

# The Analysis of the Visual Identity of Tehran's Newspapers in Recent Decades

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## Abstract

As we know today, means of communication and media has become an important tool in informing the citizens. It must be pointed out that media is a need and some people may not live without it. a section read newspapers, a part watching TV, and virtual spaces are occupied another part and these shows that media create a need. Although social media is more likely to be used today in all around the world, but because of the ideology governing media space in Iran, still paper publications are well received by people. hence Iranian society still has a particular respect for newspapers, and they are a reference point for political, economic, and social decisions as technology grows and develops in the world, Tehran's newspapers also made major changes to their visual form and design structure. These changes have also helped the most in the field of publications, as well as the number of audiences. Therefore, the present article has attempted to analyze the process of transformation of the newspapers' visual, identity and structural changes in the recent decades after the revolution. The results of the analysis and comparison of newspapers published in the early decades of the Islamic Revolution with recent decades show profound and widespread visual and identity changes.

**Kew Words:**media, Tehran's newspaper, visual identity

## Introduction

Visual identity occurs in the form of visual behavior when reading a newspaper can be described as a process of reading and scanning. It is a well-defined motion of the eye from left to right, with approximately one fixation at each word and small jumps, called saccades, between fixations(Comunale,1973). Visual identity is a complex issue that can be explored in a variety of contexts One of the most important areas in which visual identity is analyzed is news media in any city or country. It must be pointed out that media is a need. While this is needed, or created, or will be, is questionable, at least for author but seems some people may not live without it: a section read newspapers, a part watching TV, and virtual spaces are occupied another part and these shows that media create a need. Whatever, this need lead to awareness mission.

A further media need and mission is leading people to reach their goals. Obviously, each media representative of group, think and movement and clear that try to consummate its programs and endeavoring to pretend to knows best. Some other media purpose is entertaining people, like use of software, apps and programme that via obtained by people.Due to technological advances, it is becoming increasingly and people daily media needs also flourish. All of the above and the countless untold highlights the need for people to media and emphasizes media is need.

In the meantime, newspapers are one of the oldest print media that are very popular among people in the countries. In fact newspapers, are frequently part of the structures of power of authoritarian states in the Third World, yet also the tools of express people's thoughts and opinions against those states. Looking at the dynamics of newspapers use can help us understand breakdowns in country policy and ideology(Annabelle Mohammadi, AliMohammadi, 1994). Print media advertising is a form of advertising that uses physically printed media such as Tehran newspapers: Etelaat, Hamshahri, Iran, Jam-e-Jam, Jomhuri-e-Eslami, and producers to consumers with targeted segmentation particularly female readers. In the front pages of these have been elements that include illustrations, text and colors or arranged in such a way in a composition layout. Survey of Iranian newspapers visual identity would seem to be an ideal way to explore communication dynamics, because it implicates the way readers can and do media develop within a repressive social formation

The visual and identity structure of newspapers in different countries is unique in terms of culture, tradition and so on and expresses the wishes and desires of its audience and citizens.Iran is one of the countries that has witnessed visual and identity changes in its media structure throughout its booming history. These developments come from political, economic, governmental, social, and... changes that have influenced the needs and desires of their audiences for decades.

The culture of Iran was rooted in the belief and adherence to tradition. Much of this tradition consisted of religion, class and patriarchy. The culture was class based, which means that an individual's status was dependent on income and family genealogy. Social mobility was not uncommon and could be achieved through gaining an education or wealth and respect of fellow Iranians(Beeman,2016).

In 1979, the country of Iran underwent a drastic change in which the monarchy system of government, which had been in practice for centuries, was overthrown in a violent revolution. This revolution was not without consequence, as the revolution brought about a governmental change, but also changed the social and economic features of the country (Hassan, 2016). It differed significantly from other Third World revolutions and movements of national liberation in several fundamental ways. Unlike the Chinese, Vietnamese, and Angolan struggles, for example, which were based on peasant mobilization in the countryside, the Iranian movement had an urban dynamic(Halliday, 1988). Indeed, as the Iranian Islamic revolution was a general action, its magazines affaires cutting across lines of standard class and was strongly based on the traditional visual identity's basics. Also, unlike a late-twentieth-century media product, the result of various kinds of uneven development in the formation of Tehran newspapers' visual identity, characterized many fixed corporate identification of these printing press presentation, and create a new form of human participation in newspaper's publishing affaires; as an expert men did not interfere in the design and production of the Tehran's newspaper.

