

Escola Superior de Tecnologia de Tomar

“Evolução dos jornais em Portugal: Análise do Design e do Conteúdo Editorial através do Estudo de Caso do ‘Cidade de Tomar’ ”

“Evolution of newspapers in Portugal: Analysis Design and Editorial Content
through the Case Study ‘Cidade de Tomar’ ”

Dissertação de Mestrado

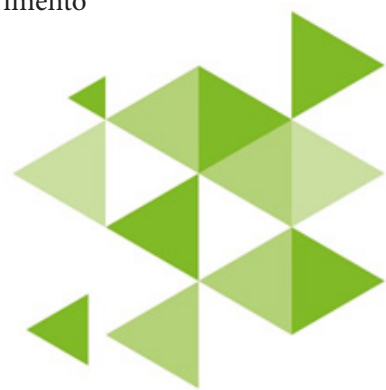
Evgenya Kozlovskaya

Orientado por:

Doutora Hália Costa Santos e Doutora Maria João Bom

Dissertação de Mestrado apresentado ao Instituto Politécnico de Tomar para cumprimento
dos requisitos necessários à obtenção do grau de Mestre em Design Editorial

Tomar Outubro 2023



Abstract

This thesis, titled “Evolution of newspapers in Portugal: Analysis Design and Editorial Content through the Case Study ‘Cidade de Tomar’” delves into the historical transformations in the design and journalistic content of the centenary newspaper “Cidade de Tomar.” Addressing the research problem of limited studies on centenary newspapers and their impact on contemporary publications. The study aims to identify and scrutinize the graphic design features across the evolution of a regional newspaper’s appearance.

In the process of producing editions for a newspaper with an 89-year history, the editors consistently strive to enhance both the internal and external facets of the publication. This study thoughtfully considers the cultural and ideological dimensions that have shaped journalism and design over nearly nine decades.

The research methodology involved a comprehensive review of the entire archive of the “Cidade de Tomar” newspaper, illuminating key moments of design and content transformation. Interviews conducted within the newspaper’s editorial team provide valuable insights not readily available to the public, shedding light on internal dynamics and uncovering new facets of the newspaper’s history. Furthermore, survey responses from local residents of Tomar offer invaluable perspectives on the newspaper’s role in reflecting regional history and culture, its significance in disseminating local information, preferred sections, and aspects valued by the readership. These findings provide crucial feedback on the newspaper’s performance and content, offering strategic insights for enhancing readership and engagement.

Through the research of the evolution of “Cidade de Tomar,” a regional newspaper, it becomes evident that its evolution characteristics do not align entirely with national Portuguese periodicals. The newspaper demonstrates a sensitivity to changes in journalism and design, albeit with a delay. Despite this, “Cidade de Tomar” holds a significant place in the hearts of local residents, embodying the essence and objectives of regional press.

Keywords: *Editorial Design, Journalism, newspaper, New Media, redesign, regional press.*

Resumo

Esta tese, intitulada “Evolução dos Jornais em Portugal: Análise do Design e do Conteúdo Editorial através do Estudo de Caso da ‘Cidade de Tomar’”, investiga as transformações históricas no design e no conteúdo jornalístico do jornal centenário “Cidade de Tomar”. Aborda o problema de pesquisa dos estudos limitados sobre jornais centenários e seu impacto nas publicações contemporâneas. O estudo visa identificar e examinar as características do design gráfico ao longo da evolução do aparecimento de um jornal regional.

No processo de produção de edições para um jornal com 89 anos de história, os editores se esforçam consistentemente para valorizar as facetas internas e externas da publicação. Este estudo considera cuidadosamente as dimensões culturais e ideológicas que moldaram o jornalismo e o design ao longo de quase nove décadas.

A metodologia de investigação envolveu uma revisão abrangente de todo o arquivo do jornal “Cidade de Tomar”, iluminando momentos-chave de design e transformação de conteúdos. Entrevistas realizadas pela equipe editorial do jornal fornecem informações valiosas que não estão prontamente disponíveis ao público, lançando luz sobre a dinâmica interna e revelando novas facetas da história do jornal. Além disso, as respostas ao inquérito dos residentes locais de Tomar oferecem perspectivas valiosas sobre o papel do jornal na reflexão da história e cultura regionais, sua importância na divulgação de informação local, secções preferidas e aspectos valorizados pelos leitores. Os resultados das entrevistas e dos inquéritos disponibilizam o feedback crucial sobre o desempenho e o conteúdo do jornal, oferecendo a perspectivas estratégicas para aumentar o número de leitores e o envolvimento.

Através da investigação da evolução da “Cidade de Tomar”, um jornal regional, torna-se evidente que suas características de evolução não se alinham inteiramente com os jornais nacionais portugueses. O jornal demonstra sensibilidade às mudanças no jornalismo e no design, embora com atraso. Apesar disso, a “Cidade de Tomar” ocupa um lugar significativo no coração dos residentes locais, incorporando a essência e os objectivos da imprensa regional.

Palavras-chave: *Editorial Design, Journalism, newspaper, New Media, redesign, regional press.*

Acknowledgments

I would like to express my sincere gratitude to my family for all their support.

I extend my acknowledgement to my esteemed advisors, Professor Hália Costa Santos and Professor Maria João Bom. Your guidance, knowledge and encouragement were invaluable, laying the foundation for this thesis.

I convey my heartfelt appreciation to Professor Regina Delfino and my colleagues for their continued support.

Additionally, I would like to thank the editorial team of the newspaper “Cidade de Tomar. “ Your help was essential in collecting valuable information for my research.

I also extend my recognition to everyone working at the Municipal Library of Tomar. Your patience and support during the exploration of the 89-year-old archive were indispensable for this work.

Agradecimentos

Gostaria de expressar a minha sincera gratidão à minha família por todo o seu apoio.

Estendo o meu agradecimento à Professora Hália Costa Santos e à Professora Maria João Bom, as minhas estimadas orientadoras. A sua orientação, conhecimento e incentivo foram inestimáveis, estabelecendo os alicerces desta tese.

Um agradecimento especial à Professora Regina Delfino e aos meus colegas pelo apoio contínuo.

Gostaria também de agradecer à equipa editorial do jornal “Cidade de Tomar”. A sua ajuda foi fundamental na recolha de informações valiosas para a minha pesquisa.

Um grande obrigado a todos os que trabalham na Biblioteca Municipal de Tomar. A sua paciência e apoio durante a exploração do arquivo de 89 anos foram essenciais para o sucesso deste trabalho.

Table of Contents

Abstract 5

Resumo 7

Acknowledgments 9

Agradecimentos 11

Table of Contents 13

Index of Figures 15

Introduction 17

1. The Evolution of Print Journalism 28

1.1. Newspaper as a Type of Printed Product 28

1.2. Redesign of Newspapers 36

1.3. The Impact of Digitalization on Media Organizations 40

1.4. Print Journalism and Digitalization of Newspapers in Portugal in the 20th Century 46

2. General Principles of Editorial Design 54

2.1. Design of Print and New Media 54

2.2. Newspaper Layout 60

2.3. Typography 63

2.4. Images and Infographic 66

3. Results of the Own Research	70
3.1. Analysis of the Journalistic and Design Content of the Newspaper “Cidade de Tomar”	
3.1.1 Newspaper “Cidade de Tomar”	70
3.1.2 Logo Evolution	71
3.1.3 Newspaper Evolution 1935-2023	74
3.2. Results of Interviews with the Editorial Staff	92
3.3. Results of a Survey of Residents of Tomar	95
Conclusion	103
Bibliographic references	109
Attachments	118
Interview questions	119
Questionnaire of Residents of Tomar	120

Index of figures

Figure 1. The first logotype "Cidade de Tomar" 1935-1942	29/06/1952	Figure 42. "Cidade de Tomar" 24/11/2006
Figure 2. The second logotype of "Cidade de Tomar" 1942	Figure 22. "Cidade de Tomar" 29/11/1953	Figure 43. "Cidade de Tomar" 26/03/2010
Figure 3. The third logotype of "Cidade de Tomar"	Figure 23. "Cidade de Tomar" 05/12/1965	Figure 44. "Cidade de Tomar" 19/08/2022
Figure 4. The current logotype of "Cidade de Tomar" from 2022.	Figure 24. "Cidade de Tomar" 08/01/1956	Figure 45. "Cidade de Tomar" 19/08/2022
Figure 5. "Cidade de Tomar" 17/03/1935	Figure 25. "Cidade de Tomar" 08/01/1956	Figure 46. "Cidade de Tomar" 19/08/2022
Figure 6. "Cidade de Tomar" 17/03/1935	Figure 26. "Cidade de Tomar" 29/03/1969	Figure 47. "Cidade de Tomar" 19/08/2022
Figure 7. "Cidade de Tomar" 17/03/1935	Figure 27. "Cidade de Tomar" 27/04/1974	Figure 48. "Cidade de Tomar" 19/08/2022
Figure 8. The first issue of "Ci- dade de Tomar" 17/03/1935	Figure 28. "Cidade de Tomar" 27/04/1974	Figure 49. Mobile adaptation of web page "Cidade de Tomar"
Figure 9. "Cidade de Tomar" 11/01/1942	Figure 29. "Cidade de Tomar" 27/04/1974	Figure 50. Web page "Cidade de Tomar"
Figure 10. "Cidade de Tomar" 11/01/1942	Figure 30. "Cidade de Tomar" 27/04/1974	Figure 51. Online article readership reach within 1 month Septem- ber-October 2023
Figure 11. "Cidade de Tomar" 11/01/1942	Figure 31. "Cidade de Tomar" 19/09/1980	Figure 52. E-paper "Cidade de Tomar"
Figure 12. "Cidade de Tomar" 10/03/1946	Figure 32. "Cidade de Tomar" 19/09/1980	Figure 54. "Ultimas Cidade de Tomar"
Figure 13. "Cidade de Tomar" 01/07/1945	Figure 33. "Cidade de Tomar" 08/04/1993	Figure 55. Cidade "Cidade de Tomar"
Figure 14. "Cidade de Tomar" 23/06/1946	Figure 34. "Cidade de Tomar" 16/04/1993	Figure 56. Eventos "Cidade de Tomar"
Figure 15. "Cidade de Tomar" 16/03/1947	Figure 35. "Cidade de Tomar" 20/09/2002.	Figure 57. Comments "Cidade de Tomar"
Figure 16. "Cidade de Tomar" 01/07/1945	Figure 36. "Cidade de Tomar" 20/09/2002.	Figure 58. Videos "Cidade de Tomar"
Figure 17. "Cidade de Tomar" 01/07/1945	Figure 37. "Cidade de Tomar" 29/08/2003.	Figure 59. Facebook "Cidade de Tomar"
Figure 18. "Cidade de Tomar" 23/09/1945	Figure 38. "Cidade de Tomar" 25/03/2005	Figure 60. Instagram "Cidade de Tomar"
Figure 19. "Cidade de Tomar" 23/09/1945	Figure 39. Cidade de Tomar 16/04/1993	Figure 61. Editorial office of the newspaper "Cidade de Tomar"(Au- thor's own)
Figure 20. "Cidade de Tomar" 06/05/1951	Figure 40. "Cidade de Tomar" 16/04/1993	Figure 62. Demographic character- istics (Author's own, 2023)
Figure 21. "Cidade de Tomar"	Figure 41. "Cidade de Tomar" 25/03/2005	

Introduction

Newspapers have been an integral part of society for centuries, serving as the primary source of information and a platform for the discussion of crucial topics. During the 20th century, newspaper design in Portugal underwent significant social, technological and cultural changes. Today, the idea of studying century-old newspapers is necessary in order to preserve cultural heritage for future generations. This study attempts to systematize knowledge about Journalistic content and Editorial Design in regional press based on historical and cultural changes in Portugal

Newspaper Design, on the one hand, solves a functional problem, providing readers with maximum readability of the text, and on the other hand, creates a visually attractive structure of the publication. A good design complements the unique content of a newspaper, making it neat and orderly. It is functional, never sacrificing utility for looks.

This thesis “Evolution of newspapers in Portugal: Analysis Design and Editorial Content through the Case Study ‘Cidade de Tomar’”. In the process of producing editions for a newspaper with a rich history, editors consistently strive to enhance both the content structure and the visual presentation of the publication. A comprehensive exploration of this research requires consideration of the cultural and political dimensions shaping journalism and design across the centennial period.

The topic of the evolution of printed periodicals is actively researched in Portugal. Despite the existing many theoretical sources that reveal aspects of newspaper layout, design principles and publication architecture, this study sets itself the task of systematizing knowledge about newspaper design changes and redesigns based on the case of regional newspaper “Cidade de Tomar.”

Furthermore, with the advent of New Media, Graphic Design has gained increasing importance in modern culture. The research conducted in this paper contributes to understanding the evolution of design elements in regional printed newspapers. New technologies have transformed the way media organizations operate, giving them new opportunities to interact with audiences and distribute content. Today, anyone

can become a content creator, and social media has become an important tool for journalists' inspiration.

The newspaper "Cidade de Tomar" is regional, and therefore, its evolution may differ from that of national newspapers. In this regard, this work also touches on the definitions of local press and to further support this point was proximity concept was considered.

One of the primary challenges encountered in the examination of regional journalism revolves around its precise definition, often entangled with that of interior, local, or community journalism. This confusion arises from the shared characteristic of "journalistic practices characterized by a closer geographic proximity to the events they cover, the readers they prioritize, and the sources they amplify" (Reis, 2018: 62).

In this regard, when conducting this study, it is necessary to take into account the concept of "proximity". According C. Camponez it is among the most intricate within the realm of journalism, considering its broad applicability, multiple meanings, and consequently, the ambiguity with which it is employed across various domains, including business, ethical considerations, and socio-professional contexts (Correia, 2011: 35-37).

The thesis comprises three comprehensive chapters, each contributing to a nuanced understanding of the evolution, design principles, and analysis of the regional newspaper "Cidade de Tomar."

The first chapter "The Evolution of Print Journalism" was the starting point for this case study. It conducts a thorough literature review on the newspapers, analyzed as a type of printed product. The chapter delves into their evolution through a redesign perspective, meticulously exploring the influence of digitalization on media organizations. To emphasize this point, the chronology of print journalism and the digitalization of newspapers in Portugal is separately considered.

The second chapter "General principles of Editorial Design" presents essential information required for the subsequent design analysis of the newspaper "Cidade de Tomar." This part included topics such as the Design of Print and New Media, newspaper layout, typography, and the role of images and infographics, this chapter lays the groundwork for a comprehensive analysis of the publication's design aspects.

The third chapter presents the analysis and interpretation of the research results. This section includes quality analyses as a content analysis of the newspaper "Cidade de Tomar"

inception in 1935 to 2023. Additionally, it integrates results obtained from interviews with the editorial staff and a survey conducted among the local residents of Tomar.

Within the methodological section, a comprehensive review of the literature is provided, accompanied by a detailed plan for data collection. Furthermore, it is necessary to present the methodology and justification for the selected research tools.

K. Konarzewski defines research as *“a set of coordinated activities bringing new knowledge”*. Research is a manifestation of a certain activity aimed at searching, learning and discovering specific circumstances and, as a consequence of the above-mentioned activities, investigating their nature (Konarzewski, 2000: 14). In turn, a research project is understood by J. W. Creswell as a plan or outline of research, which is a combination of a philosophical worldview, strategy and specific research methods or procedures in which the theoretical approach is implemented in practice (Creswell, 2013: 30).

The research goal defines the researcher's intention through his own actions, namely expressing all the intentions of the author of the project in a few sentences. This is a clarification of the basic concept of research work (Creswell, 2013: 131).

The research problem is determined in order to properly determine the essence of the selection of the subject of research (Jemielniak, 2012: 19). This is an important element of developing a research plan. In turn, A. Maszke defines the subject of research as: *“all objects, things, phenomena and processes to which they are subject and in relation to which we formulate questions research”* (Maszke, 2004: 44). T. Pilch, on the other hand, mentions emotional interest in the topic as the main criterion for selecting the subject of research. The argument for this is that the effectiveness of research conducted to better understand the topic is much higher than in the case of lack of interest in the issue (Pilch, 1998: 6). Referring to this approach, the subject of research was historical changes in the design and journalistic content. While the object of study is selected newspaper “Cidade de Tomar.” The choice was made due to personal interest in a given topic.

The essence of the research process is the formulation of a research problem in which research objectives are set, namely the assumptions of this master's thesis (Dźwigoł, 2015: 110). J. Sztumski formulates the definition of a research problem as follows: *“the subject of research efforts, i.e. simply what orients our cognitive endeavors”* (Sztumski, 1967: 28). A research problem is a dilemma or issue that requires explanation in the study undertaken. Inspiration can come from various sources.

They often arise from the researcher's experiences in everyday or professional life (Creswell, 2013: 122, 144).

In this work, the research problem is insufficient research on centenary newspapers and their impact on today's publications. The purpose of the study is to identify and study the features of Content and Graphic Design on the example of the evolution of the appearance of regional newspaper.

To achieve the basic objectives of the study, additional questions must be established. The material obtained in response to the following questions was used to develop the main assumptions of the research work:

What historical changes in the design of the newspaper "Cidade de Tomar" can be considered key points in its evolution?

- What historical changes in the design of the newspaper "Cidade de Tomar" can be considered key points in its evolution?
- Has New Media influenced changes in the "Cidade de Tomar"?
- What are the main differences between the paper and digital newspaper designs of the selected regional newspaper?
- What role does advertising serve for the chosen newspaper?
- What role does the newspaper play for residents and people originally from Tomar living abroad?
- What factors have influenced the perception and success of the newspaper "Cidade de Tomar" among local residents?
- What recommendations for improving the newspaper emerged from surveys of residents of Tomar?

The most popular types of research projects are quantitative and qualitative. There is also used a mixed method, which includes both above-mentioned research methods (Creswell, 2013: 37).

The primary goal of quantitative research is to test objective theories with the use of variable analysis. The obtained numerical data are subjected to statistical tools. The final written report is structured in an introduction, literature and theory, methods, results and conclusions (Creswell, 2013: 30).

On the other hand, when the planned research is aimed at explaining a poorly identified phenomenon or concept, it is appropriate to apply a qualitative approach. Exploratory research is undertaken when the researcher is not sure about the use of specific variables. A qualitative approach is also useful in an innovative topic that has not yet been applied to a specific sample, group, or when existing theories do not correspond to a specific group or sample. Furthermore, a key criterion for distinguishing qualitative from quantitative research is the use of words and open-ended questions instead of numbers and hypotheses. One of the basic reasons for the application of the qualitative research approach is the assumption that the quantitative method is often insufficient when it is necessary to determine the reasons for the occurrence of a selected phenomenon and justify the relationship between theoretical assumptions (Wójcik, 2013: 17).

Qualitative research is aimed at analyzing and interpreting the meanings that a researcher assigns to problems in the field of social sciences. The research process may cause changes, namely the emergence of new questions. This is mainly because data collection usually takes place in a collaborative setting, but the analysis and individual interpretations of the meaning of the data reflect the complexity of the situation. The final written report has a flexible structure (Creswell, 2013: 30). An important advantage of a given method is flexible qualitative data, which can be used during the implementation of research to formulate previously unpredictable, interesting new issues - previously unpredictable aspects of the studied phenomenon. A study redesign situation may also occur. All of the above aspects emphasize the creativity of the researcher (Jemielniak, 2012: 14).

In this work, a mixed qualitative and quantitative research methodology will be used to analyze the collected information.

The case study strategy is used in response to the need to find answers to exploratory questions, namely "how" and "why" a given phenomenon occurs. The result of the study is focused on a thorough understanding of the phenomenon. Moreover, the strategy has no methodological limitations, so both qualitative and quantitative methodology can be used when analyzing data. This term can be found in the claims of many scientists. According to J. Sutherland, a case study theory is: *"an ordered set of statements about general behavior (or structure) that is recognized as true as a result of the analysis of a significant number of specific cases, and the case study method can be used to discover, change or falsify it"* (Wójcik, 2013: 17, 19). In turn, J. Apanowicz presents a given strategy as: *"supplementing knowl-*

edge and ensuring control by combining many research methods and techniques". However, R.E. Stake believes that it is: *"improving existing theory, identifying areas for further research, raising awareness of the limitations of generalizing conclusions"*. Moreover, S. Sudoł pointed out that the use of a given strategy allows us to distinguish management patterns and anti-patterns (Sudoł, 2007). A research design is the logic that links the data to be collected (and the conclusions to be drawn) to the initial questions of a study (Yin, 1994: 18).

The model for this work was based on case studies. The strategy is the most adequate to achieve the goals of the study and identify the nature of the phenomenon under discussion. This research strategy was used to provide an in-depth study of how newspaper design changed over the course of a century.

The recommendations of R.K. Yin were used for effective work planning. The author proposes the following components of a research design (case study):

- A study questions.
- Its propositions, if any.
- Its unit(s) of analysis.
- The logic linking the data to the propositions.
- The criteria for interpreting the findings (Yin, 1994: 18).

The next step in planning a research project is selecting an appropriate data collection technique. There are four basic methods used by qualitative researchers: observation – designed to determine the fundamental importance for understanding another culture, content analysis – attempts to understand the categories used by participants in social life, interviews – open and ended questions, audio and video recordings are used in to understand the way participants in social life organize their own statements through body movements. In qualitative research, a guess is an example of the use of combined methods (Silverman, 2008: 39).

The analysis of the press content was codified by the American scientist B. Berelson in the work *Content analysis in communication research* in 1952. The researcher considered the following criteria for the correct analysis of the press content: objectivity, systematicity, quantity, considering explicit elements of the message (Pisarek, 1983: 45). The main purpose of the analysis of the press content is to find out about the basic elements of the structure of the letter, distinguished according to the adopted criteria, which may include both technical criteria (e.g. regarding the volume of press materials, the size and number of columns, graphics, press

illustration, grade and typeface), thematic (related to specific issues, e.g. economic, cultural, political, sports) and based on forms of expression (e.g. press genres) (Kowalczyk, 2012).

In the context of this scientific work, a methodological approach was carefully developed, which included a content analysis of all issues of the newspaper “Cidade de Tomar” from 1935 to 2023, comprehensive individual interviews with the editorial team and a survey in the form of a survey of Tomar residents.

A detailed content analysis was carried out on the basis of all issues of the “Cidade de Tomar” newspaper, published in the period March 1935 – October 2023. The result of a given analysis is a set of categories of information regarding the issue of changing design and content.

The next part of the study was the interview. The qualitative interview involved face-to-face interviews with a small number of structured and open-ended questions. The goal was to find out the views and opinions of editorial staff. For the purposes of this study, a semi-structured, tape-recorded interview was conducted.

To achieve the goals, the most suitable methodology was chosen, proposed by Professor P. Matos:

- General data. Country of origin; main city; year of origin; owner; type of journalism; frequency; geographic distribution; number of editions; time of publication; price.
- Market data. Print run; copies sold; circulation; national reach; subscriptions; average number of readers/ issue; reader profile (gender, age, social class, and region).
- Technical Data. Format; textblock; number of notebooks/ supplements; number of pages in the 1st notebook; number of notebooks (8 p. or 16 p.?); print system; paper; lineature; print location; distributor; colour; finishing.
- Company / editorial details. Total number of employees; number of journalists; number of photographers; number of graphic designers; others (infographers, illustrators).
- Newspaper context. Overview of newspaper circulation; circulation compared to other newspapers; owner overview.
- Media context in the country. Panorama and general evolution of the media in the country; overview and general evolution of the written press in the country.

- Editorial features. Editorial status/ philosophy; organization of information (sections); number of news; depth of news (no. of); number of photos.
- Advertising features. Methods of selling advertising; average price per millimeter/ line.
- Distribution of space according to content (cm² + %). Information; opinion; total of the news; entertainment; services; advertising.
- Distribution of advertising space (cm² + %). Larger advertising; classified.
- Distribution of space according to graphics (cm² + %). Text area; headline area; image area; white area; usable area (text spot); header area; printed area (text stain +); white area (margins and others); total area of the newspaper (format).
- Paging Grid. Format; head margin; foot margin; outer margin; inner margin; textblock; header; number of columns; column width; drip; number of pages; secondary grid.
- Typography. Running text (font, body/ leading); headline 1 (font type, body/ leading, spelling usage); headline 2; headline 3; entry/highlight; pre-headline; brief headline; capitulars.
- Pagination. News per page; pagination style (horizontal, vertical, mixed).
- Colour. Four-colour printed pages; use of colour in graphic elements.
- Other aspects. Ideas for change (increase advertising sales; expand the target audience; competition with other newspapers/ other media; reduction of editorial staff); symbolic and aesthetic values.
- News about the change. Published in the newspaper; currently available on the website; published in other newspapers; published in other media.
- Advertising campaign about the change (Matos, 2023).

Since at the beginning of the planning of the study goals and questions were set for which solutions needed to be found, the sequence was adapted based on the tasks set. To it were added such elements as characteristics of graphic elements,

public opinion, as well as general information from the editors about plans regarding new media. Case study, as noted earlier, consisted of three steps, namely content analysis, interviews and questionnaires. The introductory step to the study was a literature review. At this stage we looked at the Media context in the country. Additional questions were: overview and general evolution of the written press in the country.

