NEWSPAPER DESIGN:
professional skills from print to multi-platform

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ABSTRACT - This paper discusses the gradual incorporation of design in print journalism and the professional skills needed in contemporary journalistic convergence and multi-platform publishing. Using bibliographical and documentary research, the activity of giving material form to issues is historically situated and changes already in progress are identified. Technology and market demands have significantly influenced editorial practices, adding trained professionals in information and design technology and content management systems, among others, and thereby putting stress on its role as a component part of journalistic discourse while strengthening its use as a technical operator for attracting audiences.
Key words: Newspaper. Design. Convergence. Multi-platform.

DESIGN DE JORNAIS: competências profissionais do impresso à multiplataforma

RESUMO - Considera-se a incorporação gradual do design ao jornalismo impresso problematizando as competências profissionais relacionadas à atividade no cenário contemporâneo de convergência jornalística e de publicação multiplataforma. Com base na pesquisa bibliográfica e documental, situa-se historicamente a atividade de dar forma material às edições e identificam-se alterações em curso. Observa-se que demandas tecnológicas e mercadológicas incidem significativamente nas práticas editoriais, agregando profissionais com formação em tecnologias de informação e design, sistemas gerenciadores de conteúdo, entre outros, tensionando seu papel como componente do discurso jornalístico ao reforçar sua utilização como operador técnico para captação de audiência.
Palavras-chave: Jornal. Design. Convergência. Multiplataforma.

DISEÑO DE PERIÓDICOS: competencias profesionales de la impresión a la multiplataforma

RESUMEN - Se considera la incorporación gradual del diseño de la prensa escrita con el fin de discutir las habilidades profesionales relacionadas con esta actividad en el entorno contemporáneo de la convergencia periodística y de la publicación multiplataforma. Basado en una investigación bibliográfica y documental, se sitúa históricamente la actividad de dar forma material a las ediciones e identificar cambios en curso. Se observa que las exigencias tecnológicas y de mercado se centran en gran medida en las prácticas editoriales, hacendó con que profesionales con formación en tecnologías de la información y diseño sean incorporados, así como sistemas de gestión de contenidos, entre otros, tensando su papel como un componente del discurso periodístico para reforzar su uso como operador técnico para atraer audiencia.
Palabras clave: Periódico. Diseño. Convergencia. Multiplataforma.

1 Introduction

Journalism exists in a social context. Citizens and society depend on exact and trustworthy reports on events (KOVACH; ROSENSTIEL, 2014). Without the news we would only know a small portion of information given to us by day-to-day life. Therefore, there is a demand for specialized broadcasting media which, in turn, justifies the existence of journalism. The profession has grown based on "its specific role of disseminating information about everyday life" (FRANCISCATO, 2005, p.36), thereby having greater cultural and social importance in the places it operates.

The Internet has expanded the production and dissemination of information, contributing to the current crisis of how journalism is being produced inasmuch as its audience is now producing and sharing content. One of the characteristics of current media is its omnipresence. Mobile devices, *wifi* networks and 3G/4G connections play a major role in the *online* and *offline* routines of those who live in places transformed by *signal coverage*. Although Pesquisa Brasileira de Mídia 2015 (Brazilian Media Research 2015) show television as the main medium consumed in the country, internet users, representing 48% of the population, already spend five hours a day online. Yet

media research surveys show that newspapers are still considered the most trustworthy media forms.

Similar to the ways the printed press has become accessible on the Internet, the form in which news is being consumed has also changed. The printed press is losing space to digital mediums and, as a result, the gathering, production and distribution of content are being constantly innovated. Even though the first online editions have been faithful reproductions of the printed form, new platforms are eliminating the texture, thickness, smell and other features of paper and are replaced by screens of various formats.

Béguin-Verbrugge (2009) claim that information is not tangible, it is only observable through its verbalization or application of some support. Its support type and application forms, which make it visible, are both products of design. Yet the realization, the filing, and the circulation of the information are still products of journalistic work. Therefore, "its objective crystallizes a body of evidence that reveals the status of the information it brings to the society that uses it" (BÉGUIN-VERBRUGGE, 2009, p.38).

