

**FRONT PAGE DESIGN CHARACTERISTICS OF
ENGLISH-MEDIUM ETHIOPIAN NEWSPAPERS IN
2000 AND 2005 AND THE EDITORS'/DESIGNERS'
PERCEPTION ABOUT NEWSPAPER DESIGN**

**A THESIS PRESENTED TO THE SCHOOL OF GRADUATE
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ABSTRACT

Partly due to the competition from the electronic media, layout and design in newspapers have gained an increased focus over the last years. The focus has largely shifted from content to appearance. As a result, the front pages of many newspapers, particularly in the developed world, are getting more and more attractive. The objective of this study has been to identify the front-page design characteristics of Ethiopian newspapers published in the English language and to examine the editors'/designers' perceptions towards issues of design. The Ethiopian Herald from the government press and The Reporter, Fortune and Capital from the private press were selected as samples using a purposive sampling method. Ten issues of each sample newspaper (a total of 40 issues for all four newspapers) from the year 2000 and 2005 were included in the study using systematic sampling method. The data were gathered using coding sheet, unstructured observation and interviews, which in turn made the ground for an analysis and discussion by means of percentile and qualitative descriptions. The data analysis and discussion reveal that the sample newspapers have been mainly dominated by horizontal design patterns, while the variety of design comes for the most part only in relation to the number of stories, the size of headlines and photos. Except The Ethiopian Herald, the sample newspapers seem to have a promising tendency for change in the future. However, the data generated through the observations of the newspapers imply that editors and designers seem to maintain the established trend of design, though they (in the interviews) said otherwise. Moreover, the readers' lifestyle and perceptions about time might also have its own indirect impact on the appearance of the newspapers. This might have forced the editors and designers to strive to meet the needs of their readers. Lack of finance as well as proper design knowledge and skills are among the factors, which hinder the sample newspapers from becoming more attractive and from following trends of contemporary newspaper design.

DEFINITION OF KEY TERMS

Some of the following newspaper design terms and their definitions are taken almost as it is for the purpose of this study mainly from the Canadian NIE association glossary revised in 2002 on the website: <http://www.parl.gc.ca/information/about/education/newspaper9-e.asp>

- Ad or advertisement** - A message printed in a space paid for by either an individual or a business attempting to sell its goods or services.
- Byline** - The name of the writer, usually as it appears between the headline and lead of the story.
- Body text** - The main text of the story.
- Caption** - The information, which accompanies a photo or illustration. It is sometimes called a *Cut line*.
- Circulation** - The number of copies a newspaper sells.
- Column** – Vertical block of a print into which a page of a newspaper is divided.
- Credit line** - Identification of the source of a story or photo.
- Deck** – A line in headline.
- Digest** – A brief summary of the stories found in the inside pages of the newspaper.
- Dominant photo**- photo presented for a lead news story.
- Demy** - The layout sheet where each element will be placed.
- Font/type** - It is a set of letters and symbols in a particular design size.
- Headline** - The title of a story. It is usually printed in large font size.
- Hot type printing** - It is a method of creating a relief printing surface by injecting molten metal alloy into matrix. This alloy was typically an amalgam of lead, tin and a small amount of antimony.
- Index** - A front-page guide to assist readers in directing the most important stories inside the paper.
- Information graphics** - Refers to informational graphic elements such as charts, maps, and diagrams.
- Jump** - To carry a story over from one page to another.
- Nameplate** – The name of the newspaper, appearing mostly on the top of the front page.
- Offset printing** - It is a modern printing technique where the inked image is transferred (or "offset") from a plate first to a rubber blanket, then to the printing surface.
- Rules** - Straight lines used to separate columns of text or information from other design elements. (See also explanations of other terms in the literature review section)

CHAPTER ONE

1. INTRODUCTION

1.1. Background and problem statement

Modern media consumers are squeezed for time both as a result of information overload and because of the induction of new technologies such as the Internet. This makes them spend less time with conventional newspapers, which has forced newspapers to operate in an atmosphere of strong competition in terms of visual communication (USADISEC* textbook, 2005). Inspired by new compact editions and online newspapers, these days, designers have tried to make the page as well as the stories on the page attractive and easy to read (Henninger Edward F, 2004).

As USADISEC textbook (2005) explains, design has only recently been given due attention in newspaper production. Four decades ago, newspapers were mostly columns of gray text, occasionally broken up with black and white photographs. According to Mario Garcia, cited by the above textbook, the word 'design' was not even part of the newsroom jargon.

Emphasizing the change that newspapers have made in their front-page design, Sandra H. Utt and Steve Pasternack (2003:2) state:

Since the 1970s, front pages have been transformed from grey to colorful, from primarily text-based to a regular reliance on various types of art, and from one created with a demy sheet, pencil and ruler to computer-generated pages that are easier, faster and more versatile than anyone could have imagined a generation ago. The splash of color, the spread of modular design and the arrival of large, dominant photos are among the changes that newspapers made in the 1980s. After the newspapers began publishing on the internet in the mid to late 1990's, simplicity and ease of navigation became another trend of design.

As Moses, cited by Utt and Pasternack (2003) explain, addition of color, transforming to a modular design, fewer columns per page, increase in size of body text, daily use of a dominant photograph on the front pages, use of informational graphics and introduction of page digests are some of the recent trends in American newspapers.

* USA Defense Information School Editor's Course Textbook.

During the last two decades, on the other hand, printing presses have shown a tremendous advancement. Color printing has become more accessible and cameras have become digital. Computers have also made it easier to work with text, illustrations and information graphics, even for inexperienced designers. Desktop publishing has simplified the time-consuming task of hand paste-up (Warren Watson, 2000: 2).

Research findings from the USA indicate that the coming of new technologies, competition among media, the rise of professionalism, and a growing sophistication among news people about design have all influenced the design trends (Ven-hwei Lo, Anna Paddon, and Hsiaomei Wu, 2000).

Turning to Ethiopia, there is no research that has examined the development of local newspaper design characteristics, as far as my knowledge is concerned. Still, there is a perception among some observers that most newspapers, government as well as private, are poorly designed and are unfriendly and unattractive.

Hence, in this research, I will try to evaluate what design characteristics the selected Ethiopian newspapers actually have by comparing and contrasting their front-page appearance in 2000 and 2005. I will also endeavor to examine the editors'/designers' perception about newspaper design.

1.2. Purpose of the study

The main purpose of this study is to identify the front-page design characteristics of Ethiopian newspapers published in the English language in 2000 and 2005 and to examine the editors'/designers' perceptions about newspaper design.

1.2.1. Research questions

The specific objectives of the research are spelled out in the following research questions:

- What are the front-page design characteristics of the sample newspapers in 2000 and 2005, individually and collectively?

- What are editors'/designers' perception about newspaper design with respect to the attractiveness and readability of Ethiopian daily and weekly newspapers?
- What are the detrimental factors behind the Ethiopian newspapers' design?

1.3. Significance of the study

As already mentioned there is probably no research yet conducted exclusively on the front-page design characteristics of Ethiopian newspapers. It is therefore believed that this study will:

- Help to reveal the design characteristics of front pages of Ethiopian newspapers.
- Help to identify determinant factors behind local newspapers' design.
- Help to understand the perceptions of editors/designers toward newspaper design.
- Help newspapers to improve their design.
- Serve as a reference material for those who need to make similar studies in the future.

1.4. Limitations of the study

The main limitation of this study emanates from the lack of literature and research findings on newspapers design in African countries in general and Ethiopian newspapers in particular. Due to this, a large portion of the discussion has been made without comparing and contrasting the findings with similar studies carried out in Africa and more importantly in Ethiopia. Hence, the literature review in this study largely contains general rules and principles about newspaper design derived without major changes from a few main design books and Internet sources. The literature review is shaped mainly to prepare the coding categories used in the coding sheet.

Another limitation of this study lies on its sampling. The study is conducted on a single broadsheet, which is daily government newspaper (*The Ethiopian Herald*), versus three tabloid sized, which are weekly private newspapers (*The Reporter*, *Fortune*, and *Capital*). This has forced the researcher not to make detailed comparison and contrast between the two categories of newspapers. Again, since one of the sample private newspapers, *Fortune*, started its publication in late 2000, the sample months taken for this newspaper are different from the months taken for the other newspapers.

1.5. Organization of the study

The thesis has five chapters. Chapter one consists of background and problem statement, objectives, significance and limitations of the study. Chapter two is devoted to the review of related literature. In this chapter, topics like background of Ethiopian newspapers, recent developments in newspaper design in the USA and some European countries, functions or aims of newspaper design, principles of newspaper design, newspaper format, elements of newspaper page design, invisible elements of newspaper design and technical advancements in newspaper design are presented. Chapter three treats the research methodology, including an explanation of the sampling techniques, data gathering tools and analysis method used. The analysis and discussions of the findings are presented in chapter four, and chapter five has major findings, conclusions and recommendations.

CHAPTER TWO

2. REVIEW OF RELATED LITERATURE

2.1. Background of Ethiopian newspapers

It is believed by many that Ethiopia took an early lead in Africa in developing its own script written literature. Despite this, the number of publications in any field today is incomparably low. Especially, when it comes to the production of magazines, newspaper and other periodicals, according to Shimelis (2000), “the country is the latecomer”.

The beginning of the print medium in Ethiopia, irregular and foreign-inspired for the most part, and relating predominantly to religious subject matters, has been traced by some historians to the mid-nineteenth century, when the first printing press was set up in 1863 at Massawa by a Lazarist missionary known as father Lorenzo Biancheri (Ministry of Information - MoI 1966).

As Deneke (1991) cited in Shimelis (2000) explain that the state-owned newspaper *A'emro* is generally accepted as Ethiopia's first periodical. The earliest issue of the publication appeared around 1901 written by hand and with a circulation of around 24 copies.

In the decades following this early period, according to Kaplan (1971: 324) cited by Shimelis (2000), the number of periodicals increased with the major changes and developments that took place in the country. The foundation in 1923 of what was called Brehanena Selam printing press followed by a publication of a weekly government-owned newspaper named *Brehanena Selam* in 1925 represented a landmark in the history of Ethiopian press.

In the post-liberation period from Italy, the publication industry witnessed a comparatively significant expansion in terms of the number of periodicals produced and the size of their circulation. Such influential and long-lasting weekly papers as *Addis Zemen*, and *The Ethiopian Herald* come on to the scene in 1941 and 1943, respectively. After December 1958, both became dailies. Even though it terminated its publication in the early ruling period of the present government, the newspaper called *Yezareyetu Ethiopia* was added to the list of newspapers in 1952 (MoI, 1966).

A break with the feudal order comes about in the early 1970s when a popular revolution toppled the regime of emperor Hail Selassie I. The period of military dictatorship from 1974 to 1991 was one of total government control of the media and the flow of information.

In 1991, the now ruling party, Ethiopian Peoples Revolutionary Democratic Front (EPRDF), come to power. Subsequent proclamations related to the press (Proclamation No. 1/1991 and No. 6/1991, article 4[6]) were proclaimed. These measures were considered by many as marking the beginning of a new period of openness and democratization in Ethiopia.

Taking the advantage of the government's declaration of the freedom of expression, a sizable number of newspapers and magazines were emerging in Addis Ababa. It is at this period that newspapers in Ethiopia were categorized in to two: those owned and controlled by the government, and those owned and controlled by private media businesses. The government newspapers are the oldest newspapers dating back to the early 1900s where as the private newspapers are a recent phenomenon dating back to less than two decades after the first press law in nation's history was proclaimed.

Concerning capital investment, organizational structure and qualification there are incomparable differences between the government and the private newspapers. With few exceptions, as Shimelis (2000) points out, most of the private publishers went into the business with very little initial capital and an insignificant investment in the form of equipment like computers with accessories, cameras, tape recorders, offices and furnishings.

A survey conducted by Shimelis in 2000 proves that most newspapers did not have a well-structured system of operating a newspaper establishment. They were rather run by a comparatively small staff between three and eight persons. This would mean that a person was expected to handle different responsibilities at one and the same time. Most of the time, a person, usually male, would act as proprietor, editor in chief, senior reporter, designer and advertisement and circulation manager. None of the private newspapers had a person responsible for the design of their newspapers (Ibid).

The educational background of the journalists working in private newspapers was relatively low. Shimelis's (2000) study underscores that newspapers were not run by professionals. Of the twenty-five editors and reporters interviewed, 58.6 per cent were high school graduates,

7.2 per cent were college diploma holders, 5.2 per cent had a first degree (and one person with a master's degree), and 2.5 per cent had attended short-term journalism trainings. Of course it is undeniable that these days the newspapers are changed a little bit in all aspects.

Even though most of the deficiencies mentioned in relation to private newspapers are less of a problem to the government newspapers, in terms of visual appearance, all of the government and most of the private newspapers are arguably less appealing.

2.2. Recent developments in Newspaper Design in the USA and some European countries

The development on graphic design contributes a lot for the appearance of today's newspapers. According to David Crystal (1992), graphic design is a set of skills and techniques like typography, photography, illustration and printmaking employed in the design of all printed matter. Johann Gutenberg's introduction of movable type in Europe made printed materials widely accessible. After Gutenberg, graphic design goes until the late 19th century without any major change (Wikipedia, 2005).

The development of graphic design in the early 20th century largely attributed to the technological advances in printing and photography. Although they were very limited at first the development of computers' computing powers and the emergence of software such as Adobe Photoshop also provide creative freedom and power for graphic designers. Image creation and manipulation using a computer demonstrated possibilities that had previously been unachievable. These days, computers quickly grew to become an essential tool used in the graphic design industry (Ibid).

According to Garcia (2002: 116) "newspaper designers throughout the world watch North American newspapers especially the dailies with great interest". This is because it was the American newspapers that first emphasized "makeup" in the 1950's, when type founders such as Morganthaler and Linotype published newsletters and special reports on page layout to promote their newly crated alphabets (Ibid).

As Garcia (2002) notes, during the 1970's color was first introduced to a vast number of dailies. Following the introduction of color, elements of newspaper design starting from

typographic use for headlines and text has been changed. This contributes to better organization of content.

Change in newspaper design, as Utt and Pasternack (2003) observe, did not begin in the 1970s, but instead has been going on at several periods, quite subtly-for decades. A study of newspaper design during the inter-war years of 1920 to 1940 concluded that design change was neither sudden nor linear and came about only through experimentation (Ibid).

Since the 1970s as Utt and Pasternack (2003) a number of changes have been made in relation to front pages of American newspapers. They have been “transformed from grey to colorful, from primarily text-based to a regular reliance on various types of art, and from one created with a dummy sheet, pencil and ruler to computer-generated pages that are easier, faster and more versatile than anyone could have imagined a generation ago”(2). This era has witnessed the arrival of the design professionals who have played a more vital role in determining newspaper content, and the integration of words and art.

The splash of color, the spread of modular design and the arrival of large, dominant photos was begun in the 1980s. In the 1990s, the focus changed to integrating words and art. In the mid-to-late 1990s particularly with the arrival of the online newspaper, simplicity of design and ease of navigation became another trend of newspaper design (Ibid).

According to Utt and Pasternack (2003), *The New York Times* published a color photograph on its front page for the first time in 1997, and *The Wall Street Journal* raised a few spot-color eyebrows in 2002, using color graphics, lightly shaded fact boxes and stylish indexes with little silhouetted photos.

Similar changes have been observed in British newspapers. According to Garcia (2002), *The Sun*, *Daily Mail*, *Times*, *Independent*, and *The Guardian* have almost the same appearance as those in the USA.

Scandinavian newspaper designers on their part respect typography and white space. Color reproduction is astonishing, along with the use of large images. From Norway to Denmark, and especially in Sweden, artistic precision and functionalism define the papers (Ibid).

There has been relatively little innovation in Spanish newspapers, but Garcia (2002) still considers them among the best-designed newspapers in the world. Most French newspapers, Garcia contends on the other hand, are poorly designed (Ibid).

2.3. Functions or aims of Newspaper Design

Bruce Henderson (2005: 1) and many other design scholars believe that the main functions or aims of newspaper design are:

- Make the page and the stories on the page attractive and easy to read.
- Give the newspaper an identity, which reflect its aims; give it personality (it may look fun, bright or intelligent).
- Make best use of the premium resource - space.
- Accommodate both the news stories and the advertising, without making the advertising seem more important than the news.

These points substantiate that content without form or presentation is not enough to help readers stay with the given newspaper. Unread newspaper serves no useful purpose. For this reason newspaper design must serve the reader.

2.4. Principles of Newspaper Design

The primary purpose of design is to convey messages clearly and efficiently. The intention is to draw attention to the message, not the medium. To accomplish this, a designer must do, as believed by many design experts, more than putting materials in bold color and with big size.

The principles of newspaper design are more or less universal. According to Newspaper Primer (2005:1), the principles “suggest effective and pleasing ways to arrange text and graphics on the page as well as the arrangement of individual elements within illustration, nameplates, and the overall graphic design of a document”. All principles of design can be applied to any piece the designer may create (Ibid).

