blue is such a royal color. It's solid, it's people's favorite color, especially the darker blues that are associated with royalty and that sort of thing. And we said OK -- that's basically how the conversation went. They like this let's do that. That settled that problem. Again this is early 1982 we were solving problems at the rate of one a minute. And so what about the other colors what about the other four sections. Now initially the paper was only full color on the front page and the sports front page. The other two Money and Life only got spot color blue. And so that's the way the paper started. Both Life and Money were both blue. As we knew that later on some of the press sites were upgraded we'd get full color on all four section fronts, so we said well Money well what color would Money be? OK Green. That leaves Life. What color would Life be? There were a lot of people that wanted Life to be gold. But gold is very difficult to create with spot colors I mean with processed colors. We looked at variations of different colors. We looked at the whole color spectrum and then we settled on purple.

**Haught:** Various press sites you would have a lot of consistency issues printing a yellow at that size.

**Curtis:** It's not yellow. Gold is not yellow. Gold is gold.

**Haught:** Oh so you were going to go with the actual metallic gold.

**Curtis:** Yeah. Although gold with processed colors the closest we ever came to was a mixture of yellow and red. Various like a red -- we actually used it for some bonus section covers.

**Haught:** It's just.. I mean even in my newspaper now I don't know if this is intentional or not but we have a color tag on our sports its red. A color tag on our Money it's green and a color tag on our features it's purple and I don't know how that came about. If it was mimicking USA Today or it just happened. But it seems—in our minds—it seems to work out that way.

**Curtis:** Well again I think if you've never seen USA Today and you're sitting in Charleston and you want to pick four colors for four sections of the paper, wouldn't you go through the same process I just described?

**Haught:** I would. I would. Although I might land on more of a blue and green for sports based on our Division I universities but even so.

**Curtis:** I think some sections.. the Chicago Tribune was green at one point and I've seen other papers with front page name plates that are a different colors. That's OK. whatever works for them.

**Haught:** I think the Trib's blue now.

**Curtis:** I have seen a green one, I can't remember where.

**Haught:** I have seen a green one too but I don't know when. I know that it was last year they went to a -- they got rid of their reverse and went to a solid blue.



What distinguishes USA Today -- you said you like to think of the New York Times as not a national newspaper -- what distinguishes USA Today and makes a national newspaper that makes a national newspaper that doesn't make the New York Times, the Washington Post and the L.A. Times.

**Curtis:** The reason the New York Times in my view -- I think the New York Times let me say is a great newspaper. It's fantastic. I read it every day when I was working. But the reason to me that it's not a national newspaper is that a lot of it is about metropolitan New York and New York sports teams. If you're looking for coverage of University of North Carolina or N.C. State University you're not going to likely find it in the New York Times unless they're nationally ranked and usually they have to be ranked in the top ten. You're going to read a whole lot about the Yankees and a whole lot about the Rangers and a whole lot about the Giants and that sort of thing. That's fine because I guess that's who they serve. But somebody told me once that the New York Times wasn't even number one in New York.

**Haught:** Well the Post is.. the Journal is.

**Curtis:** Daily News is.

**Haught:** The Daily News is really?

**Curtis:** Yeah. But anyhow they don't sell that many papers in New York. Manhattan I'm sorry. Manhattan. And also, you know you can't -- I drove my daughter to Berkeley, California, back in August and we stopped at like 8:30 a.m. and just as we entered Wyoming at the rest stop there, which is 200 miles from anywhere, and there was a USA

Today box outside the welcome center and it had that day's paper. There wasn't a New York Times anywhere around and I never saw a NYT until I got to California. We stayed that night in Elco, Nevada, which is halfway across Nevada, a long way from Salt Lake City and a long way from California and we had a USA Today at our door the next morning in the hotel. Not a New York Times, no Wall Street Journal.

**Haught:** It's a total equalizer. It's open to its open to everybody.

**Curtis:** Right. And has bullets and reports from across the nation. It doesn't have place it doesn't have a buy in. I'm not saying that negatively about the New York Times but their biggest problem at becoming a national newspaper is their name.