This paper looks at design in the field of journalism for printed newspapers which have moved on to multi-platform editions. First, we highlight the historical events, which have shaped journalistic activities and news production. Then, we look at how design has migrated from workshops and found a place in newsrooms, gradually being integrated into the editing processes and included into graphic display as a component of journalistic discourse. We go on to identify features of digital technology as introduced in newspaper design, which diminishes the guiding values behind the professionals' work. We relied on bibliographic[1] and documental research to help recognize and discuss the professional skills needed to give newspaper content its material form in a convergence scene.

2 Journalism: from trade to profession

For Darnton (2009) the invention of writing was the most important technological advance in human history for allowing man to talk about his past: it made information material. The next important change was when codex replaced parchment – "it changed the reader's experience: the page was a unit of perception and readers were able to leaf through clearly articulated text" (DARNTON,

2009, p.34). In 1450, the invention of movable type allowed printed material to be reproduced and widely distributed, thereby increasing the number of readers.

This brought about the necessary conditions in the seventeenth century for producing newspapers and helped shaping journalism as a practice. The newspaper printers themselves collected, wrote and transmitted what they wanted to offer to the public, be it correspondence, advertisements or information. They were the link between sources and the public; journalists did not yet have a real identity (BRIN; CHARRON; de BONVILLE, 2004).

The emergence of opinion journalism encouraged political battles. It was at this time that journalists began to build a discursive identity. As a result of changes made to political institutions, to debates on the right to vote, to ministerial responsibility, and to the development of a party system, newspaper owners also worked as editors. At this time, newspapers still did not have any commercial nature to them as limits in technology and the illiteracy of a large portion of the population prevented it from reaching most people (BRIN; CHARRON; de BONVILLE, 2004).

At the end of the eighteenth century, the United States established a legal security so that newspaper publications could run as a commercial activity (NEVEU, 2006). In the beginning of the nineteenth century, the English press was free to regulate itself with no interference from government or any political entity. However, only since the second half of the nineteenth century journalism ceased to be specifically an opinion medium.

According to Brin, Charron and de Bonville (2004), new technical and commercial conditions in the last few decades of the nineteenth century have provided large-scale production of newspapers, similar to how the creation of a news gathering network has allowed for wider distribution of periodicals, leading to more pages, higher circulation and better printing quality. Newspaper owners at that time abandoned political debates and moved on to include content that was of interest to the general public. This shift increased the number of readers as well as advertising profits. Newspapers in the United States and England were able to channel revenues from sales and advertising and obtain financial independence. By doing so, they chose to de-politicize their discursive practices and stimulate information journalism (SOUSA, 2008).

The Anglo-American model, which would go on to become a measuring stick for the development of the profession in many other countries, elevated journalism to the *status* of corporate activity. Journalism became a profession operating on social ties, which allowed it to become an institution. From that point on, the foundations of modern journalism were built, having values such as journalistic objectivity and creating a market of readers. This format was developed after the expansion of newspapers and a larger number of people started to dedicate themselves exclusively to providing information (TRAQUINA, 2008).

Journalists started earning salaries as professionals capable of collecting information which required certain abilities (NEVEU, 2006) like having command of a specific style for writing news. They strove for independence and accuracy, searched for truth and ways of how their profession can best serve the public (TRAQUINA, 2008).