A considerable number of design scholars like Adlai E. Stevenson (2005) and Garcia (2002) as well as Newspaper Primer (2005) and ST Media Group International (2002) state that the most widely recognized principles of design are planning, organization, simplicity, unity, emphasis, contrast, proportion, movement, balance, color, alignment, consistency, and white

space. It is believed that no one aspect is more important than the other, and they must each work together. The followings synopses are taken without major changes from what the above scholars tried to explain about the abovementioned principles.

Planning: the design must be planned in accordance with the intended audience.

Organization: the elements of the text need to be arranged in the way that captures the readers' attention and directs the eye toward important points.

Simplicity: By reducing the visual clutter, using as few lines and boxes as possible, keeping one main visual element on each page and using open space it is possible to achieve simplicity. It is said that the fewer elements in the design, the more pleasing to the eyes.

Unity: this is the relationship that exists among the elements of a newspaper. Unity can be achieved through overlapping elements, by using pointing devices such as arrows or other elements like lines, shape, color, and space.

Emphasis: through the use of size, relationships, lines, and other visual tools as color and space, emphasis can be given to the most important elements in a newspaper.

Contrast: contrast can be achieved by using various size, shape, color or orientation of elements. It can also be achieved with space used by text, artwork and white space.

Proportion: this is the size relationship of one part to another. Proportion is used to add importance to a work and used to exaggerate or distort for emotion or emphasis.

Movement: this refers to leading the attention of the viewer from one aspect of the work to another via the size of headlines, content and size of photos etc.

Balance: it comes from arranging elements on the page so that no one section is heavier than the other. There are two kinds of balance: formal and informal. When the design is repeated on both sides of page, the balance is formal or symmetrical. Formal balance, if used too much, becomes monotonous. Informal balance is asymmetrical; is dynamic and attention getting. Informal balance is usually regarded as more interesting.

Color: it can be used to show the real color of an image, to point out similarities and differences, stress emphasis, or create a particular emotional response.

Alignment: this is the placement of texts and graphics in order to line up them on the page. Alignment is used to create order, organize page elements, group items, and create visual connections. Good alignment is invisible.

Consistency: repeating design elements and consistent use of type and graphics styles within a document shows a reader where to go and helps them navigate the designs and layouts safely.

White Space: this is a space left between elements or on the sides of the paper. Designs that try to cram too much text and graphics onto the page are uncomfortable and may be impossible to read. White space gives breathing room. Like punctuation in a sentence, white space allows thoughts to follow without running into each other.

2.5. Newspaper Format

In terms of format, newspapers are usually placed in one of three categories: Broadsheet, Tabloid or Berliner. The following points about newspaper format are taken almost as it is from Wikipedia (2005) and McMullan, Dawn and Wilkinson, Earl J. (2005).

Broadsheet newspapers are the largest in size (600mm by 380mm or 23½ by 15 inches). Tabloids are usually half the size of broadsheets (380mm by 300mm or 15 by 11¾ inches). Berliner or Midi newspapers are in the middle of the two newspaper formats (470mm by 315mm or 18½ by 12¼ inches) used by European papers such as *Le Monde* in France, *La Stampa* in Italy or, from 12 September 2005, *The Guardian* in the United Kingdom (Wikipedia, 2005).

In addition to size, newspapers are quite different in style and content. Broadsheets are generally considered as intellectual newspapers in content than their tabloid counterparts, examining stories in more depth and carrying sensationalist and celebrity stories less often. According to McMullan, Dawn and Wilkinson, Earl J. (2005), newspaper research in markets around the world has suggested that for a half century there is a consumer appetite for smaller

newspaper formats especially among female readers and younger readers. For that reason more and more newspapers are adopting the tabloid size, like some of the serious British broadsheets have done in the last two years.

Pointing to researches, proponents of compact format (tabloids) argue that consumer prefer for reader-friendly smaller formats (McMullan and Wilkinson, 2005).

Concerning design, tabloid newspapers require different design disciplines to broadsheet. Because tabloid newspapers have higher paginations (more pages), and at any one time the reader has less content to choose from, require better sign posting and navigation. Large proportion of the page is given to nameplate, headlines and pictures. In broadsheet much greater portion will be given to several stories rather than one main story.

2.6. Elements of newspaper page design

Making the newspaper easier to read is the main purpose of designing it. An easily readable newspaper enables the readers to search the material faster, and as a result, it encourages the reader to read more of what is written.

A successful design also creates recognition of the newspaper. A good designer varies the design in each issue in order not to bore the readers. At the same time, each page should try to resemble the previous editions so that the reader can immediately identify it.

The following components are elements of newspaper design and will help the reader identify a given newspaper. Most of the materials are retrieved without major change from Integrated publishing (2003), Albert C. and Dennis, Schick. (1997) Ames, Steven E. (1989) and Tameri's Guide for Writers by Schnellbach, S. and Wyatt, CS (2005).

2.6.1. Nameplate

The nameplate (some times called logo) is the name of a given newspaper, which identifies it from other newspapers. As design expertise like Garcia (2002) the nameplate should be attractive in design and in harmony with the character of the paper.

2.6.2. Index

The index contains pointers to other sections of the paper, with a brief summary of their main story (Edward Smith, 1999). According to Garcia (2002), an index has always been an important part of a good newspaper; although it is not used in many design traditions, such as the Scandinavian. Readers appreciate a newspaper that is easy to navigate. Good indexes give the front of newspaper a sense of hierarchy. Almost all (95.3 percent) of the dailies in USA surveyed by Utt and Pasternack (1984) print an index on page one, and 58.2 percent run it at the bottom of the far-left column of the page.

2.6.3. Teasers

It is some times called promos. Many newspapers feature little boxes with artwork and headlines on the front page. These boxes are teasers, supposed to ‘tease’ readers to read the article (Schnelbach and Wyatt, 2005). One of the most popular subjects of newsroom concentration is a news teaser in the nameplate area of the front page (Garcia, 2002). As Garcia rightly states, “readers will spend just a second or two processing information in teasers. So visuals should be tightly cropped, easily recognizable images” (2002: 90).

2.6.4. Headlines

According to Stephen Quinn (2002), when readers select what stories to read, their decision is usually based on what the headline says. Eye track research shows that readers' eye go first to photos and then to the large headlines (Ibid). “Well-written headlines grab the reader's attention, convey clear, concise thoughts and dress up the publication” (Integrated publishing, 2003: 2).

As Garcia (2002) points out, readers are helped when a page instantly conveys the hierarchy of stories based on headline size. In the past five years, as Utt and Pasternack (2003) underline, 50 per cent of the USA newspapers reported an increase in the size of their average headline.

Though the space that the headline will occupy is almost always dictated by the layout of the page, there are several ways in which the headlines can be displayed. The following three headline varieties are taken almost as it is from Integrated Publishing (2003):

All-caps heads: this is a headline written in capital letters. Nowadays, the all-capital letter headline is almost extinct because it is difficult to read.

Caps and lowercase heads: a widely used headline style is the uppercase and lowercase headline style. In this headline style, all words, other than articles, conjunctions, and prepositions of fewer than four (and sometimes five) letters, are set with the first letter in caps and the others in lowercase.

Down-style heads: the down-style headline usage has increased in popularity in recent years. In down-style heads, the first letter of the first word - and the first letter of any proper noun - is set as a cap, and all other letters are lowercase. As Integrated Publishing (2003), down-style is presented in the way persons are taught to read and write. The style is visually attractive and enhances the readability of the line.

Headline forms, as pointed out by Integrated Publishing (2003), constantly come and go. Some of the most common headline forms are explained in Tameri's *Guide for Writers* by Schnelbach and Wyatt (2005) are taken almost as it is and presented as follows:

Banner head: it is set to cover the width of the page at the top of a news page to draw attention to the lead story or that particular page. A banner head above the flag or nameplate is called a skyline. A banner headline applies to the widest and biggest multicolumn head on a page, regardless of whether it is the full width.

Cross-line head: it is very similar to a banner headline. Although it does not always cover the full width of the page, it does cover all the columns of the story to which it pertains.

Flush left head: it is a two- or three-line head with each line set flush left. The lines do not have to be equal in width or set full. The white space at the right is considered enhancing, because it allows "air" into the otherwise airless column spaces. As Schnelbach and Wyatt (2005), flush left headline form is the most commonly used head today.

Side head: it is a headline form that runs alongside a story. It is normally three or four lines and looks best when set flush right. A side head is usually placed slightly above the center of the story.

Kicker: it is a smaller-font headline, often underlined, just above the main headline. Kickers are often a one or two word identifier used to help readers select articles.

Subheads/crossheads): it in a lengthy article, subheads can be used to break text into shorter segments. As Garcia (2002) shows, subheads provide not only a visual break, but also divide or outline the story for readers who scan texts. Subheads can appear beneath a headline, but should not be too detailed.

Hammer: it is a larger headline above a smaller main headline, opposite of kicker headline form. Using just a few words (three or less) can attract attention to a major article.

Standing head: it is essentially a label used for regular or recurring content, such as sports and chaplains' columns. It does not change from issue to issue.

Jump head: the jump head is designed to help the reader find a portion of a story continued from another page. The jump head uses one or two key words from the headline that introduced the story. It is set flush left followed by the words "Continued from Page #".

Tripod head: it is a single, short line of larger type set to the left of two lines of smaller type. The tripod portion (larger wording) should be twice the size of the definition or main headline.

Wicket head: it is a tripod in reverse (short line of larger type set to the right of two lines of smaller type). The colon is not used in the wicket. As Schnellbach and Wyatt (2005) suggest, it is seldom used, but can be considered to vary the newspaper design.

Novelty head: it features typographical tricks, such as setting part of the head upside down, using an ornate typeface or substituting artwork as characters. Overuse of this headline may lead the readership to begin questioning the credibility of the newspaper (Schnelbach and Wyatt 2005).

2.6.5. Byline

The name of a writer and sometimes accompanied by his or her staff position appear as a byline, usually preceding news or an article. The byline may have the same font face and size as the body text, or it may be different. Recently, many newspapers have added the e-mail address as part of the byline. Readers associate bylines with unbiased reporting, as it is possible to trace the source of the article.

2.6.6. Photographs/pictures

According to Integrated Publishing (2003), Quinn (2002) and White Jan V. (1982), most newspaper readers look first at large images - usually photographs and their captions. In Schnelbach and Wyatt's (2005: 5) words, "nothing attracts attention and provides insight - better than a good photo".

As Moses cited by Utt and Pasternack (2003: 2), "readers 'enter' the page through large pictures or headlines". Smith (1999) points out that, photographs are important for two reasons. Firstly, it provides visual relief; secondly, it provides visual evidence of an event having happened - perhaps some detail of the event.

2.6.7. Information graphics

Just as the name implies, these are informational graphic elements including charts, maps, and diagrams. As Garcia (2002, 172) points out, "busy readers appreciate good, simple informational graphics that visually tells them a story".

When the information is too obvious or too simple, when the story is too complicated, when words say it better and when there is no time to do the graphic well and/or correctly, Watson (2000) suggests that one should leave the use of information graphics.

2.6.8. Captions

"Good photographs have unique storytelling ability, but they are most effective when accompanied by some explanatory text" (Integrated publishing, 2003:3). Garcia (2002) informs that next to headlines and photographs, captions capture the most attention on a newspaper page. Captions, according to Schnelbach and Wyatt (2005), are generally set in a small but easy to read font below, beside or above photographs.

2.6.9. Typography

Typography (from the Greek words *typos* = form and *grapho* = write; Kevin G. Barnhurst, 2002) is the art and technique of selecting and arranging font styles and sizes, line lengths, character and word spacing for type set applications. Garcia (2002) maintains that no task is more painful for the designer than the selection of typographic fonts. The design of typefaces continues to be an important and often highly specialized field, and graphic designers have literally hundreds of styles to choose from.

The following details about typefaces, type style, type families and type alignment are mainly retrieved almost as it is from Media Education Wales (2001):

Typeface: it is the shape of the letters. A type of font shape can make a big difference to the image, which will be conveyed. Typefaces fall into one of three main categories: serif, sans serif and decorative.

Serifs are letters, which have a little tab on their corners. Sans-serif typefaces do not have these: they appear plainer, and can be designed in bolder versions than serif typefaces. Times New Roman is an example of a serif typeface, while Verdana is an example of a sans-serif typeface. Serif typefaces are more 'traditional' and authoritative, while sans serif faces have a more modern or technological feel Media Education Wales (2001).

All typefaces that cannot be assigned to the abovementioned groups are called decorative or display fonts. For most of type's history, the use of decorative characters was applied to the page design of books, and usually limited to ornamenting title pages, chapter headings, and initials.

Font/type styles: bold, condensed and italic are known font/type styles. Bold letters are made up of thicker strokes (lines) than normal. Condensed letters are tall and narrow, allowing more of them to be fitted onto a line at a given size. Italic refers to slanted type.

Font/type families: there are various families of typefaces. These variations give the designer a wide range of choices, while keeping some consistency. For instance Arial typeface family has normal, black, narrow, rounded MT bold and Unicode MS font varieties.

Font/type alignment: within a column, font can be arranged in one of several ways: justified, where both edges of the column line up; centered; ranged left (where the left edge of the column is straight and the right is irregular) or ranged right (the opposite).

2.6.10. Rules

Straight lines are known as rules. Rules are frequently used to separate columns of text or information about a newspaper from text. They can also be used as boxes around stories.

Rules are commonly used as typographic devices in newspaper design. Properly used, they separate unrelated items and unite related ones. Many beginning designers, as Schnellbach and Wyatt (2005) point out; use too many rules, creating a confusing navigation effect.

The following two types of rules are taken almost as it from Integrated Publishing (2003) presented as follows:

Column rule: it is a vertical, thin line that runs from the top to the bottom of a newspaper page. It is used to separate texts and unrelated items, such as photographs and stories, from the rest of the page.

Cutoff rule: it is a horizontal, thin line that runs across one or more columns of a newspaper page, depending on the width of the items to be separated or united. A cutoff rule is used to separate unrelated items, such as boxes, photographs, multicolumn headlines and advertisements, from the rest of the page. A cutoff rule helps the reader's eye turn the corner from where a story ends in one column to where it begins in the next column.

2.6.11. Advertisements

As Watson (2002), advertisements are the first to be organized into the pages of a newspaper, followed by news stories. Good advertising content and design, as pointed out by Watson, have an impact on a newspaper's overall readership and success. Newspapers print advertisements for its revenue, and few newspapers are sold because people want to read the advertisements alone.

Some design experts like McMullan and Wilkinson (2004) believe that advertising is a better fit with a broadsheet - especially classifieds. Others argue that tabloid is the perfect format for all forms of advertising.

According to Eamonn Byrne (2005) great newspaper ads are created by a combination of factors that include; an empathy with the newspaper medium, an understanding of how readers read ads and the ability to write newspaper advertising copy, and with a total understanding of the target's needs and motivation.

2.7. Invisible elements of newspaper design

Newspaper design has also invisible elements. These invisible elements form the foundation and frame of solid designs. The following five types of invisible elements of design which have identified by Integrated Publishing (2003) and Tameri's Guide for Writers (2005) are taken without major change and presented as follows:

White space: just as the name implies, white space refers to any spot on a page without ink. White space can be increased or decreased to change the “openness” of a layout. Too little white space results in gray pages, while too much makes it appear that the designer failed to compile a complete document.

Margins: it is an area of white space serving as a neutral zone. Several types of margins keep printed elements from bumping into each other or running off a page. The most obvious margins are at the four edges of a page.

Grids: it is the underlying pattern of geometric shapes guiding the placement of visible objects. Each page of a design is based upon a grid. A newspaper or newsletter is likely to use only rectangular grids.

Frames: the individual shapes in a grid are frames. Nowadays, some computer software allows a designer to create frames and then fill them with the appropriate content. Other programs create frames as the designer place elements onto a page.

Columns: divided text frames in the newspaper page are columns.

2.8. Patterns of front page design

Front page of a newspaper is a 'breeding ground' for a variety of design innovations, according to Utt and Pasternack (2003). This page is where readers find nameplates, large headlines with large photos, news digests, and information graphics and other design elements (Ibid).

According to Newspaper Primer (2005), a front page serves several purposes. First, it attracts the readers to look inside. Second, it serves as a display for the materials found in the newspaper. Third, it creates an identity for a newspaper.

It is obvious that newspapers have changed over the years and are still changing in their appearance. However, while a number of newspapers remain devoted to 'traditional' style others prefer a 'contemporary' style" (Integrated Publishing, 2003).

According to Utt and Pasternack study in USA newspapers (2003), almost all dailies (95.3 per cent) use a modular format, which is one of contemporary front-page patterns. More than half (56.1 percent) of those papers use both horizontal and vertical modular designs; 22.8 per cent use a horizontal/modular design and 15.4 use vertical/modular designs. One can guess that as tastes continue to change, undoubtedly additional styles will be forthcoming.

As Integrated Publishing (2003) argues, one can talk about two main divisions of front-page design in newspapers: traditional front-page design and contemporary front-page design. These divisions with their sub-divisions are explained in the following parts.