**Haught:** That's true.

If you were to summarize your career in newspaper design in one statement what would it be?

**Curtis:** It's presumptuous of me to answer that.

**Haught:** In a few statements then.

**Curtis:** My whole career?

**Haught:** And the knowledge you've gained. If you were to tell someone you have to do this to make it work.

**Curtis:** I will say I've said this before it seems like my entire life pointed me toward this job. What I studied in college, where I worked, what I did, where I came from, where I've been all of those things, what I believe in all of those things seem to suggest being

managing editor of graphics and photography at USA Today was the job of my life. It turns out to be that. What I tell other people is to pursue — is that any less for anyone else as I've told my children — pursue what you're passionate about. To me what I'm passionate about is delivering information in a way that increases its value to the people that receive it. So whether you're doing a national newspaper or whether you're doing a marketing magazine for a local car club, and I feel I'm just as successful with monthly magazine as I was with USA Today because the people who receive it are genuinely happy to get it and they enjoy reading it. That was one of the most satisfying pieces of information we gleaned from research all through the years at USA Today is that it was almost always graded -- in fact every time I saw the results of surveys -- it was always graded as an enjoyable reading experience. And I've worked for other newspapers where that was not true. They read it because they thought they had to because they didn't have an alternative. You know they'd love to hate it. But no one in these surveys ever responded that they hated it, that they didn't like it. They responded that it was an enjoyable reading experience. And this was the paper building ratings in the 80s and 90 percent range. That's enormous.

**Haught:** That's incredible.

**Curtis:** So if I can do that with anything—if I'd been an architect and I designed houses or buildings for people that really made them happy or productive and they felt like they got their investment of time or money out of it. That's the success.

**Haught:** It's a success that can be true across the board.

**Curtis:** Yes I think so.

**Haught:** You have any other thoughts?

**Curtis:** Nah, I gotta go out and rake leaves.

**Haught:** Mr. Curtis thank you so much for your time.

**Curtis:** You're welcome and good luck on your thesis.

**Haught:** I appreciate every bit of help that you've given me and I'm sure I'll get in touch with you again in the future.

**Curtis:** OK. Feel free.

**Haught:** Thank you so much and you have a good afternoon.

**Curtis:** Thanks, you too. Bye bye.

**Haught:** Bye.

## Appendix II: Design models



# Friday Coal Bowl leads schedule for Marshall football

BY SAM MICHAEL  
THE HUNTINGTON PRESS

HUNTINGTON — Two ESPN primetime games, including a Friday night Friends of Coal Bowl matchup at home against West Virginia, highlight Marshall's 2010 football schedule.

The Thanksgiving Herd and first-year Coach Doc Holliday will open the season on Thursday, Sept. 2, at Ohio State, then host the Mountaineers eight days later on Friday, Sept. 10, on ESPN.

"It's a great opportunity to showcase the program," said Holliday, who took over Marshall's football program three

months ago today. "It's also a great challenge for us and allows us to emphasize that we cannot let a day go by in preparing for this schedule."

Marshall's other nationally televised game will be Wednesday, Oct. 13, against UCF. That game is also in Huntington on ESPN at 8 p.m. The Coal Bowl is set for a 7 p.m. kickoff.

"This is an outstanding and challenging football schedule that gives our program a great deal of national exposure," Marshall Athletic Director Mike Hannick said.

"Eight of our 12 opponents went to bowl games last season and the home schedule features a Friday

night showcase for our entire state with the West Virginia game being on ESPN and a Wednesday night ESPN game with UCF."

Marshall's schedule alternates road and home games all season. The Herd will start the season with seven consecutive '09 bowl teams.

After Ohio State and WVU, Marshall plays at Bowling Green on Sept. 18 and home against Ohio on Sept. 25 to conclude non-conference play. The Herd defeated the Falcons, 17-10, in Huntington last season and edged the Bobcats in the Little Caesars Pizza Bowl, 21-17, in Detroit on Dec. 26.