The functionalist perspective of sociology suggests four criteria needed for training a professional: (1) having the necessary formal education (diploma); (2) having a monopoly on the activity being conducted; (3) enjoying culture and ethics contractually guaranteed by the State; and (4) forming a real community (NEVEU, 2006). While there may be some ambiguity within journalism in relation to these criteria, connecting the members of the category to their professional activity is clear. Journalists select events and rebuild the discourse they see as newsworthy, contributing to building social reality: "Events make the news, and news make events" (TRAQUINA, 1993, p.168).
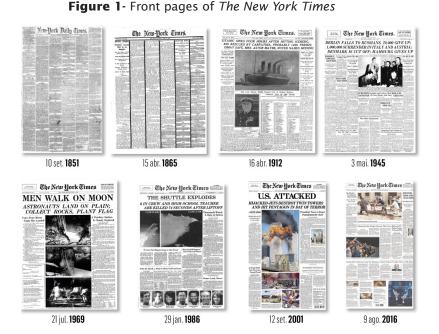
With the emergence of electronic communication came a fourth great technological change, claims Darnton (2009). For him, its introduction was just as revolutionary as was printing with movable type. Changes in social interaction caused by digital media set forth a convergence process that understands different spheres and can be observed from four dimensions: technological, professional, commercial and editorial (SALAVERRÍA, AVILÉS AND MASIP, 2010). This convergence process is strongly focused on the mediums and the audience, mobilizing corporations and consumers. What is of particular interest is how the above-mentioned dynamics relate to the specific skills behind newspaper graphics, as detailed below.
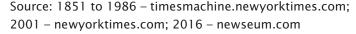
3 The form informs

A newspaper is a set comprised of many parts and put together according to criteria of journalistic editing. "The essence of newspaper design is to make choices about how to present the news; news that changes every day while the graphic vocabulary of every newspaper remains the same" (ESTERSON, 2004, p.4). Therefore, the way in which newspapers are made profoundly influences their appearance. The time spent preparing the news and the conditional parameters for the profession have an impact on both editorial and graphic choices. Although production demands and technology force newspapers to adhere to a certain standard, there is a concurrent need for each medium to be different from the others, to have an attractive personality that enables it to firmly establish itself in the market.

The first newspaper *layouts* very much resembled those of books. Over the years, they have been enhanced upon and graphic planning has been integrated into journalism, helping these publications to become self-sufficient and more unified. Sousa (2005) states that the visual layout became part of journalistic discourse gradually, and went through four periods, which he calls *graphic revolutions*. The increasing importance that design had on planning over these periods is notable. Figures 1 and 2 illustrate the changes to the layout on the front pages of *The New York Times* and *Jornal do Brasil*.

The first *graphic revolution* occurred between the 18th and 19th centuries and was highlighted by the newspapers' departure from the book model. It led to an increase in the number of literate people, to a stronger definition of the identity of the press, and to the industrialization and professionalization of journalists. The assertion of newspapers as powerful mediums of dissemination attracted publicity, which led to the release of advertisements. Newspapers were now forced to develop a standard model for their pages in order to include advertisements. The main changes to the layout were larger articles and more columns, reducing the font size, and including large titles for the articles.

Figure 1 - Front pages of *The New York Times*

10 set. **1851**   15 abr. **1865**   16 abr. **1912**   3 mai. **1945**

21 jul. **1969**   29 jan. **1986**   12 set. **2001**   9 ago. **2016**

Source: 1851 to 1986 – timesmachine.newyorktimes.com;
2001 – newyorktimes.com; 2016 – newseum.com

As Cardoso (2009) mentions, implementation of the press came later to Brazil due to restrictions imposed by the Portuguese Crown. It was only in 1808, with the establishment of the Imprensa Régia (Royal Press), that the country was able to publish information, although under Crown censorship. The layouts used in books had an obvious influence on the layouts of newspapers and leaflets that circulated at that time. The newspapers began to depart from this influence in the second half of the nineteenth century when lithography was being used to merge text with image. Cardoso highlights that production, which was still "pre-industrial", relied on a large number of professionals responsible for designing and realizing print. As companies and typography workshops were growing, the class of editorial workers was also expanding, highlighted by the role of typographers.

The arrival of photojournalism marked the second graphic revolution from the beginning of the 1920s until the end of the 1940s (SOUSA, 2005). While Germany and France released their first periodicals with photographs in 1843, followed shortly by

England in 1855, Brazil was only testing photocopied images, and this was mainly in the last two decades of the nineteenth century. At the turn of the century, there was still no significant circulation or production of published periodicals with photographs. It was only around mid-20th century, two decades later than Europe and the United States, that Brazil started to use images more widely. This was mainly due to inexperienced labour and economic hardships, which prevented efficient graphic printing plants from being installed. Cardoso (2009, p.83) points out that "at the turn of the twentieth century, more specifically around 1905, photographs were starting to appear regularly in newspapers such as *Gazeta de Notícias* and *Jornal do Brasil*. In the first decade of the twentieth century, newspapers themselves were placing importance on professionals for their graphics, and started separating the duties for the graphic designers and typographers who were carrying out these tasks.