The first step was content analysis, which aimed to answer the following research questions. The objectives were achieved by answering supporting questions, namely:

- General data. Country of origin; main city; year of origin; owner; type of journalism; frequency; geographic distribution; number of editions; time of publication; price.
- Market data. National reach.
- Technical Data. Format; textblock; number of notebooks/ supplements; number of pages; number of notebooks (8 p. or 16 p.?); print system; paper; lineature; print location; distributor; colour, finishing.
- Editorial features. Organization of information (sections); number of news; depth of news (no. of number of photos).
- Paging Grid. Format; head margin; foot margin; outer margin; inner margin; textblock; header; number of columns; column width; drip; number of pages; secondary grid.
- Typography. Running text (font, body/ leading); headline 1 (font type, body/leading, spelling usage); headline 2; headline 3; entry/ highlight; pre-headline; brief headline; capitulars.
- Pagination. News per page; pagination style (horizontal, vertical, mixed).
- Colour. Four-colour printed pages; use of colour in graphic elements.
- White space. White space proportionality.
- Advertising/ Images and Photos. Quality; informativeness; attractiveness; size.

The second step was an interview with editorial staff; at this stage the tasks were set to answer the following research questions. Namely:

- Market data. Print run; copies sold, circulation, subscriptions, average number of readers/ issue.
- Company / editorial details. Total number of employees (journalists, photographers, graphic designers, illustrators).
- Newspaper context. Overview of newspaper circulation; circulation compared to other newspapers in Portugal; owner overview.
- Editorial features. Editorial status/ philosophy.
- Advertising features. Methods of selling advertising; average price per millimeter/ line
- Other aspects. Ideas/ plans for change, redesign; opinion regarding digital version of newspaper; opinion regarding user generation content.

The second step of the interview helped answer the questions that arose in the first stage of the study. In this regard, I had to return to the content analysis and successfully edit it and fill in the missing gaps.

The third step was a survey of Tomar residents, at this stage the tasks were set to answer the following research questions. Namely:

- Reader profile. Gender; age; social class; region.
- Public opinion. Opinion about the content and design of the newspaper; preference for a paper or electronic version; the desire of people to contribute their materials to create the newspaper.
- Other aspects. Ideas for change; redesign.

At the stage of detailed planning of the research implementation, ethical dilemmas and special responsibility towards the people and institutions subjected to the research should be considered once again. The most important rules that must be followed are: the prohibition of causing any harm to research subjects, the voluntary nature of participation in the study, combined with full information about the purpose and course of the study. Prohibition of misleading by not informing respondents about the purpose of the study and preventing situations in which respondents do not know that they are the subject of the study and do not have the opportunity to resign from the interview, the right of people participating in the study to withdraw from participation in the study at any time, the right

to anonymity and confidentiality. Ethical controversies arise from classified research; the choice of research method is based on the conclusion that the benefits of the research outweigh the potential risk. Moreover, research subjects cannot be exposed to negative consequences after the research results are made public (Jemielniak, 2012: 14-15).

The expected ethical issues in this master's thesis include the right of respondents not to disclose private personal data (name and surname) during surveys and when publishing research results. This approach is explained by obtaining answers to deeper questions about the experience of reading the "Cidade de Tomar" newspaper.

The work uses materials from articles, books and scientific publications available in paper form and published on the Internet.

The results of the work can be used in the design, media and scientific organizations to continue research on newspapers with a rich history in Portugal.

1. The Evolution of Print Journalism

1.1. Newspaper as a Type of Printed Product

This chapter will examine the role and importance of newspapers such as printed matter. The newspaper, as a strong force in information communication, has a long history and remains relevant even in the era of digital media. Various aspects of newspaper publishing will be examined, including its structure, purposes, types and distribution. A deep understanding of this type of media will help us appreciate its role in the modern information society.

The first newspapers, such as we know today, appeared at the start of the 17th century. Pamphlets in the 16th century were the precursor of the newspaper (Kipphan, 2001: 6). However, the prototype of the newspaper is considered to be handwritten news sheets that appeared in ancient Rome. During the consulate of Julius Caesar (100–44 BC), the first handwritten newspapers appeared. Their predecessors were the so-called posters, or inscriptions. They were carved on copper, marble, stone. Cheaper material could have been used. Various advertisements were displayed on wooden planks or a chalk-whitened wall. (Lytkina 2016: 180). The history of the creation of the ancient Roman handwritten newspaper *Acta Senatus* (“Affairs of the Senate”) was captured in the story of the Roman historian and writer Suetonius (69–140). In 59 BC, Caesar, who became consul, introduced a rule for the daily distribution of records of the Senate and popular assemblies. These records were posted in accessible places for public inspection, providing information about key political events, state ceremonies, and Senate meetings. Previously, such information was hidden from a wider audience. However, under Emperor Tiberius (14–37), the *Acta Senatus* was discontinued because he believed that the newspaper had misrepresented his political reputation (Pochekaev, 2007: 40). Soon after this, the newspaper became a daily publication and was subsequently renamed “Daily Records of the Roman People” (*Acta diurna populi romani*). It continued its existence until the 5th century, maintaining its official and, as G. Boissier described, “dry and monotonous” character. These records were distributed both in the capital and in the provinces. But starting with the reign of Emperor Tiberius, the upper authorities began to strive for greater secrecy, leaving only minor issues for the Senate and providing public opinion only with censored news through

the local newspaper. (Angele, 2004: 33). As L. Salamon points out, *Acta diurna* appeared later during the Byzantine Empire, but it quickly disappeared, leaving no traces behind it (Salamon & Vinogradov, 2002: 71).

At Caesar's initiative, another handwritten newspaper appeared in Rome, known as the *Notes on Current Events*. This weekly publication was also of an informational nature and gained enormous popularity, reaching a total circulation that sometimes reached 10.5 thousand copies. In Rome there were many dexterous scribes, skilled slaves, and their services were quite affordable (Sokolov 1998: 10).

The Roman newspaper was a form of official information source, but it was not held in high esteem by the Romans. This is confirmed by the opinion of Tacitus, who noted: "The dignity of the Roman people demanded that only the grandest events should remain in the historical records, while the small details should remain the responsibility of the newspapers" (Boissier, 2008: 31).

As M. Sarybekov and M. Sydyknazarov note: "A newspaper is a periodical publication that is regularly published over short time intervals. It contains official materials, operational information, articles on current socio-political, scientific, industrial and other issues, as well as literary works and advertising. Newspapers can have different purposes, frequency of publication, circulation and format" (Sarybekov M. & Sydyknazarov M., 2008: 58).

From the point of view of A. Akopov: A newspaper is a periodical newspaper publication published at short intervals, containing official materials, operational information and articles on current socio-political, scientific, industrial and other issues, as well as literary works and advertising (Akopov, 2004: 70). A newspaper can be published for a short time, limited to a specific event (conference, festival, etc.). The newspaper may have an appendix (es) (Akopov, 2004: 177-178).

The majority of newspapers are published regularly, and their distribution reaches a significant number of readers. Some of these publications even provide several issues within one day, thereby ensuring continuous updates of news and relevant information. In this regard, two key categories of newspapers can be distinguished: dailies, published every day, and weekly newspapers, which provide information throughout the week (Kipphan, 2001: 6).

In most cases, newspapers are produced in specialized printing houses dedicated exclusively to their production. These printers

are equipped with high-performance web presses capable of producing prints on regular uncoated paper at affordable prices. Previously, traditional newspapers were often printed only in one colour for reasons of economy. However, over time, the decision was made to move to full-colour printing to meet modern reader expectations (including colour photographs and multi-colour images) and to satisfy the wishes of many advertisers who wanted to display their ads and advertisements in colour. It is advertising inserts and announcements that largely provide financing for the publication of the newspaper, which allows readers to maintain a relatively low final price for the publication (Kipphan, 2001: 6).

Global classification based on the physical dimensions and layout of the newspapers. In turn, in terms of format, printed newspapers are divided into broadsheet, berliner, tabloid, compact. Different newspapers around the world adopt these formats based on their design preferences, target audience, and editorial style.

Broadsheet newspapers measuring approximately 350 mm × 600 mm have long become a symbol of established power. Their authority stems in part from the significant investment required to create expansive printing presses and automated paper production systems that began in the 19th century. Large format has historically served as a symbol of authority, beginning with the use of large books for serious academic research in universities. Newsletters flourished in the 20th century because they conformed to the modern idea that news should be visually prominent—from main headlines to side stories, from top to bottom of the page, etc.—all of which require a large-scale format (Barnhurst, 1995: 24).

A Berliner, also known as the “midi” format, is a type of newspaper layout characterized by its pages typically having dimensions around 315 mm × 470 mm. In comparison to the tabloid/compact format, the Berliner format is somewhat taller and slightly wider, while it is narrower and shorter when compared to the larger broadsheet format (Shepherd, 2005).

Tabloid newspapers are commonly found in a smaller format, measuring around 280 mm × 350 mm. They are often referred to as compact publications that prioritize visuals like photos and illustrations over extensive text. This focus on images, combined with their smaller size, makes them more convenient for readers. Furthermore, tabloids tend to be more budget-friendly (Morrison, 2021). Today, tabloids are characterized by several controversial features, including a generally sensational and personalized news style. They often blur the lines between private and public affairs, and between politics and

entertainment. Concerns about tabloids have been discussed in the academic literature, where these publications are often associated with the more general concept of “tabloidization”. This phenomenon is believed to be pushing media towards increased sensationalism, entertaining content and an emphasis on short and captivating audio quotes. The debate over tabloids is therefore closely tied to the broader conversation about media standards (Johansson, 2007: 6-7).

Compact size of newspaper is around 108 mm × 171 mm (Academic Dictionaries and Encyclopedias, 2023).

For further research of the selected newspaper “Cidade de Tomar”, it is also necessary to consider in more detail the typology approach to the study of the printed press. Media typology is a scientific discipline that studies real phenomena in order to evaluate existing publications and model missing but necessary ones. The formation and change of typological characteristics of publications occurs under the influence of type-forming factors (Melnik & Teplyashina, 2011: 68).

Based on typological characteristics various classifications of periodicals are distinguished. For example, S. G. Korkonosenko proposes the following division of the press by:

- region of distribution (transnational, national, regional, local press);
- founder (state and non-state press);
- audience characteristics (age, gender, professional, religious characteristics);
- publishing characteristics (frequency, circulation, format, volume);
- legitimacy (in terms of having permission to publish);
- content (quality and mass) (Korkonosenko, 2001: 50).

According to G. S. Melnik, the main type-forming factor is audience orientation, i.e. the desire to gather an audience around a publication with a clearly defined set of features (socio-demographic, social ideological, characteristics of needs, requests, interests, preferences, etc.) (Melnik & Teplyashina, 2011: 68). The issue-thematic content, social position, information policy, and methods of building relationships with other media depend on the audience orientation of the publication.

When the type of publication is formed, it determines secondary typological characteristics. Depending

on the publisher, the purpose of the publication and the readership, the appropriate design, composition of authors, genres of materials, and internal structure are selected. Secondary signs include:

- authorship – the contingent of authors of materials published in this publication;
- internal structure – a system of sections and headings, headings within the publication or its absence;
- genres – a set of journalism genres used in a given periodical;
- design – presence or absence of artistic design elements (Akopov, 1985: 84).

In an even more subordinate state are such features as periodicity, volume and circulation, called formal typological features. They also depend on the established type, readership, goals of the publication, and, to a lesser extent, on secondary characteristics (for example, design, internal structure and genres can influence the circulation of the publication, albeit indirectly).

Formal typological features characterize the type of publication using measurable parameters that depend on the type of publication, type-forming and secondary typological features. Formal typological features include:

- frequency – the number of issues (issues) of a publication over a certain period of time (per year, month, week, etc.);
- volume – the size of one issue (number) of a publication in strips (with a given format), printed characters, registration and publishing sheets;
- circulation – the number of copies of one issue (number) of a publication (Akopov, 1985: 84).

This study is based on the typological characteristics of the regional press. Considering that there is no state ownership of newspapers in Portugal, the newspaper “Cidade de Tomar” is analyzed from the perspective of its audience.

Means of proximity social communication all those that are aimed at a human community of medium or small size, territorially delimited, with content relating to their daily experience, their concerns and problems, their linguistic, artistic and cultural heritage and to its historical memory (Coelho, 2005: 154). Thus, the proximity of regional press is intricately linked to the concept of means of proximity social communication,

as it acts as a dedicated channel for communities to communicate, share, and preserve their local identity, experiences, and heritage. Through this connection, regional press becomes a vital tool in strengthening the social fabric of smaller, territorially defined human communities.

The main distinctive feature of the regional press, as compared to other types of press, is its focus on local problems, situations, and incidents at a more localized level.

“Consideram-se de imprensa regional todas as publicações periódicas de informação geral, conformes à Lei de Imprensa, que se destinem predominantemente às respectivas comunidades regionais e locais, dediquem, de forma regular, mais de metade da sua superfície redactorial a factos ou assuntos de ordem cultural, social, religiosa, económica e política a elas respeitantes e não estejam dependentes, directamente ou por interposta pessoa, de qualquer poder político, inclusive o autárquico” (Estatuto da Imprensa Regional. O Decreto-Lei n.º 106/88, de 31 de Março).

The specific functions of the regional Portuguese press are:

- Promote information regarding the different regions, as an integral part of national information, in its multiple facets;
- Contribute to the development of regional culture and identity through knowledge and understanding of the social, political and economic environment of regions and localities, as well as promoting their development potential;
- Ensure that regional and local communities have easy access to information;
- Contribute to the cultural and informative enrichment of regional and local communities, as well as to occupy their free time;
- Provide Portuguese emigrants abroad with general information about their communities of origin, strengthening ties between them and their respective localities and regions;
- Promote a vision of regional issues, integrated into the national and international whole (Estatuto da Imprensa Regional. O Decreto-Lei n.º 106/88, de 31 de Março).

In this particular case, we focus on the Santarém region

in Portugal, specifically examining the newspaper from the town of Tomar. In Santarém on April 30, 2009, representatives of the local and regional press from the following publications were represented at this meeting: Cidade de Tomar, Correio do Ribatejo, EOL Entroncamento Online, Jornal 4 Semanas, Notícias de Ourém, O Mirante, O Templário, Região de Rio Maior, Rio Maior Notícias, TV4 Santarém, Voz da Minha Terra. According Director of a prominent weekly publication within the discussed district, the research delves into the director's assertion that the future trajectory of Portuguese journalism aligns with the growing significance of regional press, echoing trends observed in Europe (Lopes & Serrano, 2010: 59-60).

The study critically examines the challenges faced by newspapers, particularly in terms of distribution logistics, economic constraints, and the impact of reduced postage fees on regional publications.

Examining the director's observations, one of the multifaceted challenges encountered by regional newspapers, encompassing issues related to the Portuguese Postal Service (CTT), distribution networks, and the economic viability of subscription-based models. Expressing dissatisfaction with the quality of service, claiming that selling a subscription newspaper that arrives four days late is detrimental. The director emphasizes that newspapers are burdened with excessive costs due to reduced postage fees, facing challenges in negotiating prices with the post office, establishing distributors, or hiring external distribution companies (Lopes & Serrano, 2010: 60-62).

It is the close connection with its audience that positions journalism as a tool with the ability to bring people together, encouraging their active involvement in shaping their perception of reality, particularly in areas situated far from major urban centers. This, in turn, contributes to preserving authentic connections between the local population and expatriate communities dispersed across distant corners of the globe. Typically, expatriates constitute the primary audience for the websites of local and regional organizations (Jesus, 2020: 32-33). Important to note that The Central Administration (Administração Central), in conjunction with local authorities for guarantee the free circulation of information within regional and local communities, through the regional press (Estatuto da Imprensa Regional. O Decreto-Lei n.º 106/88, de 31 de Março).

At the meeting in Santarem, opinion was divided regarding the support of the expatriate readership. Economic implications of the community support according another director acknowledges economic difficulties and considers postage fees a crucial issue, especially in supporting Portuguese communities. Institu-

tional advertising, including mandatory publications, is a source of revenue. The director mentions the distribution of 4,500 subscription copies to emigrants, emphasizing the significance of regional press for emigrants who rely on it for information about land, houses, and more. Another representative from a weekly newspaper emphasizes its role in connecting with emigrants and preserving the Portuguese language. He criticizes the reduction in postage fees, negatively impacting their relationship with emigrants. Additionally, he voices frustration about state institutions requesting free newspaper copies. Another representative suggests creating a circulation/population ratio for public support, considering that communities where newspapers are located vary in population size. He criticizes the requirement for postage paid only for publications with a minimum circulation of 3000 copies and suggests alternative solutions like self-distribution and newsstand sales (Lopes & Serrano, 2010: 60-62).

It can be concluded that despite the human approach to the idea of maintaining contact with emigrants, Portuguese regional newspapers have economic difficulties, which are aggravated by the control of the Central Administration.

In conclusion of this part of the work, it can be noted that the newspaper, as a type of printed product, remains an important means of information and communication, providing access to a variety of news and events. Continue to play an important role in the dissemination of news, analysis of events and cultural enrichment of readers. They are diverse in format, purpose and readership, making them a multifunctional media tool. It is important to recognize the importance of the newspaper as a source of information and cultural context, and further explore its evolution and influence in the modern media age. In order to maintain relevance, it is necessary to carefully consider methods for improving its quality during a period of technological change. Redesign, among other approaches, is a means to achieve this goal. The next section provides a more detailed discussion of the concept of redesign, as well as its process and recommendations. The role of regional newspapers emerges as pivotal, acting as a vital bridge between communities and providing nuanced coverage of local issues. This theoretical study sets the stage for further research and consideration of the future trajectory of regional press in Portugal.

1.2. Redesign of Newspapers

The term “redesign” appeared in the 1930s in the United States of America along with the concept of “design”, but independent study of redesign began only in the 1970s. This became relevant in connection with the development of television and magazine production, which led to a decrease in audience interest and trust in newspapers (Tyshetskaya, 2010: 115). It was then that a crisis began in the newspaper business, as audiences preferred magazines and television, and there was an urgent need to reconsider the functions and objectives of newspapers. This circumstance increased the importance of design in periodicals.

The word “redesign” means a change in design. The prefix “re” means “again” or “renew”. This involves reviewing and modifying the design, as well as implementing activities to update and modernize the brand. Different design theorists and practitioners offer different definitions of redesign. For example, S. Imes calls redesign “a tool for creating the most effective mechanisms for interacting with readers” (Ames, 1989: 327). Some editors and publication owners believe that redesign is limited to visual changes, but others argue that content and form are an inextricable unity of the redesign (Tulupov, 2005: 262). In turn, M. Garcia believes that “a real redesign includes changes in both the appearance of the publication and its content” (Garcia, 1993: 245).

For the purposes of this work, the most suitable definition of redesign was proposed by A. Y. Tyshetskaya: “Redesign is a complex process of transforming a publication, based on an analysis of the newspaper’s marketing policy, management, content and design” (Tyshetskaya, 2009: 109).

The trend of redesigning periodical print media has attracted the attention of researchers around the world. Practicing designers and theorists in this field are actively discussing redesign.

According to J. Jiménez-Reusta and R. Vizcaino-Laorga research, the design and redesign of a newspaper as a product reflects the economic (competitive), political (ideological), cultural and technical environment of the relevant market during various historical periods of the development of the newspaper

industry. (Jimenez-Reusta & Vizcaino-Laorga, 2008: 125).

M. Garcia, founder of Garcia Media and a world-renowned media personality, notes that design plays a key role in visual journalism. In his opinion, modern readers prefer more visual information compared to text. And also one of the key factors for the successful redesign of a modern printed publication is the need to take into account the expectations of the audience, namely focusing on their needs. The designer identifies the following trends in modern media design:

- Improved navigation to make it easier for readers to navigate the publication.
- Increase font size to reduce eye strain on readers.
- The use of a special layout of the material that makes the plot easier to understand with the help of various additional elements such as sidebars, quotes, and reference data (Garcia, 2009).

R. Lockwood, an American researcher and designer, points out that the complex presentation of information makes the content of newspapers difficult to understand for readers. He also emphasizes the importance of structuring information, using visual markers and multiple ways to present news in a redesign (Lockwood, 1992: 145).

According to international researcher and designer, H. P. Janisch, print publications must regularly redesign every 3-5 years to meet the changing needs of readers and remain relevant. (Medvedeva, 2012).

To draw up proposals for redesign in the research part of the work, it is important to consider the processes proposed by a specialist in this field. One of the outstanding designs is D. Chen, her methodology includes 7 stages, which can become the main plan for improving the selected newspaper:

1. Research phase: Understanding and connecting with users. You need to start with a deep dive into your readers. Collect information about them, research their needs and suggestions for improving the product. Together with the audience, it will be possible to identify problems that need to be solved with the help of a redesign.
2. Problem identification: Collaborative discussion and analysis with the audience will identify challenges and develop more precise strategies to solve them.
3. Preparation of layouts: Translation of ideas into visual

form. Creation of layouts reflecting ideas for improving the design of the newspaper.

4. User testing: Verification and refinement. Implementation of the created layouts in the form of a prototype and testing with real users. At this stage, it is necessary to evaluate and analyze the reactions and draw appropriate conclusions.
5. Making changes based on testing results: Continuous improvement. Readers are navigators. Feedback from testing should be used to improve the design.
6. Preparing additional layouts: Additional touches. Using new knowledge and ideas to refine and improve the attractiveness of the layout.
7. Repeated user testing and design refinement: An endless cycle of improvement. Don't stop at the first try. The redesign process is a continuous movement towards perfection, which involves repeated testing and refinement of the design. (Chen, 2016).

Practice shows that on average the redesign procedure takes from 6 to 12 months. However, it is important to remember that long-term results may be the best indicator of a successful redesign (Aguilar, 2015).

Contemporary shifts in newspaper industry practices underscore a transformation extending beyond the mere alteration of print formats. Presently, newspapers are actively engaging with electronic media platforms, constituting a pivotal facet of their evolution. There are various approaches to creating "hybrid editorial offices", but it's unclear which are most effective. These initiatives persist in an experimental phase. Leadership figures within publishing entities involved in this process observe that the integration of disparate media platforms yields a novel paradigm in news production. Traditional editorial procedures marked by stringent deadlines and scheduled edition intervals are undergoing a profound metamorphosis. The news production process has transitioned into a continuous model. Newspapers have assimilated into the broader ecosystem of information dissemination. However, a fundamental query remains unresolved - the most efficacious method for disseminating news across diverse media platforms. This quandary emerges as a pivotal concern in the contemporary landscape of newspaper redesign (Tyshetskaya, 2009: 115).

Thus, it can be concluded that newspaper redesign is

an integral part of the desire to improve visual journalism and adapt to audience expectations. This process requires a comprehensive approach, including changes in appearance, content and editorial management. The main aspect that should be focus on the needs and expectations of readers.

The next section will look at how user-generated content can be used to create content for media companies. Because this is an important step in adapting to the modern media environment, where the participation of readers and viewers is becoming increasingly essential to enrich news and information resources.

1.3. The Impact of Digitalization on Media Organizations

The emergence of a digital communication environment is closely related to the spread of computer networks, which made the Internet accessible to everyone. During this evolution, new information processes combined old traditional media techniques with new media capabilities. Gradually, traditional media began to adapt to a new model focused on individual users. This entailed changes in content, its diversity and methods of consumption.

The advent of devices such as smartphones and computers has changed the way we view new information. Now each person consumes content individually, according to their preferences (Karpenko, 2009: 221). Traditional media are adapting to the multimedia environment by developing their own tools for interacting with audiences. An example is Internet platforms that provide a variety of opportunities, such as “opinion columns” and blogs, which serve as a place for discussion and expression of opinions and development of discussions. In response to audience expectations, traditional media are actively pursuing new technologies and communication methods. The space of new media has become a new forum for communication, with its own unique ways of interaction between participants on social networks (Dubchak, 2010: 786-787).

A digital newspaper represents the digital adaptation of a print newspaper, existing either independently on the Internet or as the online counterpart of a traditional printed periodical. Transitioning to the online platform opens up diverse possibilities for newspapers, including the timely dissemination of breaking news, reduction in operational expenses, the cultivation of robust brand identity, and the formation of intimate connections with advertisers (Durul, 2019).

At the end of the 1990s, the main feature of the design of both individual online publications and publications as a whole was the immeasurably greater possibilities at minimal cost. As a rule, the site provides the opportunity to familiarize yourself with the PDF version of the printed publication, both the current issue and the archive of issues (Akopov, 1999: 46).

The possibilities of electronic versions of newspapers are increasing every year. I. Dubchak notes in more detail

the technological advantages characteristic of electronic media, these include:

- Hypertext links provide quick navigation between news items and quick access to desired items.
- Multimedia media provide the ability to customize the interface to individual user preferences, register on media sites and manage personal archives.
- It is possible to download content in RSS and podcast format, as well as subscribe to news on the topic (Dubchak, 2010: 786-787).

From the point of view of new media content, researcher B. Nierenberg notes that: The Internet has democratized the world. Previously, journalists were needed to describe this, since they constituted a kind of social elite, the so-called “filter” of the source of information. Currently, anyone can become a content creator as a journalists which has led to a significant decrease in the role and importance of professional journalists in favor of the previous audience (Nierenberg, 2011: 219-220). However, the development of the Internet does not mean the end of the era of professional journalists, but it may change the face of this profession. In turn, J. Brown argues that: “In an era when anyone can be a reporter or commentator on the Internet, we need to move to a new model of journalism. They can become forum leaders or mediators. There will be no return to the previous role of teacher or speaker. Recipients are no longer consumers; they have become a hybrid of producer and consumer” (Kovach & Rosenstiel, 2001: 24). The fact is that the changing conditions for the functioning of the media in the Internet space are significantly transforming both the organization of the editorial office and the functioning of its employees. Already existing information becomes sources of user content (Szews, 2014: 92).

The content of Internet materials is widely used by media organizations, in particular the content of users of social networks. Three ways to use them have been developed:

- source of journalistic information,
- opinions, comments and questions for editorial guests, which are used to assess and visualize public behavior,
- audiovisual materials intended to complement editorial materials or representing separate publications (Stsia-panau, 2016: 88).