2.8.1. Traditional front-page design

Generally speaking, most of the traditional newspaper front page displays only the certain parts of the material and make the reader jump to an inside page to continue the story. A study conducted by Carl J. Nelson (2005) revealed that this led one out of five readers to be lost.

The following four main traditional front page design patterns identified by Integrated Publishing (2003) are taken almost as it and presented as follows:

Formal balance design: in this design, the page is vertically divided in half (see figure 1- A). Each element to be placed on one side of the vertical centerline is duplicated by the same treatment of elements at the same point on the opposite side. In this type of design, there are two lead stories; both are usually of equal importance. This kind of design will create an artificial look, and considered ‘visually boring’ by modern editors.

Quadrant design: in this design, the page is divided into four quarters, and a dominant, eye-stopping element (picture or headline) is placed in each quarter so that diagonal quarters balance each other (see figure 1 - B). In this type of design, the lead story is placed in the upper left-hand corner or the upper right-hand corner depending on which is being used as the final point of the page.

Focus (brace) design: in this design, the page is made up by placing headlines and pictures on the page to form a diagonal line from the upper left-hand corner to the lower right-hand corner. Then a strong typographical display is used in the upper right-hand corner for sharp emphasis (see figure 1 -C). In this type of design, the lead story is placed in the upper right-hand corner. Focus design is useful when there is one story that outweighs any other in news value. It also is useful in getting readers to read through the page (Integrated Publishing, 2003).

Circus (razzle-dazzle) design: in this type of design, the page is made up by placing elements on the page so all elements scream for the reader's immediate attention (see figure 1- D). In this design, the page will not have specific focus of interest.

Figure 1: - Sample traditional newspaper designs



A - Formal balance design

B- Quadrant design

C- Focus (brace)

D- Circus (razzle-dazzle).

Source: - Elements of newspaper makeup. Retrieved from <http://www.tpub.com/journalist/85.htm>

2.8.2. Contemporary front-page design

The following four sub-contemporary design patterns, which represent a break from the pure traditional patterns, are also retrieved almost as it is from Integrated Publishing (2003).

Horizontal design: in this design, the page is made up by placing elements on the page so the majority of the elements present a horizontal display (see figure 2- A). In this type of makeup, the lead story is placed in the upper left-hand corner or the upper right-hand corner.

Modular design: in modular design pleasing blocks (modules) of vertical and horizontal rectangles are combined. Irregular story shapes are avoided to maintain this modular look (see figure 2 - B). In this type of design, there are vertical boxes placed on the left and/or right side of the page. This box may contain teasers, a complete story or only a photograph and caption.

Total/single theme design: in this design, strong emphasis is placed on a single, important story or issue (see figure 2 - C). As Integrated Publishing (2003), this kind of design may contain a large photograph covering the entire area, a single story and photograph, or dominant photograph with page reefers to major stories.

Grid design: is a pattern of intersecting lines, forming rectangles of various shapes and sizes. Its intersecting lines are highly structured and carefully placed to divide a newspaper page into clean-cut, simple-appearing modules whose total effect is contemporary (see figure 2 - D).

Figure 2: - Sample contemporary design patterns



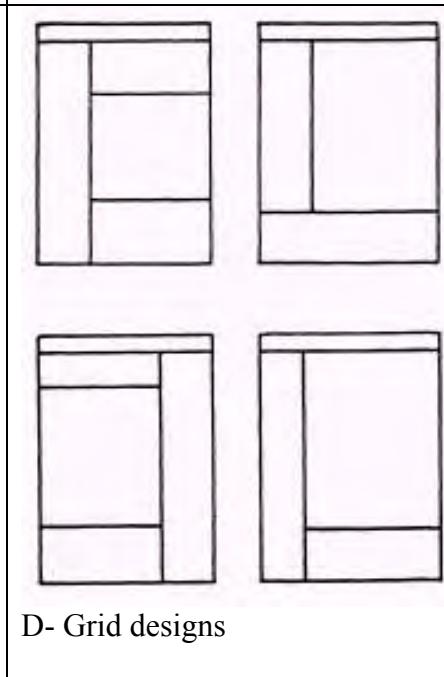
A- Horizontal design



B- Modular design



C- Total page design or Single-theme design.



D- Grid designs

Source: "Front page patterns". Elements of newspaper makeup. Retrieved from <http://www.tpub.com/journalist/85.htm>

2.9. Technical advancements in newspaper design

Technology, graphics software, design staff and design software as well as printing methods are essential components for designing a newspaper properly. Today's newspapers use different kinds of graphic and design software, such as InDesign and Adobe page maker which have become the standard in Ethiopian newspapers like in many other newsrooms around the globe. Many designers today do in fact have a journalism background. According to a study conducted in US America newspapers by Lowrey (2003), about half of the news designers had journalism degrees and an equal number had art degrees.

CHAPTER THREE

3. DESIGN OF THE STUDY

Content analysis has been used as the main method for the study. Interview and observation has also been employed.

3.1. Research samples

Four English medium newspapers were selected as samples for the study. By taking into account the fact that they are earlier publications (most of them in 2000), relatively high circulation and reputation in the public, *The Ethiopian Herald* from the government newspapers and *The Reporter*, *Fortune* and *Capital* from the private press were scrutinized through a purposive sampling method.

Five issues of each sample newspaper were selected systematically from January to October 2000, and five other issues of each sample newspaper from January to October 2005. In other words, a total of 10 issues of each sample newspaper from 2000 and 2005 were included. Overall, 40 issues of the four newspapers were studied.

In the cases of *The Reporter*, *The Ethiopian Herald* and *Capital*, one issue was selected from each of the months January, March, May, July and September 2000 and 2005. The samples were taken systematically from the first week of January, the second week of March, the third week of May, the fourth week of July and the first week of September. Being the only daily newspaper, *The Ethiopian Herald's* sample issues came from the same day that the selected issues of *The Reporter* were published. Because the *Fortune* newspaper only started publication in May 2000, the sample issues were taken from the first week of May, the second week of June, the third week of July, the fourth week of August and the first week of September 2000 and 2005.

Starting publication in 1943, *The Ethiopian Herald* is the oldest and the only newspaper published in English language among the government-controlled daily newspapers in Ethiopia. According to statistics provided by the Ministry of Information in 2005, *The Ethiopian Herald* has an average daily circulation of 9,483 copies. *The Reporter* newspaper was established in 2000 and is considered by many readers as the most influential private

weekly newspaper in Ethiopia. This newspaper has an Amharic equivalent. It has an average weekly circulation of 3,700. *Fortune*, which is also a private newspaper, was established in May 2000 and considered by many as a government-critical newspaper. It has an average weekly circulation of 5,000 copies. The private *Capital* newspaper was established in December 1998. Considered more of a business newspaper, it has an average weekly circulation of 3,200 copies.

3.2. Data gathering tools

The front pages of each sample newspaper were taken as a unit of analysis to be coded through a coding sheet, which is prepared based on the information included in the literature part about newspaper design. The coding sheet have 17 main categories: name of the newspaper; issued date; total size of the newspaper; number and width of columns; color, font-size, font face and font style of the nameplate; placement of index and quotation; number, size, color and placement of advertisements; number, size and end page of news stories; form, font face and style of headlines; number and placement of bylines; number and color of photographs; form and size of dominant photograph as well as number and placement of photo-captions and bylines, number and color of info-graphs, number, type and usage of rules, number, type and usage of boxes and finally design patterns of the front page (see appendix A).

To get a more comprehensive set of information about the selected newspapers' front page design and to support the quantitative data, qualitative data were gathered through unstructured observation. After the content analysis had taken place, interviews were made with editors and designers to get an impression of the perceptions about newspaper design and to better understand the findings obtained in the quantitative analysis. The questions were made on basis of the results in the quantitative analysis and review literature. Besides the interviews, unstructured observation was undertaken in each newspaper while they were working on layout and design in the newsroom.

3.2.1. Inter- coder reliability

In order to check for coding reliability, samples were coded independently by two masters students who took design and layout course and given orientation about the coding procedure. Each category was assessed using a simple random sample of 10% of the total 40

newspapers. The calculation was done based on percent agreement and 98.4% reliability was found, which is substantial.

3.3. Data analysis method

The data gathered through the coding sheet were analyzed through percentage and qualitative description. Then the analyzed data were interpreted/discussed together with data gathered through interviews and unstructured observation. In the discussion part, existing literature on layout and design have been used infrequently.

CHAPTER FOUR

4. DATA PRESENTATION, ANALYSIS AND DISCUSSION

This chapter presents, analyzes and discusses the data gathered through the coding sheets, interviews and unstructured observations in each of the four selected newspapers.

4.1. Presentation and analysis of data obtained through coding sheet

In this part, the data gathered through the coding sheet concerning the design characteristics of each sample newspaper in 2000 and 2005 are presented and analyzed (for raw data see appendix A).

Table 1: *The total size of each sample newspaper in 2000 and 2005*

Name of newspaper	Year	Newspaper format	Total sizes of newspapers in cm ²
The Reporter	2000	Tabloid	1210
	2005	Tabloid	1210
The Ethiopian Herald	2000	Broadsheet	2440
	2005	Broadsheet	2440
Fortune	2000	Tabloid	1210
	2005	Tabloid	1302
Capital	2000	Tabloid	1245
	2005	Tabloid	1302

Concerning the size of the selected issues of *The Reporter* in 2000 and 2005, they amounted to 1210cm² each. Each of the selected issues of *The Ethiopian Herald* amounted to 2440cm² in 2000 and 2005. *Fortune*, on the other hand, had changed its total size from 1210cm² in 2000 to 1302cm² in 2005. Similarly the total size of *Capital* had changed from 1245cm² in 2000 to 1302cm² 2005. As mentioned in the table, one of the sample newspapers (*The Ethiopian Herald*) is a broadsheet, while the three others are tabloids. However, half of the sample newspapers had different sizes in different times. This has to do with the arbitrary works of printing house.

Table 2: Column number and width of the sample newspapers in 2000 and 2005

Name of newspaper	Year	Number of columns with number of publications	Width of columns in cm
The Reporter	2000	5 (2) 6 above and 4 below fold (2) 4 (1)	5 4 above and 6 below 6
	2005	5 (4) 4 above and 2 below fold (1)	5 5 above and 9 below
The Ethiopian Herald	2000	6 (5)	6
	2005	6 (5)	6
Fortune	2000	6 (4) 5 (1)	4 5
	2005	5 (5)	5
Capital	2000	5 (3)	5
		6 (2)	4
	2005	5 (3)	5
		2 above and 4 below fold (2)	5 & 22 above and 5 below

Most issues of *The Reporter* had five columns with 5cm width on the front page. *The Ethiopian Herald*, on the other hand, consistently used six columns with 6cm width. The columns in *Fortune* changed from 6 columns/4cm widths in 2000 to 5 columns/5cm width in 2005. Most of the examined issues of *Capital* had 5 columns/5cm widths in 2000 and 2005. Except *Fortune*, the number and width of columns of most of the other sample newspapers were thus constant in 2000 and 2005. In general, most of the sample newspapers had 5 columns with 5cm width (tabloid) and 6 numbers of columns with 6cm width (broadsheet).

Table 3: Size, color, font face and style of the nameplates of the sample newspapers in 2000 and 2005

Name of newspaper	Year	Sizes of nameplate in cm ² per newspaper.	Color of the nameplates per Newspaper	The font face and style in which the nameplates were written	
				Font face	Font style
The Reporter	2000	90 (5)	Red (5)	Decorative (5)	Bold-italics
	2005	84 (3) 130 (2)	Reverse red (3) Red (2)	Serif (3) Decorative (2)	Reverse Bold
The Ethiopian Herald	2000	60 (5)	Black and white (5)	Serif (5)	Condensed
	2005	143 (5)	Black and white (5)	Serif (5)	Condensed
Fortune	2000	60 (5)	Black and white (5)	Serif (5)	Bold
	2005	60 (5)	Blue-violet (5)	Serif (5)	Bold
Capital	2000	75 (5)	Black and white (5)	Serif (5)	Bold
	2005	78 (4) 83 (1)	Blue (5)	Serif (5)	Bold

The size of the nameplate (i.e. the newspaper logo) of the sample issues of *The Reporter* varied from 90cm² in 2000 to 84cm² and 130cm² in 2005. On the other hand, the size of the nameplate of *The Ethiopian Herald* increased from 60cm² in 2000 to 143cm² in 2005. However, the nameplate of *Fortune* was constant (60cm²) in 2000 and in 2005. The size of the nameplate of *Capital* changed from 75cm² in 2000 to 78cm² and 83cm² in 2005. Except *Fortune*, the size of the nameplates of *The Reporter*, *The Ethiopian Herald*, and *Capital* newspapers increased from 2000 to 2005.

The nameplate of *The Reporter* had light red color written mostly in decorative font face with bold font style. *The Ethiopian Herald's* nameplate was black and white (even if it is not included in this study, Sunday editions of this paper has a green and blue color nameplate interchangeably) and written in a condensed Serif font face. The nameplate of *Fortune* changed from black and white to a blue-violet color from 2000 to 2005, and it was written in a bold Serif font face. Similarly, *Capital* changed the color of the nameplate from black and white in 2000 to blue in 2005. Overall, the color of the nameplates of *The Reporter* and *The Ethiopian Herald* were constant, while *Fortune* and *Capital* changed from black and white to blue-violet and blue. The nameplates of the sample newspapers had different colors including

black and white, red, blue, blue-violet and reverse red. The nameplates of most of the sample newspapers in 2000 and 2005 used a bold Serif font.

Table 4: The trend of using index, quotation and digest on the front pages of the sample newspapers in 2000 and 2005

Name of newspaper	Year	Number of index per newspapers	Number of quotation per newspapers	Number of digest
The Reporter	2000	Bottom left (2) Bottom center (1)	Above the nameplate (5)	-
	2005	Left entire column (1)	Below the nameplate (2)	-
The Ethiopian Herald	2000	-	-	-
	2005	-	-	-
Fortune	2000	Below the nameplate (4) Above the nameplate (1)	-	-
	2005	Bottom entire row (1)	-	-
Capital	2000	Below the nameplate (4) Above the nameplate (1)	-	-
	2005	Bottom entire row (1)	-	-

The trend of using index and quotation on the front pages of *The Reporter* seems to have decreased from 2000 to 2005. *The Ethiopian Herald* did not use indexes and quotations at all. Even though all the selected issues of *Fortune* newspaper in 2000 had indexes and most (80%) of them came under the nameplates, the number of indexes decreased significantly (to 20%) in 2005. 60% of the sample issues of *Capital* in 2000 had an index placed above the nameplate, while 80% of the issues in 2005 had an index placed at the bottom left side of the front pages. Overall the number of indexes of the sample newspapers had decreased almost by half in 2005. Most of the placement of the indexes also changed from above the nameplate to the bottom left side of the newspapers. On the other hand, out of the 40 newspaper issues, only one had quotations of which most have placed above the nameplates. None of the newspapers used a digest, neither in 2000 nor in 2005.

Table 5: Number, size, color and placement of advertisements on the front pages of the sample newspapers in 2000 and 2005

Name of newspaper	Year	Average number of ads	Average size of ads in cm ²	Color of ads	Placement of ads	
					Above the fold	Below the fold
The Reporter	2000	10	64	Red with black and white (5)	5	5
	2005	12	43	Red with black and white (5)	8	4
The Ethiopian Herald	2000	9	42	Black and white (5)	9	-
	2005	10	37	Black and white (5)	10	-
Fortune	2000	26	53	Blue with black and white (5)	10	16
	2005	15	59	Blue-violet with black and white (5)	15	-
Capital	2000	29	47	Blue with black and white (5)	10	19
	2005	12	32	Blue with black and white (5)	10	2

In the sample issues of *The Reporter*, though the average size of advertisements had decreased from 64cm² in 2000 to 43cm² in 2005, the number of advertisements presented in virtually all sample issues of this newspaper was almost the same, which was 2. The average number of advertisements in *The Ethiopian Herald* was 9-10 in 2000 and 2005, and the average size was 42cm² and 37cm² in 2000 and 2005 respectively. The sample issues of *Fortune* had 5 advertisements on average in 2000, but only 3 in 2005. The average size of advertisements in this newspaper had increased from 53cm² in 2000 to 59cm² in 2005. In 2000, most of the sample editions of *Capital* had almost 6 advertisements on average, while in 2005 the number was reduced to 2. The total number of advertisements in this newspaper decreased from 29 in 2000 to 12 in 2005, and the average size decreased from 47cm² in 2000 to 32cm² in 2005. Overall, the total number of advertisements in the four newspapers had decreased significantly from 74 in 2000 to 49 in 2005. Even if the size of advertisements in

Fortune increased a little bit, the average size of advertisements for all newspapers decreased from 51cm² in 2000 to 44cm² in 2005.