Figure 2- Front pages of *Jornal do Brasil*[2]

9 out. **1891**   1 jan. **1920**   3 e 4 fev. **1957**   1, 2 e 3 jan. **1966**

16 jan. **1980**   3 jan. **2005**   22 jul. **2009**   31 jan. **2010**

Source: 1891 to 2005 – www.bn.br/acervo/periodicos;
2009 – www.incentivo-a-leitura.blogspot.com; 2010 – www.efemeridesdoefemello.com

Around the 1930s, design was becoming more of a constant in the press after concepts of composition were introduced. The period was a foundation for the current newspaper models of hierarchy and content organization, and made photographs a graphic mainstay. Other changes included reducing the number of front page stories, dividing the newspaper into sections, using asymmetry as standard composition, putting more important stories at the top of the page, giving importance to odd numbered pages, outsourcing for photographs, replacing numerous photos with a more detailed and impactful one, combining information and illustration in 1930s Germany in what would be the beginnings of infography, placing titles on the left-hand side of the page (SOUSA, 2005).

The third phase focused on design. According to Larequi (1994), newspaper design was really born internationally in the 1960s due to the influence of television on most people's everyday lives and the advent of *offset* printing. An unprecedented growth in the graphic industry in Brazil occurred between 1950 and 1960 thanks to policies put in place by Kubitschek's government encouraging industrial growth. This growth stretched to newsrooms, and the Brazilian press experienced its peak of prestige. Television still had not yet a wide reach and advertising agencies were primarily investing in ads in newspapers and magazines, which increased the financial importance of the sector (CAMARGO, 2003). Some newspapers made their mark in this period with innovative editorial pieces and innovative layout. *Diário Carioca* was redesigned by Pompeu de Souza, and *Jornal do Brasil* had its innovative graphics and editorial pieces promoted by Amilcar de Castro and Reynaldo Jardim. Perhaps one of the major icons of the time was *Jornal da Tarde* because of its unique use of photography as well as its form of typography, which were rarely used in newspapers back then (CAMARGO, 2003).

The balance between the importance of form and content makes up the fourth period of the *graphic revolution*. The end of the 1970s saw the first desktop publishing *softwares* released in a time when competition was growing among graphic producers. At the end of the twentieth century, newspapers were relying more and more on colour, infography, front page summaries, booklets, topic segmentation, etc. There was a decrease in the number of readers at this time, which forced many newspapers to revamp their graphic processes. They came to the conclusion that not only did their visual need changing but also their editorial sequencing.

It took journalism many years to include design in its activity because of economic, technological and cultural restrictions, the end result of which was a complete overhaul to newsroom models and practices (SOUSA, 2005). It is therefore no surprise that the journalistic content currently being produced on digital platforms adheres to the organizational structures and creation methods widely used by professionals and academics from that period. Knowledge of the long-standing practices of journalism helped understand new production strategies for digital media.

4 Design and journalism: professional skills

Design has been gradually integrated into journalism over the course of its history, so much so that it is almost impossible to imagine one without the other. There was an important change in newspaper production in the twentieth century; *layouts* were no longer the responsibility of newsroom editors (BAHIA, 1990). When desktop publishing was introduced, it followed the hierarchy of editorials. The graphic artist had to work under graphic guidelines and, with help from the editor, determine the specifications for element composition. Arnold (1956; 1969) was a professional who played an important role for defending professionals who were stuck with the label of graphic artist in newsrooms. Not only did he establish guidelines for qualifying desktop publishing in newsrooms, he was also responsible for both the graphic overhaul of various titles and for training professionals in newsrooms and universities. He also published works on this subject.