Tehran's newspapers in Iranian Revolution fulfilled the need of the people. The front pages of newspaper are the forehand of the newspaper contains its content, and attract the audience's view .It is obvious that the front page of Tehran's newspapers were a key factors to consciousness-raising Iranian and fructify the Islamic Revolution of 1978-79.

Hence, the layout of the newspaper should have been shaped by the demands of social beliefs. The analysis of those newspaper shows their visual identity adhered to the Iranian religious impression, providing frames that depicted Islamic revolution's leader as the only savior in time.

As see below' pictures, the headlines of newspaper consist of phrases and pictures aided to people movements; bold and exceeding fonts, influences images, long-drawn-out sentences, and etc. Conversely, the images showed that Tehran's magazines used positive words to justify the Islamic Republic of Iran. According to this, the main aim of the responsible for these newspapers was that media developments could attract reader's attention and understanding. On the other side, the audiences need to newspaper diversity, so the newspaper manager began to improve their quality, although Third World countries, such as Iran, hadn't privileged of printing technology.

### **elements of newspapers**

Without a doubt, in the manufacture of front page in print media, the layout can be one way to attract the audience. Layout able to make the reader assess the media offered. The elements of the news should be so designed by the designer to be able to attract the reader's interest in the message, and not keen on the layout itself. In the manufacture front page in print media, it is important to note layout. A layout for the headline can be compared with the blueprint of a house or building.

Newspaper designers are reasonably good at predicting the visual behavior of their readers. When working on the layout of a daily newspaper spread designers make assumptions as to how alternative layout options might influence the way the reader is going to perceive / read the spread. The opportunities for designers to critically test and verify their hypotheses about readers' visual behavior are comparatively rare. Visual identity occurs in the form of visual behavior when reading a newspaper can be described as a process of reading and scanning. It is a well-defined motion of the eye from left to right, with approximately one fixation at each word and small jumps, called saccades, between fixations (Comunale, 1973).

Scanning is characterized by a different action of the eye: during scanning the saccades are much longer and can go in practically any direction. The point of gaze often moves to pictures, headlines and drop quotes during scanning. Only single or few words can be processed at each fixation. The purpose of scanning function appears to be to find interesting entry points; points at which the more time-taking reading can take over (Wartenberg, Holmqvist, 2004).

In this situation readers seem to acquire a set of secondary reading abilities that typically involve strategies for scanning and integrating text and pictorial information (Holmberg, 2004).

### **The visual identity of iran ' s newspapers in the first decade of revelation**

Reviewing of front pages of Tehran's newspaper in the first two decades, depicts they have been just a tool of information, rather they were an effective promotional product based on professional grid. Indeed, traditional circuit, is the best name that can be chosen for Iranian journalism in the period of Islamic Revolution. For instance, such elements like: overview of newspapers, terms used for newspapers, page layout grids and styles, words—headlines and decks, words—bylines, story text, cutlines, credits, and Images—photos,

illustrations, infographics were the most crucial aspects that many of Tehran's newspapers like: Keyhan, Etelaat, Jomhuri e Eelami, had not benefited from it.

As show in below, the front pages layout of Tehran's newspaper did not use the standard order and obvious grid. Nevertheless, these newspapers were able to get a lot of feedback from audience with a utilizing and reflecting the people's religious sentiment. On the other hand, in the seventies, Iranian society was involved in the fight against the Pahlavi government and less could think of the development of the media industry. Meanwhile, supporters of the change of government system and those who believe in Ayatollah Khomeini used both private newspaper and underground paper as a way to convey their message to others. As you will see later, there is less visual identity factor in their front page in first two decades.