The development of social media has made user-generated content one of the most influential sources of information and

online experience. They greatly facilitate the collection and transmission of information; currently, this creative work of Internet users is widely used by journalists and editors. In social networks, in addition to spreading news, it is possible to receive attractive topics, data about Internet users and monitor discussions on topics or maintain feedback with the recipients of your content (Krawczyk 2018: 138).

Content shared on social media is a source of inspiration and information for many journalists. The message continues to be disseminated by the media, where it constitutes news, intervention material, the basis for a report or article, the basis for journalistic discussions, etc. The versatility and intensity of the use of content or information by Internet users in the public space of editorial offices depends on the level of attractiveness for recipients and the ability to interest them. However, user-generated content usually undergoes some changes from the original content. This is due to the provisions of the press law and other acts, as well as the great potential of professional broadcasters, who, depending on needs, can assign journalists to cover events and obtain expert opinions, the position of the authorities, views on the social, political and economic environment, etc. At the same time, journalists use many means to attract and stimulate the attention of viewers. These are both verbal and visual means aimed at evoking a certain emotional state or attitude towards the message. The cognitive scope is narrowed in relation to the personal data of participants, publishing their images or commenting on feelings associated with the event, which may violate legally protected rights (Krawczyk 2018: 140).

Sources of journalistic information by A. Baranskaya include: citizen journalism, blogs, online forums and surveys (Baranska, 2014, 93).

The terms citizen journalism and user-generated content are often used interchangeably in an ever-changing media environment. For the purposes of this work, the most useful definition is J. Rosen, who believes that people who were previously known as recipients have become full authors and co-authors of media content for the purpose of mutual information (Rosen, 2008).

Meanwhile, A. Rusbridger established ten principles of citizen journalism:

- Encourages audience involvement, invites interaction and allows for the expression of opinions.
- This is not subject to separate publishing rules of the publisher.

- Encourages content recipients to start discussions, post content, or make suggestions.
- Helps create communities of similar interests (community of topics, problems or people).
- This phenomenon is open to the network and is part of it.
- Collects and/or monitors the work of others.
- Recognizes that professional journalists are not the only exponents of power, knowledge and interests.
- Commits to achieving and reflecting diversity while promoting shared values.
- He believed that publication could be the beginning of the journalistic process, rather than its end result.
- Clarity of objectives. Including corrections, clarifications and additions to materials (Lee & Smith, 2012).

There is no doubt that journalism remains a key source of information, but from this perspective it is seen as a collaborative and ever-evolving process through various interactive platforms that are an additional tool to help reach the source of information.

Based on the analysis of the involvement of the civil community in journalism, it is worth considering the issue related to the Internet concept of journalism, namely network journalism. In this form, online digital production is critical to a process that is all about collaboration. Citizen journalism retains the basic functions of traditional journalism, such as reporting, analysis and commentary, filtering, editing and dissemination. However, in the case of online journalism, the entire process of creating publications, collecting, processing and distributing information involves the use of Internet technologies. In the production process, the model of interaction with recipients changes from linear to network, in which constant communication and interaction of information occurs as a way of exchanging facts, asking questions and providing answers (Beckett & Mansell, 2008: 2).

From the point of view of J. Jarvis, the phenomenon of citizen and online journalism can be represented as a mutually used term that describes the phenomenon of partnership between the public and a journalist. In both cases, the journalist becomes a moderator of the process of creating open news (Heinrich, 2011: 57).

In response to changing trends online, it is important

that audiences understand the relationship between public missions and online content. An example is the British Broadcasting Corporation (BBC), which was the first news organization in the world to create an editorial department to handle user-generated content, The UGC Hub, in 2005. However, even earlier, in December 2004, the station's Indian Ocean tsunami reporting capabilities were enhanced. Citizens' audiovisual footage was used on the site to illustrate the incident, and emails sent to the editor were read out on BBC News 24. The station was also better prepared to cover news of the London attack. July 7, 2005, as she received more than 1,000 photographs, 20 amateur video clips, 4,000 text messages and 20,000 emails (Ogunyemi, 2013: 235-236). In 2009, The UGC Hub became responsible for managing social networking sites in response to the growing trend of using them for news production. The event was launched as part of The Newswire Hub, a division that collects the most important information from BBC editorial offices and journalists around the world. This activity is located at the heart of the multimedia newsroom, between UK Team, World News and BBC News 24. It also involves coordinating The Mediaport, where all audiovisual content across the organization is consolidated, as well as monitoring. service division of The Newswire, where the department's journalists recorded incoming stories as alerts to write headlines. General structure of the BBC The UGC acts as a consolidator of digital film and image technologies, mobile text messaging, blog and discussion forum content, emails, audio and other content related to the media activity of Internet users (Belair-Gagnon, 2015: 91).

Thus, civic and online journalism is a type of alternative media that has become widespread with the development of the Internet and new digital technologies. The content creation process is based on the interaction of professional journalists with the public, especially for the purpose of obtaining information.

With this in mind, today mass communications are merging with individual communications through user participation in a public environment. Internet sites of traditional media, providing a variety of interactive opportunities, have become not only sources of information, but also platforms for discussion and exchange of opinions that complement and enrich the content of traditional media. Interpersonal and mass media news involve a combination of journalistic and user-generated content, providing the opportunity not only to control the content, but also to actively participate in the discussion and coverage of news. While the interface and design of electronic newspapers play a key role in attracting and retaining audiences,

as well as increasing the impact of media on public opinion and the information environment. With the power of multimedia elements, including photos, videos and interactive graphics, mobile adaptations can enhance the impact of articles and visualize information in a more visual and memorable way.

The following section will examine in detail the history of media evolution in Portugal. This will create a clear chronology and list changes in the design and journalistic content of newspapers for further research on the newspaper “Cidade de Tomar.”

1.4. Print Journalism and Digitalization of Newspapers in Portugal in the 20th Century

Portuguese print journalism of the 20th century, like other fields, went through several important stages of development, reflecting important events, political transformations and socio-cultural changes of the time. During the period of constitutional changes and political crises in Portugal, newspapers played a key role in informing the public. To gain a deeper understanding of the evolution of print journalism in Portugal in the 20th century, it is important to consider the structure and content of newspapers and magazines from this period. Newspapers and magazines in Portugal in the 20th century often included sections and articles devoted to cultural events and literature. This was reflected in a variety of literary applications and additions, promoting cultural exchange and intellectual development of the society.

Portugal entered a new stage in its history after the revolution of 1910, which ended with the proclamation of the republic on October 5th, 1910. This occurred against the backdrop of economic devastation caused by the First World War, making the period particularly challenging. Despite the difficulties, the Portuguese press continued its development, becoming an important factor in shaping public opinion and the country's information space.

Of the more than 900 newspapers that existed in 1926, just over 500 remain today, of which only 16 are considered large format newspapers, one of which is even directly funded by the government. The rest retained their characteristics of private property, and many of them began to cooperate with the state, but this was not a forced imposition of their views. Under the influence of censorship, these newspapers adhered to the general line of public interest and maintained a stable force, guiding and shaping public opinion (Baptista & Sousa, 2020: 185).

The period of the Estado Novo dictatorship (1933-1974) in Portugal, associated with the name of Salazar and his supporters, was marked by the desire to create a new and original political system. Newspapers were used by the authorities to control information and suppress opposition. Salazar was a secretive man, he communicated little and did not attract public attention (Cabrera & Lima, 2022: 273). This authori-

tarian regime sought to control the media and shape public opinion through censorship and propaganda. It was reorganized into the General Directorate of Censorship. This move gave the censorship service expanded powers, including the ability to ban the creation of new newspapers and close existing publications and publishing houses. As a result, newspaper design in Portugal became heavily influenced by the regime's political agenda. Newspapers were subject to strict rules, and their designs had to conform to the regime's aesthetic and ideological guidelines. The use of bold typography, patriotic symbols, and propaganda images became common in newspaper design during this period.

After the end of World War II and in new conditions, against the backdrop of the triumph of democracy, Antonio de Oliveira Salazar held parliamentary elections in 1945 to confirm the legitimacy of the dictatorship. But even in those days something surprising happened - many newspapers spoke in favor of the opposition (Baptista & Sousa, 2020: 186).

Newspapers produced by military units during the Portuguese Colonial War (1961-1974) remain under-researched in the history of journalism in Portugal. They were created to maintain morale among soldiers stationed in what was then the "overseas territories". The newspapers of these military units had a similar structure: a letter from the commander, a section with information about the military unit, an article by the chaplain, a laudatory article on Portuguese history, inspirational stories, and entertainment sections. Some of them also included a section on culture. Despite their goal of supporting the national project to colonize these territories, many of these newspapers published satirical texts and drawings that were inconsistent with the regime's dominant position. The critical approach criticized the lack or poor quality of weapons, poor quality food, disorder in military structures and even the meaninglessness of command orders (Baptista & Sousa, 2020: 205-206).

One example of the development of freedom of expression in Portuguese newspapers at that time is "Expresso". Was founded in 1973. Since its inception, it takes pride in its commitment to advocating for freedom of speech and information in Portugal. Playing a fundamental role in the transition from an authoritarian regime to a democratic state. Published every Friday, "Expresso" remains the most widely read newspaper in Portugal to this day, delivering timely information and analysis in areas such as politics, economics, society, and culture. To date is the largest Portuguese reference newspaper (IMPRESA, 2023).

With the advent of democracy and the revolution of April 25, 1974, print journalism in Portugal faced significant changes. This period witnessed new forms of journalism and the growth of independent media. This political shift has also had a profound impact on newspaper design, allowing for greater freedom of expression and creativity.

The April 25 revolution changed the pages of newspapers immediately, but also led to a number of changes related to the political, economic and social situation. Laws, ownership structure, and social environment also changed both in the coming months and throughout the next year. These changes also affected the content of newspapers, given not only the abolition of censorship, but also the abundance of information entering the editorial offices. The Portuguese Revolution radically changed media activity. The first and most obvious change was the increase in events that required information support. The front pages of newspapers reflected this process, both in terms of news and new approaches to journalism (Cabrera & Lima, 2022: 315-316).

The events of April 25 led to a cultural explosion in Portugal, which had previously been suppressed (Silva, 2009: 94).

The structure of the media system in Portugal in the Third Republic is a complex process that requires more detailed monographic studies to determine development trends. It is known that the formation of the structure of the press and other media in the 1980-90s of the 20th century is the result of the influence of many processes, starting from the period of dictatorship following the April revolution of 1974, and other factors, such as the political situation, economic conditions and low reading and newspaper consumption (Cabrera & Lima, 2022: 340).

Analyzing the evolution of newspaper content, it is important to note that the 1980s saw an increase in segmentation and specialization in the media. The emergence of newspapers and magazines dedicated to culture (Silva, 2009: 94).

The newspaper “Diário de Notícias” regularly publishes sections on arts and media, the “IN” supplement on Saturdays and the “Notícias Magazine” on Sundays. The pre-existing DNA has long been an important cultural reference for this newspaper. 24 Horas, Correio da Manhã and Jornal de Notícias focus on popular cultural journalism, some of which focuses on celebrities. “Jornal de Letras, Artes e Ideias” is the only thematic newspaper dedicated to culture, and it has already existed for 27 years. It has a small circulation (15,000 copies) and is published once every two weeks (Silva, 2009: 95). The newspaper “O Indepen-

dente” greatly influenced Portuguese journalism by presenting itself as a conservative and elitist, yet simultaneously libertarian and cultured, counterpoint to the prevailing leftist press of that time.

In the panorama of weekly magazines “Expresso” there is an application “Actual”, completely dedicated to culture. “Salt” pays more attention to leisure culture, both on the pages of the newspaper itself and in the magazine “Taboo”. News magazines including Visan and Sabado are increasingly focusing on arts and culture (Silva, 2009: 95).

The newspaper “Cidade de Tomar” also had its own culture section, which closer to the 1990s became a section.

In 1985, the newspaper “O Comércio do Porto” pioneered computerization in Portugal, a groundbreaking initiative. Founded on June 2, 1854, under the name O Commercio by Manuel Carqueja and Henrique de Miranda, the newspaper O Comércio do Porto underwent significant transformations. Within seven months, due to its success, it transitioned into a daily newspaper, and a year later, it adopted the name O Comércio do Porto, maintaining this identity until its closure. In 1991 amidst a considerable decline in sales, it relocated from its historic premises on Avenida dos Aliados to Rua Fernandes Tomás, experiencing one of its most significant crises. Despite the challenges, the newspaper remained dedicated to its initial focus on Northern matters while also covering events in the rest of the country and the world. The company’s management announced the newspaper’s closure at the end of July 2005, marking the end of its 151-year publication history. While another important newspaper from Porto “O Primeiro de Janeiro” became available on the Internet only in 2000. Founded on January 1st, 1868, the newspaper achieved the status of one of the three most important newspapers in Portugal alongside Jornal de Notícias and O Comércio do Porto, and Diário de Notícias and do Século, both in Lisbon. In 2015 finished its activities (Porto Editora, 2023).

The decline in evening newspaper publications is explained by another aspect of the print media crisis - advertising. In the early 1990s, there was a relative liberalization of the television market, which deprived newspapers of advertisers. In addition, new radio stations emerged, such as TSF, Rádio Press or Rádio Nova, which occupied a new information space and pushed the audience away from traditional national newspapers.

The early 1990s saw a significant change in media. In addition to the emergence of new publications, specialized audiences and

the relative liberalization of the television market, there was also a proliferation of radio stations. The information space has become more competitive, which has taken away the audience from traditional national publications, and these topics have become news in newspapers (Cabrera & Lima, 2022: 339).

The 1990s in Portugal were called the “decade of the press.” There have been changes in the structure of the media, including the emergence of new journalism projects, some of which began earlier. The Portuguese press has adapted and created new editorial directions, offering a wider range of topics and journalism closer to the tastes of other audiences. Newspapers looked to other ways to achieve sustainability, such as cutting costs and adopting information technology. New and young journalistic teams, greater dynamism and bold design are some of the innovative aspects (Cabrera & Lima, 2022: 354-355).

The category known as the quality press encompasses two daily newspapers (Público and Diário de Notícias), a weekly newspaper (Expresso), and a news magazine (Visão). Público, established in 1990, quickly established itself as a high-quality publication, potentially challenging the long-standing prestige of Diário de Notícias. In contrast to Diário de Notícias, which boasts a history of over a century, Expresso was founded just prior to the 1974 Revolution, solidifying its position in the Portuguese market in the ensuing decades. Visão, founded in 1993, faced initial challenges but has recently expanded its market presence through an assertive marketing strategy and a strong commitment to the subscription market.

At this point, it is important to look in more detail at the activities of one of the most popular newspapers in Portugal today. The newspaper “Público” founded March 5th, 1990 by Belmiro de Azevedo, the entrepreneur who heads the SONEAE group. Público distinguished itself as the first Portuguese newspaper to release separate editions for Porto and Lisbon (Porto Editora, 2023). In contrast to Diário de Notícias, which boasts a history of over a century, Expresso was founded just prior to the 1974 Revolution, solidifying its position in the Portuguese market in the ensuing decades (Pinto & Sousa: 5). A significant divergence between the two editions was the inclusion of a daily supplement named Local, addressing themes with a more regional focus. Depending on whether the edition was for Porto or Lisbon, topics specific to each region received varying degrees of prominence. Another innovation by the newspaper was the dedicated coverage of one topic per day in special pages. Simultaneously, it introduced a series of weekly supplements dedicated to specific areas, covering topics like economics, literature, music, or cinema. On Sundays, readers were offered

Público-Magazine, later renamed *Pública* in 1996, featuring various sections, though some supplements were discontinued while new ones emerged. Periodically, *Público* issued special supplements highlighting specific topics, often in collaboration with the World Media Network, an international newspaper chain. *Público* was also a pioneer in Portugal by offering collectibles, initiating the installment of the work “Grandes Museus de Portugal” in November 1992. The newspaper found success primarily among the political class, business circles, and intellectual communities, swiftly becoming a reference point in Portugal shortly after its launch. Alongside comprehensive coverage of Portuguese affairs, *Público* sent special envoys to global hotspots such as Kuwait, Sarajevo, Haiti, Angola, Chiapas, Afghanistan, and Somalia. *Público* gained accessibility on the Internet in 1995 (Porto Editora, 2023).

Summing up the 20th century, in 2004 the category known as the quality press in Portugal encompasses two daily newspapers (*Público* and *Diário de Notícias*), a weekly newspaper (*Expresso*), and a news magazine (*Visão*) (Pinto & Sousa, 2004: 5).

In the late 90s of the 20th century, traditional print journalism and online journalism coexisted in the world. Technological advances in Web 2.0 have created an enabling environment for the adaptation of journalism, previously limited to traditional media such as print, photography, film, radio and television, to the specific conditions of the Internet. Although the Internet has outpaced these traditional media in terms of technological advancement, the products of online journalism are partly a result of their influence. The advantages of online communication related to its speed, accessibility and interactivity are beyond doubt (Viskovsky, 2015: 50). The same trend was observed in Portugal.

In the transition period between centuries, there is an inevitable evolution in the sphere of professional identity of a journalist. With the advent of the Internet, both the challenges for the media and the new needs of Portuguese journalists to adapt to new languages and platforms have become apparent (Guimarães & Fernandes, 2012: 5).

Researchers such as Helder Bastos, Fernando Zamith and João Canavilhas have had a significant impact on the study of the recent history of digital journalism in Portugal. During this development, three time phases can be distinguished: initial development (1995-1998), a period of prosperity (1999-2000) and subsequent calm and stagnation (2001-2007):

- In the initial phase (1995-1998), newspapers created

websites that provided content similar to what would be found in print versions. Radio stations began broadcasting broadcasts online, and television channels provided news via the Internet.

- The heyday (1999-2000) was associated with the emergence of the first digital publications, such as *Diário Digital* and *Portugal Diário*. Newsrooms began providing “breaking news” services that were updated independently of traditional information sources.
- However, the third phase (2001-2007) saw the beginning of disinvestment, website closures and editorial downsizing due to decreased advertising investment in traditional media. This period was characterized by the merger of various publications into large media conglomerates, and “economic and cultural power” shifted from the hands of journalists to the hands of employers, making journalists subject to restrictions and instability in the professional sphere. At that time in Portugal, digital journalism had not yet fully exploited the capabilities of new media, such as interactivity, hypertextuality, multimedia, instantaneity and mobility. A conservative approach and a profitable business model remained the dominant features of the first decades of digital journalism. (Baptista & Sousa, 2020: 575-577).

In the second decade of the 21st century, mobile journalism has become a key element, changing the interface for accessing news and the way we consume information. The concept of “transmedia storytelling” has emerged, where news stories take different formats for each platform and can include audience participation through comments and self-posting. The first mobile media apps emerged, encouraging personalized reading with notifications and the ability to save articles for offline reading. Click culture has already transformed targeted advertising, turning it into a multi-million dollar business for social media and search engines. Free distribution of content on social media has begun to push audiences away from traditional media. In this regard, experiments have begun with paywalls, which limit access to journalistic content only to subscribers. Publishers have begun to follow the news that is gaining the most popularity and spreading on social media. New criteria for assessing news value have emerged, such as virality (the ability of news to spread virally), and the concept of interactivity has been redefined to engage readers and make them collaborators through comments, shares and the creation of their own interpretations and visual materials such as GIFs and memes (Baptista & Sousa, 2020: 575-577).

The evolution of print journalism in Portugal in the 20th century was associated with political, sociocultural and technological changes. It played an important role in shaping public opinion and participation in political processes, and its structure and content reflected the changing demands of readers and the capabilities of the media. In the early 20th century, technological advances related to printing and printing allowed newspapers to use higher quality prints and images. These changes also affected print publications in Portugal. At the end of the 20th century and the beginning of the 21st century, with the spread of the Internet and digital technologies, print journalism faced new challenges and changes. The digitalization of newspapers in Portugal has had a significant impact on the format, content and business models of newspapers. It also opens up new opportunities to interact with readers and expand your audience. However, this digital transformation comes with challenges that require careful consideration and strategic planning going forward.

The next section will provide a more detailed discussion of the basic principles of design to help guide future research.

2. General Principles of Editorial Design

2.1. Design of Print and New Media

Design has a critical role in editorial content, whether in Print or New Media. It is a visual representation of the message being conveyed, enhancing the overall reading experience and influencing the reader's perception. In this chapter, we delve deeply into the basic principles of editorial design and its importance in editorial content and its impact on readers.

As G. Novin noted: *"Design and layout are more than just design, they are visual communication"* (Novin, 2012). Graphic design, as a separate field in the field of visual communication, is based on communication through signs and symbols, aimed at constructing a functional message through images and the written word - language, creating visual harmony. The ultimate goal and objective of graphic design is to effectively use the tools of visual communication through identification, information and presentation, evoking a psychological and aesthetic response in readers. The basic premise of graphic design is composition, so any change in size, colour, position, etc. will cause a different reaction in the recipients (Došen & Brkljačić, 2018: 1). In summary, Editorial Design is a fundamental element of publishing, having a significant impact on how readers interact with and interpret content. This creative process involves a wide range of visual and structural solutions aimed at enhancing the overall reading experience.

Newspaper design is sensitive to changes in the nature of journalism and the content of print materials. The percentage of publications in information genres has increased and there is a need for visual organization of a large number of notes, reports, and interviews. The volume of publications has increased, and this has led to a renewal of the appearance of newspapers, which are laid out on the basis of a "page-by-page" thematic structure. The volume of information consumed by the reader is growing rapidly and the designer is faced with a practical task - to be able to distinguish the newspaper from a number of others, to focus on as many materials as possible (Volkova, 2003: 86).

Each editorial piece has its own unique identity and tone, which is reflected through its visual language. Design helps in creating this visual language by choosing appropriate colours, fonts and images that suit the purpose of the content

and the target audience. Consistency in design elements across editorial pieces also helps in creating brand recognition and establishing a cohesive visual identity.

An integrated approach to the design of a daily newspaper as a printed and graphic product reflects a broader understanding and understanding of the subject, method and logic of its functioning - starting from the history and symbolism of the newspaper itself through objective limitations (timing, format, type of publication). Paper and printing press, etc.) and production restrictions (publication profile, frequency, newspaper coverage rules) to the observance of certain universal rules, i.e. design principles and the Gestalt principle, in order to achieve the main function of the media - the function of easier readability, clarity and visibility of information (Došen & Brkljačić, 2018: 4).

Design helps in organizing information and directing the reader's attention to the most important elements of the content. By using visual hierarchy, a design can direct the reader's eye to key points, headings or images, ensuring that the main message is effectively conveyed. Design elements such as colour, contrast, and size can be used strategically to draw attention to specific areas of content.

According to the behavioral paradigm, highlighting and changing certain design elements of daily newspapers leads to changes in the observation and perception of readers, which, in turn, allows us to determine the optimal order in which they view the newspaper page and the time spent on it (Došen & Brkljačić, 2018: 5). Psycholinguists use the term "semantic perception" in the context of verbal communication. It is obvious that the perception of visual information is also subject to the process of comprehension, which has a productive side - understanding or misunderstanding (Rubinstein, 2000: 249). Consequently, we can talk about the semantic perception of visual information in the newspaper. Visual information in a newspaper covers all the elements of form that are visible in the interaction of paper and printed elements, including white space, which also acts as visual components.

R. Williams presented a classification of more specific design principles that are recommended to be followed in practice:

- Subordination to content: All design elements should serve to identify the relevance and significance of publications, emphasizing their idea, topic, problem and genre.
- Unity of style: All design elements and details must be harmoniously combined with each other, creating

a recognizable style that emphasizes the identity of the publication.

- Contrast: Using contrasts in size, colour, shape and structure helps not only attract attention, but also hold it.
- Proportion: The sizes of design elements such as text blocks, headings, illustrations and fonts should be consistent with each other, providing a harmonious visual experience.
- Directionality: Design should guide the reader's eye, guiding him through the pages of the newspaper and providing a consistent experience of information.
- Economy and restraint: The design should be elegant, but at the same time simple, convenient and understandable, without an excessive abundance of elements.
- Experimentation: The designer must constantly look for new creative solutions within the framework of the approved compositional and graphic model, without destroying it, but at the same time introducing fresh ideas.
- Systematic: All the above principles must be applied systematically, taking into account that newspaper design is part of a larger project activity (Williams, 2002: 128).

It is important to note that the intensity of newspaper graphics and the dynamism of visual compositions are of great importance these days. Therefore, adhering to these design principles helps improve the readability of the newspaper and makes it more attractive to readers.

Functional characteristic refers to the benefits expected from the newspaper, on the one hand, structural - to the ability to fulfill the functional promise, on the other hand. Aesthetics is considered as a "language" (in accordance with semiotic principles), and its features are selected in order to give the publication a sensory appeal, or rather a perception of style. The acceptance of a newspaper largely depends on the success it achieves in identifying the aesthetic and semantic code of the target audience (readers). This statement best describes the motivation and tendency towards market forms, a general approach to the aesthetic factor in product development (newspapers) (Došen & Brkljačić, 2018: 7).

This is exactly the opportunity for print media; opportunity to exploit the weaknesses of its competitors and states that the press has traditionally emphasized the information function

of newspapers, that is, the selection of information to offer readers transparent and easy-to-understand content. Newspapers are changing along with the transformation of the entire media landscape, striving to provide their readers with attractive and useful information. Over the past decade, the editorial teams of many newspapers, magazines and magazines have approved significant changes in the form and content of their products - redesigning headlines to combat growing competition and financial constraints associated with declining advertising revenues (Viškovský 2015: 49).

The twentieth century saw the rise and professionalization of three areas important to the visual design of newspapers: graphic design, advertising, and journalism itself. From journalism came an enthusiasm for news: the faster and more exciting, the better. Advertising created the need to sell and consume in the marketplace, and design opened newspapers to the influence of fine art (Barnhurst, 1992: 22).