In the 1980s, Garcia (1987) developed the concept *Writing/ Editing/Design* (*WED*) for encouraging the integration of writing, editing and editorial design. The goal was to offer more qualified content, which would meet the readers' expectations. Part of this work was about trying to promote a *graphic mentality* of all the stages in the process, especially among reporters. Moen (1995), on the other hand, argued that separating journalists of word from journalists of image was counterproductive; the best form of communicating news was the fundamental one where reporters are able to have an input on the design, the photographs, the titles, the designers, the photographers, etc. A contemporary view is put forward by Zappaterra and Caldwell (2014, p.14), who contend that "the key to

successful editorial design is the work relationship between designer and editor, yet just as important is the relationship between designer and the rest of the team".

A longitudinal study conducted by Cooke (2005) on the relationship between the American press, Internet and television from 1960 to 2002 showed the notable media convergence in visual news presentations. The onset of digital platforms brought expanding forms of interaction for expressing personal opinion and searching for information among Internet users. The reader/user participates on a high level, as they are able to switch between consuming and producing information. They designed new forms of producing, disseminating and receiving news powered by *multimedia*, *hipertextuality*, *interactivity, memory, instantaneousness, personalization and ubiquity* (CANAVILHAS, 2014). These new forms altered the type of producible content consumed on different platforms and created the demand for information architecture, design interfaces and interaction, among others (GRUSZYNSKI, 2016), and therefore builds experience (UX – *user experience*). Journalists need to be digitally and multimodally literate, but due to the complexity and diversity of the technology involved, work organization strategies needed to be changed. Some recent international studies on the relationships between design and journalism devoted to this are Telerría (2012), Giardina & Medina (2013), Beam (2014), Chaplin (2016), and Guerrazzi, Grant & Wilkinson (2016). Nationally, research had been carried out by Freire (2009), Moherdaui (2009), Palomo, Quadros & Silva (2011), Palacios & Cunha (2012); Palácios, Barbosa, Silva, & Cunha (2015), Canavilhas, Satuf, Luna, Torres, Baccin & Marques (2016); Costa (2016), and Johnson (2016).

As we have seen, journalistic convergence involves different levels. One of them is organization of professionals (positions and organizational structure) and the work processes (production routines) mainly represented in integrated press and digital newsrooms with companies adopting a suitable model for their editorial and corporate profiles. Working design professionals are an integral part of newsrooms and reshaped their roles.

Some of these changes are: (1) journalism graduates sharing positions with graduates in information technology and design, (2) adopting the *Content Management System* did away with specific development designs for multimedia digital content, automating preset configurations (GRUSZYNSKI; SANSEVERINO, 2014) and allowing

reporters and editors to shape and publish content, (3) a shift of giving a material form to journalistic content on different fronts and levels of businesses, mainly to ensure the commercial survival of media. Visibility is a term nowadays that involves strategies for optimizing a publication's search engine results (*Search engine optimization*); managing prominence on social networks and access to free content in a way that mediums can get paid for the access; adapting published content according to different platforms' *affordances*, observing their communication and interaction possibilities.

On one hand, professionals talk of some particular permanent principles, and on the other they talk of important changes to content production. When looking at what used to be done before and after content started being published on the internet and mobile devices, you can see that the immediacy this new event triggered forced newspapers to offer their readers a different service; the design. In an interview with Zappaterra and Caldwell (2014, p.27), Porter says:

> A lot of newspapers are less concerned nowadays about simple reports and more in providing a story, a perspective and interpretation. Instead of just telling readers what happened, they are now helping them understand the meaning behind the events and making them think. Design has to tackle this on many fronts. The more complex and lengthy the materials are, the more important it is to have legible and rational page layouts and typography.

There are two notable movements that profoundly changed the *modus operandi* of professionals in this area: one is the need to constantly update their skills, techniques and design concepts as well as their knowledge of the principles and values of journalism; the other is the dismantling of the order of form and content. As long as technology continues to increasingly incorporate design in journalism, it will challenge and broaden on what Garcia proposed in the 1980s and cease to be limited to one graphic mentality, but instead to a multimodal news construction.