All advertisements in *The Reporter* had red mixed with black and white color both in 2000 and 2005. The color of the advertisements in *The Ethiopian Herald* was black and white in 2000 and 2005. The color of the advertisements in *Fortune*, however, changed from blue mixed with black and white in 2000 to blue-violet mixed with black and white in 2005. Blue mixed with black and white color was used for the advertisements in *Capital* in 2000 and 2005. In general only *Fortune* had changed its advertisement color in 2005. Most advertisements used the same color as in the nameplates of the newspapers mixed with black and white.

Concerning the placement of the advertisements, more than half of those printed in *The Reporter* were placed above the fold in 2000 and 2005. All advertisements in *The Ethiopian Herald* were placed above the fold in 2000 and 2005. In 2000, more than 60% of the advertisements in *Fortune* were placed below the fold. In 2005, however, all (100%) advertisements in this paper were placed above the fold. On the other hand, in 2000, more than 65% of the advertisements in *Capital* were placed below the fold. However, more than 80% of the advertisements were placed above the fold in 2005. In short, *The Reporter* and *The Ethiopian Herald* placed their advertisements above the fold in 2000 and 2005. On the other hand, while *Fortune* changed the placement of most of its advertisements from below the fold in 2000 to above the fold in 2005, *Capital* changed the placement of most of its advertisements from above the fold in 2000 to below the fold in 2005. Overall, more than half of the advertisements in the sample issues of the newspapers were placed above the fold.

Table 6: Number, size, and ending place of news stories on the front pages of the sample newspapers in 2000 and 2005

Name of newspaper	Year	Number of news stories	Average size of news stories in cm ²	Ending place of news stories	
				Front page	Continued
The Reporter	2000	18	138	5	13
	2005	16	173	2	14
The Ethiopian Herald	2000	40	176	7	33
	2005	42	199	24	18
Fortune	2000	15	164	2	13
	2005	10	364	1	9
Capital	2000	16	107	4	12
	2005	16	227	1	15

Even if the average size of the news stories in each sample issue of *The Reporter* increased from 138cm² in 2000 to 173cm² in 2005, three news stories on average were presented in 2000 and 2005. On the other hand, though the average size of the news stories seem to have increased from 176cm² in 2000 to 199cm² in 2005 in *The Ethiopian Herald*, the average number of the news stories was almost the same, which is eight, in 2000 and 2005. In the sample issues of *Fortune*, the size of the news stories had changed significantly from 164cm² in 2000 to 364cm² in 2005. The reason for this seems to be that the space below the fold was given only to news stories. The average number of news stories in each issues of this newspaper was 2-3 in both years. Even if the number of news stories in 2000 as well as in 2005 were the same, which is three, in *Capital*, the average size had increased from 107cm² in 2000 to 227cm² in 2005. In general, the average size of the news stories of all sample newspapers increased significantly in 2005. The broadsheet newspaper, *The Ethiopian Herald*, had relatively many news stories (eight in average) on its front pages; however, most of the sample newspapers had an average of 4-5 news stories.

Most (72% in 2000 and 88% in 2005) news stories on the front page of *The Reporter* continued in the inside pages. 83% of the news stories in *The Ethiopian Herald* in 2000 and 57% of the news stories in 2005 continued on the inside pages. More than 85% of the news stories of the sample issues of *Fortune* continued in the inside pages in 2000 and 2005. On average most (80%) news stories in *Capital* continued in the inside pages. Overall, more than 70% of the news stories on the front pages of the sample newspapers continued in the inside pages in 2000 and 2005.

Table 7: *Headline style of news stories on the front pages of the sample newspapers in 2000 and 2005*

Name of newspaper	Year	Headline style		
		All caps	Caps-lower case	Down style
The Reporter	2000	2	-	19
	2005	-	-	16
The Ethiopian Herald	2000	-	-	40
	2005	-	-	42
Fortune	2000	-	15	-
	2005	3	7	-
Capital	2000	-	10	6
	2005	-	-	16

Most headlines in *The Reporter* were written in down headline style. Similarly, all headlines of *The Ethiopian Herald* were written in down headline styles. However, the headlines of 70% and 100% of the sample issues of *Fortune* were written in caps and lower case headline style in 2000 and 2005 respectively. In *Capital*, similarly, headlines in caps and lower case style increased from 60% in 2000 to 100% in 2005.

Table 8: *Headline forms on the front pages of the sample newspapers in 2000 and 2005*

Name of newspaper	Year	Headline form								
		Banner	Cross line	Center	Flush left	Kicker	Sub head	Tri pod	Wicket	Novel
The Rep.	2000	5	-	4	9	-	2	1	-	-
	2005	-	-	9	-	-	6	1	-	-
The Eth.H	2000	-	-	31	3	-	3	1	1	1
	2005	-	2	35	2	1	1	-	1	-
Fortune	2000	3	3		4	1	4	-	-	-
	2005	1	1	3	2	-	-	-	-	3
Capital	2000	1	2	8	4	-	1	-	-	-
	2005	4	2	2	5	-	3	-	-	-

The trend of writing headlines in flush-left, in banner and in subhead-headlines form in *The Reporter* in 2000 seems to have changed to the center headline form in 2005. Most (76% in 2000 and 83% in 2005) headlines of *The Ethiopian Herald* were written in center headline form in 2000 and 2005. It seems that the dominant flush-left and subhead-headlines form in *Fortune* in 2000 changed to center- and novel-headline form in 2005. In the year 2000, in *Capital*, half of the headlines were written in center-headline form. However, in 2005, an almost proportional number of headlines were written in flush-left, in banner, in subheads, in cross-line and in center-headline forms in this newspaper. In general, except *The Ethiopian*

Herald, the sample newspapers changed their headlines form from 2000 to 2005. Overall, half of the headlines in the sample newspapers were written in center headline form.

Table 9: Font face and style of headlines and the placement of bylines on the front pages of the sample newspapers in 2000 and 2005

Name of newspaper	Year	Headline font face and style						Number of bylines placed at the beginning of news stories
		Font face		Font style				
		Serif	Sans-serif	Bold	Condensed	Italic	Reverse	
The Rep.	2000	11	10	11	6	-	4	15
	2005	7	9	7	8	-	1	13
The Eth. H.	2000	12	28	27	9	1	3	40
	2005	22	10	34	8	-	-	42
Fortune	2000	5	10	15	-	-	-	15
	2005	1	9	5	1	-	4	6
Capital	2000	11	5	10	3	-	1	6
	2005	1	15	15	-	-	1	13

In *The Reporter*, writing headlines with proportional Serif and Sans serif font faces in 2000 seems to have remained the same in 2005. However, in *The Ethiopian Herald*, most (70%) headlines were written in Sans serif in 2000 and 73% in serif in 2005. The Sans-serif font faces in *Fortune* in 2000 remained the same in 2005. In *Capital*, 69% of the headlines were written in Serif in 2000. However, 94% of the headlines of this newspaper were written in Sans serif in 2005. Overall, *The Ethiopian Herald* changed its headline face from Sans serif to Serif while *Capital* reversibly changed its headline face from Serif to Sans serif. *The Reporter* and most of the examined *Fortune* issues kept the same font face in 2000 and 2005.

Headlines in the bold font style seem to have been the dominant feature of *The Reporter* in 2000 and 2005. Most (68-81%) headlines of *The Ethiopian Herald* in both 2000 and 2005 were written in bold too. Even if all headlines of *Fortune* were written in bold in 2000, most (90%) were written in reverse bold in 2005. Most (75-94%) headlines of *Capital* were written in bold in 2000 and 2005. In general, except *Fortune* in 2005, most headlines of the rest sample newspapers were written in bold in 2000 and 2005.

Most (94% in 2000 and 81% in 2005) news stories of *The Reporter* had bylines placed at the beginning of the stories. Similarly, all news stories of *The Ethiopian Herald* had bylines placed at the beginning of the stories in 2000 and 2005. On the other hand, using bylines in

the news stories in *Fortune* seems to have decreased from 100% in 2000 to 60% in 2005. The number of bylines placed at the beginning of the stories in *Capital* increased from 38% in 2000 to 81% in 2005. Most news stories of *The Reporter* and *The Ethiopian Herald* had bylines placed at the beginning of the stories in 2000 and 2005. While the number of bylines placed at the beginning of the stories had decreased in *Fortune* in 2005, the number of bylines placed at the beginning of the stories in *Capital* had shown an increase. Overall, most news stories in the sample newspapers had a byline placed at the beginning of the stories both in 2000 and 2005.

Table 10: Number and color of photos as well as the number, form and size of the dominant photo, and information graphics on the front pages of the sample newspapers in 2000 and 2005

Name of newspaper	Year	No. of photos	Photo color	No. of dominant photos	Dominant photo form	Dominant photo size (cm ²)	Placement of caption according to photos			Number of info-graphics
							On	Below	Beside	
The Reporter	2000	1	B & w	1	Portrait (1)	25	-	-	-	1
	2005	13	B & w	4	Full (2) Portrait (2)	259	1	6	1	-
The Eth. Herald	2000	8	B & w	2	Full (1) Portrait (1)	121	-	2	-	-
	2005	9	B & w	4	Full (3) Portrait (1)	205	-	6	-	-
Fortune	2000	5	B & w	1	Portrait (1)	123	-	5	-	-
	2005	12	B & w	4	Full (1) Portrait (3)	282	-	4	-	3
Capital	2000	6	B & w	4	Full (3) Portrait (1)	121	-	1	1	-
	2005	16	B & w	4	Full (3) Portrait (1)	257	1	11	-	1

In *The Reporter*, even if the color (black and white) of photographs did not change from 2000 to 2005, the habit of using photographs increased significantly from 1 in 2000 to 13 in 2005. However, the sample editions of *The Ethiopian Herald* had almost the same number, which

was eight up to nine, of photos with black and white colors in 2000 and 2005. *Fortune* also used black and white photos both in 2000 and 2005. The number of photos presented on the front pages in this newspaper increased from seven in 2000 to 12 in 2005. In *Capital*, even though the color stayed black and white, the average number of photos had increased significantly from six in 2000 to 16 in 2005. In general, even if the color of photographs did not change from 2000 to 2005, the number of photos in the sample newspapers showed a significant increase in 2005, with the exception of *The Ethiopian Herald*.

Concerning photos for the lead stories, the number and average size of the dominant photos on the front pages of *The Reporter* increased from 1 in 2000 to 4 in 2005 and from 25 cm² in 2000 to 259cm² in 2005. The number and average size of the dominant photos in *The Ethiopian Herald* increased from 2 in 2000 to 4 in 2005 and from 121cm² in 2000 to 205cm² in 2005. The number and average size of the dominant photos on the front pages of *Fortune* increased from 1 to 4 and from 123cm² to 282cm² in 2000 and 2005. The numbers of the dominant photos of *Capital* were the same, which were four; however, the average size of the dominant photos varied from 121cm² in 2000 to 257cm² in 2005. Overall, except *Capital*, the number of the dominant photos of the sample newspapers increased significantly from 2000 to 2005. Similarly, the average size of the dominant photos of all sample newspapers showed an increase.

In relation to the form of the dominant photos, it seems that the dominant photo of *The Reporter* changed from portrait photo form in 2000 to proportional full and portrait photo form in 2005. In contrast, most of the dominant photos in *The Ethiopian Herald* used full photo form in 2000 and 2005. Contrasting to this, most of the dominant photos in *Fortune* used the portrait photo form in 2000 and 2005. Most of dominant photos of *Capital* were in full photo form in 2000 and 2005. Overall, even though *The Reporter* used full and portrait photo form proportionally in 2005 and *Fortune* used portrait photo form in 2000 and 2005, most of the dominant photos in *The Ethiopian Herald* and *Capital* used the full photo form in 2000 and 2005.

The number of photo captions in *The Reporter* increased from 0% in 2000 to 46% in 2005. In *The Ethiopian Herald*, the habit of writing captions (most of them written below the photos) increased from 25% in 2000 to 67% in 2005. However, the number of photo captions in *Fortune* decreased from 70% in 2000 to 33% in 2005. On the contrary, in *Capital*, the

number of captions written below the photos increased significantly from 17% in 2000 to 69% in 2005. Overall, although the number of photo captions written below photos in all sample newspapers increased significantly from 2000 to 2005, photo byline seemed to have been ignored in all newspapers.

Information graphics was the missing element in 2000 and 2005 in *The Reporter* and in *The Ethiopian Herald*. Even though it was insignificant, which is 20%, the value of information graphics seemed to have been recognized in 2005 in the *Fortune* and *Capital* newspapers. In general, it still seems that little attention was paid to the value of information graphics in all the sample newspapers.

Table 11: Type of rules and usage on the front pages of the sample newspapers in 2000 and 2005

Name of the newspaper	Year	Number of rules	Type of rules		Usage of rules between:		
			Column	Cut off	Stories	Stories & photos	Stories and Ads
The Reporter	2000	17	4	13	15	-	2
	2005	9	5	4	8	-	1
The Eth. Herald	2000	12	6	6	10	2	-
	2005	2	-	2	2	-	-
Fortune	2000	11	3	8	7	-	4
	2005	7	1	6	6	1	-
Capital	2000	13	2	11	7	-	6
	2005	13	6	7	11	1	1

Though the dominant rule seemed cutoff rule in *The Reporter*, the number of rules in general decreased significantly from 17 in 2000 to nine in 2005. Most rules in this paper were used between news stories. Even if most of the rules were used between news stories in *The Ethiopian Herald* in 2000 and 2005, the trend of using rules decreased from 12 in 2000 to two in 2005. Half column and half cutoff rules in this newspaper seem to have changed to only cutoff rules in 2005. Even if the number of rules decreased from 11 in 2000 to seven in 2005 in *Fortune*, most rules were cutoff rules and most rules were used between news stories in 2000 and 2005. However, the number of rules was the same, which is 13, in *Capital* in 2000 and 2005. In this newspaper, even though most rules were cutoff rules in 2000, the number of cutoff and column rules was almost proportional, which was 54% and 46%, in 2005. Even though proportional number of rules was used between news stories, and between news stories and advertisements in 2000 in this paper, most rules were used between news

stories in 2005. In general, even if the number of rules decreased from 53 to 31, most of the rules were used between news stories in 2000 and 2005.

Table 12: Number and usage of boxes on the front pages of the sample newspapers in 2000 and 2005

Name of newspaper	Year	Number of boxes	Boxes with:				
			Ads	Stories	Photos	Indices	Quotation
The reporter	2000	19	10	1	1	2	5
	2005	28	12	6	8	1	1
The Eth. Herald	2000	11	9	1	1	-	-
	2005	20	10	2	8	-	-
Fortune	2000	50	26	4	6	14	-
	2005	24	15	1	8	-	-
Capital	2000	57	29	5	3	20	-
	2005	18	10	3	4	1	-

The number of boxes used to present different elements on the front pages in *The Reporter* increased from 19 in 2000 to 28 in 2005. Of the boxes used in this newspaper, 40-50% was used for advertisements in 2000 and 2005. In *The Ethiopian Herald*, on the other hand, the number of boxes increased from 11 in 2000 to 20 in 2005, and most (more than 60% in average) boxes were used for advertisements. Though the number of boxes decreased from 50 in 2000 to 24 in 2005 in *Fortune*, more than half of the boxes were used for advertisements in 2000 and 2005. The number of boxes in *Capital* decreased significantly from 57 in 2000 to 18 in 2005. Even though most (84%) boxes in this newspaper were used for advertisements and indexes in 2000, more than half were used only for advertisements in 2005. Overall, though the number of boxes decreased from 137 in 2000 to 90 in 2005, most of the boxes in the newspapers were used for advertisements.

Table 13: Front page design patterns of the sample newspapers in 2000 and 2005

Name of newspaper	Year	Type of design with number of newspapers
<i>The Reporter</i>	2000	Horizontal (3), Grid (1), Total/single theme (1)
	2005	Modular (2), Horizontal (2) Vertical (1)
<i>The Ethiopian Herald</i>	2000	Quadrant (5)
	2005	Quadrant (3), Horizontal (2)
<i>Fortune</i>	2000	Horizontal (4) Modular (1)
	2005	Horizontal (3) Total/single theme (2)
<i>Capital</i>	2000	Horizontal (4) Quadrant (1)
	2005	Horizontal (4), Total/single theme (1)

Most of the sample editions of *The Reporter* used horizontal design patterns in 2000 and 2005. In addition to being the single broadsheet in Ethiopia, *The Ethiopian Herald* was dominated by quadrant design, which is a traditional pattern, in 2000 and 2005. The dominant horizontal design pattern of *Fortune* in 2000 changed to proportional horizontal and total/single theme design patterns in 2005. On the other hand, most of the sample editions of *Capital* used horizontal design patterns in 2000 and 2005.