The rapid expansion of mass media in the late 20th century influenced the cultural transition from verbal to visual discourse, transforming modern visual culture into postmodern culture. Visual messages have a specific form, structure, convention, and their own syntactic rules. Their understanding in a specific cultural context and syntactic analysis, along with an appreciation of aesthetic criteria and an intuitive understanding of gestalt, form the basis of visual literacy, where familiarity with visual communications is critical to the successful design of any visual form (Došen & Brkljačić, 2018: 3).

Michelle A. Carter notes that an attractive and convenient newspaper brings joy not only to its readers, but also to advertisers. Advertisers realize that their ads will be seen when surrounded by a high-quality, content-rich newspaper, resulting in greater engagement (Carter, 1995).

The structure of print media encompasses several key elements:

- Arranging sections and headings within a newspaper or magazine and establishing connections between them.
- Organizing the order of main sections and permanent headings in the publication, often based on numerical or temporal aspects.
- Determining the placement and layout of these elements within the issue, taking into account their importance, relevance, and effectiveness. This involves maintaining

appropriate genre, size, and other proportions, which may vary depending on the type of publication and its traditions.

- Designing the individual components of the publication according to a grid system. Print media developed with a grid structure tends to be more reader-friendly, as its design adheres to principles of proportion. (Shtykova, 2013: 48).

As stated in the previous chapter, due to the development of technology. Responsive design is an important aspect of Editorial Design for New Media. This ensures that content adapts to different screen sizes and devices, providing an optimal reading experience for users. Designers consider factors such as flexible layouts, scalable images, and touch-friendly interactions to create a seamless and user-friendly experience.

User interface (UI) design plays an important role in new editorial content. It involves designing visual elements and interactions that allow users to navigate and interact with content. Designers focus on creating intuitive and user-friendly interfaces that improve overall usability and interaction (Palash & Golubnichiy, 2021: 2,3).

New Media and Editorial Design allows for the integration of multimedia elements such as video, animation and interactive graphics. Designers use these elements to create an immersive and engaging experience for readers. Careful consideration is given to the placement and timing of multimedia elements to ensure they enhance the content without overwhelming the reader.

To sum it up, editorial design is a necessary component of both print and new media content. It improves the overall reading experience, organizes information, and directs the reader's attention. By effectively applying design principles, editorial content becomes visually appealing, engaging and effective. Whether in print or new media, design plays a critical role in creating a cohesive visual language and effectively communicating the content's message. Design and layout in the field of printed publishing have a dual mission. On the one hand, their task is to create purely functional and readable text, and on the other, to create an impressive visual structure and create art on the pages of the publication. Good design not only improves the perception of information, but also gives the publication completeness, elevating it to art. Meaningful design builds trust in a newspaper by demonstrating its thoroughness and orderliness, and away from sloppy, chaotic publications. Good design always serves functionality, not prioritizing decoration over useful content,

but helping to make it more accessible and attractive.

In the following sections of the chapter, we will look at the basic components of design in print publishing and analyze their important role in creating balanced publications.

2.2. Newspaper Layout

Layout is another important aspect of Print Editorial Design. It involves arranging text, images, and other visual elements on a page to create a visually appealing and balanced composition. Designers consider factors such as white space, grid systems, and alignment to create a harmonious layout that enhances the reading experience.

The main task when designing newspapers is to skillfully place the material on the page and highlight the main thing. Means of implementing a design concept that makes the material more noticeable are the skillful use of typefaces, font size and style, font and compositional highlighting of headings on the page, expressive illustration of the material, etc. (Reiley, 1974: 8-10). Individual parts of a newspaper set have characteristic names associated with the location of articles or illustrations on the page.

Preparing a layout is a creative and at the same time technological process; the designer must take into account not only wishes regarding corporate style and design, but also the nature of the published materials, illustrations, as well as the features of the printing process (offset, printing on a digital duplicate or laser printer). As a rule, the layout is developed once and serves as a kind of business card for the publication, changing relatively rarely. The layout of any publication consists of several standard elements: a logotype or “header” (for example, the name of a newspaper, magazine or booklet); headers; subheadings; main text of the publication; text and design of tables and graphs; marking the publication sheet; method of presenting illustrations and drawings (on a plate or in text) (Galkin, Gazandzhiev, Volkova & Sitnikov, 2003: 58).

As technology continued to advance, the introduction of computers in the mid-1980s again revolutionized the newspaper composition process. Desktop publishing software allowed for greater control over layout design and integration of text and images. Designers can now easily manipulate elements on a page, experimenting with different layouts and styles (Clark & Phillips, 2020: 15).

The advantages of computer layout include the ability to automate most of the work involved in implementing a layout

using master pages, libraries and templates - “blank” copies of a publication containing everything that is included in each issue.

The main task of layout is the arrangement of visual elements on the page. It usually includes organizational principles of composition to achieve specific communication goals (O’Connor, 2014).

Classic document layout analysis algorithms fall into three main categories:

1. Top to Bottom: Starts with the entire image and divides it into parts repeatedly, maintaining homogeneous areas. The division stops when you reach the smallest desired elements, called primitives, which could be pixels, connected components, or words, for example.
2. Bottom-up: Starts with primitives and groups them into larger regions, for example to form desired regions, words, text blocks or columns.
3. Hybrid: combines previous methods (Franklin, 2008: 6).

Today, newspaper composition is a process that combines traditional design principles with digital tools and techniques. Newspapers are no longer limited to print; They have expanded to digital platforms such as websites and mobile apps. Designers must now consider responsive design, user experience, and interactive elements to attract readers into the digital realm.

To make recommendations for improving a newspaper, you can also look at the way its audience reads it. Usually people are used to reading from top to bottom and left to right, as we were taught at school. When turning over a newspaper page, we instinctively look at the upper left corner, which is the first one that comes into view. Readers better have something in that corner to stop their eyes, otherwise they will skim the page and move on to something that looks more interesting. This particular location should have a good piece of art or a strong headline. If so, it will stop the reader and force him to continue on the page. Next you need to move from left to right, then returning to the center of the page moves again to the lower left corner. That bottom left spot is really important, but it’s the one that gets neglected the most. Based on research, it has been proven that horizontal blocks have less mass. Readers are always more willing to immerse themselves in a shorter story than a longer one. This is why the six-column format has caught on so well. It’s easier to read because the lines are longer (Reiley, 1974: 8-10).

To summarize, layout is the process and result of textual and illustrative materials, headings and other elements in the space of each page in accordance with their layouts. Its essence comes down to filling the layout with ready-made information. On the one hand, this may not seem like a very difficult matter, but there are many pitfalls here too. The main problem, as a rule, is that there is either a lot of material or too little and the layout designer has to think about how to arrange the text and images. And in the layout there was such a thing as computer layout.

In the next part of the work, typography in newspaper layout will be examined in more detail.

2.3. Typography

Creating effective newspaper designs depends heavily on typography principles. Typography plays a crucial role in attracting and engaging readers, helping them easily understand and remember the main ideas of a text and create the desired emotional impact. He is responsible for guiding the reader's eye through the information and providing a cohesive and visually appealing layout. Typography covers various visual and expressive elements such as scale, rhythm, texture, contrast and colour, which can be used to control composition and the relationship between different elements. Additionally, the choice of fonts and the use of white space and colour are important considerations when creating a successful typographic structure (Petrova, 2015).

Typography plays a crucial role in print Editorial Design. The choice of font, font size, and spacing can greatly impact the readability and overall aesthetics of the content. Designers carefully select fonts that match the tone and purpose of the content, ensuring that the text is legible and visually pleasing.

Visual Hierarchy: Creating a visual hierarchy is critical to captivating readers' attention. Important news should be given away through the use of larger headlines, bold fonts, or placement in prominent areas of the page. Designers must carefully consider the placement and size of each element to establish a clear visual hierarchy and create print legibility (Bigelow & Legge, 2011).

Four simple steps will ensure attractive, readable typography every time:

1. Harmonious layout with rectangular patterns, without zigzags.
2. Accents in the corners (hot spots).
3. Abundant white space.
4. Removing decorations (Reiley, 1974: 4-8).

Typography has its own technical, functional and aesthetic rules that can be broken when using modern design. It is also

the art of choosing the appropriate font for a particular project and its placement to achieve more effective communication (Tomiša, Vusić & Milković, 2013: 905).

Keywords in typography: font, font geometry, word, typeface, font, font style, typeface family, typographic measurement system, font size, baseline, kerning, word spacing, leading, alignment, hyphenation and highlighting (Tomiša, Vusić & Milković, 2013: 905).

Expressiveness as fonts and identify their main characteristics. Requirements that apply to them and recommendations for their use S.I. Galkin gives this definition of a font - it is a graphic form of letters and signs of any alphabet (Galkin, 2007: 25).

The font has the following characteristics:

- Dimensional characteristics: Point size is the distance from the highest point of the tallest letter to the lowest point of the longest descender (Galkin, 2007: 65).
- Dimensional characteristics: Leading - space between the bottom and top lines of the font of adjacent lines (Mikhailova & Tulupov, 2008: 91).
- Characteristics of the style: slant, density, saturation.
- Characteristics of the drawing: the presence or absence of serifs, the ratio of main and connecting strokes (Nesterenko, 2001: 129).

A new, simpler classification is proposed based on four main groups of fonts: 1. Serif fonts, 2. Sans serif fonts, 3. Script fonts and 4. Other fonts (Tomiša, Vusić & Milković, 2013: 905). In addition, fonts are also divided depending on the density of the point (by relative width, or the distance between the main strokes): normal (over 60% to 85%), narrow (over 45% to 60%), extra-narrow (no more than 45%), wide (over 85% to 105%), ultra-wide (at least 115%) (Bobryashov, Kolosov, Sapunov, Tsukanova & Tulupov, 2006: 129). They also differ from each other in size (pin). From 6 to 13 points - text fonts, from 14-16 headline fonts begin. Their highest gradation can reach two (96 p.), three (144 p.) or more squares. At this level, they move into the category of posters (display) (Dubina 2006: 73).

A font typeface is a collection of fonts united by common stylistic features that are different from other fonts, i.e. a set of styles united by the general nature of the graphic construction of signs and the solution of their elements (Nesterenko, 2001: 130). The typeface consists of: uppercase, lowercase,

expanders, punctuation, special and expert types, as well as types of mathematical operations. All types within a particular font have something in common. These are actually the elements that make up a type; although this does not necessarily mean that each type includes them all. The most common and most important geometric elements of fonts are the following: leading line, curve, ending curve, ascender, descender, clip, strikethrough, and serif. In today's digital age, the word "font" is almost always used as a synonym for font and font. even for a font family. A font style is a specific typeface style. One font can have more than one style and up to two dozen (bold, italic, black, heavy, thin, ultra-thin, condensed...). All font styles form a font family (Tomiša, Vusić & Milković, 2013: 905).

A comparative analysis of web versions of print media showed that sans-serif fonts are used predominantly, especially in glossy and business publications, while serif fonts are more common in news-related publications. The presence of negative space or white space between articles, advertisements and images is another characteristic of web publishing. The development of web technologies has expanded the creative tools available to web designers, but the principles of typography such as rhythm, balance and precision remain (Shevtsova, 2019: 681-682).

Thus, we can say that font is the main means of expressiveness in print media. There are many fonts that vary in size, style, and design. Fonts are subject to both aesthetic and hygienic requirements.

In conclusion, typography plays a crucial role in creating effective newspaper designs. Its value goes beyond visual appeal, encompassing readability, brand identity, emotional impact, information organization and overall aesthetic appeal. Well-executed typographic design enhances the reading experience, grabs readers' attention, and communicates information effectively. In the following sections of this work, we will delve into the various aspects of typography in newspaper design, exploring the various typographic elements, techniques, and best practices that contribute to the creation of effective and visually appealing newspapers.

The next section of the study will look at the aspect related to the use of images, photographs and infographics.

2.4. Images and Infographic

The use of colour and imagery in print Editorial Design adds visual interest and helps convey the content's message. Images and infographics play an important role in the visual design of printed publications. In this chapter, we'll look at how to use images and infographics effectively, based on best practices and research in the field.

Newspapers, magazines, books and other media designers must not only make the layout visually appealing to the eye, but also tell and show the importance of story, text and message through their design (Novin, 2012).

When visualizing newspaper data, the data must be properly analyzed, as well as relevant and understandable, a design solution must be sought. Otherwise, it will be pointless to provide the reader with a mass of data consisting of complex numbers in a graph (Dur, 2012: 282). Architectonics in periodicals is created by "the introduction of typesetting and visual means, all elements and methods of spatial representation of the work, the use of the entire arsenal of functions of dividing, highlighting and artistic and expressive means of typesetting, printed and visual graphics (Sontang, 1998: 19).

Many fine detail elements can make the difference between an attractive and unattractive layout. It is important to use white space to place graphic elements in a newspaper. The reason for this is to make it more attractive to watch. There are many ways to add spaces. For example, in the case of captions, they are placed next to the images, which creates a greater framing effect underneath them. Moreover, K. Reiley suggests ways to use empty space. They can be placed: around the flag, around the art, above the headings, between the heading lines, between the chapter and the author, between the line and the credit line, between the credit line and the lead, between paragraphs, between the zinc and photo credit, between the photo and the signature, beyond the restrictions on advertising (Reiley, 1974: 8-10).

All newspaper illustrations, depending on the nature of their originals, are divided into two groups: photographic and non-photographic. Photo illustrations are one of the most essential elements of the graphic model of a newspaper (Frost, 2008: 114). S.M. Gurevich divides them into reportage photo-

graphs, photographic portraits, photographic still lifes, photographic landscapes, photographic accusations, photographic posters and photographic reproductions (Gurevich, 2004: 125). Among photo illustrations, so-called photo stamps are common - static, "clichéd" frames. Photo stamps convey virtually no information to the reader, so they should be avoided (Carter, 2000: 239).

The second group of visual publications includes non-photographic illustrations, the originals of which are drawings or drawings. This group includes various sketches (portrait, industrial, landscape, etc.), caricatures, cartoons, posters, diagrams, maps, diagrams, drawings, technical drawings. Hand-drawn headings also play the role of illustration to some extent (Gurevich, 2004: 128).

Almost all illustrations contain a "line of force" (or several such lines) that forces the eye to move in a certain direction. These lines are created by action, real or implied. A person in a photo looking somewhere or pointing at something creates such a line. Car, plane, etc. They also create it - both when they are filmed in motion and when they are motionless. The designer should think about the correct placement of the photo on the strip. It is impossible for the subjects of photographs to look "from the strip". It must be taken into account that the configuration of photographs in their proportions should approach the proportions of the "golden section". It is important that photographs and photo blocks contribute to the creation of a balanced composition of the strip (Skorobogatko, 2004: 83-84, 88).

- Another criterion for determining the size of an illustration can be the purely visual perception of the strip:
- if there are several illustrations on a page, then the highest quality photograph should be larger and occupy a central place;
- illustrations on the strip are usually placed horizontally, often in the form of a rhombus or triangle;
- the arrangement of drawings on the strip, configuration options and dimensions are identical to the arrangement of photographs. It is only necessary, regardless of the density of the pattern, to limit it to a thin frame in order to give it a complete shape and prevent sagging;
- if there is a good photograph, it should be submitted in a large size;
- the best photographs should be used on the front page

(Vashunina, 2008, 122-125).

When talking about photography in the media, we mean such genres of photojournalism as photo portrait, photo report, photo series, photo essay. Photos must correspond to the content of the page, be professional in quality of design and technical execution. While graphics are also an important element of the publication that attracts attention. Graphic illustrations include drawings, cartoons, and infographics: maps, tables, diagrams. Taking into account the specific abilities of each variety, it is possible to create messages consisting of these components, which makes it possible to most adequately inform the reader about the events taking place (Berezin, 2006: 25).

Infographics have become an integral part of modern newspaper design, offering a visual way to present information and attract readers. The use of images and graphics in newspapers dates back centuries, with early examples including maps and charts to accompany articles. Over time, infographics have evolved and expanded, now covering a wide range of types and styles. They serve multiple functions, including illustration, cognition, and communication, and have been shown to improve reader comprehension and engagement. Infographics offer benefits such as visualizing information, reducing noise, and helping complex topics be conceptualized (Bryant, 2004: 89). The essence of an infographic is its layout and simplified presentation of information, focusing on key findings and discarding unnecessary details. Infographic design involves a balance between decorativeness and informational content, taking into account issues of composition, colour palette, and appropriate typography. The formation of information design theory is still ongoing, borrowing principles from various fields such as cartography, statistics and graphic design. Signs and symbols play a crucial role in infographics, serving as a visual language that can be understood universally. Maps and plans are considered as blanks for further development, allowing visualization of a phenomenon or event, as well as an emphasis on its main characteristics (Laptev, 2013: 183-184). They follow the trends of modern journalism, catering to digital formats and multimedia integration. Creating an infographic involves both conceptual and implementation stages, where the purpose, target audience and visual elements are carefully considered. Overall, infographics have become an important tool for newspapers to communicate information concisely and effectively (Shpakovsky & Trushko, 2017: 195).

The text is not necessarily accompanied by illustrations, but an illustration on a newspaper page cannot exist without text accompaniment. A photograph can be interpreted in different

ways. And if a photograph is misinterpreted, it will not convey the necessary information. Therefore, the illustration is accompanied by an explanatory caption, which should be considered an integral part of the illustration. The font of the signature should be noticeably different from the font of the text of the articles; the signature itself should be separated from other materials on the page (Tulupov, 2002: 90). Captions under illustrations, according to the latest concepts of developers of design tools, are included in a single complex with the pictures themselves. Depending on the type of signatures information, comment or detailed comment - they can be placed as follows:

- explanatory text and reference information are placed under a specific illustration or under the entire material;
- captions for a block of images are located either in a column inside the block, or under the entire material;
- a detailed message is formatted as a separate text message (Malyshkin, Milchin, Pavlov & Shadrin, 2004: 5).

One of the typical design flaws of many newspapers is the distortion of small details in small illustrations. Often, one single expressive illustration of a large size makes a greater impression and looks better on a newspaper page than two or three tiny photographs or drawings (Skorobogatko, 2004: 80).

In conclusion, the value of images and information graphics in modern newspaper design cannot be overlooked. They have the ability to capture readers' attention, convey complex information effectively, and enhance comprehension. In an information-saturated world, newspapers must find innovative ways to engage their readers, and visual elements such as images and infographics are key to achieving this goal. By incorporating these elements into their design, newspapers can create a more visually appealing and engaging reading experience, ultimately leading to increased readership and relevance in the digital age.

3. Results of the Own Research

3.1. Analysis of the Journalistic and Design Content of newspaper “Cidade de Tomar”

3.1.1 Newspaper “Cidade de Tomar”

The newspaper, “Cidade de Tomar,” has been published in Tomar, the town with a population of 36,444 people as of the year 2023, for 89 years. The founding date of the newspaper is officially recognized as March 17, 1935. It is owned by Empresa Editora “Cidade de Tomar,” which also owns Rádio “Cidade de Tomar,” Rádio Cultura e Espectáculo – Golegã, and Vila de Rei FM, making it one of the oldest newspapers in Portugal. Director of the newspaper is António Madureira and manager is Garcia Esparteiro. The newspaper holds a prominent position with a substantial readership in Tomar, distributing approximately 21,600 copies per month. To this day, it remains one of the largest and most popular weekly publications in Tomar and is also distributed in the Concelho de Ferreira do Zêzere. As for October 2023, the newspaper is priced at 1.20 euro.

Over its 89-year history, the newspaper has earned the love and trust of the national readership. “Cidade de Tomar” is renowned for its objectivity, factual reliability, and prompt reporting. It is the most widely read, accessible, and widely circulated newspaper. Its consistent name throughout its almost century-old history reflects its stable position in the market and respect for the traditions and history of the citizens of the Tomar district.

The newspaper covers a wide range of topics, including culture, society, sports, and the economy. It also dedicates sections to the town of Tomar and Ferreira do Zêzere. Additionally, the newspaper offers electronic and PDF versions, highlighting their economic and eco-friendly nature, convenience, and practicality. While the typical issue consists of 32 pages, the special editions feature 40 pages.

The target audience comprises residents of Tomar and its surrounding areas, spanning various age groups from young to elderly, including both men and women. The newspaper’s content caters to the interests of students and retirees who are keen to stay informed about the town’s life and administrative affairs. The information needs of the typical readership encompass all aspects of life, with a particular emphasis on self-development, education, and career-related sports. They are keenly interested in events and processes within the region, making topics such as societal and political events, education, culture, and sports of high interest.

3.1.2 Logotype Evolution

Analyzing the cover of a newspaper, its structure begins with the logotype. The name of the newspaper has not changed its fonts for the logotype for a long time, which is due to the association with the newspaper brand “Cidade de Tomar.”

The first logotype of the newspaper “Cidade de Tomar” in 1935 featured a casual script, based on hand writing with a nib (fig. 1). This design included bold lettering, what enhanced the perception of black and made the logotype memorable and stand out on the newspaper page. It is important to note that other newspapers also existed in the Tomar market at this time, and the “Cidade de Tomar” logotype may have played a key role in attracting readers to this publication.

In 1942 (the first updated issue dated January 11, fig. 2), the logotype was redesigned, and however, information about the reasons for this change was not preserved in the editorial archives. It used black letter typeface. These changes gave the logotype a sense of grandeur and tradition, which may have been important in cementing the newspaper’s image to this day.

The next seven decades were characterized by the stability of the “Cidade de Tomar” newspaper logotype design. The only change was the use of the logotype on a coloured background in the 21st century. This decision is not solely due to the advent of colour printing, as the newspaper’s logotype has generally retained its classic image since 1942. The only modification was in 2006 the inscription was used on a coloured background (fig. 3), as can be seen in picture 3. This was not associated only with the advent of colour printing, since newspapers of 1993 and 2000. Still retained the classic image of the 1942 logotype.

In 2022, the newspaper “Cidade de Tomar” underwent a change to its logotype, adding a large letter “C” as the main expressive symbol (fig. 4). Important note that the reluctance to implement extensive changes stems from a cautious approach driven by the readers’ somewhat traditional preferences. The editorial team recognizes that the readership has a certain attachment to the newspaper’s current logotype, and any drastic alterations could elicit a negative response. Understanding the importance of this fact, redaction prioritize a balanced strategy that respects the newspaper’s heritage while gradually incorporating subtle

updates to keep pace with modern trends. This redesign was also accompanied by a change in the position of the logotype on the newspaper page, namely, it moved to the upper left part. This represents the newspaper's transition to a more vertical format from its previously horizontal format. We see that the previously logotype complex permanent in every issue now occupies the upper left corner. While the remaining elements, namely the indication of the type and frequency of publication of the publication (regional weekly), the date and day of publication, the numbering of the issue (from the beginning of the publication of the newspaper), as well as its electronic version with an indication of the network address and price, also remained unchanged in the central upper part of the newspaper. The dark blue background of the logotype became deeper, giving the newspaper a more expensive and stylish look, emphasizing its historical value and importance to the region. These changes indicate the newspaper's desire to strengthen its image and meet the modern tastes of readers.

It can be concluded that by adopting this style in 1942 for its logotype, the newspaper "Cidade de Tomar" established the newspaper's connection with its past, thereby maintaining historical value and importance for the region.



Figure 1. The first logotype of "Cidade de Tomar" 1935-1942



Figure 2. The second logotype of "Cidade de Tomar" 1942



Figure 3. The third logotype of "Cidade de Tomar"



Figure 4. The current logotype of "Cidade de Tomar" from 2022.

3.1.3 Newspaper Evolution 1935-2023



Figure 5. "Cidade de Tomar"
17/03/1935



Figure 6. "Cidade de Tomar"
17/03/1935



Figure 7. "Cidade de Tomar"
17/03/1935

The front page of the newspaper serves as a succinct overview of the most vital news featured in the issue. It is a carefully orchestrated composition, where the arrangement of headlines, announcements, imprint, and artistic elements come together to shape the newspaper cover, establishing the overarching concept of the publication.

The readership plays a pivotal role in shaping the content and design of the newspaper, as the first page is crafted with their specific needs in mind. The primary function of a newspaper is to inform, and this fundamental purpose is most prominently reflected in the layout of the front page. Moreover, the editor's viewpoint and priorities are effectively conveyed through the content and design choices of this pivotal page. In this part of the work, key issues of the newspaper will be analyzed, which reflect its evolution.

Founded on March 17, 1935, under the leadership of Liberio Muran as director and Manuel Torres Campos as administrator, the motto of this newspaper was "to be a sincere and conscientious supporter of regional achievements and to strive to carry out decisive and firm constructive action to achieve the same achievements." The "Cidade de Tomar" played a fundamental role in the process of forming active public opinion. population did not have access to government information and decisions, the newspaper played a connecting and mediating role in the formation of public opinion and the manipulation of this opinion based on the actions and views of the authorities, as a result of which an opinion was formed that gravitated in favor of the regime, and this can explain its longevity (Felício 2005).

The first issue of the newspaper was "Cidade de Tomar" on March 17, 1935 (fig. 8). The newspaper had 6 pages. It was 295x420 mm in size. What can be considered as Berliner format. Head margin 20mm; foot margin 120mm; outer margin 150mm; inner margin 120mm. Printmaking technique is letterpress. One colour printing. The front (image 1) and back (image 2) covers of the newspaper feature a large, bold black logotype. Vertical pagination style. On the cover of the first issue of the newspaper, 3 columns are used, measuring 60 mm on the outermost and 120 mm in the middle. In the central column there is a text

Cidade de Tomar

PUBLICAÇÃO SEMANAL

ANO I N.º 1	Redacção e Administração (previsões) Tip. e Pap. A Gráfica—Rua Infanteria 15	DIRECTOR E EDITOR LIBÉRIO MOURÃO ADMINISTRADOR MANUEL TORRES CAMPOS	Composto e impresso na Tip. e Pap. "A Gráfica"—Folhada 52 Prop. da Imprensa Editora "Cidade de Tomar" (em organização)	Prêço \$50
----------------	---	--	---	---------------

VISADO PELA CENSURA

NOTAS E COMENTÁRIOS

O nosso jornal, ao iniciar a sua publicação, apresenta a toda a população do Concelho de Tomar as suas melhores saudações com um cumprimento especial para todos os tomarense que os acasos da sorte fazem viver longe da sua terra.