Tehran newspaper was far from these items; one of the main reason is nonconformity the basics of graphic design on the newspaper layout, no relevant scientific assemblies have reacted to this, and perhaps the negative effects of imposed war on the publishing industry were due to this. What you see below is itself a disturbance of the Tehran newspaper in the first decade of revolution.



What is most noticeable in some of main Tehran newspaper is the constant change of the locating the logo. It is always recommended the best place to locate the title is to the top left side of the page, or ultimately, to the top middle of the front page. But what is visible there is a wanderer in this field, which is still going on after four decades. The following images show the designers have not had a reasonable and stable decision; the logo is used sometimes on the left, sometimes on the right, and sometimes in the middle, which makes the audience's trust erode.



If we go back a little earlier, we find even the magazine cover still suffer from basic design and appropriate visual identity, in spite of the joyous atmosphere. However, their logo is readable and simpler than today.



### The visual identity of iran ' s newspapers in second decade of revolution

A decade later, Tehran's newspapers arrive at a scientific stability in the subject of the visual identity. Now for many years the ruling Islamic revolutionary guard has passed over the management and religious government was fully dominated by all sectors though Iran is

engaged in Iraq's imposed war. The second decade after the Iranian revolution, there was a visual order in the Tehran newspapers. As shown in the following, the color is added to the front page of Tehran newspapers and adequate written order is seen.



### The visual identity of Iran's newspapers in third decade of revolution

Third decade was the most brilliant era in the history of Iranian journalism; president of the time; Khatami, strongly believed in the freedom of the press, the political atmosphere of Iran witnessed cultural and scientific intellectuals, and society demanded a better quality from the newspaper. It was also the founder of the high level of print technology development, we see its effects in the Tehran newspapers publications in the coming years



### The visual identity of Iran's newspapers in fourth decade of revolution

Now, in the fourth and last decade of the victory of the Islamic Revolution of Iran, and with the increased of Iranian community relationship with the progressed countries throughout the social media, the visual identity of the publications has reached a logical stability.

it is crucial to compare the Tehran's newspapers of first two decades (1976-96), last couple of decades' (1996-2016) front pages, that shows a different achievements. We can find two main formats for the front page: Traditional, and Progressive.

In traditional set, such as Keyhan, Etelaat, Jomhuri e Eelami, there is a no-frills approach that empowers the headlines and pictures do the work. Also titles, photos, headlines and texts were presented in a tangible, and transparent way. Typically just the hard news of the time. The front pages of these Newspapers have acted as attention grabbers and urged passerby to pick it off the newsstand. It is strange these newspaper despite being a traditional, text-heavy publication, still averages a particular audience's circulation. More than this, their front pages used to be filled with various headlines and a lead to jump into the closing part of the paper. Readers, in the Tehran's traditional newspapers' could look over the page and then with search for the rest of the story somewhere in the newspaper. Audiences just pick stories that lead the news and set the tone for the front page. Many times those stories are inter-connected. The main purpose of the front page was to snatch readers' attention and have them pick it up.

Secondly, Progressive circuit. latest decades for Tehran's newspaper have been a different space to offering their changes in designing. This era would be name; Progressive circuit, which such newspaper as Jam e Jam, Hamshahri, and etc., began to exploitation of academic principles of layout (as see below). They draw attention to large graphics and photos. Data have been presented in a bountiful mode with fast-paced visual information designed to allure the audience from the front page into the heart of the paper.

Progressive newspapers offer an information center that combines text, color, photos, information graphics that can emulate and rival some of the better known Web sites. Progressive newspapers add an element of entertainment value that can create an enticing and irresistible front page that readers won't pass up .

Some common layout terms lead to succeed in the layout and design method. Perhaps, not all newspaper publishing rooms use the same styles, but there is same solidarity on most terms. Some common terms include: Teasers; promoting the most interesting stories inside the paper, Flag; the newspaper's name, Standing head; a label headline used for packaging special items such as "chaplain's corner" or "news briefs", Deck; a smaller headline added below a main headline, Pulled quote; a quotation from the story given graphic emphasis, Photo credit; a line giving the photographer's name, Cutline; information about a photo or illustration, Byline; the writer's name, often followed by key credentials, Jump line; a line telling the reader what page this story continues on, and Index; a directory of contents, are figures according to them, different social classes reach their demands, so newsrooms close to their economic interests (this part extract from.