The Herd opens Conference USA action on Oct. 2 at Southern

Miss, then plays UCF at East Carolina on Oct. 23, UTEP at home on Oct. 30, at UMB on Nov. 6, Memphis at home on Nov. 13, at Southern Methodist on Nov. 20, and the home and regular-season finale against Tulane on Nov. 27.

Even with three mid-week games — Ohio State, WVU and UCF — Marshall has a friendly schedule devoid of any short preparation weeks. The Herd has eight days to prepare for the Mountaineers and 11 to get ready for the Knights.

MU has seven days each to prepare for its last five opponents. The final six games are on Saturdays.

Holliday said he is thrilled with

the schedule, but had no say in the Friday night matchup with West Virginia, his alma mater.

"It's all up to ESPN," he said. "When you have to play on Friday night, you have to play on Friday night. Nothing you can do about it."

"But anytime you can get your program on national TV it's a great opportunity. It's good for our recruiting. We get to go to Ohio State and be on TV and come back and be on national TV and be the only game on that Friday night."

"It's great for us."  
Marshall spring football practice begins March 31. The annual Green-White Game will conclude spring drills on April 24.



# Friday Coal Bowl leads schedule for Marshall football

*Marshall opens season with seven bowl teams*

BY SAM MICHAEL  
THE HUNTINGTON PRESS

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**Marshall**  
Thundering Herd  
2010 football  
schedule:

Sept. 2	at Ohio State
Sept. 10	West Virginia
Sept. 18	at Bowling Green
Sept. 25	Ohio
Oct. 2	at Southern Miss*
Oct. 13	UCF*
Oct. 23	at ECU*
Oct. 30	UTEP*
Nov. 6	at UAB*
Nov. 13	Memphis*
Nov. 20	at SMU*
Nov. 27	Tulane*

\*Conference USA game

showcase the program," said Holliday, who took over Marshall's football program three months ago today. "It's also a great challenge for us and allows



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**It's a great opportunity to showcase the program. It's also a great challenge for us and allows us to emphasize that we cannot let a day go by in preparing for this schedule."**

— Marshall Coach Doc Holliday

## Return of the MAC

Marshall will play two long-time rivals from the Mid-American Conference in Bowling Green and Ohio. The Herd defeated Falcons at home and then the Bobcats in the Little Caesars Pizza Bowl.



## Stat of the schedule

**7**

The Herd's first seven games are against teams that played in bowl games last year. It will eight bowl teams total. Marshall also plays two conference champions (Ohio State, East Carolina.)



**Ohio State**  
Thursday, Sept. 2  
Ohio Stadium (102,329)  
Last: 24-21 (OSU (2004))  
2009: 11-2 (7-1 Big Ten)



**West Virginia**  
Friday, Sept. 2  
Edwards Stadium (38,016)  
Last: 24-7 (WVU (2009))  
2009: 9-4 (5-2 Big East)



**Bowling Green**  
Saturday, Sept. 10  
Doyle Perry Stadium (23,724)  
Last: 17-10 (MU (2009))  
2009: 7-6 (6-2 MAC)



**Ohio**  
Saturday, Sept. 25  
Edwards Stadium (38,016)  
Last: 21-17 (MU (2009))  
2009: 9-5 (7-1 MAC)



**Southern Miss.**  
Saturday, Oct. 2  
M.M. Roberts Stadium (36,000)  
Last: 27-20 (USM (2009))  
2009: 7-6 (5-3 C-USA)



**UCF**  
Wednesday, Oct. 13  
Edwards Stadium (38,016)  
Last: 21-20 (UCF (2009))  
2009: 8-5 (6-2 C-USA)



**East Carolina**  
Saturday, Oct. 23  
Dowdy-Ficklen Stadium (50,000)  
Last: 21-17 (ECU (2009))  
2009: 9-5 (7-1 C-USA)