Table 14: General information about design staff and related issues of the sample newspapers in 2000 and 2005

Name of newspaper	Year	No of design staff and qualification	Type of camera & software	Printing method	Access to foreign publications and Internet
The Reporter	2000	3 designers with **** SDT	Ordinary, No *SW	Hot-type	No
	2005	4 designers with SDT	Digital, Adobe **PM & ***PS	Offset	Yes
The Ethiopian Herald	2000	News editor & secretary	Ordinary, No *SW	Hot-type	No
	2005	Night editor & secretary	Ordinary, Adobe PM	Offset	No
Fortune	2000	Editor-in-chief & 1 designer with SDT	Ordinary, No *SW	Hot-type	No
	2005	2 with diploma, 2 with SDT	Digital, Adobe PM & PS	Offset	Yes
Capital	2000	1 designer with SDT	Ordinary, No *SW	Hot-type	No
	2005	3 designers with SDT	Digital, Adobe PM & PS	Offset	Yes

* Software, ** PageMaker, *** Photoshop, **** Short design training

In the year 2000, *The Reporter* had three designers with short design trainings, *The Ethiopian Herald* had one news editor with a secretary, *Fortune* had an editor-in-chief with a designer who had short-term design training, and *Capital* had one designer with short-term design training. In the same year all newspapers used ordinary compact cameras for photos and they did not have any type of desktop publishing (DTP) software. They all used the hot type printing method. They did not have access to the Internet and foreign publications. In 2005, while *The Reporter* had increased its design staff by one, *The Ethiopian Herald* had the same number of designers. *Fortune* and *Capital* increased their design staff by two. More over, except *The Ethiopian Herald*, the newspapers have started using digital cameras. They also have access to the Internet and foreign publications. All sample newspapers now use the offset printing method.

4.2. Analysis of data obtained through unstructured observation

Following, main design characteristics of each sample newspaper in 2000 and 2005, which are mainly obtained through unstructured observation, analyzed.

The front pages of *The Reporter* in 2000 were characterized by a nameplate surrounded by advertisements and quotations taken from the inside page stories with small portrait photos of individuals who were quoted. The nameplate and their neighboring content occupied one third of the entire front page. Most lead stories had the headlines printed in big bold font style, and some other stories had headlines in bold reverse. Most stories had double or triple headlines. Except a small portrait photos presented around the nameplate in one edition, no big photos were used at all in this newspaper. The pages were full of column and cutoff rules. In short, crowded by stories, advertisements, indexes and rules, the pages looked 'dull'.

The front pages of *The Reporter* in 2005, too, were characterized by the nameplates surrounded by advertisements and quotations taken from the inside page stories with small portrait photos of individuals who are quoted. Some advertisements were presented under the nameplates. Quotations with small portrait photos of individuals seem to have been ignored in most issues in 2005. Most issues of *The Reporter* had long indexes placed at the far right full columns with small portrait photos. All lead stories had big full and portrait photos. Some of the photos were lively and framed. Few stories with big active photos and unexaggerated rules made the front pages of *The Reporter* relatively appealing.

Accompanied by advertisements at the left and right hand sides, the nameplates of *The Ethiopian Herald* were written in a disproportional font size compared with the overall sizes of newspaper in the year 2000. In this newspaper many stories were separated by column and cutoff rules. It is difficult to identify the lead story of the day from other stories. The headlines of most of the news stories were written with almost equal font sizes. Most lead stories did not carry any photos. Most photos, if any, were placed at the fold of the paper. Some of the photos were artificially manipulated (montage) to show people while at a meeting. No quotation or digest or index was used in this newspaper at all. All sample editions of *The Ethiopian Herald* had a long slogan placed at the bottom columns of the paper. Too many stories without a dominant photo made the front pages of *The Ethiopian Herald* boring in 2000.

The font sizes of the nameplates of *The Ethiopian Herald* increased in 2005. The lead stories were separated from other stories with big headlines and dominant photos. Headlines with the double headline form and bold reverse font was common. Photos were framed, and there were almost no rules between the stories. Overall, though it showed some improvement in its

appearance in 2005, most characteristics of *The Ethiopian Herald* in 2000 remained the same in 2005.

The other sample newspaper, *Fortune*, was characterized by nameplates surrounded by advertisements and indexes in 2000. The number of advertisements placed beside the nameplate and at the bottom of the page was higher than the number of stories. All sample issues of this newspaper had indexes with small portrait photos placed under the nameplates. Only a few issues had photos for their lead stories. Most lead stories were clearly identified with big bold headlines. Few rules were used to separate the news stories.

Even though the nameplate was surrounded by advertisements and the index was extinct, *Fortune* shown many improvements in its front-page design in 2005. The color of the nameplates of this paper had changed from black and white to blue-violet color. The improvement of this paper was especially apparent in the headlines, photos and stories. Most headlines of the lead stories were written in the novel headline form. The dominant photos of the lead stories had big sizes, occupying up to two-thirds of the entire page. The photos were vigorous. Some of them were framed, packaged and had captions written on them. Stories in few issues of this newspaper were few, and there were no disturbing rules. In short, *Fortune* showed improvements, which seemed to enable the paper to catch the attention of the readers.

In *Capital*, even if the nameplate was surrounded by advertisements and indexes, like *The Reporter* and *Fortune*, most lead stories had big bold headlines with dominant photos in 2000. The indexes were presented with small portrait photos and without photos above the fold. The number of advertisements placed beside and below the fold was higher than the number of stories. Most stories were separated by boxes and rules. The pages of most of the sample editions were crowded.

The nameplate color of *Capital* changed from black and white in 2000 to blue in 2005. The place of most of the indexes without photos changed to below the fold at the left corner of the page. Advertisements were placed only above the fold beside the nameplate. In addition, the number of photos increased. In addition to lead stories, few other stories had also framed photos. The photos were active. There were no disturbing rules on the pages of most of the sample editions of this paper. In short, the front pages of *Capital* had a relatively attractive look.

4.3. Discussion

The discussion has been made in light of the information gathered through interviews with editors and designers of the selected newspapers, as well as through unstructured observation on the design production in each of the four selected newspapers.

Any newspaper is a combination of text and images, the latter often designed to grab the reader's attention and hold it. The aim of good design is to make news reading experience easy and enjoyable and, more importantly for many, to tempt readers to buy it.

More than any other part of the newspaper, the purpose of the front page is to invite the readers to buy it, and to draw attention to its content. This is particularly important for Ethiopian newspapers, which are rarely distributed on subscription basis. A successful design, however, comes true only when skilled manpower with necessary equipment is available.

In 2000, most journalists working in sample newspapers, as the interviews revealed, serving as both reporters and photographers. They used ordinary compact cameras. The news houses did not use photo-editing software like PhotoShop. Especially *The Ethiopian Herald* used montage photos – which are actually a manipulation of the photographic content – and it failed to satisfy what a front-page photograph is supposed to be - real and lively. Relying on a dummy, all sample newspapers used an external printing house. They were printed through a hot-type printing method, which meant that the overall appearance of the newspapers, particularly the photos, were poor in quality and uninspiring in content.

When it comes to the educational background of the designing staff in 2000, one of the sample newspapers, *The Ethiopian Herald*, had one night editor with short-term design training, and an assisting secretary. *The Reporter*, on the other hand, had three design staff that had completed high school and received only brief design training. *Fortune* also had two design staff, including the editor in chief, while *Capital* had one staff with design training. This shows that there has been improvement in the number and qualification of staff responsible for design compared to the years before 2000, since Shemelis (2000) observed that none of the private newspapers had a person responsible for the design of their newspapers.

However, none of the sample newspapers had their own design stylebook, proper design staff, modern cameras or DTP (disk top publishing) software in 2000; neither did they have access to see and follow the contemporary design trends through foreign publications and the Internet. That may be some of the reason why most sample newspapers see looked dull and unappealing in that year.

The design staff remained the same in *The Ethiopian Herald* in 2005. Except the front page, which is exclusively designed by one night editor and a secretary, the rest parts of the newspaper is designed by column editors and journalists. In the other sample newspapers, both the front page and the inside pages are designed by separate design staff. What is more, the number and qualification of design staff of these newspapers showed some change 2000 to 2005. In *The Reporter*, for example, four design staff have received short-term design training and have worked for both the Amharic and English editions. In *Fortune*, too, the design staff have increased to four: two are graduates of journalism with diplomas. One design staff is a high school complete, with a short training in design. The remainder one has a photographing background. In *Capital*, again, there has been three design staff: two with design training and the remaining one is a graduate of a general automotive school and has some short design training. These changes could explain some of the improved appearance that these newspapers had in 2005.

Another factor is the starting time for designing the newspaper. The designing and lay outing process for the front page of *The Ethiopian Herald* starts after 6 pm every day since it is a daily. The night editor of this paper believes that the nature of the paper (being a daily) creates a lot of pressure on the designer. There is usually shortage of time to plan the overall design. This in turn contributes to the poorer design of the front page. On the other hand, the weekly newspapers have relatively ample time for designing their front pages. For Saturday publication like *The Reporter*, for instance, it can devote Friday afternoon to designing its front page. In a similar vein, the Sunday publications *Fortune* and *Capital* can start designing Saturday afternoon.

The time constraint raised in *The Ethiopian Herald* case may be taken as an excuse on the surface for its poor design. One thing that should not be forgotten here is that the sample weekly newspapers only have the advantage of completing the design of their inside pages before the deadline. But with regard to the front page, they are expected to present fresh news

like the daily newspapers. So, though it is undeniable that the weekly newspapers are relatively freer, there is also the time constraint on them as long as they may get the news items of the day closer to the deadline and face time constraint to make the design of them. Here, *The Ethiopian Herald* has taken time constraint as scapegoat. However, had there been appropriate design staff (both in number - which in this case takes more weight - and qualification), the time pressure could have been tackled. What is amazing at this point is that while this newspaper is a government-run, daily and broadsheet, which obviously requires a fair number of design staff, due attention is not given to it. On the other hand, the private-run, weekly and tabloid-sized newspapers have relatively pertinent design staff and give better attention to the outlook, which is reflected in their front-page appearance.

Concerning the physical working atmosphere, which could be a factor for the production and appearance of the sample newspapers; *The Ethiopian Herald* shares the design room with its equivalent Amharic broadsheet newspaper called *Addis Zemen*. In this room there are secretaries, with their computers, working for both newspapers in typing news and articles. It is also in this room that the design sketched by the night editor is done through secretaries. In the other sample newspapers, the designing is done in separate rooms. While the physical working environment in the former newspaper seems stifled and hence, I believe, has an adverse effect on the creativity and productivity of designers. The private working rooms look airy, bright and hassle-free which is found to be relatively better in encouraging the staff to work hard.

When it comes to the process of selecting news and photos for the front page, it is almost the same in *The Ethiopian Herald* and *The Reporter* newspapers. In *The Ethiopian Herald*, for example, first the editorial board has to decide the stories for the front page and then the night news editor selects the photos. After that the night news editor will draw the intended design, which includes the place of stories and photos on the sketch (demy). Then based on the demy the secretary puts stories and photos on the real paper designed on the computer. Similarly, in *The Reporter*, the news editor and deputy editor in chief sketch the intended design of the front page in the demy after the type of news and photos as well as their placement are decided by an editorial group led by the deputy editor-in-chief. Then, based on the demy, the designers put stories and photos on the actual newspaper designed on the computer. In *Fortune*, the process is slightly different. First, the editor-in-chief, managing editor, assignment editor and head of design staff have to select, with extensive discussion, the news

and photos for the front page. Then the designers will sketch the front-page design including the placement of all elements on a computer with trial and error, after which the editorial group will ratify through discussion. This process of selecting news and photos for the front page (in *Fortune*) is almost the same in *Capital* newspaper.

The Ethiopian Herald has recently prepared its own design "stylebook" which states how many news stories and photos should be presented on the front page, how the headlines ought to be written etc. Even if this book is meant to maintain the consistency and "identity" of the newspaper, it seems to confine designers not to create and look for other contemporary design styles. The other sample newspapers do not have their own design handbooks. They instead use common knowledge and experience; they refer to normal design books only in special assignments. This actually helps designers to enjoy a freedom of changing design elements, but it may also cause their newspapers to have an inconsistent look and identity. Therefore, as believed by many design experts like Garcia (2002), an appropriate use of design stylebook must be maintained. Meaning, designers, as in *The Ethiopian Herald*, should not tenaciously stick to the so-called stylebook, nor should they, as in the private ones, be 'wild' till their newspapers lose their identity.

By the time the interviews and informal observations for this study were conducted, *The Ethiopian Herald* did not have Internet access, which obviously keeps people in the media updated to the contemporary world. On the other hand, the sample private newspapers try to refer internationally recognized foreign publications in addition to Internet. This actually, they said, is not to use foreign publications as a standard, but it is to try to get along with new trends in presentation and style

Two of the sample private newspapers planned to redesign their papers to incorporate newspaper design elements like indexes, quotations and digests in their front pages. Concerning *The Ethiopian Herald*, these and other design considerations are lacking because of the absence of institutional attention.

For *The Reporter* and *Fortune*, making the front page in full color is not only costly but also time-consuming. Even though it is expensive to the *Capital* newspaper too, the owners are presently discussing with the advertisers to make the front and back pages in full color. In *The Ethiopian Herald*, however, making the front page in full color is unthinkable in the near future, as the information obtained from the night news editor of the newspaper.

According to the night news editor and as the same time the designer of the front pages of *The Ethiopian Herald*, the newspaper does not have any unique design characteristics except its nameplate. The editors/designers of the other papers, on the other hand, believe that presenting stories with big pictures make them unique, though, as I observed, they do not actually do it so often. What they rather do is: making the advertisements compatible with the nameplate (the sample newspapers print advertisements on the front page with matching colors to the nameplate mixed with black and white). Moreover, the total sizes of *Fortune* and *Capital* newspapers are not constant. Their editors explain that the reason for the fluctuating total size of the papers is technical problem of the printing houses, which has a negative effect on the look of the newspapers.

The Ethiopian Herald has now abandoned the use of manipulated pictures. It is using photos printed with ordinary cameras and imported via scanner. Even though this newspaper is exceptional in not using digital cameras and photo shop software, all photos on the sample newspapers including *The Ethiopian Herald* have begun to be taken by professional photographers employed in the newsroom. All newspapers have started using modern design software like Adobe PageMaker 6.5 and sending camera-ready papers to the printing houses. All sample newspapers have also begun printing in the offset printing method, which is one of the modern methods.

The quantitative analysis of this study reveals that more than half of the sampling issues in the years 2000 and 2005 had horizontal design pattern, which of course is one of the contemporary features of newspaper design. However, this feature solely is not enough to label the design of a newspaper as contemporary since they lack many contemporary design elements. For instance, more than 70% of the news stories on the front pages of the sample newspapers continued in the inside pages in 2000 and 2005, which is not the feature of modern newspaper design.

The editors as well as the designers of the sample newspapers have, they said, come to recognize that the content needs to be accompanied by an appropriate form. They also stated that they had come to know that presentation and style play a great role in the public reputation, thus also in sales and readership. For some of them it is even the manifestation of art. But their words do not hold water in the actual appearance of their newspapers, which is full of news stories with monotonous layout.

As argued by many design scholars like Garcia (2002), readers do not prefer front page, with poor organization and bulky information, which crowded the spaces. The interviews conducted with editors and designers reveal that they think 3-5 stories are not too many for the tabloid size. The editor of *The Ethiopian Herald* said that because the paper is a broadsheet, it could accommodate many stories. More than any thing, the editors and designers of the four sample newspapers said that they could not present only one or two stories for the readers, because from their experience they know that most Ethiopian readers want to see many stories on the front-pages. According to my informal observation, other Ethiopian newspapers (in addition to sample newspapers) are full of texts and they seem "unappealing" to outside observers. My observation in a very few African newspapers has also confirmed that the South African and Kenyan newspapers, for instance, have a more appealing look than the Ethiopian private as well as government newspapers.

Arguably, for Ethiopian newspapers, readers' lifestyle and perception about time, contribute a lot to the tendency to sustain the existing trend of jamming front pages with much written texts. By life style and perception about time it is to mean that the primary (local) readers of Ethiopian newspapers have a relatively free and flexible daily schedule. Other places in the world (particularly in developed countries), readers are busy of many things and hence need one or two but fresh stories juxtaposed with lively photographs on the front page. Above all, since their newspapers operate in an atmosphere of more intense competition with cable television and the Internet, their editors/designers exert an utmost effort to win readers attention and get them tuned with their newspapers. In contrast, most Ethiopians do not have access to such technologies and they tend to look for many stories in the newspapers. More over, since the Ethiopian newspapers are not or less challenged by technologies of the above kind, the editors/designers are less likely to bother about design as their counterparts in developed countries do. So, it may sound reasonable, at least for the time being, if most Ethiopian editors/designers or readers prefer a newspaper full of written text, which of course, seems boring to outside observers and to the one with a contemporary orientation of newspaper design. Above all, what must be noted here is that as long as there is no universally accepted newspaper design standard, (though the western design, advocated by westerners, is regarded as contemporary and somehow universal) design is mainly determined by the culture and taste of readers living in a given country.

CHAPTER FIVE

5. MAJOR FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

5.1. Major findings

The objective of this study has been to identify the front-page design characteristics of four major Ethiopian newspapers published in the English language and to examine the editors'/designers' perceptions about newspaper design. Based on this main objective the study set the following specific questions to be addressed.