The terms visibility and visuality generate discussions on concepts that are not focused on in this paper but are related to the topics this paper addresses. Visuality is understood as a visual register stemming from sensitive stimuli and visibility suggests a semiotic activity or cognitive perception (FERRARA, 2002; DOMENECH, 2011). It is reiterated within the text that design is not limited to technical configuration of information, it is also the symbolic nature of material and technological devices, and therefore mediates on

social and cultural forms of interaction. Giving a material form to news strengthens visual configurations using editing principles. It is not enough to just guarantee to publish content in cyberspace, it is necessary to understand much more "invisible" configurations in news layouts that allow it to be localized and interpreted by different technological platforms (*hardware* e *software*) that provide interactions. Continuing with terminology, visualization of information is another important topic. Here, data is used to generate material structures to highlight standards or trends, revealing relationships that would otherwise not be immediately or directly visible. Journalism, design and engineering could work in conjunction to explore and understand more diverse information (economics, geography, and social) by generating graphs, maps, diagrams and illustrations. (CAIRO, 2014)

Journalism has an institutionalized voice in a society full of technological changes that alter the relationship between the profession and the public which allows it to fulfill its goal of informing. However, the demands it puts on professionals in order that it continues its role of mediator have changed:

> Young professionals who can create web pages, digitalize photographs and perform online research are in demand precisely because they have the skills that the more experienced professionals did not or could not acquire. There is still a demand for reporters who are trained in data bank research with statistical and analytical skills that veterans never learned. These changes have clearly been brought on by technological advances. (MEYER, 2009, p.221)

For Meyer (2009), what separates a professional from a "craftsman" is theory knowledge. A craft is learned by imitating, yet a profession is learned through founding principles that guide the professional even in the absence of changes to the field. Priority is given to technology and professionals adapt to new market demands and bolster their resumes with courses in programming, desktop publishing, photography, etc., yet it appears that theory has been left by the wayside. Hybrid and versatile professionals occupy the newsrooms now, but this does not replace the model of a journalist whose identity is a part of the profession.

Hypercompetition requires journalists to not just transmit the news but also to create content that grabs the audience's attention. This is true in printed news and other communication mediums including amateur news produced for the Internet. The public consume

and their loyalty to journalism has become shaky. Individuals can now choose to renew (or not) their relationship with communication mediums (FRANCISCATO, 2005). Design has taken on a fundamental role in the media's editorial, commercial and institutional strategies for engaging the public.

"The static reality of the news industry has most definitely been lost. Newspapers no longer have a monopoly [...]", claims Meyer (2009, p.220). In a world where users access data banks, participate in discussion forums and *chat* rooms, use search engines, participate on social networks, etc., professional journalists find their place using the credibility and trustworthiness of their discourse and journalism is committed to the role of mediator (MORETZSOHN, 2006). The concept of credibility is tied to the ability of the discourse to persuade another to believe something. Since this is only possible when the producer or issuer's message and discourse, laden with their beliefs and values, is able to establish a relationship of trust with the receiver (SERRA, 2006). For Berger (1996, p.190), "it is in the nature of journalism to make one believe" therefore its main value is its ability to make one believe in its meanings. Familiarity with a newspaper means recognizing a conceptual network that runs through the communicational contract and also involves the command of its materiality and configuration. Véron (1985) claims that the contract of reading is established through a continual relationship of trust between supports and readers built over time. In so far as print newspapers also produce digital editions, which are placed in convergence, the important elements of existing contracts are altered and the role of design is reshaped.

In view of skill development, it is worth mentioning that if an excellent English bibliography for newspaper design cites authors who have dedicated themselves to the issue since the 1950s - like Arnold, 1956, 1969; Barnhurst, 1994; Barnhust & Nerone, 2001; Garcia, 1987; Harrower, 2008; Larequi, 1994; Lockwood, 1992; Moen, 1995; Silverstein, 1990 – then recovering bibliographic references on newspapers' graphic planning in the Portuguese language is limited: Collaro (1987), Silva (1985) and Ribeiro (1987) are authors who have had their works re-edited and recommended for university courses (Erbolato (1981) can be included here yet there are no reprints). White (2005) also has journalistic works published and translated into Portuguese yet without the same academic impact as the authors mentioned before him. This somewhat illustrates that the journalist

training in this area in Brazil was not/is not a priority and is often considered as a technical activity.