Cumprimenta também as autoridades e corporações públicas, os seus colegas de imprensa e os seus estimados colaboradores, assinantes, e anunciantes.

A O nosso prezado amigo Francisco Aivado que tão proficentemente vem ministrando o ensino de Caligrafia na Escola Industrial e Comercial de "Jacome Raton", devemos a gentileza da factura das letras da cabeça deste jornal, pelo que lhe apresentamos os mais vivos agradecimentos.

DEVEMOS também a amabilidade do nosso amigo e colaborador Dr. Pedro Gouveia a cedência ao nosso jornal dos títulos de algumas secções que já existiram, há sete anos, no seu apreciado jornal "A Cidade".

Com tanto tempo decorrido (sete anos na trepidante vida actual são quasi um século!) elas pode dizer-se que têm um saboroso aspecto de medietismo.

Agradecemos-lhe sinceramente.

FOI aprovado superiormente o orçamento que a nossa Comissão de Turismo tinha apresentado para a construção da sua sede e aformoseamento do adro da ermida de N. S. da Conceição.

Este facto não pode deixar indifferente a população de Tomar que assim se coroa de merecido éxito os esforços dos homens que, cidadoesamente, vêm trabalhando para o embelezamento da Cidade e que bem dignos são dos agradecimentos do publico.

Sinfonia de abertura

É habito velho que no primeiro número de qualquer jornal se venha dizer das razões que ocasionaram o seu aparecimento, e, freqüentes vezes, se venha traçar um largo e longo programa, realizável ou não consoante as fáceis ou difíceis condições em que o periódico for vivendo.

Sabe-se que nada há pior que certos hábitos inveterados e quanto é difícil romper com eles quando se quer sair fora das normas preestabelecidas.

Por nossa vontade apresentar-nos-íamos com singeleza, sem outra explicação que não fosse a de comunicarmos, leal e sinceramente aos leitores, as nossas sas intenções.

Fazermos o auto-elogio dos nossos próprios esforços, parece-nos ridículo pretenciosismo em que não desejamos cair.

A que vimos então? Que desejamos dizer neste artigo? Qual a missão a que se propõe o nosso jornal?

Muito simplesmente as poucas palavras que seguem: ser um propugnador, sincero e consciente, das realizações regionais; exercer uma forte e sólida acção construtiva com todos os bons espiritos que se dediquem à mágnia e ingrata tarefa da defesa dos interesses colectivos; realizar uma critica serena e produtiva, fora e acima dos diversos particularismos que enxameiam a vida contemporânea.

Pretende muito? Pretende pouco? Os leitores o poderão dizer no exame que realizarem, à maneira que o nosso jornal for desenrolando a sua acção.

O que podemos afirmar antecipadamente é que pretendemos que essa acção dignifique a vida regional visto que ela é uma das parcelas constitutivas desse formoso con-



—Dê-me um jornal de Tomar.
—Cidade de Tomar?!
—Pois claro!...

NOTAS E COMENTÁRIOS

POLITICA regional quer dizer politica em beneficio do interesse colectivo, em prol do desenvolvimento material e moral da região tomarense.

Essa acção, absolutamente afastada das normas que regem a politica pessoal deve fazer-se acima dos interesses personalistas e libertando-se da sua influencia.

A politica regional deve ser vasta, traçada com clareza e amplitude e gizada num plano maduramente estudado de modo a executar-se sem saltos... nem sobressaltos.

EM boa hora foi a cêrca do Convento entregue aos cuidados da XII Brigada Agrícola com sede nesta cidade.

Quem se der ao cuidado de observar o que está feito não deixará de se regosijar com o valioso trabalho realizado que muito valoriza aquela propriedade do Estado e que tão proficentemente tem sido orientado pelo nosso prezado amigo Dr. Alfredo Maia Pereira, ilustre Director daquela Brigada.

EM tempos que já lá vão houve uma determinação official que obrigou os taberneiros a instalarem conveniente e hygienicamente os seus estabelecimentos e a collocarem guarda-ventos nas portas de entrada.

Desses anteparos, os que existem, ou não têm vidros ou estão permanentemente abertos de par em par, o que torna a sua função absolutamente inutil.

Não poderão as autoridades competentes dar uma vista de olhos por estes assuntos e outros similares?

junto, Portugal, que todos desejamos ver nobilitado e engrandecido e pelo qual todos devemos trabalhar com verdadeiro afã e legitimo orgulho.

A REDACÇÃO

Figure 8. The first issue of "Cidade de Tomar" 17/03/1935



Figure 9. "Cidade de Tomar"
11/01/1942



Figure 10. "Cidade de Tomar"
11/01/1942



Figure 11. "Cidade de Tomar"
11/01/1942

about the beginning of the newspaper, which is accompanied by a visual content. The columns are located close to each other, which gives the impression of a lack of white space. It is worth noting that the text field of the newspaper is distributed in frames that separate the complex with the logotype from the main text. The headings are much larger than the text and are printed very black. Pagination style is vertical. The news is published on the second page; it consists of 4 proportional columns of 60 mm each. For advertising (fig. 7), 2 pages are used (not a spread), despite the small number of pages in the newspaper. Two small visual content were used for advertising. Next, the advertising was located in graphic frames. The frame emphasizes the text, and additionally, within the written content, we encounter prominent words highlighted in bold to capture the reader's interest.

The next number to consider will be November 1, 1942. This number was chosen because it was the next regular number after the first redesign on November 4, 1942. Since the issue was special (New Year's), it was decided to consider a regular issue in order to focus on the main elements of the corresponding era. In the figure 9, noticed that the logotype has been changed, and separate section Sport (fig. 10) has been added. The change to a full-page format can clearly be seen in this issue. The number of columns depends on the content, as is the case with the first issues of the newspaper. The newspaper also had 6 pages. Technical characteristics are similar to number March 17, 1935. The newspaper added a three-page layout with 80 mm columns two.

Continuing my research through the newspaper archive, I found the first issue dated July 1, 1945, in which the first photograph measuring 42x42 mm was published. The figure 16 shows the cover of the issue. The next issue, as an example, dated June 7, 1945, did not have a photo in its issue, only a small picture in the advertising section, can be seen in the image 18. In turn, the issue contains 4 pages, instead of 6 as in the previous one. In terms of design and content, the newspaper has not been changed. In the issue dated September 23, 1945 (fig. 13) the photos appeared again and the issue also contains 4 pages.

In turn, it is important to note that the following issues from September 30, 1945 were without photos. The first photo after a long break appeared only on March 16, 1947, the newspaper presented on in figure 15.

The published images reflect episodes of both national and regional life. Visits of ministers to Tomar, openings of exhibitions, institutions, sporting events and even deaths were covered through photographs. Photography, endowed with

...se desvanecidamente com tão acertada eleição e apresenta a S. Ex.ª os cumprimentos de mais respeitadas felicitações.

idade pre-comunista, que se manifesta sobretudo, nas maneiras de pensar, na crítica dos acontecimentos, na indisciplina dos próprios costumes, e finalmente nas mútuas desconfianças sociais.

Não há dúvida que a Rússia, através dos seus caixeiros, espalhados pelo mundo, tem sido o maior fator de desestabilização do mundo civilizado.

CARROS E CADEIRAS PARA CRIANÇAS
ARTIGOS RELIGIOSOS, LIVROS, MEDALHAS, ETC.
Bijouterias, quinquilibrarias, cartolinas para homem, porta moedas, pastas em cabedal, etc.

CASA DOS BRINQUEDOS

MALAS EM FIBRA, FIM DE MÃO, PARA EMBARQUE
LANCHEIRAS, PASTA
NÃO COMPRE
DO FABRICANTE ANGELO SAN

Figure 12. "Cidade de Tomar" 10/03/1946

CIDADE DE TOMAR

Novos rumos da juventude

...a juventude de Tomar...

Maria de Jesus

Figure 16. "Cidade de Tomar" 01/07/1945

Hoje, no Moução Parque

às 21 horas

O filme que todos aguardavam com irreprimível interesse

DESDE QUE TU PARTISTE

Se V. Ex.ª deseja **CALÇADO** do mais apurado bom gosto, encontrá-lo-á na

Sapataria dos Rapazes

Rua Sérgio Pinto, 129

Figure 13. "Cidade de Tomar" 23/09/1945

CIDADE DE TOMAR

ENFIM TOMAR EM FESTA

FUNERAIS

ANGELO

Figure 17. "Cidade de Tomar" 01/07/1945

CONDUTORES

Dirigido por EDUARDO DA COSTA LOPES em ARRANDES

Casino completo, para liqures, pesados e mimos

por contrato ou à hora

Liqures às QUINTAS e DOMINGOS em Tomar

Tratar com o próprio, pelo telefone 155, ou nesta cidade com

ARTUR PEREIRA LOPES

Vende-se

Anúncio

Figure 14. "Cidade de Tomar" 23/06/1946

A vitória, talvez das mais resistentes, das mais espinhosas, não conseguiu obter o mesmo, numa miragem mórbida, as privações por que passar, a realidade

cancar a realidade dos sonhos que a vitória fugidia sarcasticamente lhe atrava aos olhos.

Por vezes, o ferro da adversidade e do fracasso-deitaram por

NOS INTERESSES

da população rural

Figure 15. Cidade de Tomar 16/03/1947

CIDADE DE TOMAR

NOTAS DESPORTIVAS

AVISO

EMPREGADO

ESTUDANTE

ARRENDAR

VINHO

Motor eléctrico

Colégio da Anjo da Carne

Figure 18. "Cidade de Tomar" 23/09/1945



Figure 19. "Cidade de Tomar"
02/03/1947



Figure 20. "Cidade de Tomar"
06/05/1951



Figure 21. "Cidade de Tomar"
29/06/1952

the power of persuasion, became, along with writing, a powerful means of propaganda and manipulation. If the words were not read by everyone, then at least the images were more accessible to the largely illiterate population, which was of great interest to the regime. If, on the one hand, the articles were accompanied by many images, then on the other hand, others were published alone with biased captions. Expressions such as "a rare man," "an enlightened statesman," "firm policy," "hours of joy," "enlightened and idolized leader" continued to be used to extol Salazar and his followers (Felício, 2005).

It can also be noted that in newspapers there were often photographs without captions, such as in figure 20 in the issue of "Cidade de Tomar" May 6, 1951. The same trend can be noted on visual presentation 21 from the issue of "Cidade de Tomar" June 29, 1952 and in tfigure 22 from the issue of "Cidade de Tomar" November 29, 1953. This can be attributed to the fact that these photos depicted the people mentioned in this article, so there was an assumption that they did not need to be signed. Although at the very beginning of 1945 the photos were signed.

Moving on, in 1956 the newspaper increased its size to a format of 470x340 mm (fig. 24) "Cidade de Tomar" August 1, 1956. The issue also consisted of 4 pages. The issue contained no photographs and only very small promotional visual content and a logotype. No other design changes were noticed.

It is also important to pay attention to the advertising images in the newspaper. The first full-page photo advertisement appeared in the December 5, 1965, presented on the figure 23. It was an advertisement for the company Gazcidla. It can be concluded that this organization was one of the main sponsors of the newspaper. But despite the appearance of photo advertising, this organization also continued to use illustrations.

In the issue of March 29, 1969, the newspaper introduced a new section, Ferreira de Zezere (fig. 26), it was a whole page dedicated to the region. But it is important to note that this section was not permanent and was used only in some releases.

Volume On November 27, 1971, Gonçalo Macedo took over as editor-in-chief and administrator of Romualdo Mel's "Cities of Tomer". Figures and news from the Estado Novo appear less regularly, and when they do appear, less attention is paid than in other cases where large headlines, large photographs and full-page news were used, the former was always preferred (Felício, 2005).

In fact, in terms of style and language, the changes were noticeable. The excessive use of Estado Novo adjectives and laudatory



Figure 22. "Cidade de Tomar" 29/11/1953



Figure 24. "Cidade de Tomar" 08/01/1956



Figure 25. "Cidade de Tomar" 08/01/1956



Figure 26. "Cidade de Tomar" 29/03/1969



Figure 23. "Cidade de Tomar" 05/12/1965



Figure 27. "Cidade de Tomar"
27/04/1974



Figure 28. "Cidade de Tomar"
27/04/1974



Figure 29. "Cidade de Tomar"
27/04/1974

expressions has been reduced. However, the discomfort that Bia felt in the country remained invisible in the pages of the "Cidade de Tomar" newspaper, which still did not contain any criticism of the government. Between 1971 and 1974, the newspaper devoted itself more to Thomas and regional issues, and April 25 itself passed without major full-page stories. The events were presented step by step, but casually, without comment. Only in subsequent issues did the first opinion articles appear, in which their authors congratulated the Revolution, and some texts criticizing the previous regime. The biggest changes can be considered to have occurred at the level of language and style (Felício, 2005).

As already mentioned in the theoretical part of this work, the revolution of April 25, 1974 played a key role in changing newspapers. It can be immediately noted that censorship was abolished in 1972. And the design of the newspaper began to use more white space, and there was also a lot of advertising. This trend began back in 1972. The newspaper issue from April 27, 1974 published 2 days after the day of the revolution is presented on the figures 27-29 and from April 27, 1974 on the figure 30. No significant changes were noticed, only journalistic content on the political topic.

It is worth noting that more than a year later (the issue was chosen to indicate comparisons), the newspaper has not changed much. The design, number of pages, content remained the same. The same trend continued in the 1980s (fig. 31-32). It can be noted that the cover grid of 1975 and 1980 is very similar. In 1980, no photographs or visual content were used on the covers. The issue has expanded to 12 pages. 3 of which were occupied by advertising and one by sports. One of the pages was dedicated to a monthly column about culture and history. As noted earlier, this was due to the general Portuguese trend of developing a cultural section in print media.

The date April 16, 1993 is one of the most important in the history of the newspaper "Cidade de Tomar" since it transitioned to desktop publishing. And also for the first time the newspaper published its colour issue. It presented on the figure 34. For comparison, previous issue of the newspaper dated April 8, 1993 is presented on the figure 33, and 34 shows the updated issue of April 16, 1993. It can be seen that the difference is significant. The page, divided into six columns, is a traditional and well-structured newspaper. The main feature is the vertical page numbering, which gives it a classic look. Simplicity and clarity in news presentation also stand out as obvious characteristics of the visual presentation of content. The lack of advertising, black letter font is used for logotype, and the absence



Figure 33. "Cidade de Tomar" 08/04/1993



Figure 30. "Cidade de Tomar" 27/04/1974



Figure 31. "Cidade de Tomar" 19/09/1980



Figure 34. "Cidade de Tomar" 16/04/1993



Figure 32. "Cidade de Tomar" 19/09/1980



Figure 35. "Cidade de Tomar" 20/09/2002.



Figure 37. "Cidade de Tomar" 29/08/2003.



Figure 36. "Cidade de Tomar" 20/02/2002.



Figure 38. "Cidade de Tomar" 25/03/2005

of news bulletins above or below contribute to the clarity and visual simplicity of this newspaper, emphasizing its classic look.

Two colour photographs of varying sizes illustrate the news of the day, accompanied by extensive blocks of text highlighted in a vertical distribution. The largest photo with visual impact on the first page is often a close-up that is of a quality that matches the content and frame.

In terms of typography, headings and entries are written in a single serif font, making the text easy to read. On internal pages, the distribution of text is not always effective, sometimes making it difficult to direct the eye and therefore understand the information. This is due to the lack of a robust modular design.

Interior design stay the same as in the previous ussue. It is important to note that the newspaper began using more white space on the cover. But inside everything looks very compressed.

Advertising still occupies a large place in newspaper.

September 20, 2002 (fig. 35-36), the next redesign of the newspaper took place. The cover of the issue. The newspaper will use this style until August 29, 2003 (fig. 37). A distinctive feature of this redesign is the coloured rectangular shapes in which the names of sections are placed, measuring 8x68mm. The typography on the covers has become rounder and bolder. The size of the newspaper is as before 395x280mm. Head margin – 15mm; foot margin – 15mm; outer margin – 16mm; inner margin 10mm. The layout uses a different number of columns. Dimensions 46mm, 38mm.

It is important to note that the newspaper has not changed its design, but simply returned to the previous design. It is important to note that the newspaper's web page appeared in 2003. Perhaps this will lead to changes, since the previous design is more stylish.

The next redesign took place on March 18, 2005 (fig. 38). During this change, the newspaper modified its logotype, which acquired a blue background. Under the logotype of the newspaper is placed the headline of the main article of the issue. Although often its beginning is published on the first page, and then on the second page the continuation. Below appears an indispensable element of the front page of the newspaper – an announcement, which indicates the most important publications of the issue, as well as their placement on the pages. In order to attract the attention of the reader, the announcement is highlighted with blue



Figure 39. "Cidade de Tomar"
16/04/1993



Figure 40. "Cidade de Tomar"
16/04/1993



Figure 41. "Cidade de Tomar"
25/03/2005



Figure 42. "Cidade de Tomar"
24/11/2006



Figure 43. "Cidade de Tomar"
26/03/2010

frames, where the input shows which part of the newspaper this article is from. Newspaper announcements of this issue are very discreet and illustrative. The main news is placed in the center of the cover, in bold type and accompanied by a large photo. The second headlines are marked with blue themed squares highlighted, as well as custom font and accompanying photos. While headlines have a variety of fonts that are further repeated on the inside of the newspaper. However, their informational content could be emphasized in addition to a small plot photo, as well as text. The undoubted advantage of this announcement is its modular nature.

The last redesign took place on August 19, 2022. Freelance Designer Christopher Pratt. The first issue after modification is presented on the figures 44-48.

The success of each newspaper page depends on the central illustration. One of the main goals of the current redesign, as told by the editors, was the goal of reducing the number of photos and improving their quality. This means that the editors have begun to care more about the quality of their materials. In the newspaper "Cidade de Tomar," it is an independent material, which carries the main content load and is also an enlarged announcement. The requirements for the quality, plot and execution of the visual content are extremely high, because the visual content is the first thing that attracts the reader's attention. In this specificity of the publication, the emphasis is on the quality of the image and on the main event that took place in the region. Most editions of the "Cidade de Tomar" newspapers are characterized by the posterity of the first page, which turns into a cover with numerous announcements of materials from the inside pages. The role of visual content has noticeably increased, visual information is more and more insistently crowding out verbal, textual information. In this case, all the photos on the cover have the task of conveying the main theme of the issue, which emphasizes the concept of the publication. It can be concluded that the publisher adheres to trends. Meanwhile, there is no infographic on the first page of this page.

Clear structure of the elements should be visible on the cover, their content is of particular importance. This mainly concerns headlines that are placed on the cover and announce the theme of the release. It depends on them how much the newspaper follows its concept, current topics, news, how much the idea of the publication is reflected. The materials published in the newspaper "Cidade de Tomar" are perceived easily, as the structure is well segmented. There are permanent sections and headings, as well as a large number of graphic elements. After analyzing several issues of the journal, I can conclude that all the headlines of the



Figure 44. “Cidade de Tomar” 19/08/2022



Figure 46. “Cidade de Tomar” 19/08/2022



Figure 47. “Cidade de Tomar” 19/08/2022



Figure 45. “Cidade de Tomar” 19/08/2022



Figure 48. “Cidade de Tomar” 19/08/2022



sections are permanent. It means that for the readers it will be easier to navigate and find the information they need. Most of the materials published in “Cidade de Tomar” newspaper has a locality and are presented in an informational aspect.

When designing the front page (fig. 44) of the newspaper, a vertical layout is used, with a front-page photo on the right and the publication’s logotype on the left. To place announcements, a two-column page layout is used. More vertical design providing a more modern appearance. The size of newspaper is 345x285mm. Number of pages are 32 (40 in a special editions). All the margins: top, bottom, inner and outer are 15 mm. Standard document set-up has 6 columns with 5 mm gutter. It is important to note that editorial office already has ready-made layout templates, which change depending on the needs for content placement. It contains places prepared for visual elements.

As for the typography, subheadings of articles that allow the reader to know the general focus of the current issue, its subject, topical issues that it raises are in bold type. For body text Times New Roman regular 37 pkt/ 46pkt is used. Header1 Archivo Black regular 18pkt/ 21.8pkt. Header2 Impact 23pkt/65 pkt.

Offset sheet printing is used in this newspaper. The number of CMYK colours. Auxiliary paper is standard newsprint.

Advertisements (fig. 48), as throughout the history of the newspaper, plays a key role. Unfortunately in case of the “Cidade Tomar” advertisers are not providing a modern visual elements. For this reason, the design of the section appears to be old-fashioned.

As for the presence of “Cidade de Tomar” on the Internet, the newspaper has its own website in the web version. The main page is represented on the figure 50, as well as adaptation for the format for a smartphone, fig. 49. An analogue of the paper version of the newspaper appeared on the Internet in 2003. It can be noted that the mobile version looks more proportional than the computer version. The online version of the newspaper is a PDF file with the option of subscription (fig. 52). As for online subscribers, in total there were 200 of them for the entire period of existence of the online version since 2014. During the Covid-19 pandemic in 2020, there were more of them. In turn, as of November 8, 2023, their number is 20. For readers with a subscription, the option of viewing the newspaper archive is available. The average number of views of articles on the site available without a subscription is 1000, an example is presented on the figure 51.



Figure 50. Web page “Cidade de Tomar”



Figure 51. Online article readership reach within 1 month September-October 2023



Figure 52. E-paper “Cidade de Tomar”

The website of the newspaper “Cidade de Tomar” mainly reflects the results of the digitalization process. Based on this, an analysis was carried out that included all components of multimedia. And evaluated on the following points: home page, site navigation, live broadcast, viewing all episodes, news feed, interactive program, social networks, adaptive layout.

A holistic media platform consisting of many components. Periodically updated, using components of hyperactivity and interactivity. The site has sections similar to the printed version of the newspaper: ultimas, cidade, freguesias, desporto, regao, politica, cultura, eventos, economia. Site navigation is reflected at the top of the main page and is divided into thematic blocks. The search engine is displayed separately.

All current news is displayed on the main page and arranged in a column located in time sequence, figure 53.

In terms of content updating, you can see that it is irregular, depending on the category. In ultimas the last update was on July 23, 2020 (fig. 54), Cidade on August 22, 2022 (fig. 55), and eventos on November 6, 2023 (fig. 56). Based on the literature discussed in the previous chapter, it is important to note that this technique is outdated in 1990s.

All news from the printed version of the newspaper is duplicated. But they already include multimedia elements not available in the printed version, namely commenting (fig. 57) and watching videos (fig. 58).

The newspaper is present on social networks such as Facebook (fig. 59), Instagram (fig. 60) since March 09, 2010, Jorge Garcia Esparteiro is involved in social networks. There are 28K followers on Facebook and 1482 on Instagram (as of November 8, 2023). Considering that the population of Tomar is 36,414 people (data for 2021), this really confirms its popularity among residents and/or people associated with the town. Looking at the content, it can be noted that news is published on Facebook using links redirecting to the main Internet portal, so activity is higher. While on Instagram, publications are used to a greater extent, more like advertising for the cover of a publication. The newspaper also does not use such tools to attract and benefit readers like stories.

To conclude this analysis, it can be concluded that the newspaper developed a little later than the main trends for media in Portugal. It is important to note that despite all the positive and negative features, it is popular among local residents. This topic will be discussed in more detail in the next steps of this study, namely in interviews with representatives of the editorial office, as well as based on surveys of residents of Tomar.