Teasers  
Flag

Cutline

Index

Jump line

Byline

Photo credit

Standing head



### Conclusion

Sometimes, somewhere, ideology can overcome technology. This is also true of some press printing in these period. While in the decades before the Islamic Revelation of Iran, technology and tools for designing, printing and publishing newspapers in the world were less developed and innovative than in the decades after the revelation, but the publications of that period have more visual appeal, suitable graphic spaces, composition appropriate to the content and type of audience and selection in headlines and titles. Despite the fact that presence of experts in the field of graphic design and layout, modern printing and binding devices, advanced design software and fonts creator, the Iranian publications in the recent decades have not been able to satisfy the visual expectations of their readers.

Take a look at appearance and print quality of some publications such as kayhan, etelaat and Jomhuri Eslami which have had a strategic and strong position in the field of Iranian print media for a long time, shows that those in charge of these publications influence the audience's intellectual layers, control and manage media literacy, direct them to doctrinal theories, as well as limiting them to specific intellectual sources rather than the entertaining content, visual effects and adorned appearance of the newspaper attract audiences they like it.

Objective example of this claim is today's look at these publications, which many decades after the Islamic Revelation in Iran still the wise and professional design and visual identity is the missing link in this chain, although the typesetting method is done with computer devices, the thinking that governs page layout is the same as it was decades ago.

Whether this strategy is good or bad is not my concern but the most significant result of this viewpoint is that sometimes ideological priorities, traditional beliefs and material interests seem to be more valuable than readers loyalty.

In the long run, maybe, maybe this approach will reduce per capita reading as the readers at the same time need to reading the text, news and reports and a suitable graphic space to relieve eye fatigue. Ultimately, perhaps the missions of the government or state require that the control and guidance of the audience as the masses be more important than their transformation into the elite

The issue of the importance of creativity in the layout in Tehran newspaper's front page grab the reader or consumer interested in the ads. The goal is to enrich the wealth of Communication Studies, especially with regard to the creative aspects of visual identity through print media layouts with these content analysis. After doing research on the most popular newspaper in Iran in four recent decades, it can be concluded that the overall design layout in the text has a visualization (main visual) are dominant, with the arrangement of letters that varied between headline, body copy, and baseline. Dominance type of layout in main news that show the type of layout Jumble composition compiled some images and text on a regular basis. Then newspaper also uses extra-bold fonts for readability level high (Catalano, 2005). Whatever, essential matters for newspaper publisher in recent decades in Iran, were readers satisfaction, albeit, do not adhered to graphical principles of layout.

In conclusion, this study should be an incitement to pursue more research concerning the {visual identity} and cognitive functions of design factors. A highly relevant question might be to ask how design factors are utilized within readers' viewing strategies. Another relevant question pertains to the pattern of interaction between various design factors {and the Iranian society}. In the future, it is likely that the {Tehran} newspaper {visual identity} will have to take a more conscious stance concerning which designing solutions that are optimal with regard to readers' {demands} (Holmberg, 2004) This case study provides one example of how designers' conceptions and community attitude on newspapers' visual identity can be assessed. This means that the effect of political atmosphere position on the spread may partly be due to the layout factor. In order to learn more about the effect of layout factors both on the visual identity predictions of designers and on the actual visual behavior of the readers - experimental studies are needed (Wartenberg, Holmqvist, 2004).

Ultimately, the Iranian papers' front page is what social, political religious, and the ruling class rules draw readers to pick up newspaper. This may help validate all the work that publisher do as a journalist. Without saying, if no one is reading newspaper, press work is a repeal act. Professional designingadroitness as well as quality penmanship is main factor in press career field. It's also clue for reader – whom achieve satisfaction when they see publisher troops reading their work and picking precious data (Basic Public Affairs Specialist Course; Layout and Design.

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