- What are the front-page design characteristics of the sample newspapers in 2000 and 2005, individually and collectively?
- What are editors'/designers' perceptions about newspaper design with respect to the attractiveness and readability of Ethiopian daily and weekly newspapers?
- What are the detrimental factors behind the Ethiopian newspapers design?

To search for answers for these questions, various methods were used in the analysis process, including content analysis, interviews and observation. The findings can be summarized as such:

- More than half of the examined issues had horizontal design patterns in 2000. The front pages of these newspapers were characterized by nameplates surrounded by advertisements. The pages of almost all newspapers were full of texts. The majority of stories had double and triple headlines. Most headlines were written in a bold reverse font style. Apart from a few examples, no newspaper made use of photos in 2000. The pages had an overload of column and cutoff rules. Briefly, the sample newspapers had unappealing front-pages.
- The appearance of most of the sample newspapers showed a relative improvement in 2005. The color of the nameplates of half of the sample newspapers changed. Even if some of the sample editions of the papers were accompanied by advertisements and the number of quotations and indexes in most issues had decreased, most lead stories had relatively big headlines and larger full and portrait photos. In addition to the lead stories, sometimes other stories also had photos. Some photos of the lead stories were,

of course, lively and framed. The number of stories in most of the sample newspapers was relatively on the decrease. The number of rules between contents on the front page had also been relatively reduced. Though advertisements still had the color of the nameplate mixed with black and white, rectangular boxes were mostly used for advertisements. There were relatively spaces between the stories in most of the sample issues. In short, except *The Ethiopian Herald*, the front pages of almost all sample newspapers had somewhat more attractive look in 2005 than in 2000.

- The editors as well as the designers of the sample newspapers have come to understand that design is important to make the newspaper attractive, to communicate professionally, and to direct the readers to the content.
- The editors/designers seem to maintain the already established trend of Ethiopian news design.
- The editors/designers might consider the readers' lifestyle and perception about time in their design of the newspapers.
- The sample newspapers still perform their design work under lack of finance and proper design knowledge and skills.

5.2. Conclusions

Based on the above findings the following conclusions are drawn.

- The sample newspapers were mainly dominated by horizontal design, which is one of the modern design patterns. But, most of the news stories on the front pages are characterized by a continuation in the inside pages in 2000 and 2005, which is not a feature of a contemporary newspaper design.
- The appearance of most of the sample newspapers relatively changed from 2000 to 2005 mainly in relation to the number of stories, the size of headlines and the use of photos.
- Except *The Ethiopian Herald*, the other sample newspapers seem to have a promising tendency for change in the future.
- The editors' tendency to have trust in the established design tradition, readers' lifestyle and perception about time, lack of finances as well as proper design knowledge and skills of the editors/designers hinder the sample newspapers from

being more attractive and from fully implementing the contemporary newspaper design.

- Though the appearance of the sample newspapers showed improvement from 2000 to 2005, and the editors/designers of the sample newspapers believe that they are cognizant of the importance of layout and design, the four examined sample newspapers need a number of visual improvements.

5.3. Recommendations

Newspaper layout and design is a delicate process. It is not possible to lay down fixed rules: first do this, and then do that. Based on the above findings and conclusions, however, I would like to make the following general recommendations:

- It would be better if the newspapers try to set a vision to arrive at a certain standard by benchmarking model newspapers.
- The newspapers should adopt their own design stylebook, but one, which leaves space for flexibility, creativity, adoption and hospitality for up-to-date, design styles.
- The newspapers could redesign their pages in accordance with more 'accepted' contemporary design trends, but still by giving due consideration to the existing life style and taste of the readers.
- Consultation by professionals would be useful.

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APPENDIXES

Appendix A: - Coding sheet with row data

No.	Name of a newspaper	Publication date	Np.size	Column no.	Col. width
1.	The Reporter	January 5, 2000	1210	5	5
2.	The Reporter	March 8, 2000	1210	4	6
3.	The Reporter	May 17, 2000	1210	5	5
4.	The Reporter	July 26, 2000	1210	6 above and 4 below fold	4 above and 6 below
5.	The Reporter	Sep.6, 2000	1210	6 above and 4 below fold	4 above and 6 below
6.	The Reporter	January 1, 2005	1210	5	5
7.	The Reporter	March 12, 2005	1210	5	5
8.	The Reporter	May 21	1210	5	5
9.	The Reporter	July 23	1210	5	5
10.	The Reporter	September 3	1210	4 above and 2 below fold	5 above and 9 below
11.	The Ethiopian Herald	January 5, 2000	2440	6	6
12.	The Ethiopian Herald	March 8, 2000	2440	6	6
13.	The Ethiopian Herald	May 17, 2000	2440	6	6
14.	The Ethiopian Herald	July 26, 2000	2440	6	6
15.	The Ethiopian Herald	Sep. 6, 2000	2440	6	6
16.	The Ethiopian Herald	January 1	2440	6	6
17.	The Ethiopian Herald	March 12	2440	6	6
18.	The Ethiopian Herald	May 21	2440	6	6
19.	The Ethiopian Herald	July 23	2440	6	6
20.	The Ethiopian Herald	Sep. 3, 2000	2440	6	6
21.	Fortune	May 7, 2000	1210	6	4
22.	Fortune	June 11, 2000	1210	6	4
23.	Fortune	July 16, 2000	1210	6	4
24.	Fortune	Aug. 27, 2000	1210	6	4
25.	Fortune	Sep. 3 2005	1210	5	5
26.	Fortune	May 8	1302	5	5
27.	Fortune	June 12	1302	5	5
28.	Fortune	July 17	1302	5	5
29.	Fortune	Aug. 28	1302	5	5
30.	Fortune	Sep.4, 2000	1302	5	5
31.	Capital	January 2, 2000	1245	5	5
32.	Capital	March 12, 2000	1245	6	4
33.	Capital	May 21, 2000	1245	5	5
34.	Capital	July 23, 2000	1245	6	4
35.	Capital	Sep.3, 2005	1245	5	5
36.	Capital	Jan. 2-8, 2005	1302	5	5
37.	Capital	Mar. 6-12, 2005	1302	2 above and 4 below fold	5 & 22 above and 5 below
38.	Capital	May15-21,2005	1302	2 above and 4 below fold	5 & 22 above and 5 below
39.	Capital	July17-23, 2005	1302	5	5
40.	Capital	Sep.4-10, 2005	1302	5	5

No.	Name plate color	Np. Font size	Np. Font face	Np. Font style	Design pattern	Index Place
1.	red	90	decorative	bold-italics	grid	Bottom left
2.	red	90	decorative	bold-italics	horizontal	Bottom left
3.	red	90	decorative	bold-italics	totaltheme	Bottom center
4.	red	90	decorative	bold-italics	horizontal	
5.	red	90	decorative	bold-italics	horizontal	
6.	red	130	decorative	bold	modular	
7.	red	130	decorative	bold	vertical	
8.	reverse red	84	serif	reverse red	horizontal	Left entire Col.
9.	reverse red	84	serif	reverse red	horizontal	
10.	reverse red	84	serif	reverse red	modular	
11.	Black & W	60	serif	condensed	quadrant	
12.	Black & W	60	serif	condensed	quadrant	
13.	Black & W	60	serif	condensed	quadrant	
14.	Black & W	60	serif	condensed	quadrant	
15.	Black & W	60	serif	condensed	quadrant	
16.	Black & W	143	serif	condensed	quadrant	
17.	Black & W	143	serif	condensed	horizontal	
18.	Black & W	143	serif	condensed	horizontal	
19.	Black & W	143	serif	condensed	quadrant	
20.	Black & W	143	serif	condensed	quadrant	
21.	Black & W	60	serif	bold	horizontal	Above the Np
22.	Black & W	60	serif	bold	horizontal	Below the Np
23.	Black & W	60	serif	bold	horizontal	Below the Np
24.	Black & W	60	serif	bold	horizontal	Below the Np
25.	Black & W	60	serif	bold	modular	Below the Np
26.	blue-violet	60	serif	bold	horizontal	
27.	blue-violet	60	serif	bold	totaltheme	Bottom entire row
28.	blue-violet	60	serif	bold	horizontal	
29.	blue-violet	60	serif	bold	totaltheme	
30.	blue-violet	60	serif	bold	horizontal	
31.	Black & W	75	serif	bold	horizontal	Above the Np.
32.	Black & W	75	serif	bold	horizontal	Above the Np.
33.	Black & W	75	serif	bold	quadrant	Above the Np.
34.	Black & W	75	serif	bold	horizontal	Left entire column
35.	Black & W	75	serif	bold	horizontal	Left entire column
36.	blue	78	serif	bold	horizontal	Bottom left
37.	blue	78	serif	bold	horizontal	Bottom left
38.	blue	78	serif	bold	totaltheme	Bottom left
39.	blue	78	serif	bold	horizontal	Bottom left
40.	blue	83	serif	bold	horizontal	Bottom entire row

No.	Quotation pace	Ad No	Ad color	Place of Ads		Ad Size Cm ²	News story			
				U fol d	B fol d		Nu mb er	Size Cm ²	Finis hed	Co nti nu ed
1.	Abo. Np.	1	Red Vs B&W	1	.	65	4.0	335	2	2
2.	Abo. Np.	2	Red Vs B&W	1	1	112	4.0	484		4
3.	Abo. Np.	2	Red Vs B&W	1	1	135	1.0	606		1
4.	Abo. Np.	3	Red Vs B&W	1	2	195	3.0	460	2	1
5.	Abo. Np.	2	Red Vs B&W	1	1	130	6.0	606	1	5
6.	Bel. Np.	4	Red Vs B&W	1	3	240	3.0	468		3
7.	Bel. Np.	2	Red Vs B&W	1	1	70	2.0	520	1	1
8.		2	Red Vs B&W	2		75	4.0	624	1	3
9.		2	Red Vs B&W	2		65	3.0	588		3
10.		2	Red Vs B&W	2		65	4.0	560		4
11.		2	black and white	2		77	9.0	1404	6	3
12.		2	black and white	2		77	8.0	1404		8
13.		1	black and white	1		38	7.0	1404		7
14.		2	black and white	2		90	7.0	1404		7
15.		2	black and white	2		100	9.0	1404	1	8
16.		2	black and white	2		78	9.0	1672	6	3
17.		2	black and white	2		72	9.0	1672	2	7
18.		2	black and white	2		72	8.0	1672	6	2
19.		2	black and white	2		72	8.0	1672	7	1
20.		2	black and white	2		72	8.0	1672	3	5
21.		6	BlueVs B&W	2	4	305	3.0	451	.	3
22.		6	BlueVs B&W	2	4	324	3.0	451	1	2
23.		6	BlueVs B&W	2	4	324	3.0	451	1	2
24.		4	BlueVs B&W	2	2	210	3.0	553		3
25.		4	BlueVs B&W	2	2	210	3.0	553		3
26.		3	Blue-vvs B&W	3		177	2.0	728		2
27.		3	Blue-vvs B&W	3		177	1.0	728	1	
28.		3	Blue-vvs B&W	3		177	2.0	728		2
29.		3	Blue-vvs B&W	3		173	1.0	728		1
30.		3	Blue-vvs B&W	3		173	4.0	728		4
31.		5	BlueVs B&W	2	3	226	2.0	391		2
32.		6	BlueVs B&W	2	4	282	3.0	442	2	1
33.		6	BlueVs B&W	2	4	272	5.0	451		5
34.		6	BlueVs B&W	2	4	289	4.0	470	2	2
35.		6	BlueVs B&W	2	4	300	2.0	387		2
36.		2	BlueVs B&W	2		60	3.0	752		3
37.		2	BlueVs B&W	2		60	4.0	752		4
38.		2	BlueVs B&W	2		60	2.0	752		2
39.		2	BlueVs B&W	2		60	4.0	752	1	3
40.		4	BlueVs B&W	2	2	149	3.0	630		3

Information about headlines font style & headline type presented in the front page of each sample edition

No.	Caps	Cplw	Dwn	Bann	Cros	Cntr	flshlf	kickr	Sbhd	Trpd	Wikt	Nvltly
1.	.	.	4	2	.	.	2	.	.	.	.	.
2.	.	.	4	1	.	.	3	.	.	.	.	.
3.	2	.	2	1	.	2	.	.	1	.	.	.
4.	.	.	3	.	.	.	2	.	1	.	.	.
5.	.	.	6	1	.	2	2	.	.	1	.	.
6.	.	.	3	.	.	2	.	.	1	.	.	.
7.	.	.	2	.	.	1	.	.	1	.	.	.
8.	.	.	4	.	.	1	.	.	2	1	.	.
9.	.	.	3	.	.	2	.	.	1	.	.	.
10.	.	.	4	.	.	3	.	.	1	.	.	.
11.	.	.	9	.	.	8	.	.	1	.	.	.
12.	.	.	8	.	.	4	3	.	.	1	.	.
13.	.	.	7	.	.	4	.	.	1	.	1	1
14.	.	.	7	.	.	6	.	.	1	.	.	.
15.	.	.	9	.	.	9	.	.	.	.	.	.
16.	.	.	9	.	.	8	.	.	.	.	1	.
17.	.	.	9	.	.	6	2	1	.	.	.	.
18.	.	.	8	.	.	8	.	.	.	.	.	.
19.	.	.	8	.	.	7	.	.	1	.	.	.
20.	.	.	8	.	2	6	.	.	.	.	.	.
21.	.	3	.	.	1	.	1	.	1	.	.	.
22.	.	3	.	.	.	.	2	.	1	.	.	.
23.	.	3	.	1	.	.	.	1	1	.	.	.
24.	.	3	.	1	1	.	.	.	1	.	.	.
25.	.	3	.	1	1	.	1	.	.	.	.	.
26.	1	1	.	1	.	1	.	.	.	.	.	.
27.	1	.	.	.	.	.	.	.	.	.	.	1
28.	.	2	.	.	.	.	1	.	.	.	.	1
29.	.	1	.	.	.	.	.	.	.	.	.	1
30.	1	3	.	.	1	2	1	.	.	.	.	.
31.	.	2	.	.	1	1	.	.	.	.	.	.
32.	.	3	.	.	1	.	1	.	1	.	.	.
33.	.	5	.	.	.	5	.	.	.	.	.	.
34.	.	.	4	.	.	1	3	.	.	.	.	.
35.	.	.	2	1	.	1	.	.	.	.	.	.
36.	.	.	3	1	1	.	1	.	.	.	.	.
37.	.	.	4	1	.	1	2	.	.	.	.	.
38.	.	.	2	1	.	.	.	.	1	.	.	.
39.	.	.	4	.	1	1	1	.	1	.	.	.
40.	.	.	3	1	.	.	1	.	1	.	.	.

Information about headlines font type presented in the front page and number of bylines on each of each sample edition

No.	Serif	San serif	Bold	Condensed	Italic	Reverse	Bylines at the beginning of the story
1.	1	3	2	2	.	.	2
2.	2	2	4	.	.	.	4
3.	3	1	1	1	.	2	.
4.	1	2	3	.	.	.	3
5.	4	2	1	3	.	2	6
6.	.	3	2	1	.	.	3
7.	1	1	1	1	.	.	2
8.	2	2	2	1	.	1	2
9.	1	2	1	2	.	.	3
10.	3	1	1	3	.	.	3
11.	3	6	6	3	.	.	9
12.	2	6	5	2	.	1	8
13.	2	5	4	2	.	1	7
14.	2	5	5	1	.	1	7
15.	3	6	7	1	1	.	9
16.	7	2	6	3	.	.	9
17.	9	.	8	1	.	.	9
18.	.	8	6	2	.	.	8
19.	8	.	8	.	.	.	8
20.	8	.	6	2	.	.	8
21.	.	3	3	.	.	.	3
22.	2	1	3	.	.	.	3
23.	.	3	3	.	.	.	3
24.	1	2	3	.	.	.	3
25.	2	1	3	.	.	.	3
26.	.	2	2	.	.	.	1
27.	.	1	.	.	.	1	.
28.	.	2	1	.	.	1	1
29.	.	1	.	.	.	1	1
30.	1	3	2	1	.	1	3
31.	1	1	2
32.	2	1	3	.	.	.	2
33.	4	1	2	2	.	1	2
34.	4	.	3	1	.	.	2
35.	.	2	2
36.	.	3	3	.	.	.	3
37.	1	3	4	.	.	.	3
38.	.	2	2	.	.	.	1
39.	.	4	3	.	.	1	3
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Information about Photographs and Info graphs presented in the front page of each of each sample edition

No.	P no	P. Color	Dp	Dpform	Dpsz	Cpon	Cpbl	Cpbs	infg	infcOLOR
1.	.		.	.	.	.	.	.	.
2.	.		.	.	.	.	.	.	.
3.	.		.	.	.	.	.	.	1	B & W
4.	1	B & W	yes	portrait	25	.	.	.	.
5.	.		.	.	.	.	.	.	.
6.	2	B & W	yes	full	287	.	.	.	.
7.	2	B & W	yes	full	198	.	1	1	.	
8.	3	B & W	yes	portrait	128	.	3	.	.	
9.	3	B & W	yes	portrait	421	1	2	.	.	
10.	3	B & W	.	.	.	.	.	.	.
11.	1	B & W	.	.	.	.	.	.	.
12.	3	B & W	.	.	.	.	1	.	.	
13.	1	B & W	.	.	.	.	1	.	.	
14.	2	B & W	yes	full	117	.	.	.	.
15.	1	B & W	yes	portrait	125	.	.	.	.
16.	2	B & W	yes	full	162	.	.	.	.
17.	2	B & W	yes	portrait	181	.	2	.	.	
18.	2	B & W	yes	full	250	.	1	.	.	
19.	1	B & W	.	.	.	.	1	.	.	
20.	2	B & W	yes	full	228	.	2	.	.	
21.	1	B & W	.	.	.	.	.	.	.
22.	1	B & W	.	.	.	.	1	.	.	
23.	.	B & W	.	.	.	.	.	.	.
24.	1	B & W	.	.	.	.	.	.	.
25.	4	B & W	yes	portrait	123	.	4	.	.	
26.	3	B & W	yes	full	416	.	1	.	.	
27.	1	B & W	yes	portrait	195	.	.	.	.
28.	3	B & W	yes	portrait	132	.	.	.	3	B & W
29.	4	B & W	yes	portrait	384	.	3	.	.	
30.	1	B & W	.	.	.	.	.	.	.
31.	1	B & W	yes	full	175	.	.	.	.
32.	1	B & W	yes	full	78	.	.	1	.	
33.	1	B & W	.	.	.	.	.	.	.
34.	2	B & W	yes	portrait	104	.	.	.	.
35.	1	B & W	yes	full	128	.	1	.	.	
36.	2	B & W	yes	full	171	.	2	.	.	
37.	3	B & W	yes	portrait	297	.	2	.	.	
38.	8	B & W	yes	full	301	.	5	.	.	
39.	1	B & W	.	.	.	.	1	.	1	B & W
40.	2	B & W	yes	full	258	1	1	.	.	