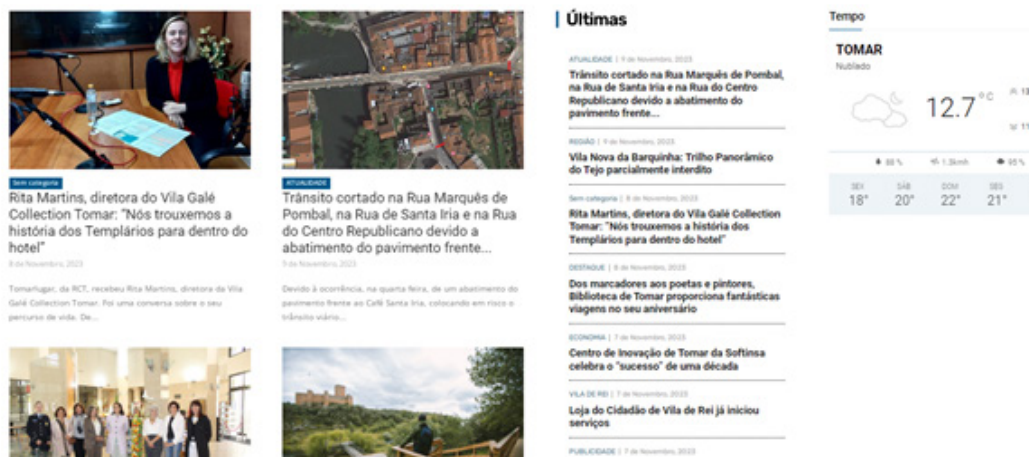


Figure 53. Web page “Cidade de Tomar”



Figure 54. Últimas “Cidade de Tomar”



Figure 55. Cidade “Cidade de Tomar”



Figure 56. Eventos “Cidade de Tomar”



Figure 57. “Comments Cidade de Tomar”

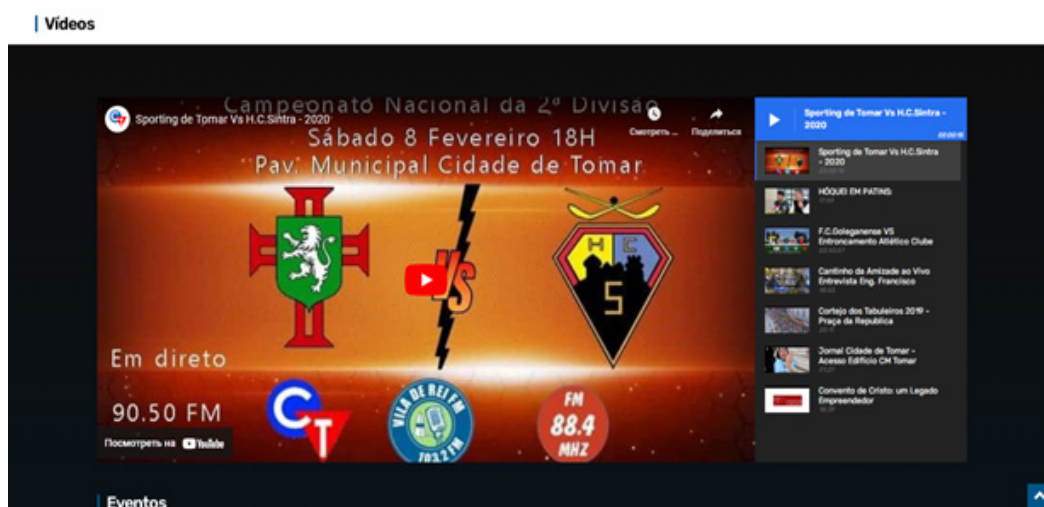


Figure 58. Vídeos “Cidade de Tomar”



Figure 59. Facebook "Cidade de Tomar"



Figure 60. Instagram "Cidade de Tomar"

3.2. Results of Interviews with the Editorial Staff



Figure 61. Editorial office of the newspaper "Cidade de Tomar" (Author's own)

In this chapter, the results of in-depth individual interviews conducted with representatives of the "Cidade de Tomar" newspaper's editorial team are presented. The meeting included Editorial Chief Ana Isabel Felício and Layout Designer Sandra Freitas. It took place at the newspaper's office, located at Cascalheira St. 27, Tomar, Portugal. The interviews were conducted based on the methodological principles and research questions defined in the previous sections of this study. The nature of the interviews can be characterized as semi-structured dialogues, encompassing both casual conversations and responses to pre-prepared questions. Conversation yielded valuable insights into the key questions posed within the scope of this thesis. These interviews have become an integral part of the research, allowing for a deeper understanding of the editorial work and perspectives regarding the issues addressed in this study.

Subsequently, information related to the research objectives is presented (Felício & Freitas, 2023).

Market Data:

- The "Cidade de Tomar" newspaper has a monthly circulation of 21,600 copies.
- Out of this circulation, 1,500 copies are sold at points of sale, and 1,250 copies are subscribed to.
- The newspaper's price as of October 2023 is 1.20 euros, with an annual subscription cost of 40 euros.
- The subscription cost for the digital version is 6.90 euros for 3 months, 11.90 euros for 6 months, and 19.90 euros for 12 months.
- Data concerning the average number of readers per issue requires further research by the editorial team.
- The newspaper's production is carried out by Naveprinter – Industria Grafica do Norte, S. A. in Maia, Portugal. The newspaper is sent for printing on Wednesdays at 18:00 and is available to readers at newsstands by noon on Thursdays.

Company/ Editorial Details:

- The editorial team of the “Cidade de Tomar” consists of 9 permanent staff members, headed by Director (owner) Antônio Cândido Lopes Madureira.
- The editorial team includes 3 journalists, with the notable figures being the Chief Editor and journalist Ana Isabel Felício, as well as Elsa Ribeiro Gonçalves. Jorge Ramos is responsible for the sports section. It’s worth noting that the journalists also take on the role of photographers. Sandra Freitas is Layout Designer. The electronic version of the newspaper and social media management are handled by a freelance, Jorge Garcia. The redesign of the newspaper was outsourced to designer Christopher Pratt. Depending on the objectives, the editorial team may collaborate with other individuals and organizations.

Newspaper Context/ Overview of Newspaper Circulation:

- The “Cidade de Tomar” newspaper extends its circulation not only to Tomar but also to Asseiceira, Ferreira de Zêzere and Venda da Gaita. Additionally, it is distributed in foreign countries for the Tomar emigrant community.

Advertising Features:

- Advertising remains a primary source of revenue for the newspaper. Methods of ad sales are measured in terms of page proportions.
- Advertising prices in 2023 are as follows: 1 full page – 715 euros, 1/2 page – 375 euros, 1/3 page – 260 euros, 1/4 page – 220 euros, 1/6 page – 155 euros, 1/8 page – 140 euros, 1/16 page – 85 euros, 1/32 page – 50 euros, panel – 160 euros (these values are subject to the applicable IVA tax rate).

Editorial Features. Editorial Status/Philosophy:

The “Cidade de Tomar” newspaper is a typical information resource focused on local residents. It serves as a vital source of news and events of interest to the Tomar community and its surroundings. As a local newspaper, its editorial status and philosophy reflect a strong connection with local readers. The newspaper aims to reflect local events, issues, and stories that impact the lives of local residents. The newspaper’s philosophy is based on the idea that local journalism plays a crucial role in shaping and maintaining local identity and community. The newspaper is intended to inform, inspire, and connect

local residents through high-quality and objective information. Traditional values and a commitment to journalistic ethics are embodied in the newspaper's editorial status, maintaining its significance as a reliable information resource for the local community.

Regarding user-generated content, the "Cidade de Tomar" newspaper occasionally includes photographs provided by readers. However, it should be emphasized that this is more of an exception than a common practice, and any use of reader-contributed materials is strictly done with their permission.

In terms of the design, the newspaper underwent its latest redesign in August 2022. At the moment, there are no active plans for significant design changes, as the achieved results are considered satisfactory. Concerning the digital version of the newspaper, the editorial team regards it with a degree of skepticism, as they believe that the digital version has not gained wide popularity among readers who prefer the traditional print format.

According to the redaction, with the latest redesign implemented in August 2022, the newspaper aims to attract a new audience, extending beyond the Médio Tejo and the 13 regions that constitute its readership. Since September 2023, the editorial team has decided to make new investments in regional supplements to transition to a national level. Furthermore, the newspaper strives to enhance its engagement with readers and involve them in the process of civic participation to improve content quality.

Regarding the technical side of the new design, the newspaper chose to move from horizontal to more vertical. It was decided to reduce the number of photographs in favor of their quality.

In conclusion of this chapter, key aspects of the "Cidade de Tomar" newspaper's operations and its positioning in the Médio Tejo region and neighboring regions' market have been presented. An in-depth understanding of the newspaper's philosophy, work methods, historical context, and advertising market position has been obtained. Additionally, important issues related to digital transformation and reader engagement in content creation have been explored. This information is essential for comprehending the fundamental aspects of the "Cidade de Tomar" newspaper's functioning, and the research conducted will contribute to addressing the objectives set forth in this study.

3.3. Results of a Survey of Residents of Tomar

In this chapter, we explore the outcomes of a comprehensive survey carried out among the residents of Tomar. The purpose of this survey was to investigate the opinions and experiences of the local community in relation to the “Cidade de Tomar” newspaper. This survey served as a crucial phase in our research, aiming to address the following key research questions as a reader profile public opinion and other aspects (ideas for changes; redesign).

By analyzing the survey responses, we gain a deeper understanding of how the local residents of Tomar perceive and engage with the “Cidade de Tomar” newspaper, which, in turn, contributes to our overarching research objectives.

The survey was conducted in October 2023 in Tomar, Portugal. 48 person took part in the survey.

The survey aimed to gather information regarding their demographic characteristics, marital status, professional situation, work or study areas, and education levels of respondents. This data indicates that a slightly higher number of female respondents participated in the survey, with 26 females compared to 21 males. One respondent identified as “Other.”



Figure 62. Demographic characteristics (Author’s own, 2023)

The majority of respondents fall within the 18-25 age group, with 22 participants, followed by the 46-55 age group, which had 10 participants. The age distribution is relatively diverse. The data indicates that the majority of respondents are single,

with 31 individuals identifying as such. Fourteen respondents reported being in a married or de facto union, while two respondents are divorced, and one is a widower. The survey included a question that asked respondents to specify their work or study area. The majority of respondents are students, accounting for 25 participants. Qualified public servants and qualified workers are the next most common categories, with 11 and 9 respondents, respectively. Additionally, there were a few “other” responses, which were represented by three individuals from the IT sector, one journalist, one civil engineer, and one library employee. The majority of respondents have completed their secondary/12th year education, with 15 participants. This is followed by those with a degree (7 participants) and incomplete higher education (7 participants).

The next 3 questions presented an analysis of the survey data related to the readership of the newspaper “Cidade de Tomar.” It explored reasons to understand respondents’ readership, reasons for reading or not reading the newspaper, reading frequency, and preferred newspaper format.

From the question if respondent read the newspaper “Cidade de Tomar” I received the following information. Among the respondents, 24 individuals indicated that they read the newspaper. The 17 individuals who responded negatively will be asked for their reasons in the subsequent question. For those who confirmed reading the newspaper, the survey asked for the reasons behind their readership. Respondents provided a variety of motivations, including: *“Leio para me manter informada sobre a atualidade da cidade”* (I read to stay informed about the town’s current affairs). *“Tem informação/notícias atualizadas e interessantes”* (It has updated and interesting information/news). *“Para saber sobre a atualidade da minha cidade”* (To know about the current events in my town). *“Leio o jornal muito pontualmente em cafés”* (I read the newspaper occasionally in cafés). *“Gosto de saber o que se passa”* (I like to know what’s happening). *“Trabalho na cidade”* (I work in town). These reasons reflect a range of motivations for reading “Cidade de Tomar” from staying informed about local affairs to personal preferences and work-related interests.

Reasons for Not Reading “Cidade de Tomar” For the 17 respondents who do not read the newspaper, they provided reasons such as: *“Não tenho interesse”* (I’m not interested) – there were two answers like that. *“Não gosto de ler jornais”* (I don’t like to read newspapers). *“Não tenho interesse e existem as mesmas notícias online que são mais acessíveis”* (I’m not interested, and the same news is available online, which is more accessible). *“Não tenho tempo”* (I don’t have time). These responses highlight various

factors contributing to the decision not to read the newspaper, including a lack of interest, time constraints, and the availability of online alternatives.

The survey also sought to determine the frequency of reading the newspaper among those who read it. You will notice that the answers are very varied. The respondents were divided into practically equal groups. The highest group reads the newspaper weekly 12 person and the smallest group 2-3 times a month it were 3 person.

The next question for the survey examined the preferred newspaper format among respondents. The data indicates a nearly equal preference for both paper and electronic/online formats, emphasizing the importance of offering content in multiple formats to cater to various readers' preferences.

The next group of questions focuses on the analysis of responses to questions pertaining to the readers' perceptions and evaluations of the newspaper "Cidade de Tomar." The survey explored readers' views on the newspaper's reflection of regional history and culture, its role in disseminating local information, sections of interest, and the aspects they value most in the newspaper.

For the question if respondents think the "Cidade de Tomar" newspaper successfully reflects the history and culture of your region, I've received the following statistic. For those who answered "Yes," respondents provided various reasons, including: "*Dedica-se igualmente à cultura da cidade.*" (It also focuses on the town's culture). "*Talvez, pois tem mais notícias locais*" (Perhaps, as it has more local news). "*Fala de muita história*" (It talks about a lot of history). "*Relata os acontecimentos históricos*" (It reports historical events). "*Relata as tradições e datas importantes*" (It narrates traditions and important dates). "*Tem alguns artigos relativos à história do concelho e publica os eventos culturais*" (It has some articles related to the history of the municipality and publishes cultural events). "*Porque são notícias referentes à cidade*" (Because they are town-related news). *Para aqueles que responderam "Não," foram citadas razões, incluindo "falta de destaques"*. The survey sought to understand readers' evaluations of the newspaper's role in disseminating local information. It can be concluded that respondents in the majority have a positive attitude towards this.

Respondents were asked to indicate the newspaper sections they read with great interest. The responses varied across sections, including Politics, Culture, Sport, Economy, Social Events, Local/Regional, and others. Based on these answers, it can be argued that the culture and social events section is

the most popular among respondents.

The most valued aspect in “Cidade de Tomar” were informative articles and photos.

The next group of questions focuses on the analysis of responses to questions that explore respondents’ opinions about the design of the newspaper “Cidade de Tomar.” The survey aimed to gain insights into the readability, appeal, organization, and quality of design elements, as well as any potential areas for improvement.

The survey inquired about the ease of finding material of interest in the newspaper. A majority of respondents found it easy, with reasons including clear headlines, good organization, clarity, and relevance to their interests (*“Os títulos chamam a atenção”, “encontra-se bem organizado”, “sim, porque o jornal está bem organizado”, “é claro e objetivo”, “normalmente tem grande destaque”, “sim, está específico”, “por norma, com base nos artigos que referi ter interesse anteriormente, no jornal são esses que me interessam”, “bem estruturado”, “boa organização”, “por causa da organização gráfica”, “é clara a informação”*). However, a few respondents found it difficult and one of them cited reasons such as confusion.

Respondents were asked to describe their perceptions of the newspaper’s design. The most popular answers included appealing, organized and old-fashioned among others. After people were asked to provide a characterization of the newspaper’s design. The most described it as solid, clear, and understandable, strict and simple.

Most respondents indicated that encountered small or difficult-to-read print materials in the newspaper sometimes or very rarely. Most of the readers like the design of the “Cidade de Tomar” headlines. When only small percent of responders answer that find the font too big or had a difficulties with reading. Respondents shared their opinions on the presence of varied visual content in the newspaper, which found informative. None of them think that it not informative at all. At the time, opinion about the quality of the newspaper’s photographs was proportionately divided. This may be due to the fact that people of different age groups took part in the study. For some of whom this factor is not important when reading and choosing a newspaper. The same trend was noticed in response to the question if they think that the newspaper “Cidade de Tomar” changed its format and publication style over time.

To an open question: What shortcomings do you think the design of the newspaper “Cidade de Tomar” has? Respond-

ents identified various shortcomings in the design, including crowded text, low-quality photographs, lack of innovation, small font size, and the need for modernization. (*"Muito texto aproximado um do outro, o que tira um pouco a atenção". "Fotografias de baixa qualidade". "Apesar de possuir um design coeso, este não se destaca de outros jornais". "As imagens poderiam ter maior qualidade, o design também é um pouco antiquado". "Necessária alguma atualização". "Letra muito pequena". "Fonte confusa, letras muito pequenas e muita informação". "Texto em muito dificulta a leitura". "Não sei o que são lacunas". "Está pouco moderno". "Não considero que tenha lacunas". "Demasiado texto compacto e imagens de baixa qualidade". "Não tenho opinião relativamente a esse assunto". "Pouco apelativo, antiquado". "Demasiado texto comprido". "Deveria ser mais inovador e com menos fotos aleatoriamente")*).

Next question has outlined the constructive suggestions provided by responders to enhance the newspaper "Cidade de Tomar." The recommendations for reorganization, redesign, image quality, text clarity, and modernization highlight readers' expectations for a visually appealing, informative, and engaging publication.

Many respondents offered suggestions related to the reorganization of content and a redesign of the newspaper. These suggestions aimed at making the newspaper more appealing and accessible. Several respondents recommended reorganizing the information presented in the newspaper. This suggestion highlights the importance of a clear and logical layout that helps readers navigate the content more effectively. Also was a redesign of the newspaper's layout and visual elements was also suggested. The proposal came from design students who did not often read this newspaper. This reflects the desire for a fresh and modern look, potentially attracting a wider readership and enhancing the newspaper's visual appeal. Many respondents emphasized the need for improving the quality of photographs. High-quality images can enhance the visual appeal of the newspaper and provide readers with a more enjoyable viewing experience. As well as Suggestions included making text clearer and less dense. Clear and well-organized text can significantly improve readability and comprehension for readers.

These insights are valuable for the editorial and design teams of "Cidade de Tomar" as they seek to continually improve the newspaper to meet the preferences and needs of their readership. It also serves as an visual content of the importance of readers' feedback in the ongoing development and evolution of print media. Some of the selected answers: *"Re-organização da iinformação; re-design". "Melhor a qualidade das fotografias".*

*“Texto mais claro e mais disperso e melhor qualidade de imagem”.
“Melhorar um pouca o grafismo da jornal para que fique mais
moderno e assim melhorar a qualidade”.*

One of the question has explored readers’ willingness to contribute content (articles, photos, comments) to the newspaper “Cidade de Tomar.” The reasons for wanting to contribute ranged from personal interest to the perceived impact of the newspaper. Such as the found it to be interesting. This suggests a desire to actively participate in the newspaper’s content creation and engagement with the community. One of the respondent wants to provide more visual references, such as photographs or visual content, highlights the importance of visual elements in enriching the newspaper’s content. As well as respondent expressed an interest in contributing due to their background as an artist. This implies that individuals with specialized knowledge or skills may be inclined to contribute content related to their expertise. From the other side the majority of respondents indicated that they would not like to contribute their content. While specific reasons were not provided in the data, this response signifies a potential lack of interest, time, or willingness to engage in content creation for the newspaper.

As a result of a survey of residents of Tomar regarding the design and content of the local newspaper, the following conclusions can be drawn. The newspaper remains popular and in demand among residents over 56 years of age, their main interest is to keep abreast of current events and news in their town.

It is especially important to note that respondents consider the design and content of the newspaper to be informative, which underscores the importance of this source of information in their daily lives. Most respondents prefer to receive ready-made content from the newspaper, instead of creating their own and sharing personal materials with the editors.

Thus, the results of the survey indicate the importance of local newspapers in meeting the information needs of the older generation of Tomar residents. During the study, it was found that the town’s youth do not show high interest in the local newspaper, which represents a significant problem. Since the presence of a large Institution of higher education, Tomar Polytechnic provides a unique opportunity to attract new readers and young audiences. However, it is important to emphasize that the traditional values and quality of information that older readers value must be maintained.

Conclusion

The study's purpose was to identify and analyze the features of content and graphic design editorial publications, using the evolution newspapers as an example. The goal achieved by finding answers to all questions set at the beginning of the study.

- What historical changes in the design of the newspaper "Cidade de Tomar" can be considered key points in its evolution?

The evolution of the newspaper "Cidade de Tomar" unfolded as a dynamic interplay between technological advancements, editorial content, and design considerations. Technological progress emerged as a pivotal force, steering the course of this evolution. Both the content and design of the newspaper exhibited a remarkable adaptability to nationwide changes, reflecting a responsiveness to the transforming media landscape.

To date, design modifications embraced the nuances of modern aesthetics, refreshing the logotype with a new vertical orientation. The design maintains its traditional appearance, complementing itself with modern details. The layout design also received a more vertical orientation, making the newspaper more readable and attractive. Additionally, a meticulous focus on whitespace improved visual perception. The newspaper underwent an evolution in the presentation of its visual content, featuring fewer photos but of higher quality. Interestingly, this adaptation occurred with a nuanced timing in comparison to major Portuguese national newspapers, which were considered in the theoretical part of the work. The newspaper "Cidade de Tomar" exhibited a measured pace of change. One of the key factors is the newspaper's traditional nature.

A notable facet in the history was the discernible trend in the use of photographs and images, specifically intertwined with the Estado Novo political regime in the 20th century. This strategic utilization of visual elements reflected not only an aesthetic consideration but also a reflection of the broader socio-political climate. In essence, the key aspects of the newspaper's evolution not only mirrored the technological changes but also displayed political national changes.

- Has New Media influenced changes in the “Cidade de Tomar”?

The advent of New Media has instigated a paradigm shift in the way information is disseminated, and newspapers, as traditional purveyors of news, have been compelled to adapt. The observed redesign in 2003, aligned with the founding date of the newspaper’s website, serves as a vivid testament to the editorial team’s proactive stance in embracing emerging technologies and contemporary trends. It underscores the recognition by the editors of the evolving preferences of their audience, who increasingly engage with news through digital platforms.

- What are the main differences between the paper and digital newspaper designs of the selected regional newspaper?

The electronic version of the newspaper is available in PDF format through a paid subscription. The electronic version closely mirrors the appearance of its printed counterpart, maintaining consistency in typography, formatting, and overall presentation. By sticking too closely to the print format, publications may miss opportunities to innovate in terms of design and user experience, potentially limiting their appeal to a broader and more diverse audience.

Simultaneously, the editor’s exhibit actively promoting content on social media channels what shows a multifaceted digital presence.

- What role does advertising serve for the chosen newspaper?

Throughout its existence, advertising has been a key financial source for “Cidade de Tomar”. The revenue generated through advertisements enables the newspaper to cover production costs, maintain journalistic standards, and invest in continuous improvement. This financial backing is indispensable for the newspaper. By offering a platform for businesses to advertise their products or services, “Cidade de Tomar” becomes a conduit for local and regional enterprises to reach a targeted audience. The newspaper, with its established readership, provides advertisers with access to a community that is engaged, informed, and receptive.

For regional newspaper readers, advertisements introduce readers to local businesses, services, and events, fostering a sense of community and connection. Advertisements can also be informative, offering readers insights into new products, promotions, or cultural initiatives within the region.

In essence, advertising for “Cidade de Tomar” is not merely a financial transaction but a strategic partnership. It sustains the newspaper’s operations while providing local businesses with a valuable avenue to connect with the community. This interdependence underscores the importance of a vibrant advertising ecosystem in preserving the vitality of regional newspapers and maintaining their role as indispensable pillars of local information and commerce.

- What role does the newspaper play for residents and people originally from Tomar living abroad?

From a historical perspective, the newspaper “Cidade de Tomar” plays a significant role in Portugal. Published in Tomar for 89 years, it enjoys popularity among both the local population and international readers (immigrants). This global readership underscores the newspaper’s ability to transcend geographical boundaries and connect with a diverse audience. As a historical document, “Cidade de Tomar” stands as a testament to the evolution of the town itself, mirroring the social, economic, and political transformations over the years.

- What factors have influenced the perception and success of the newspaper “Cidade de Tomar” among local residents?

The perception and success of the newspaper “Cidade de Tomar” among local residents are shaped by a combination of factors that not only challenge but also redefine traditional notions about regional press. Despite the prevailing stereotype that regional newspapers may be perceived worse in comparison to their central counterparts, the research has uncovered significant advantages that contribute to the enduring success and positive perception of “Cidade de Tomar.”

A key factor influencing this perception is the newspaper’s deep-rooted connection to the local community. Unlike central newspapers that may have a broader and more generalized focus, regional periodicals like “Cidade de Tomar” are uniquely positioned to intimately understand and address local issues. The newspaper serves as a main source of the information for local residents.

The newspaper becomes a reliable source of information that resonates with the specific needs and interests of the community, fostering a sense of relatability and authenticity that is often absent in central press coverage.

Furthermore, “Cidade de Tomar” serves as a platform for providing a space for their own content. This we can see

in chapter “Necrology” as for example. This participatory approach to journalism enhances the sense of community of the residents of Tomar.

The newspaper’s success is also influenced by its ability to bridge the gap between traditional values and modernity. As per example logotype design was reviewed which retained its identity despite time.

- What recommendations for improving the newspaper emerged from surveys of residents of Tomar?

The recommendations derived from surveys of residents in Tomar provided valuable insights into enhancing the newspaper “Cidade de Tomar” to better meet the evolving needs of its diverse readership.

Recognizing the importance of appealing to a broad audience, the study proposes the introduction of new headings based on respondents’ interest assessments. This tailored approach aims to cater to the diverse interests within the community, ensuring that the newspaper remains relevant and engaging for readers of all ages.

Improving the newspaper’s design emerges as a central theme in the recommendations, emphasizing the significance of visual elements in reader perception. The suggested enhancements encompass careful visual content selection. These design elements collectively contribute to an enhanced visual appeal, readability, and an overall positive perception of the newspaper.

In conclusion, this study navigates the historical evolution of the newspaper “Cidade de Tomar,” browsing its changes through the lenses of design, content, and audience perception. The findings illuminate key historical changes in the newspaper’s design, demonstrating a strategic responsiveness to technological advancements that slightly diverged from national counterparts. The enduring significance of the newspaper in Portuguese media is underscored, with its 89-year legacy symbolizing not just longevity but also a profound impact on the local readership.

Bibliographic references

1. Akopov A. I. (1999). *Periodicals. Educational and methodological manual for student journalists*. Rostov-on-Don, Publishing house LLC MP "Book".
2. Akopov A. I. (2004). *General course in publishing. Textbook for student journalists*. Voronezh, Faculty of Journalism of Voronezh State University Publishing.
3. Akopov A.I. (1985). *Methodology for typological research of periodical*. Irkutsk, Irkutsk University Publishing.
4. Ames S. (1989). *Elements of Newspaper Design*. Westport, New York.
5. Angele J. M. (2004). *Roman Empire*. Astrel Publishing House.
6. Baptista C., Sousa J. P. (2020), *Para uma história do jornalismo em Portugal*. Lisboa, ICNOVA Instituto de Comunicação da NOVA Faculdade de Ciências Sociais e Humanas Universidade Nova de Lisboa.
7. Baranska A. (2014). *Źródło informacji dziennikarza internetowego*, [in] Szewc P. (2014) *Serwisy społecznościowe jako źródło informacji dziennikarskiej – problemy i zagrożenia*, „Kultura-Media-Teologia” Nr 18.
8. Barnhurst K. G. (1992). *Newspapers as Twentieth Century Texture*. Columbia University, St. Martin's Press.
9. Barnhurst K. G. (1995). *Newspapers as Twentieth Century Texture*.
10. Belair-Gagnon V. (2015). *Social Media at BBC News. The Re-Making of Crisis Reporting*. New York, Routledge Publishing House.
11. Berezin V.M. (2006). *Photojournalism: textbook*. RUDN Publishing House.
12. Bobryashov A.A., Kolosov A.A., Sapunov V.I., Tsukanova M.I., Tulupov V.V. (2006). *Media technology and technology*. St. Petersburg, Publishing house Mikhailov.