**UTEP**  
Saturday, Oct. 30  
Edwards Stadium (38,016)  
Last: 52-21 (UTEP (2009))  
2009: 4-8 (3-5 C-USA)



**UAB**  
Saturday, Nov. 6  
Legion Field (71,994)  
Last: 27-7 (MU (2009))  
2009: 5-7 (4-4 C-USA)



**Memphis**  
Saturday, Nov. 13  
Edwards Stadium (38,016)  
Last: 27-16 (MU (2009))  
2009: 2-10 (1-7 C-USA)



**SMU**  
Saturday, Nov. 20  
Gerald J. Ford Stadium (32,000)  
Last: 34-31 (MU (2009))  
2009: 8-5 (6-2 C-USA)



**Tulane**  
Saturday, Nov. 27  
Edwards Stadium (38,016)  
Last: 31-10 (MU (2009))  
2009: 3-9 (1-7 C-USA)





# Appendix IV: IRB Approval



**Office of Research Integrity**  
Institutional Review Board  
401 11th St., Suite 1300  
Huntington, WV 25701

FWA 00002704

IRB1 #00002205  
IRB2 #00003206

February 10, 2010

Christopher Swindell, Ph.D.  
School of Journalism and Mass Communication

RE: IRBNet ID# 143077-1  
At: Marshall University Institutional Review Board #2 (Social/Behavioral)

Dear Dr. Swindell:

<b>Protocol Title:</b>	[143077-1] Newspaper design	
<b>Expiration Date:</b>	February 9, 2011	
<b>Site Location:</b>	MU	
<b>Type of Change:</b>	New Project	APPROVED
<b>Review Type:</b>	Exempt Review	

In accordance with 45CFR46.101(b)(2), the above study and informed consent were granted Exempted approval today by the Marshall University Institutional Review Board #2 (Social/Behavioral) Chair for the period of 12 months. The approval will expire February 9, 2011. A continuing review request for this study must be submitted no later than 30 days prior to the expiration date.

This study is for student Matthew Haught.

If you have any questions, please contact the Marshall University Institutional Review Board #2 (Social/Behavioral) Coordinator Bruce Day, CIP at (304) 696-4303 or [day50@marshall.edu](mailto:day50@marshall.edu). Please include your study title and reference number in all correspondence with this office.

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## Curriculum Vitae:

### EMPLOYMENT

#### Charleston Daily Mail

Charleston, W.Va., Sports Web Editor (May 2007 - present)

Design for Page A1, section fronts, lifestyles and wire pages. Edit all copy, write headlines and search wire services for stories. Upload to newspaper Web site. Assist in multimedia presentation.

#### The Independent

Ashland, Ky., Designer & Copy Editor (Feb. 2006 - May 2007)

Design for Page A1, sports, section fronts, lifestyles and wire pages. Edit all copy, write headlines and search wire services for stories. Upload to newspaper Web site. Design quarterly magazine.

#### The Parthenon

Marshall University's Student Newspaper, Huntington, W.Va.

Editor, Production Manager, Page Designer (Sept. 2004 - Dec. 2006)

Managed reporters and copy editors. Design for all pages. Performed a redesign of the newspaper. Reported on university president's office and the filming of "We Are Marshall."

#### Corridor Magazine

Fairmont, W.Va., Design Editor (June 2005 - March 2006)

Design of city magazine for north central West Virginia.

### EDUCATION

#### Master's candidate, Print and Web Journalism

W. Page Pitt School of Journalism and Mass Communication,  
Marshall University, Huntington, W.Va.

Graduation in May 2010

#### December 2007 Cum Laude Graduate, Print Journalism

W. Page Pitt School of Journalism and Mass Communication,  
Marshall University, Huntington, W.Va. (ACEJMC accredited)

Minor: Political Science

#### 2004 Highest Honors Graduate

North Marion High School, Farmington, W.Va.

Focus of study: Journalism and Fine Arts.