Information about type and usage of rules and boxes presented in the front pages of each of each sample edition

No.	Clrl	Cutlrl	Bnstry	Bstr&p	str&ad	Adb	strb	pob	Inxb	qub
1.	1	2	3	.	.	1	.	.	1	1
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11.	2	3	3	2	.	2
12.	3	1	4	.	.	2
13.	1	1	2	.	.	1	1	.	.	.
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16.	2	1	1	.	.
17.	.	1	1	.	.	2	.	2	.	.
18.	2	1	2	.	.
19.	2	.	1	.	.
20.	.	1	1	.	.	2	.	2	.	.
21.	1	1	1	.	1	6	1	.	3	.
22.	1	2	2	.	1	6	1	1	3	.
23.	.	1	.	.	1	6	2	.	3	.
24.	.	2	1	.	1	4	.	1	3	.
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30.	.	3	3	.	.	3	1	1	.	.
31.	1	2	1	.	2	5	.	.	3	.
32.	.	2	1	.	1	6	2	1	4	.
33.	1	3	3	.	1	6	1	1	3	.
34.	.	3	2	.	1	6	1	1	6	.
35.	.	1	.	.	1	6	1	.	4	.
36.	1	2	3	.	.	2
37.	1	2	3	.	.	2	1	.	.	.
38.	1	1	1	1	.	2	1	3	.	.
39.	1	1	2	.	.	2	1	.	.	.
40.	2	1	2	.	1	2	.	1	1	.

Appendix B: - Interview Questions and Observation points

B-1-A- Questions to know editors'/designers' perceptions toward layout and design

1. Why is design important for the newspaper?
2. Are you using any design books when deciding the layout?
3. Do you have a design handbook?
4. Do you have any model newspapers that you look to in newspaper design? If so, what are they?
5. Do you have access to see the contemporary design trends? If so, How?
6. Are you able to follow trends in newspaper design world?
7. Why does the total size of the front-page change?
8. Why so many stories on the front-page?
9. Why ads had the color of the nameplate mixed with black and white?
10. Why indexes, quotations and digests didn't given attention on the front-page?
11. Why is the front page not in full color?
12. What changes has the newspaper made concerning layout and design from 2000 to 2005?
13. Did the newspaper have its own unique design characteristics? If so, what are they?

B-1-B- Questions to know about the design staff, design software and printing methods

1. Are there separate page designer staffs? or do the journalists do the layout work themselves?
2. What is the difference between the design staff in 2000 and 2005?
3. How many of the design staff have design or journalism background?
4. Do you believe in upgrading the design staff? If so, what does the newspaper do?
5. What kind of design software did the newspaper use in 2000 and 2005?
6. What kind of printing method did the newspaper use in 2000 and 2005?

B-2- Observations points

1. The overall appearance of design room.
2. When exactly front-page designing and lay outing process started in the week days or in day times?
3. How is the page designed?
4. How are the stories and photos selected?
5. Who decides the place of stories and photos?

Appendix C: - Sample newspapers in 2000 and 2005

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The Ethiopian Herald

Press Agency

Vol. LVI No. 099	Addis Ababa P.O. Box, 30701	Wednesday 5 January 2000 Tahisat 26, 1992	Annual subscription — Birr 155 Price 0.50	For Herald News Coverage 157017 157618	Subscription & Dist. 157745 Advertisement 156568 P.O. Box 21212
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Isaias' regime illegally auctions Ethiopians' properties

Senior ELF member condemns Isaias' war-like policy

ADDIS ABABA (ENA) — The regime in Asmara has been auctioning off and auctioning business enterprises belonging to Ethiopians who could not be able to designate a representative for their properties, the Ethiopian Embassy in Asmara said.

According to the embassy, properties belonging to Ethiopians who came home before the conflict and were unable to return as well as those who passed away and whose legally imprisoned have been sealed off and put to unauthorized auction.

The embassy also said the decision is illegal. Page 5

4,499 cooperatives operate in metropolis

ADDIS ABABA (ENA) — The metropolitan cooperative associations organizing and promotion bureau said, 4,499 cooperative associations with an aggregate capital of over 200 million birr are operating here in the capital.

Consumers, handicrafts, and agricultural cooperative associations department head with the bureau, Abeye Mitika said, the cooperatives, which include, among others, agricultural, handicraft, housing and credit associations had 221,933 members.

Abeye was speaking here on Monday at the opening of a three-day symposium held to popularize

154 SPDP contestants collect signatures

ADDIS ABABA (ENA) — One hundred and fifty-four of the 190 candidates of the Somali People's Democratic Party (SPDP) faction had finalized the collecting candidate endorsement signatures to compete in forthcoming elections, the party said.

SPDP propaganda and agitation head, Akso Adem told ENA on Monday that the rest of the candidates would complete the process until the end of the week.

The contestants would compete for seats in the House of People's Representatives and the same would be said.

235 engaged in investment projects

DIRE DAWA (ENA) — Two hundred and thirty-five domestic and foreign investors are undertaking various investment projects in the Dire Dawa Administration with an aggregate capital of over 1.6 billion birr, the administration's investment office said here yesterday.

The office said 24 investment projects had already begun operation while work on the implementation of 34 others is in progress.

Upon going operational the projects are expected employ over 1,000 people, it was learnt.

Improved agricultural tools manufacturing agreement signed

ADDIS ABABA (ENA) — The Ethiopian Agricultural Research Organization (EARO) and Fama Trading Company have signed here yesterday a joint agreement on the manufacturing of improved agricultural tools.

Speaking at the signing ceremony, EARO General Manager Dr. Senfo Keenem said the agreement would help boost agricultural production in the country.

He said if farmers were supplied with improved agricultural technology, they could provide raw materials which would meet the demands of various agro-industries across the country.

He said currently, most of the food and beverage industries in Ethiopia are importing raw materials in foreign currency that could have been produced in the country.

Dr. Senfo urged investors to actively engage in the production of steel and the provision of improved agricultural tools.

Fama Trading Company Manager, Yohannes Wolde-Amone, said on his part that the company would contribute its share in expanding agricultural productivity of the country.

President receives credentials

ADDIS ABABA (ENA) — President Meles Zenawi received here yesterday the credentials of the newly appointed Ambassador of the Sahrawi Arab Democratic Republic (SADR) to Ethiopia, Fadel Jman.

According to the spokesman of the Ministry of Foreign Affairs, Negasso and the Ambassador of the SADR to Ethiopia, Fadel Jman.

See President's Page 2

DPPC transports relief aid to affected areas

ADDIS ABABA (ENA) — The Disaster Prevention and Preparedness Commission (DPPC) said it is transporting relief food and potable water to those parts of the country affected by food shortage.

Public relations team leader with the commission, Tefen Assefaw, told ENA on Monday that the relief assistance was being transported to various zones of the Somali State, to Bona and Bale zones of the Oromia State and to south Omo Zone of the Southern Nations, Nationalities and Peoples State.

The food deficit in the areas was feared to get worse in the coming months due to rainfall failure in September and October of this Ethiopian year, Tefen said.

He said the commission has been dispatching a total of 700,176 quintals of relief grain to the affected areas last September.

Some 1,284 quintals of nutritious food have also been dispatched to various zones of the Somali State and Bona and Bale zones of the Oromia State, according to the team leader.

Meanwhile, 5,000 quintals of relief grain and nutritious food are to be dispatched among 51,000 people affected by food shortage in eight woredas of Jimma Zone, Oromia State, the zonal disaster prevention and preparedness department said.

Relief faced with the department, Awol Abategi told ENA on Monday that the relief food is to be distributed among the needy hard hit by food shortage due to the failure of rains and to those who lost their farm animals by outbreak of disease.

About 4,420 quintals of relief food grain and 90 quintals of nutritious food had been distributed among 63,000 recipients living in seven woredas of the same zone, Awol said.

Construction of Ethiopian embassies well under way

ADDIS ABABA (ENA) — The construction of Ethiopian embassies in Washington D.C., U.S.A., and in the Djiboutian capital, Djibouti, is well under way, the Ministry of Foreign Affairs has said.

Director-General of the administrative and finance section with the ministry, Zeniban Raza, said the construction of a residence and chancery in Washington D.C. would be fully finalized next month.

The former embassy of Ethiopia in Washington D.C. was fully reconstructed, the number of embassy staff the former embassy said.

He said 66.4 million is spent on the construction of the embassy.

Similarly, the construction residence and chancery he launched in Djibouti in a seven million birr, Zeniban said.

Our world shouldn't be a mocking ground for the lawless

C-1: - The Ethiopian Herald in 2000

Vol. LXX No. 977

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Premier reaffirms gov't support for soccer sport dev't

ADDIS ABABA (ENA) - Prime Minister Meles Zenawi has reaffirmed the government's support for the development of soccer in Ethiopia. He made the statement during a meeting with members of the national soccer team and various soccer federations in Addis Ababa.

The Prime Minister, who is also the President of the Ethiopian Football Federation, said the government is committed to providing financial support for the development of soccer in the country. He also pledged that the government would provide every support for the construction of a national stadium in Addis Ababa.

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Prime Minister Meles Zenawi (center) with members of the national soccer team and various soccer federations in Addis Ababa.

Six political parties agree to continue debate

ADDIS ABABA (ENA) - Six political parties have agreed to continue the political debate to be organized by the government in the next few weeks. The parties are the Ethiopian People's Revolutionary Democratic Front (EPRDF), the United Ethiopian Democratic Front (UEDF), the Ethiopian Democratic Front (EDF), the Ethiopian People's Party (EPP), the Ethiopian Socialist Party (ESP), and the Ethiopian Workers' Party (EWP).

The parties agreed to continue the debate on the development of the country. They also agreed to work together to address the challenges facing the country. The government will continue to organize the debate in the next few weeks.

Council of Ministers endorses bill

ADDIS ABABA (ENA) - The Council of Ministers has approved a bill for the implementation of the 1994 constitution. The bill is titled 'The Proclamation of the Council of Ministers'. It was approved by a vote of 10 to 0.

The bill provides for the implementation of the 1994 constitution. It also provides for the establishment of a Council of Ministers. The Council of Ministers will be responsible for the implementation of the constitution. The bill will be signed by the Prime Minister.

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EEPCo signs 239.7 mln. birr agreements to undertake power projects

ADDIS ABABA (ENA) - The Ethiopian Electric Power Corporation (EEPCo) has signed 239.7 million birr agreements to undertake power projects. The projects include the construction of a 122 km electric line and a 230 kilowatt electric power plant.

The projects are part of the government's strategy to increase electricity production. The projects will be completed in the next few years. The government will continue to invest in the power sector.

AU expresses solidarity with victims of natural calamities

ADDIS ABABA (ENA) - The African Union (AU) has expressed its solidarity with the victims of natural calamities in the Horn of Africa. The AU has pledged to provide assistance to the affected populations.

The AU has also pledged to provide assistance to the affected populations. The AU will continue to work with the member states to address the challenges facing the region.

Konare welcomes Senegal peace accord, commends Uganda gov't-LRA talks

ADDIS ABABA (ENA) - The Chairperson of the Commission of the African Union (AU) Alpha Oumar Konare has welcomed the signing of a peace agreement in Senegal and commended the talks between the Ugandan government and the Lord's Resistance Army (LRA).

Konare said the signing of the peace agreement in Senegal is a positive step towards the resolution of the conflict. He also commended the talks between the Ugandan government and the LRA, which he believes will lead to a peaceful resolution of the conflict.

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Pooling efforts of all stakeholders decisive to strengthen country's soccer ministry

ADDIS ABABA (ENA) - The Ministry of Education, Science and Technology has announced that it will pool the efforts of all stakeholders to strengthen the country's soccer ministry. The ministry will be responsible for the development of soccer in the country.

The ministry will continue to work with the other stakeholders to address the challenges facing the country. The ministry will also continue to invest in the development of soccer in the country.

Metropolitan coordinators receive election materials

ADDIS ABABA (ENA) - The Metropolitan coordinators have received election materials for the upcoming elections. The materials include voter lists and ballot boxes.

The coordinators will be responsible for the distribution of the materials to the voters. The government will continue to ensure that the elections are held in a free and fair manner.

Peace proposal lacking public participation won't bring lasting solution'

ADDIS ABABA (ENA) - Opposition parties have said that a peace proposal that lacks public participation will not bring a lasting solution to the conflict in the Horn of Africa. They called for a more inclusive process.

The opposition parties will continue to work for a peaceful resolution of the conflict. They will also continue to demand a more inclusive process for the resolution of the conflict.

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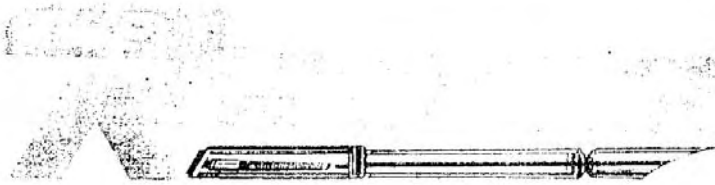
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"How can God punish man for eternity after allowing him to live for only 70 years in this world?"

- Tesfaye Gesesse, playwright

Page 6



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Vol. IV, No. 174

Wednesday, January 5, 2000

Addis Ababa, Ethiopia

Price: 150 birr

Taxi fares rise

- Minister says surtax is "only short term"

(by a staff reporter)
An increase in taxi fares went effective here in Addis Ababa beginning yesterday following the announcement by the City Government's Transport and Communication Bureau.

There would be a five-cent increase for short distances and 10 cents for longer ones, the Bureau said. The adjustment, according to a notice, was made upon the request of the Segun and Tilly Taxi Owners' Associations.

The increase in fares is the result of the rise in price of petrol last week, the Council of Ministers had disclosed that the continuing surge in the price of oil on the international market had forced the government to adjust local prices. International figures

show that in December, the price of oil had hit \$25 a barrel, having tripled since March last year.

Meanwhile, the Minister of Finance, Ato Sofian Ahmed, told the Wata Information Center on Monday that the new 10% surtax

that was to exist on imported goods two weeks ago was only a short-term.

The purpose of the tax, Sofian said, was to finance a budget deficit estimated at around \$90 million last

CARE official killed in Somalia

Gumten dispatched a C.A.P.L. vehicle north of Mogadishu killing one of the rebel organization's senior Somali officials, a colleague said Monday.

Shubb Mohamed Hussein, an

engineer who was in the C.A.P.L. vehicle, was killed in the incident, which took place in the north of Mogadishu. The colleague said the mission of the

mission was to

Duty-free imported vehicles stuck at Customs

- Authority says it wants "no loopholes"

(by a staff reporter)

Vehicles imported duty-free and later sold to third persons could not be cleared from the Ethiopian Customs Authority for five months now because, the vehicle importers said, the Authority would not compute the tax to be paid on the vehicles. Customs, meanwhile, said the delay was created "in order to eliminate loopholes."

According to customs regulations, tax is due on vehicles imported duty free when the vehicles are sold later to third persons with the duty-free privileges. The amount is determined on the basis of the market price of vehicles at the time of sale, the Authority said.