13. Boissier G. (2008). *Newspaper of Ancient Rome*, Aspect Press.
14. Bryant D. (2004). *Fundamentals of media influence*. Williams Publishing House.
15. Cabrera A., Lima H. (2022). *Imprensa em Portugal: uma história*. Lisboa, ICNOVA — Instituto de Comunicação da NOVA.
16. Carter M. (2000). *Modern newspaper design*. Russian-American Information Press Center.
17. Clark G., Phillips A. (2020). *Inside Book*. Publishing, London, Routledge Taylor & Francis Group.
18. Coelho, P. (2005). *A TV de proximidade e os novos desafios do espaço público*. Lisboa: Livros Horizonte.
19. Correia J. (2011). *Agora: Jornalismo de Proximidade: Limites, Desafios e Oportunidades*. Covilhã, LabCom Books.
20. Creswell J. W. (2013). *Projektowanie badań naukowych. Metody jakościowe, ilościowe i mieszane*. Kraków, Wydawnictwo Uniwersytetu Jagiellońskiego.
21. Došen O. D., Brkljačić L. (2018). *Key design elements of daily newspapers: Impact on the reader's perception and visual impression*, Hungarian Communication Studies Association.
22. Dubchak I. E. (2010). *Discourse of leisure subcultures in the Internet space*.
23. Dubina N. (2006). *Basics of newspaper design*, *Computerart Magazine* No. 2.
24. Durul A. (2019). *How digital are digital newspapers?* Istanbul, Yayım Tarihi.
25. Felício A. (2005). *“Cidade de Tomar”: um jornal regional durante o Estado Novo (1935-1974)”*.
26. Felício A., Freitas S. (2023, October 27). *Personal interview*.
27. Franklin B. (2008). *Pulling Newspapers Apart: Analysing Print Journalism*. New York, Routledge Taylor&Francis Group.
28. Frost K. (2008). *Design of newspapers and magazines*.

Universitetskaya kniga Publishing House.

29. Galkin S. I., Gazandzhiev S. G., Ikova V. V., Sitnikov V. P. (2003). *Newspaper and Magazine Design*. Moscow, Aspect Press.
30. Galkin S.I. (2007). *Media technology and technology: artistic design of newspapers and magazines*. Aspect-Press.
31. Garcia M. (1993). *Contemporary Newspaper Design: A structural Approach*. N.J.
32. Gurevich S.M. (2004). *Newspaper: yesterday, today, tomorrow*. Aspect Press.
33. Heinrich A. (2011). *Network Journalism. Journalistic Practice in Interactive Spheres*. New York, Routledge Publishing House.
34. Jemielniak D. (2012). *Badania jakościowe. Podejścia i teoria*. Warszawa.
35. Jimenez-Reusta, J., Vizcaino-Laorga, R. (2018). *Redesign in Spanish print media in the 21st century, "The information professional"* v. 27, no. 1.
36. Johansson S., (2007). *Reading Tabloids. Tabloid Newspapers and Their Readers*. Södertörns högskola.
37. Karpenko I. I. (2009). *Radio broadcasting on the Internet: theory, typology, specifics of journalistic activity*. Belgorod.
38. Kipphan H. (2001). *Handbook of Print Media: technologies and production methods*. Berlin, Springer Publishing.
39. Konarzewski K. (2012). *Jak uprawiać badania oświatowe. Metodologia praktyczna*. Warszawa.
40. Korkonosenko S. (2001). *Fundamentals of Journalism*, Voronezh, Aspect Press.
41. Kovach B., Rosenstiel T. (2001). *The elements of Journalism: What Newspeople Should Know and the Public Should Expect*. Three Rivers Press.
42. Kowalczyk R. (2012). *Metodologiczne podstawy badania zawartości prasy lokalnej*. Poznań, Wydawnictwo Naukowe WNPiD UAM.
43. Laptev V. V. (2013). *Infographics: basic concepts and definitions*. "Terra Linguistica" No 184.

44. Lockwood R. (1992). *News by Design: A Survival Guide for Newspapers*. Denver, CO.
45. Lytkina L. V. (2016). *The History of the Protojournalism of Ancient Civilizations. Part 2. The Types of Communications of the Hellenistic States and Ancient Roma, "Management Consulting" vol. 7.*
46. Malyshkin E.V, Milchin , A.E, Pavlov A.A., . Shadrin A.E. (2004). *Publisher's Handbook*. Agency "KRPA Olimp".46.
Maszke A. (2004). *Metodologiczne podstawy badań empirycznych*. Rzeszów.
47. Matos P. (2023). *Estudo de Casos e Análise de Conteúdo aplicados ao Design Editorial, Mestrado em Design Editorial, Politécnico de Tomar.*
48. Melnik G. S., Teplyashina A. N. (2011). *Modern local newspaper, Typology, features of functioning, development prospects*. St. Petersburg, St. Petersburg State University Publishing.
49. Mikhailova V.A., Tulupov V.V. (2008). *Design of periodicals*. St. Petersburg.
50. Milković M., Tomiša M., Vusić D. (2013). *The Impact of the historical development of typography on modern classification of typefaces, Tehnički vjesnik 20, (5).*
51. Nesterenko O. A. (2001). *Brief encyclopedia of Design*. St. Petersburg, BHV-Petersburg.
52. Nierenberg B. (2011). *Zarządzanie Mediami*. Ujęcie systemowe. Kraków, Publishing of Jagiellonian University.
53. O'Connor Z. (2014). *Elements and principles of design: Tools for digital imagery, art and design*
54. Ogunyemi O. (2013). *Challenges and prospects of delivering a diversity of public service content online: A case study of Channel 4 News Online*. Lincoln, University of Lincoln Publishing House.
55. Pilch T. (1998). *Zasady badań pedagogicznych*. Warszawa, Wydawnictwo Akademickie "Żak".
56. Pinto M., Sousa H. (2004). *The Media in Europe*. London, The Euromedia Handbook.
57. Pisarek W. (1983). *Analysis of the content of the press*. Kraków.

58. Pochekaev R. V. (2007). *History of public relations*. St. Petersburg.
59. Reiley K. C. (1974). *Trends in Newspaper Layout and Design*. San Diego, California, Copley Newspapers.
60. Rubinstein S. L. (2000). *Fundamentals of general psychology*. St. Petersburg, Peter Publishing House.
61. Salamon L. (2002). *General history of the press*. Aspect Press.
62. Sarybekov M., Sydyknazarov M. (2008). *Dictionary of Science. General scientific terms and definitions*.
63. Shevtsova D.V. (2019). *Typography in Web versions of modern printed publications, "Current problems of aviation and astronautics" vol. 3*.
64. Shpakovsky Y. F., Trushko E. G. (2017). *Infographics as a modern way of presenting information*. "Proceedings of BSTU. Series 4: Print and media technologies" No. 4 (195).
65. Shtykova N. (2013). *A unifying model of the newspaper components and parameters of modeling*. "Lingua mobilis" 6 (45).
66. Silva D. (2009). *Tendências do Jornalismo Cultural em Portugal, Faculdade de Ciências Sociais e Humanas Universidade Nova de Lisboa, Anexo dos Congressos 6º SOPCOM/8º LUSOCOM*.
67. Silverman D. (2008). *Interpretation of qualitative data. Methods of analysis of conversation, text and interaction*. Warszawa, Wydawnictwo Naukowe PWN.
68. Skorobogatko V. (2004). *Photo in the decorative orchestra. "Journalist" nr. 9*.
69. Sokolov V. S., Vinogradov S. M. (1998). *Periodicals of Italy. St. Petersburg*. Publishing house of St. Petersburg State University.
70. Sontang S. (1998). *A look at photography*. Publishing House MPlanet.
71. Stsiapanau U. (2016). *Strategies and forms of user-generated content utilization by Belarusian mass media, "Vestnik BDU" vol. 4, nr 2*. Minsk, Belarusian State University Publishing House.

72. Sudoł S. (2007). *Nauki o zarządzaniu. Węzłowe problemy i kontrowersje*. Rzeszów Wydawnictwo "Dom Organizatora".
73. Szews P. (2014) *Serwisy społecznościowe jako źródło informacji dziennikarskiej – problemy i zagrożenia*, „Kultura-Media-Teologia” nr 18.
74. Sztumski J. (1967). *Wstęp do metod technik badań społecznych*. Warszawa.
75. Tulupov V.V. (2002). *Form and content: eternal battle?* "Journalist" No. 7.
76. Tulupov V.V. (2005). *Equipment and technology of periodicals*. Voronezh: Voronezh State University Publishing.
77. Tyshetskaya A. Y. (2009). *Modern newspaper redesign: to the definition of the concept*. "Bulletin of Voronezh State University" No. 2 (6).. Series: Philology. Journalism. Voronezh.
78. Tyshetskaya A.Y. (2010). *Methodological foundations of modern newspaper redesign*. "Vestnik. Volume" No. 3.
79. Uyan Dur B. I. (2012). *Analysis of data visualizations in daily newspapers in terms of graphic design*, *Procedia. Social and Behavioral Sciences* vol. 51, Elsevier LTD.
80. Vashunina I. V. (2008). *The influence of the formal side of illustration on the perception of text*, "Magazine Bulletin of Tambov University". Tambov.
81. Viškovský J. (2015). *Print Journalism in the Era of Electronic Media* "Mediterranean Journal of Social Sciences" vol 6 no 6. Rome, MCSER Publishing.
82. Williams R. (2002). *Non-designer book about design. Fundamentals of design and typography for beginners*. St. Petersburg.
83. Yin R. K. (1994). *Case Study Research. Design and Methods*, "Applied Social Research Methods Series" Volume 5. California, Sage Publications.

Electronic documents:

1. Academic Dictionaries and Encyclopedias. (2023). Compact (newspaper). Retrieved from <https://en-academic.com/dic.nsf/enwiki/563055>
2. Aguilar M. (2015). *Why Website Redesigns Make You So Angry*. Retrieved from <https://gizmodo.com/why-website-redesigns-make-you-so-angry-1716514600>
3. Beckett C., Mansell R. (2008). *Crossing boundaries: new media and networked journalism, "Communication, Culture&Critique" Vol 1*. Retrieved from http://eprints.lse.ac.uk/4221/1/Crossing_boundaries-new_media_and_networked_journalism%28LSERO%29.pdf
4. Carter M. A. (1995). *Modern Newspaper Design*. Retrieved from <https://knigolit.com/authors/147983-mishel-a-karter/books>
5. Chen J. (2016). *Things you can learn from redesigns*. Retrieved from <https://uxdesign.cc/what-i-learned-from-redesign-journey-b866d8267eca>
6. Dźwigoł H. (2015). *Założenia do budowy metodyki badawczej, „Zeszyty Naukowe Politechniki Śląskiej.”* Retrieved from <https://www.infona.pl/resource/bwmeta1.element.baztech-a7bb952e-f0e3-453c-afbf-d5aeaa0bd633/content/partContents/fc7b01be-1b62-395a-868d-2d8e2dcf035b>
7. *Estatuto da Imprensa Regional. O Decreto-Lei n.º 106/88, de 31 de Março*. Retrieved from <https://jornalistas.eu/estatuto-da-imprensa-regional/>
8. Fernandes N. R., Mello Guimarães A. (2012). *O jornalismo em evolução*. Retrieved from <https://comum.rcaap.pt/handle/10400.26/4152>
9. Garcia M. (2009). *Principles of unified design for print and digital publications*. Retrieved from http://www.uapp.org/lib_present/6239.html
10. Golubnichiy A., Palash B. (2021). *Adaptive Layout, "E-Scio Magazine"*. Retrieved from <https://cyberleninka.ru/article/n/adaptivnaya-verstka/viewer>
11. *IMPRESA, EXPRESSO*. Retrieved from <https://www.impresa.pt/pt/apresentacao-do-grupo/as-nossas-marcas/2023-06-08-Expresso-e61f317f>

12. Jesus A. (2020). *A proximidade no jornalismo regional*, Relatório de Estágio. Retrieved from https://estudogeral.uc.pt/bitstream/10316/93692/1/AnaJesus_versaofinal
13. Kalugina D. A., Petrova V. V. (2015). *Application of typography for content preparation*. "Bulletin of MGUP No. 5". Retrieved from URL: <https://cyberleninka.ru/article/n/primenenie-tipografiki-dlya-podgotovki-kontenta>
14. Krawczyk D. (2018). *Wpływ nowoczesnych technologii komunikacyjnych na zmiany w specyfice wykonywania zawodu dziennikarza*, „Studia Politicae Universitatis Silesiensis”. Retrieved from <https://www.journals.us.edu.pl/index.php/SPUS/article/view/7460>
15. Lee A. (2023). *Standard Newspaper Sizes – Broadsheet, Berliner, Tabloid, Compact*. Retrieved from https://paper-size.co/newspaper-sizes/#Compact_Size
16. Lee P., Smith D. (2012). *A code of ethics for citizen journalism*. Retrieved from https://journals.co.za/docserver/fulltext/rujr/2012/32/rujr_n32_a36.pdf?expires=1592308459&id=id&accname=guest&checksum=DCF386B7BF6DDD076180B54C06749EBF
17. Legge G. E., Bigelow C. A. (2011). *Does print size matter for reading? A review of findings from vision science and typography*, [in] "Journal of Vision" 11(5):8. Retrieved from <http://www.journalofvision.org/content/11/5/8>
18. Lopes A., Serrano E. (2010). *A Imprensa Local e Regional em Portugal*. Retrieved from <https://www.erc.pt/documentos/ERCImprensaLocaleRegionalfinal.pdf>
19. Medvedeva K. (2012). *What the newspapers of the future will look like*. Retrieved from <https://newreporter.org/2012/07/05/kak-budut-vyglyadet-gazety-budush-hego/>
20. Morrison R. (2021). *The 16 Types of Newspapers and Their Characteristics*, e-book. Retrieved from <https://warbletoncouncil.org/tipos-de-periodicos-9355#menu-3>.
21. Novin G. (2012). *A History of Graphic Design*. Retrieved from <https://guitynovin.blogspot.com/2012/04/#Twelve>
22. Porto Editora, *O Comércio do Porto na Infopédia* [em linha]. Retrieved from [https://www.infopedia.pt/\\$o-comercio-do-porto](https://www.infopedia.pt/$o-comercio-do-porto)
23. Reis T. (2017). *Jornalismo Regional: uma leitura a partir*

dos critérios de noticiabilidade do jornal. Retrieved from https://www.academia.edu/37747221/Jornalismo_Regional_uma_leitura_a_partir_dos_crit%C3%A9rios_de_noticiabilidade_do_jornal_O_Progresso

24. Rosen J. (2008). *A Most Useful Definition of Citizen Journalism*, "Press Think. Ghost of Democracy in the Media Machine", Retrieved from http://archive.pressthink.org/2008/07/14/a_most_useful_d.html
25. Shepherd L. (2005). *The Guardian's 'Been There Online Beta*. Retrieved from <https://digitaldeliverance.com/2005/09/22/the-guardians-been-there-online-beta/>
26. Wójcik P. (2013). *The importance of the case study as a research method in management sciences*. Retrieved from <https://www.ceeol.com/search/viewpdf?id=222844>

Attachments

Interview questions

Questions for the designer (layout designer):

- What is your role in the process of creating a newspaper, and how do you collaborate with journalists and photographers?
- What tools and software do you use to create newspaper design (layout)?
- Do you edit photos or publish them in their original form? (if yes, in which program)
- What technological changes or innovations in newspaper design have been made in recent years?
- Are there any ideas for changing the design and content of the newspaper? What redesign suggestions do you have?

Questions for the editor:

- Can you tell us a little about your role at the newspaper?
- What role does the newspaper play in the Portuguese media, from a historical perspective?
- Can you provide information about the structure of the company and editorial office? How many employees are there and what positions do they hold?
- Do you employ a photographer? (if not, who is the photographer?)
- What are the methods of selling newspaper advertising? What is the average price per millimeter/ line?
- What is your opinion about the digital version of the “Cidade de Tomar” newspaper, is it more or less popular than the paper version?
- Does the editors use materials from Tomar residents to create content (such as personal photos from social networks, comments, letters to the editor, etc.)?
- Are there any ideas for changing the design and content of the newspaper? What redesign suggestions do you have?

Additionally: Information regarding market data: circulation; copies sold; national reach, subscriptions; average number of readers/ copy.

Questionnaire of Residents of Tomar

Olá! O meu nome é Evgenya Kozlovskaya e sou estudante do Instituto Politécnico de Tomar. No âmbito do Mestrado em Design Editorial, estou a realizar uma investigação para identificar as lacunas e melhorar o Design do jornal 'Cidade de Tomar.' Por favor, responda às perguntas, não levará muito tempo

1. Género:

- a) Feminino
- b) Masculino
- c) Outro

2. Idade:

- a) Menores de 18 anos
- b) 18-25 anos
- c) 26-35 anos
- d) 36-45 anos
- d) 46-55 anos
- e) 56-65 anos
- g) Maiores de 65 anos

3. Estado civil:

- a) Solteiro
- b) Casado/união de facto
- c) Divorciado
- d) Viúvo

4. Situação profissional:

- a) Estudante
- b) Trabalhador qualificado
- c) Trabalhador não qualificado
- d) Funcionário público qualificado
- e) Funcionário público não qualificado
- f) Sem atividade profissional remunerada (ex: dona de casa)
- g) Desempregado
- h) Reformado
- i) Outro: _____

5. Área de trabalho ou de estudo:

- a) Artes e Cultura
- b) Ensino
- c) Saúde
- d) Comércio
- e) Serviços
- d) Turismo
- e) Outro: _____

6. Educação:

- a) Até ao 9º ano
- b) Secundário/12º ano
- c) Ensino superior incompleto
- d) Licenciatura
- e) Mestrado
- f) Pós-graduação
- g) Doutoramento

7. Lê o jornal 'Cidade de Tomar'?"

a) Sim

b) Não

Se lê o jornal 'Cidade de Tomar', indique as razões pelas quais o faz: _____

Se não lê o jornal 'Cidade de Tomar', indique as razões pelas quais não se interessa por este jornal: _____

8. Com que frequência lê este jornal?

a) Semanalmente

b) 2-3 vezes por mês

c) Algumas vezes por ano

d) Várias vezes por ano

e) Outro: _____

9. Qual formato do jornal é mais conveniente para você ler?

a) Em papel

b) Eletrónico/online

10. Acha que o jornal 'Cidade de Tomar' reflecte com sucesso a história e a cultura da sua região?

a) Sim

Indique o motivo: _____

b) Não

Indique o motivo: _____

11. Como avalia o papel do jornal 'Cidade de Tomar' na divulgação de informação sobre acontecimentos e questões locais?

- a) Muito positivo
- b) Positivo
- c) Neutro
- d) Negativo
- d) Muito negativo

12. Que secções do jornal 'Cidade de Tomar' lê com grande interesse?

- a) Política
- b) Cultura
- c) Desporto
- d) Economia
- e) Eventos sociais
- f) Locais/regionais
- g) Outros (especificar) _____

13. O que mais valoriza no 'Cidade de Tomar' (pode escolher várias opções):

- a) Os artigos informativos
- b) Os artigos de opinião
- c) As fotografias
- d) Outros elementos visuais, como infografias, ilustrações ou gráficos
- e) A publicidade
- f) O Design
- g) Outro: _____

14. É fácil para si encontrar o material que lhe interessa?

a) Sim, porquê? _____

b) Não, porquê? _____

15. O que acha do Design do jornal 'Cidade de Tomar' (pode escolher várias opções):

a) Apelativo

b) Atrativo

c) Organizado

d) Arejado

e) Atual

f) Moderno

g) Repele o olhar

h) Confuso

i) Desorganizado

j) Antiquado

k) Irrelevante

l) Outro: _____

16. Como caracterizaria o Design do jornal 'Cidade de Tomar'?

a) Sólido, claro, compreensível

b) Cativante, memorável

c) Estrito, simples

d) Caótico, desordenado, heterogéneo

e) Outro: _____

17. Com que frequência encontra materiais impressos em letras pequenas ou estreitas que são difíceis de ler?

- a) Frequentemente
- b) Às vezes
- c) Muito raramente
- d) Nunca
- e) Outro: _____

18. Gosta do Design dos títulos de 'Cidade de Tomar'?

- a) Sim
- b) Não, a fonte (letra) é muito grande
- c) Não, são difíceis de ler
- d) Outro: _____

19. O 'Cidade de Tomar' tem ilustrações suficientemente variadas (fotos, diagramas, gráficos, etc.)?

- a) Sim
- b) Não

20. Quão informativos considera os elementos gráficos (ilustrações, gráficos) do jornal 'Cidade de Tomar'?

- a) Muito informativos
- b) Informativos
- c) Pouco informativos
- d) Nada informativos

21. Com que frequência repara em fotografias de pequena qualidade e de baixa qualidade no jornal 'Cidade de Tomar'?

- a) Frequentemente

- b) Às vezes
- c) Muito raramente
- d) Nunca

22. Acha que o jornal ‘Cidade de Tomar’ mudou o seu formato e estilo de publicação ao longo do tempo?

- a) Sim, significativamente
- b) Sim, até certo ponto
- c) Não, permaneceu praticamente o mesmo

23. Se tivesse a oportunidade, gostaria de adicionar o seu conteúdo (artigos, fotos, comentários)?

- a) Sim, porquê? _____
- b) Não

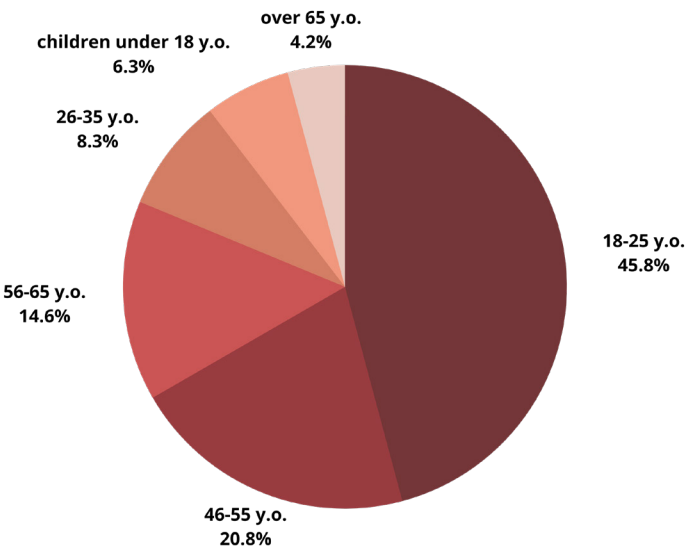
24. Que lacunas acha que tem o Design do jornal ‘Cidade de Tomar’?

25. Se tiver sugestões ou ideias para melhorar o jornal ‘Cidade de Tomar’, partilhe-as, pf.

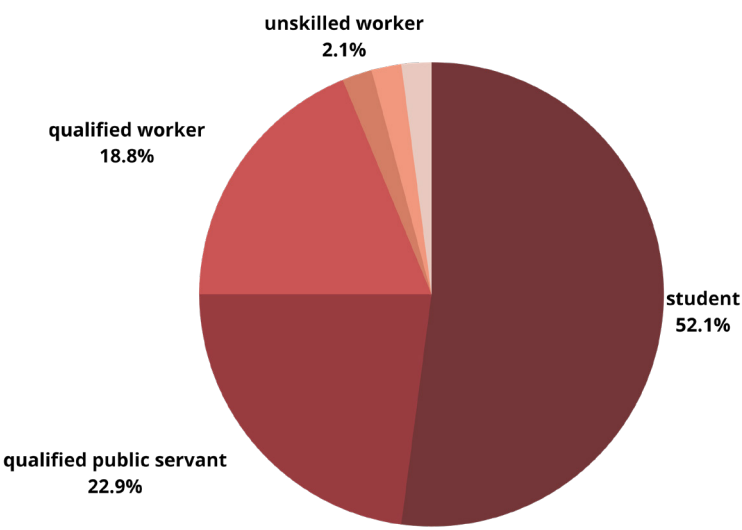
Obrigada por participar!