On a national level, the scene has changed a little over the last few decades with the consolidation of post-graduation courses in communication and journalism, which has helped form research groups and promoted the dissemination of its scientific production through digital archives. The Federal University of Rio Grande do Sul (UFRGS), the Federal University of Santa Catarina (UFSC) and the Federal University of Bahia (UFBA), just to name a few, have investigated on the topic and debated on digital platforms.[3] Design programs[4] also have approaches seeing as the works have particular profiles. Books on the theory and history of design, typography, grid, colours, visual language, etc. have found a place in the Brazilian editorial market, both translated material and national authors which are examples of how interest on the topic has expanded and contributed to a repertoire that focuses on more and more hybrid elements of discourse.

5 Final considerations

According to Kovach and Rosenstial (2014), it does not matter how much new technologies change journalism and its relationship with the public as the profession on a whole will always involve: (1) monitoring positions of power; (2) researching an issue and asking thoughtful questions about a topic; (3) collecting information and informing the public as to where it came from, as much as possible; (4) examining important documents and verifying what sources reveal. For these authors, what puts these principles in danger is the inflexibility of communication company's financial targets. Newspapers are thought of as products and the news is their content. Qualifying journalistic coverage that strongly favours serving the public is measured according to the quantity of access responses, likes, shares, etc. as these make up a set of market strategies, which also result in profits for the companies.

Tensions between ideological and commercial positions in journalism (TRAQUINA, 2005) take on other forms in convergence. Newspapers look for professionals who can not only write reports but have the graphics in mind and the ability to recreate them on a multi-platform. Salaverría (2010) understands the polyvalence of

journalists as having functional (multitask), thematic (command of various issues/editorials) and medial (different forms of work within a company) dimensions. Often, theoretical and ethical requirements, which end up being the responsibility of journalism, are no longer a priority in professional training even though they are essential. It is here that a journalist's job can merge – or be confused – with that of a designer. To what point is the historic job overlap of various newsroom professionals acceptable or pertinent, especially when design is seen as a technical operator for capturing audiences and not a fundamental component of journalistic discourse?

Versatile professionals required by companies do not always have the appropriate training to perform all the tasks required of them. For Fonseca (2008), journalistic reports for multimedia organizations focused on obtaining capital are those that provide services and entertainment instead of news with the public's interest in mind. The values in journalism, as Meyer (2009) explains, were defined in a period when information was scarce and the public needed mediums of communication to know about events. Current times have changed the focus, what is new is rarely sought after by communication companies. New journalists are being educated but they are not confined to the values of objectivity, of ethical conduct, of critical and analytical distancing. The professionals who get noticed nowadays, as Neveu (2006) claims, are those who are capable of generating an audience, of working live and using the current emotional and sensationalist language. Understanding design as a tool to achieving this is reductive and technical; it controls their identity that gives intellectual concepts a material form.

*This paper was translated by Lee Sharp and revised by Beate Josephi.

NOTES

1   The articles were taken from the Capes Periodical Site (http://www.periodicos.capes.gov.br) using the terms "design and journalism"; "design and news"; "design and news and journalism"; "design and newspaper"; with filters "periodical peer reviews" and the time period of "2000 to 2016". The site is maintained by the Coordination for the Improvement of Higher Education

Personnel (Capes) – Ministry of Education (MEC) and gathers and releases the best international scientific material to educational and research institutions in Brazil.

2   On July 16, 2006, Jornal do Brasil stopped printing in the Standard format and adopted the Berliner format. On August 31, 2010 it changed over to digital format.

3   Indicated: Editing, Culture & Design Laboratory (LEAD) – www.ufrgs.br/lead; On-Line Journalism Research Group (GJOL) – gjol.net; Center for Research in Scientific Journalism, Infography and Data Visualization (NUPEJOC); Operational Support and Research Laboratory to Journalistic Products (LABPROJOR) – http://midiaonline.sites.ufsc.br

4   Ary Moraes's defended her thesis on news design in 2010 at the Pontifícia Catholic University of Rio de Janeiro even though some of the author's points may be seen as departures from the field of journalism (Cf. Moraes, 2015).

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