"The problem is how does Customs determine the market price?" said Ato Mekonnen Gebreyehu, acting head of the Fair and Valuation Division of the Authority. "This task requires technical knowledge about vehicles."

Pursuant to a directive dated 29 August 1999, the Authority has set up a committee to determine the market value of vehicles, one member of which was an expert from the Ethiopian Road Transport Authority.

The Road Transport Authority, which sets the rental price for almost all vehicles sold by

"So, we were hoping that the technical qualifications of the committee member from the Road Transport Authority would be helpful to Customs. The commission head said that the expectations by the experts were minimal that even the committee members had to be trained to understand them, he added."

"This was very disappointing. It is full of loopholes," Mekonnen said. "So a working system that this procedure required had to be studied."

Afterwards, the Ethiopian Customs Authority in December 1999 presented to the Federal Revenue Board, with respect to determining the market price of vehicles, the authority has offered two other alternatives, Mekonnen said.

On December 27, the Federal Revenue Board wrote a letter to Customs, instructing Customs to temporarily proceed to compute tax by a committee until the Board decides on the study presented to it.

Customs responded afterwards by saying that this was a cause. "The same problem has been there for long time," Mekonnen said. "The

Ethiopia, Sudan in bilateral, regional talks

Bilateral talks on Sunday between Sudan's Internal Affairs Minister General Abdel-Rahim

Mohammed Hassan, and Ethiopian Prime Minister Meles Zenawi focused on regional issues, officials said on Monday.

The talks resulted in a meeting on Sudan later this month by the inter-governmental Authority on Development (IGAD), Sudan's ambassador to Ethiopia, Osman al-Barqi told Reuters.

The meeting by IGAD, a regional political group which has been mediating to end the Sudanese civil war for more than five years, was one to "replace" and not "replace" it.

At the meeting, the Sudanese minister said he had instructed the

country's Ethiopia officials were not immediately available for further comment.

Ethiopia and Sudan, which have been enemies, the two have held a flurry of talks recently seeking to improve trade and communications links.

Sudan had accused Ethiopia of harboring Sudanese rebels on its soil while Ethiopia accused Sudan of attempting to assassinate Egypt's President Hosni Mubarak in Khartoum in 1997.

Tan Han, Ethiopia's ambassador to Sudan, said the two countries had agreed to

APR 1999
* Clear and present danger (Page 7)

* A poor substitute for silence (Page 9)

Buna-bet paintings (Page 13)

Merry X-Mass and Happy New Year

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Enicha Demeksa, **OPINION**

Vol. IX No. 434

Saturday, January 1, 2005

Addis Ababa, Ethiopia

Price 150 Birr



Mayor Arkebe grants new stadium map

MELES PLEDGES TO SUPPORT ETHIOPIAN FOOTBALL FEDERATION

Mayor Arkebe Iqubai granted a new stadium map to the Ethiopian Football Federation (EFF). Speaking at a dinner reception held on Thursday at the Sheraton, Iqubai handed over the map of the new stadium to be built by the Saudi-Ethiopian business Tycoon Saufi-Ethiopian business Tycoon.

BY HENOK SEMAEGZELI

new stadium to be built by the

(Continued Page 4)

Over 247 bln birr needed to achieve MDGs in rural dev't food security sector

BY MELAKIDIN MUSA

The needs assessment report for the development draft report launched last week, disclosed that Ethiopia needs 247.3 billion birr to achieve the Millennium Development Goals (MDGs) in the rural development and food security sector for 2015.

Dr. Denis Chauvaud, a consultant in this need assessment report said that the overall objective of the report is to identify bottlenecks.

(Continued Page 4)

"EPRDF is a new government which does not know what is awarded to and taken away from the country."

Dr. Mercha G. G.

BY KASSAHURIAJONG

In a press conference held jointly by leaders of 'United for Unity and Democracy' and the United Ethiopian Democratic Forces' Dr. Mercha G. G., chairman of the latter, alleged the EPRDF as a military government "which does not know what is awarded to and taken away from the country." He reminded the participants of the press conference that the

(Continued Page 4)

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More Effort for Industrialization

Page 3

ing Meles

Page 6



40 Mil Museum Opens Yesterday Page 7

Wired for New Business

Page 11



Fortune

Content Matters

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Loses Millions due to Power Rationing

And this shows how high the factory's electric consumption is and how power rationing affects its production," he said.

Degrelle said that the main gas turbine, No. 1, which puts out the biggest volume of products, needs higher electric power supply without even a brief interruption.

"We have applied to the Electric Power Corporation explaining the magnitude of the problem so

which the officials provide the amount requested," Degrelle says. No No. 2 turbine, the power suspension, he had explained, factory officials are unable to provide the factory.

But Degrelle says because Maglier:

the Ethiopian economy is critical, it should have been given special consideration.

He added that in the meantime the factory currently preserves the electric power that reaches the factory for the main machinery, while leaving other machines idle. This reduces production, he said.

According to Akale, the Sales Manager, the factory is clearing its stock and this would in turn

create storage of cement in the market.

Ato Adessa Assefa, head of Production Department for Maglier, said that the power shortage has forced the factory to take up to 20 days to deliver orders.

"I had very recently we were able to deliver to anyone, whatever amount they were ordered," Adessa said. He added that

Gov't Moves to Computerize Tax System

By Mikias Worku

Fortune Staff Writer

Two local companies, Shawl Consult and Inforce Plc, are leading fiercely over a \$5 million bid that the Inland Revenue Board has issued for designing and implementing computer software that would enable it to tag tax payers with identification numbers.

Shawl Consult, Inforce Plc, Price Waterhouse Coopers and Ernest & Young had initially participated in the bid.

Sources told Fortune that Price Waterhouse Coopers and Ernest & Young were disqualified from the bid because their proposals were not accompanied with bid bonds.

The financial part of the bid, which was officially opened three weeks ago, shows that the two final contenders are running extremely close with only 20,000 Birr separating them.

According to our sources, Shawl

Bank to Introduce ATM to Ethiopia NCR Asked More than \$1 Mil. Br

By Mary Dwyne

Fortune Staff Writer

Three years have passed since a formal announcement to launch a national Automated Teller Machine (ATM) network. The Ethiopian Commercial Bank (ECB), one of Addis Ababa's largest banks, said it is planning to introduce the service

to its 100 branches nationwide, but for the maintenance of accounts, the bank will use ATMs to produce cash, as well as to provide services.

According to the Supplies Director, GBE, eight ATMs are installed at 8 branch offices in

four local IT companies, NCR Corporation, Excel Information Technology, Trans National Computer Technology and Akrom Soluision Plc. have offered their services. However, their offers appear to be wide apart.

The offers include 11,189,054 by NCR, 6,704,425 by Excel, and 5,250,000 by Trans National.

Mirro Solu was disqualified from the bid because it presented its offers in Dollars instead of Birr as



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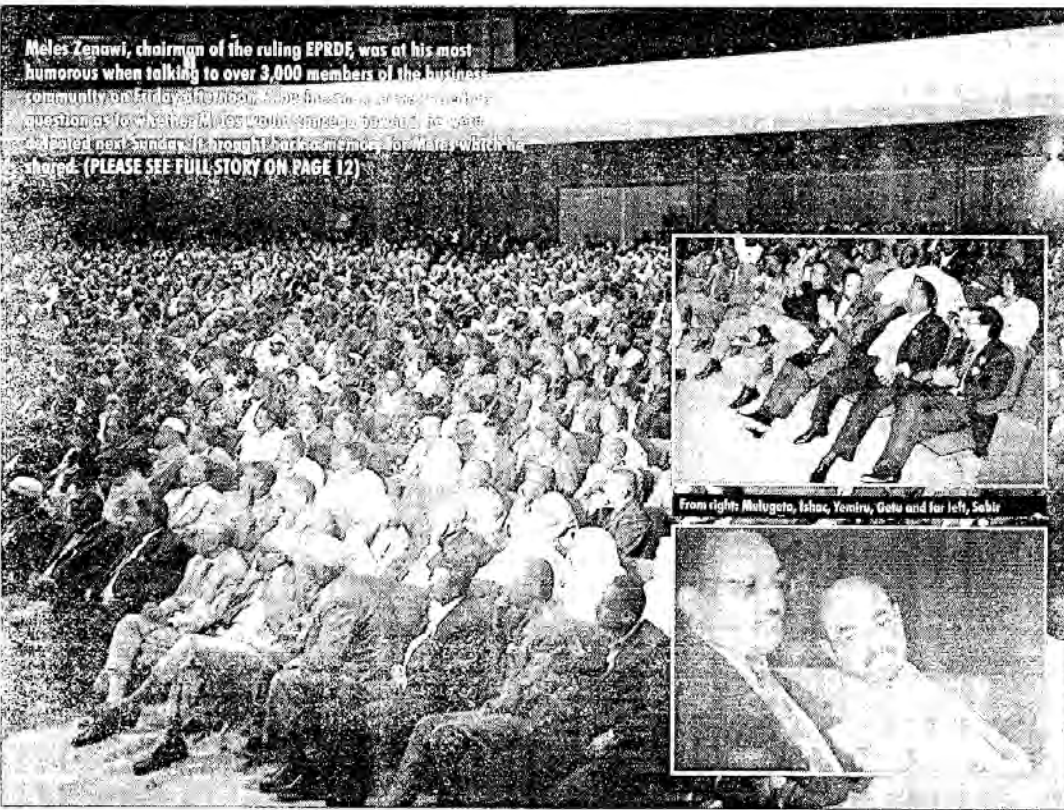
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MELES PROMISES STABILITY, CONTINUITY, PREDICTABILITY



Meles Zenawi, chairman of the ruling EPRDF, was at his most humorous when talking to over 3,000 members of the business community on Friday afternoon. After discussing a wide variety of questions to whether it was worth staying in the country, he was expected next Sunday to bring back members for Meles which he should. (PLEASE SEE FULL STORY ON PAGE 12)



From right: Malugeto, Ishac, Yomru, Geta and for left, Seble



Officials of the Development Bank of Ethiopia (DBE) has gradually succeeded not to ask borrowers to deposit in blocked accounts 30pc of the loans they request when applying to get access to the 1.5 billion Bir the government earmarked for the export sector. Experts from the Public Financial Institutions Agency and the Ministry of Finance and Economic Development are trying to find a secure way by which DBE could let go of this fund. The government had provided it in 2003 to encourage investors in the export sector. The government's intention had been that the money would be entirely used during the same year, but DBE was only able to disburse 840 million Bir, as its criteria allegedly scared off the business community.

DBE Concedes Not to Ask 30pc in Blocked Acc. to Release Loans

By ISSAYAS MEKURIA
FORTUNE STAFF WRITER

"The requirements chased away investors who, two years ago, had been highly motivated in preparing to enter into the export sector," said a high ranking official at the Ministry of Trade and Industry. The idea of the fund was initiated after the foreign exchange earnings, which coffee largely contributed to, plummeted following the fall in the price of coffee in the world

market over the years. According to official data from the National Bank of Ethiopia (NBE), Ethiopia earned a little over 200 million Bir in the second quarter of 2003/2004 from the export of coffee as opposed to over 550 million Bir in the first quarter of 2003/2004.

The government soon turned its attention to other alternatives, such as textiles and garments, horticulture, leather and leather products, livestock and meat. It was anticipated that investors in these sectors would immediately borrow the 1.5 billion Bir. The criteria for getting a loan for a maximum of 70pc of a total project cost,

were to provide a project proposal showing that the borrower would collect a competitive product in the world market, and that this would cover 30pc of the cost themselves. In addition, DBE put in place its own requirement, that the potential borrower should deposit another 30pc in excess at the Bank.

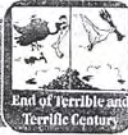
According to the official from the Ministry, the government feels the Bank's requirement that investors should keep their money idle in a blocked account failed the purpose of the government.

"The government wants to avoid the frustration for motivated exporters of

(PLEASE SEE: DBE Concedes Not to Ask 30pc ... PAGE 6)

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Ethiopia Parties Millennium Roll

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... that while the
... spins stays at
... were rather
... extravaganza
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...ntropolis, where the luxurious
... hotel lies.
... Entering the compounds of
... Sheraton, one would be amazed
... by the number of people that
... showed up to celebrate the
... Millennium, or might even ask, "is
... it the Ethiopian Millennium?"
... There were dozens of ministers,
... commissioners and general
... managers of various governmental
... offices who were seen dancing to
... the tune of music stars - the
... Jamaican Maxi Priest, the
... Congolese Papa Wemba, the
... Senegalese Tere Kunda and
... Ethiopia's Aster Aweke and
... Tsehay Yohannes.
... The culinary extravaganza seemed
... an international food contest, in
... which cooks from all over the world
... took part. The guests, many of
... whom traveled thousands of miles
... for the celebration, enjoyed their
... favorite meals. National foods -
... *doro wet* to raw meat - were
... among the choices served for the
... naive guests on the buffet's lane
... up.

... Though chilly and cold, the wind
... which occasionally blew off the
... swimming pool made the night
... more pleasant and unforgettable.
... The fabulous organization was
... evident from the start of the
... party, with the artistic
... movement of the colorful light rays
... that were projected on the top floor
... of the hotel's building and the
... forklift crane of an unfinished
... construction project.
... Various types of beverages and soft
... drinks - from local beers to
... imported vodkas, champagne or
... wines - were in plenty left for
... individual choice.
... The music performance on the two
... state of the art stages built specially
... for the event did not fail to notice.
... The melodies of the world
... renowned artist, Maxi Priest and
... the queen of African soul, Aster
... Aweke's songs knocked at
... everyone's heart and feeling. Aster
... sang not only her cherished love



Inspecting Goods at Port and Home

...contemplation on what to do
... transit consignments that have
... without pre-shipment
... has finally made up its
... giving a green light for
... goods at the Port.
... have already entered the country
... at their destination.
... to clarify the situation",
... of 500
... of the goods to be inspected
... many declaration documents from
... and should pay a two percent
... agents both here and in Djibouti
... job", explained Valladon, adding
... about to complete inspecting the
... government saying that this is a
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ETC appoints top executives

By Tedla Yenekael

Ethiopian Telecommunication Corporation (ETC) has appointed five managers for its different departments, as part of the company's reform strategy, sources disclosed.

ETC named Wondimu Getachew vice manager of the telecom's mobile services, Amare Alemayehu as system planning and business development manager, Ayalew Tafesse as MSS Manager, Mohammed Ahmed as regional network manager and Chalew Demelie as BSS manager.

Our sources further indicated that the appointment was effective as of December 20.

Some of the appointees worked in different departments of the telecom monopoly while others are new employees to the corporation.

It is to recall that in late November, former ETC officials were detained; needs to appear

(Continued on page 12)

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Chamber officials disgraced



Where shall we go? Chamber officials seem to persuade Minister Getachew

By Tsamru Goda

A joint meeting held on Thursday 10 December at the Ministry of Trade by businesses and the government attempted to solve the major problem that hampers potential investors from pursuing their activities in the country. Though there was mutual understanding between the representatives of the business community and concerned government officials, a lot of practical

measures are yet to be taken and still several problems lurk in the background awaiting decision by concerned bodies.

Chamber officials such as Andualem Tegenu, secretary general of the Ethiopian Chamber of Commerce (ECC), disclosed that the chamber is worried about the ongoing 'unfair' tax system in the country, mainly in relation to its application in the Northern parts of the country particularly in the Amhara regional State.

most entrepreneurs and investors are down. We believe that a crucial national strategy should not be derived from government officials.

A four member fact-finding mission from the Chamber of Commerce and Industry (CCI) visited the Amhara region to investigate the situation with officials and welcome them to the region and work together to improve the investment environment in the development of the region. "There has been a rift of opinion between us as regards the business environment in the region", said Tegenu. "Leave aside a 40 percent tax rate, the officials are not equipped with political and economic knowledge that can be used for public good."

Andualem further stated that the chamber wants to see a clear and business friendly environment. "Some people are afraid of the government and they never even

Gov't uncertain about contractors' claims

By Tsamru Goda

The increase in price of raw materials, mainly steel, in the international market has affected Ethiopian contractors as well. Such complaint has been expressed by most Ethiopian contractors who run joint projects in different parts of the country. The Ministry of Infrastructure is going to pay for a compensation mechanism for these contractors. Discussion upon the matter is expected to be delivered soon.

According to Alemayehu Tekle, Acting Head in the Ministry of Infrastructure's Design and Construction Supervision Office, a re-employment of steel bar

within one billing would cost 20% of the total. Whereas in other metal products such as Bolts and RHS would cost less than 0.5%. "Such issues should be covered under the proposal of having a forecasted cost" Alemayehu told Capital. "Now the contractors are claiming that they can not cover such cost under the risk margin." But if they insist upon their position, not covering the risk margin in the future, their unit price would be high, according to Alemayehu. If the government pays the inflation rate they would enter the tender based on the price index at the moment. In his opinion the issue raised by most contractors doesn't sound fair.



Alemayehu