Results of a Survey of Residents of Tomar

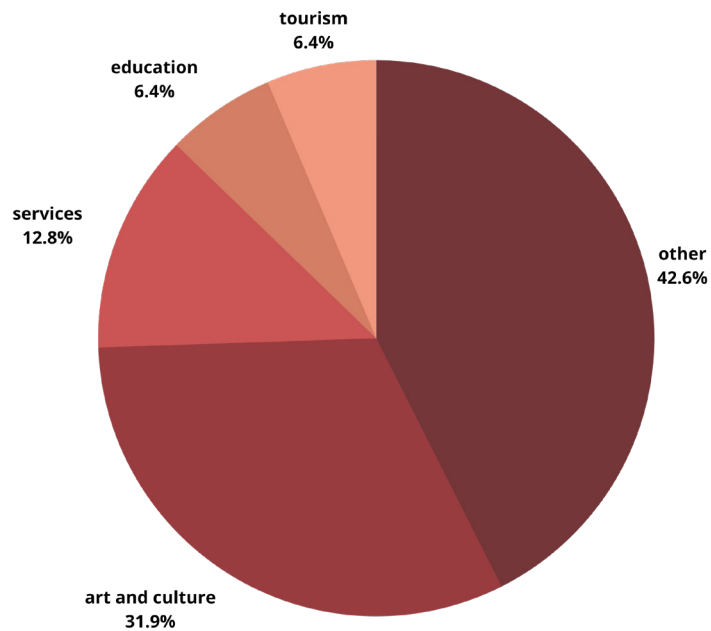
AGE



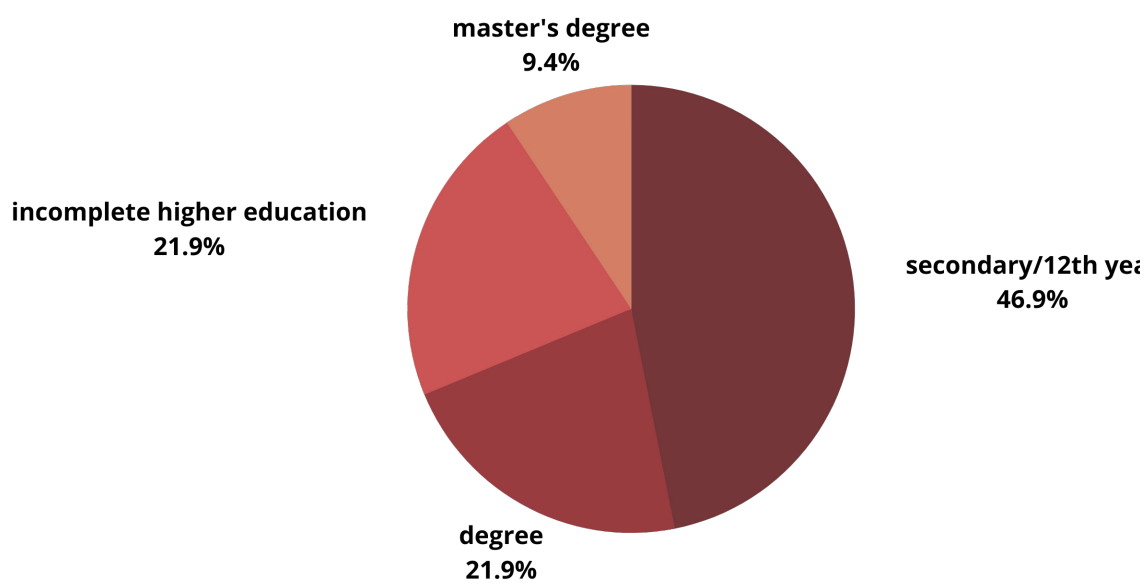
PROFESSIONAL SITUATION



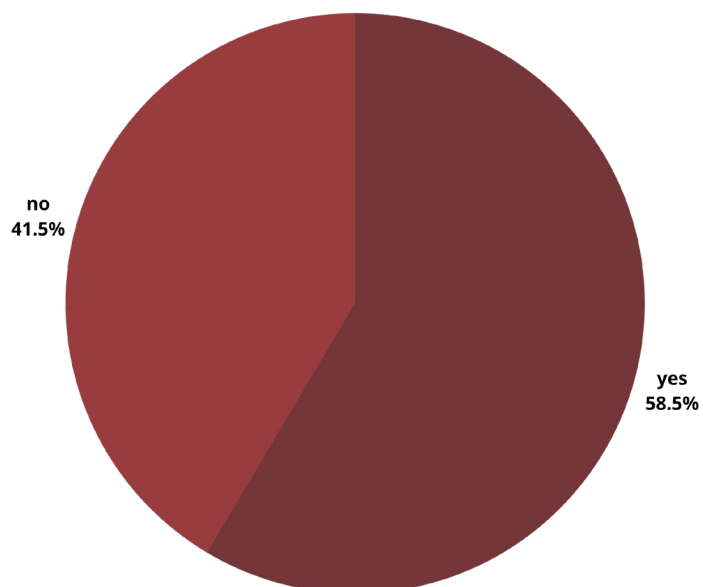
WORK OR STUDY AREA



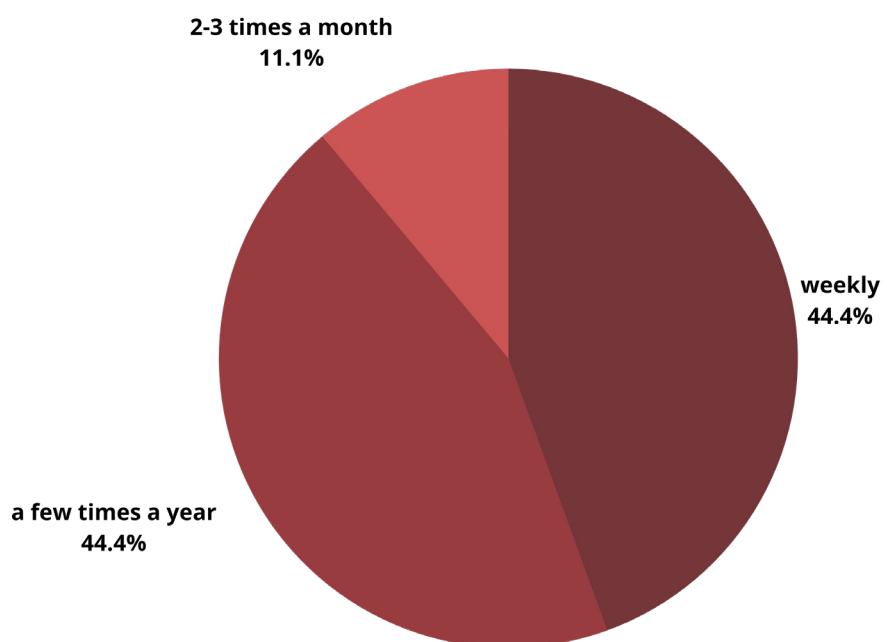
EDUCATION



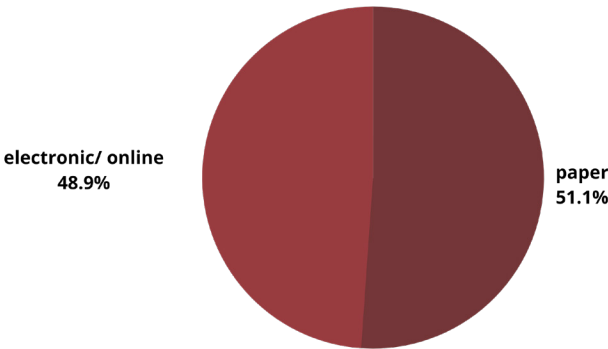
DO YOU READ THE NEWSPAPER “CIDADE DE TOMAR”?



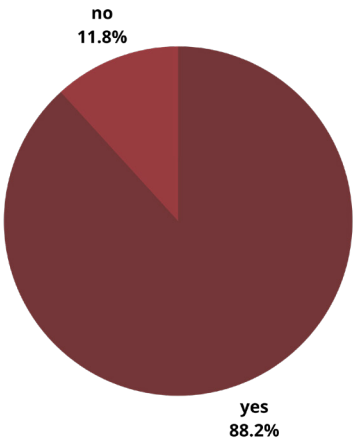
FREQUENCY OF NEWSPAPER READING



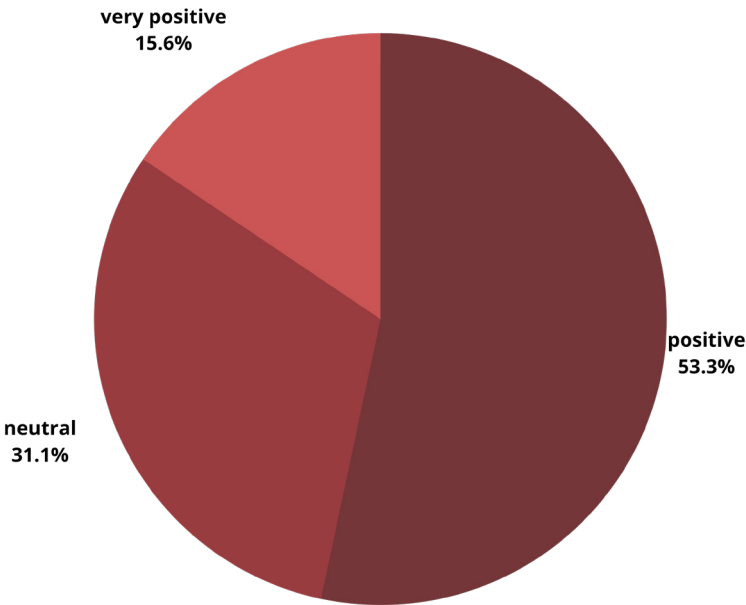
FORMAT PREFERENCES



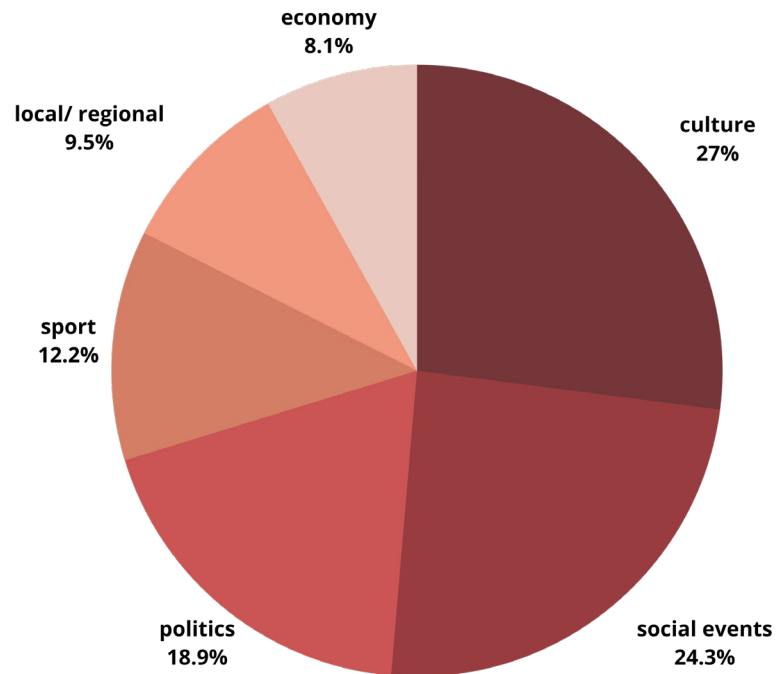
HISTORY AND CULTURE REGIONAL REFLECTION



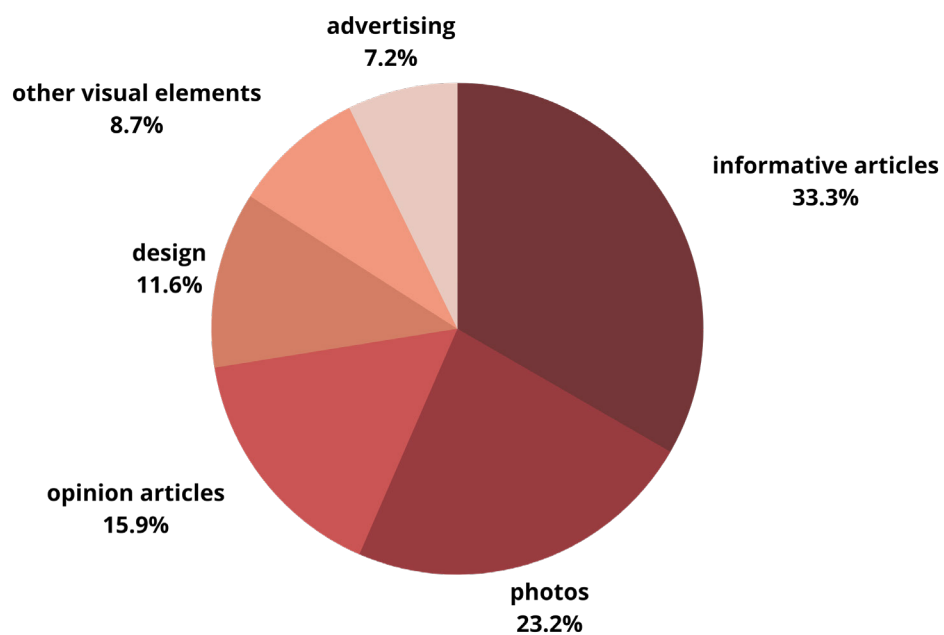
**EVALUATION THE ROLE OF THE NEWSPAPER
“CIDADE DE TOMAR” IN DISSEMINATING
INFORMATION ABOUT LOCAL EVENTS**



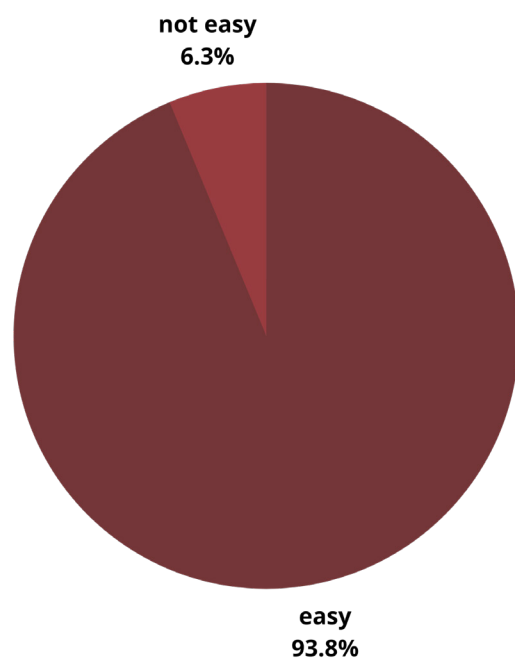
SECTION PREFERENCES



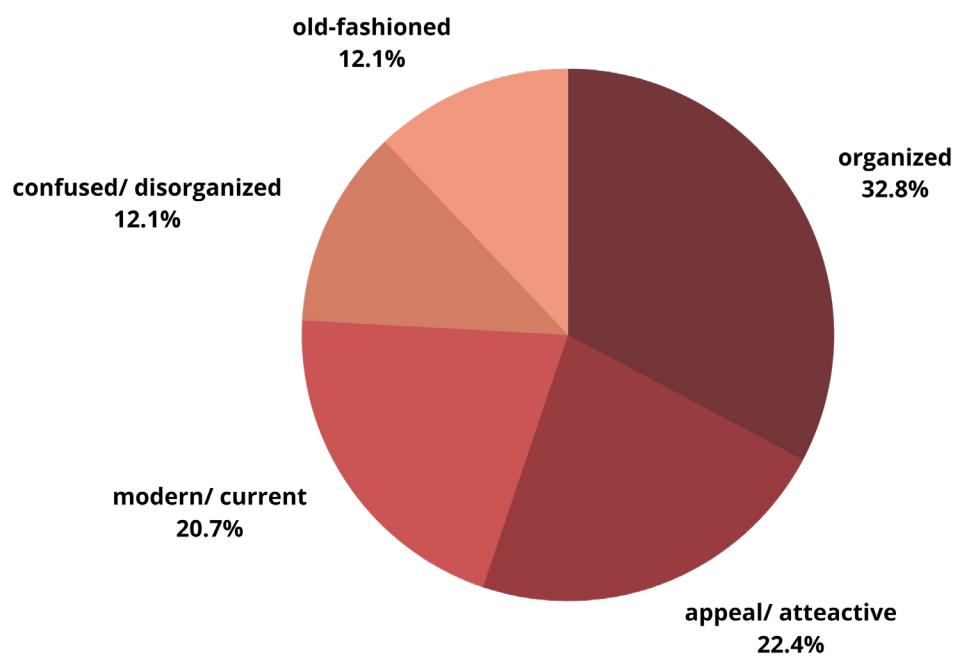
NEWSPAPER VALUE SPECTRUM



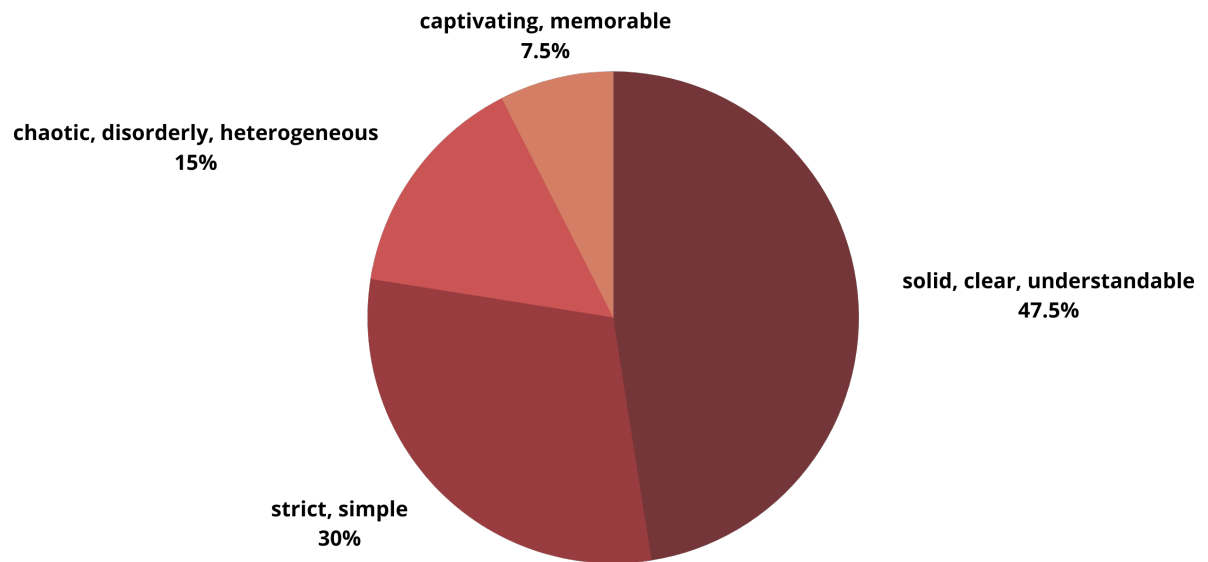
EASE OF FINDING RELEVANT CONTENT



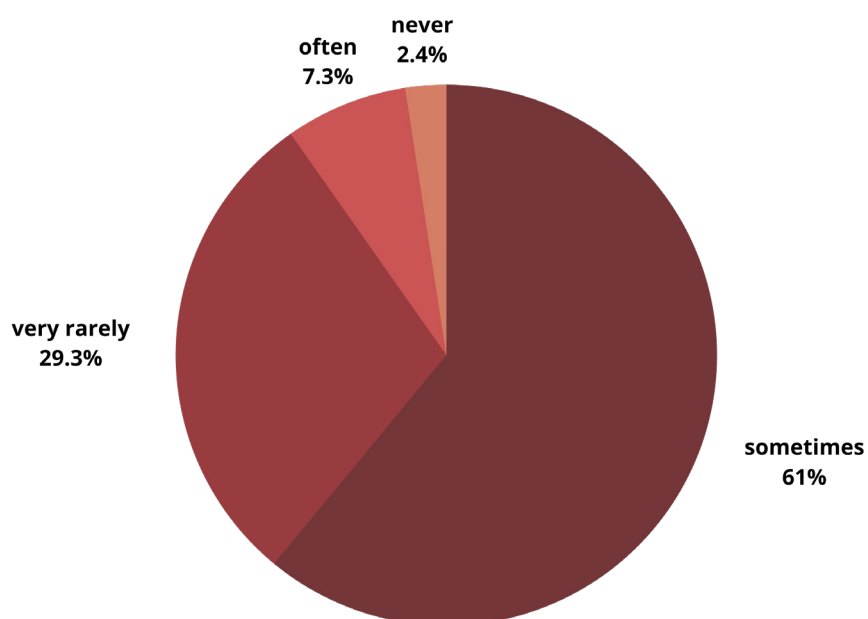
NEWSPAPER DESIGN EVOLUTION



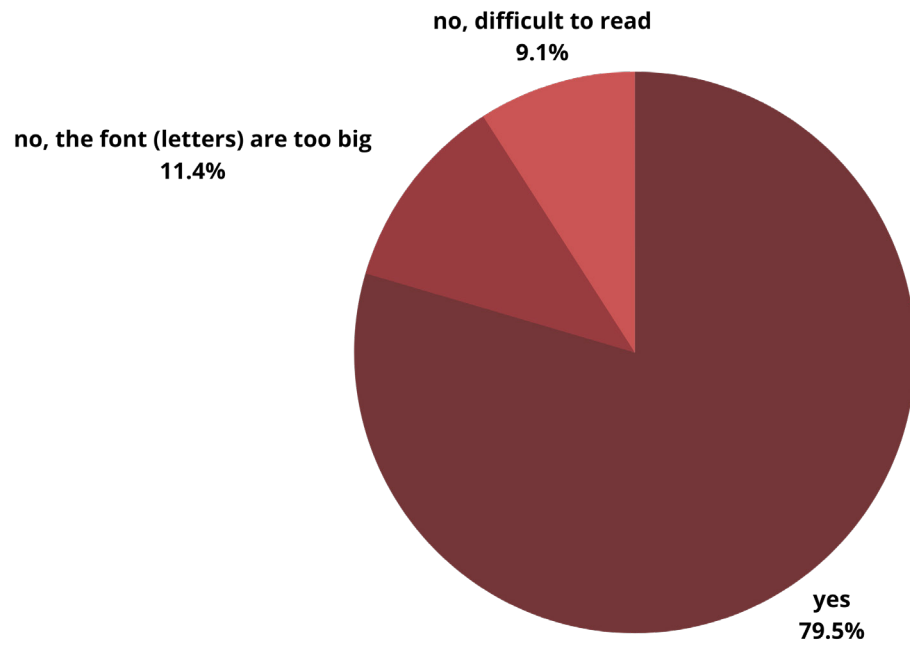
NEWSPAPER DESIGN CHARACTERISTICS



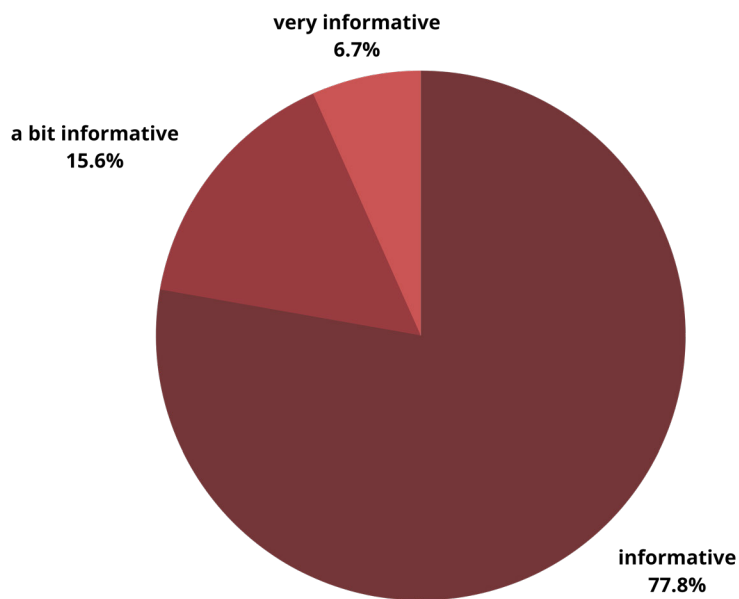
DIFFICULTY IN READING SMALL OR NARROW PRINT



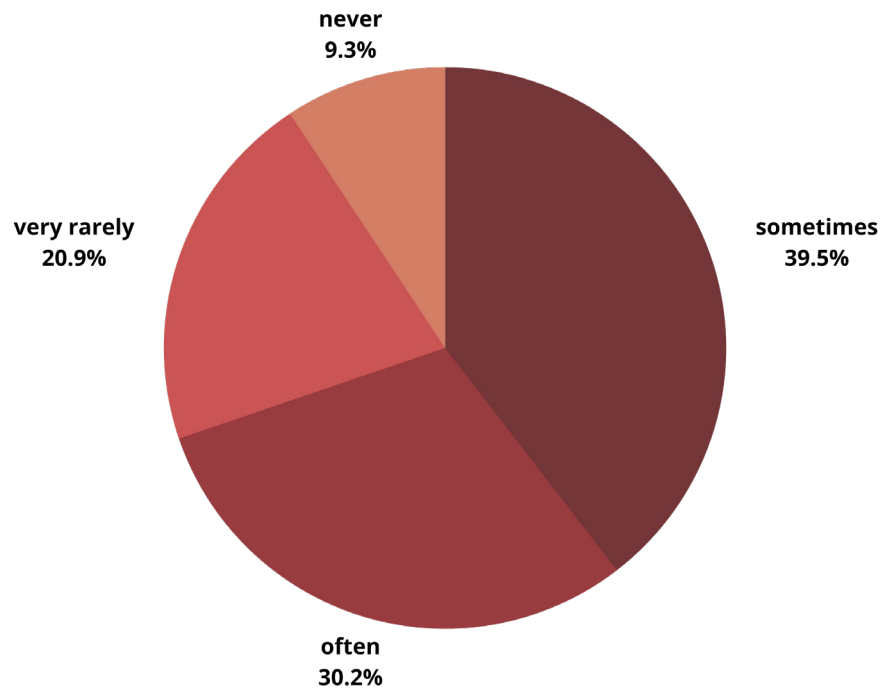
NEWSPAPER TITLE DESIGN PREFERENCES



NEWSPAPER GRAPHIC ELEMENTS INFORMATIVENESS



FREQUENCY OF SMALL AND LOW-QUALITY PHOTOS IN THE NEWSPAPER



EVOLUTION OF NEWSPAPER FORMAT AND STYLE

