Editing: Concepts & Processes
CAREER OPPORTUNITIES IN MEDIA WORLD

Mass communication and Journalism is institutionalized and source specific. It functions through well-organized professionals and has an ever increasing interlace. Mass media has a global availability and it has converted the whole world into a global village. A qualified journalism professional can take up a job of educating, entertaining, informing, persuading, interpreting, and guiding. Working in print media offers the opportunities to be a news reporter, news presenter, an editor, a feature writer, a photojournalist, etc. Electronic media offers great opportunities of being a news reporter, news editor, newsreader, programme host, interviewer, cameraman, producer, director, etc.

Other titles of Mass Communication and Journalism professionals are script writer, production assistant, technical director, floor manager, lighting director, scenic director, coordinator, creative director, advertiser, media planner, media consultant, public relation officer, counselor, front office executive, event manager and others.
INTRODUCTION

The book deals with the concepts and processes of editing. The book will also cover the basic editorial set-up of a daily newspaper organization. The students will learn what goes into the news room. The book also deals with the basic functions of the news editor and others like the Chief Reporter & Other Reporters, Correspondents, Stringers, Freelancers. The book also tells the students about the sources from where the stories come and all the editing processes. Students will also the Language Skills for the Desk. Newspaper Make – Up process will also be covered in the book.
INDEX

Editing: Concepts & Processes
PART I
1. Introductory: 9-14
   1.1. MEANING CONCEPT, OBJECTIVES & SCOPE OF EDITING
2. Basic Editorial Set - Up Of A Daily: 14-21
   2.1 Position of Editor
      2.1.1 Chief editor Managing editor
      2.1.2 Editors
      2.1.3 Assistant Editor
      2.1.4 The Editor (ED)
      2.1.5 The Resident Editor (RE)
      2.1.6 Sub-Editor
3. Editorial Set - up of a Magazine 21-25
4. Into The Newsroom: 25-27
   4.1 Role of the News Editor
5. Editing Desk v/s Reporting - Section: 27-33
   5.1. Reporter v/s Correspondent
   5.2. Photojournalism
6. Working of the News - Room. 34-56
   6.1 Co-ordination Process:
   6.2 Advertisement Department.
   6.3. Mechanical Department
   6.4. Editorial Department
   6.5. Four major Printing Processes
7. Sources From Where Copy Comes: 50-53
   7.1 New Bureau & Agencies)
   8.1. What Makes a Story Newsworthy?
   8.2. What Kind of Information is Newsworthy?
   9.1 An Overview
   9.2. Guidelines for rewriting, revising and some basic principles of editing
   9.3. Detecting & Correcting Errors
   9.4. What is an Editorial?
   9.5. Structure of an Editorial
   9.6. Reading Proofs
10. Language Skills for the Desk: 70-74
   10.1. Principles behind Modification
   10.2. Writing to Learn v/s Writing to Communicate

11. Writing The Headline: 75-79
   11.1. In page Layout
   11.2. Headline Typography

12. Newspaper Make - Up: 80-84
   12.1. The Masthead
   12.2. Placement of Photographs and cartoons
   12.3 Caption writing
   12.4. Overall Page design

13. Planning Of Pages: 85-91
   13.1. Inside page of the Newspaper
   13.2. Page makeup for Editorial Page of a Newspaper
   13.3. What Are the Editorial Pages All About?
   13.4. Readability and overall Appeal

14.1 Front Page: 92-94
   14.1. Front page of the newspaper
   14.2. Front-Page Focal Point

15. Morning and Dak Editions: 95-103
   15.1. Overview of Indian newspapers
   15.2. Types of Newspapers
   15.2 readership Surveys
   15.3. Growth of TV v/s Newspapers

Summary 100
Questions for practice 103
Suggested reading 103
SYLLABUS

UNIT 1 Editing: Concepts & Processes

PART I
1. Introductory: Meaning Concept, Objectives & Scope of Editing
2. Basic Editorial Set - Up Of A Daily: Position of Editor (Chief editor, Editor - in Chief, Executive editor, Resident editor, Managing - editor, Assistant editor (s) - their functions, Editorial writers their functions, Importance & Significance of the Editorial Page.
3. Editorial Set - up of a Magazine
4. Into The Newsroom: Role of the News Editor, His Responsibility for Organization And Selection of News. Their Editing and Treatment.
5. Editing Desk v/s Reporting - Section: Chief Sub - Editor (s), Sub - Editors and their functions; Their Relationship with:
   a) The News Bureau & Its Chief,
   b) Chief Reporter & Other Reporters, Correspondents, Stringers, Freelancers.
   c) The Photo Section: Chief Photographer & Other Photographers;
   d) Cartoonists & Illustrators.
6. Working of the News - Room.
   b) With the Advertisement Department.
   c) With the Circulation and Promotion.
7. Sources From Where Copy Comes: New Agencies & Syndicates (PTI & UNI); Internal Sources - Reporters; Approaches to Different Types of Copies.

Part - II

Part - III
10. Language Skills for the Desk: Modern Conventions, Punctuation, Some facts on Spellings, Principles behind Modification

Part - IV
11. Writing The Headline: Purpose of headlines. Headline defined, the head schedule, Basic Skills for successful headline writings, Evolution of headline typography. Counting the head, hedging the count, Head writing by computers, Headline styles, polishing the headlines.

Part - V

Part - VI
13. Planning Of Pages: Organized, Purposeful Flow of material to Press, Tentative earmarking of Matter for each page & the manner of their treatment; Handling of Supplements & Magazine Space.

Part - VII

Editorial Page: Its importance, Types of Editorials

Part - VIII
EDITING: CONCEPTS & PROCESSES

OBJECTIVES

- To learn the concepts and processes of editing
- To know the basic editorial set-up of a daily newspaper organization
- To learn what goes into the news room
- To deal with the basic functions of the news editor and others like the Chief Reporter & Other Reporters, Correspondents, Stringers, Freelancers.
- To know about the sources from where the stories come and all the editing processes.
- To learn the Language Skills for the Desk
- To know the Newspaper Make – Up process

PART I

INTRODUCTION

1.1. MEANING CONCEPT, OBJECTIVES & SCOPE OF EDITING

Editing is the process of preparing language, images, or sound for presentation through correction, condensation, organization, and other modifications. A person who edits, especially professionally or as a hobby, is called an Editor.

The five basic rules of Editing are:

1. To process any story the sub-editor ensures the length and style laid down by the News Editor is followed.
2. To mark the news copy with setting instructions so clearly and carefully that there is no possibility of confusion or misunderstanding in the composing room.
3. To ensure that everything that needs to be checked has been checked, that is, names, places, titles, dates and anything else that could possibly be wrong.
4. To write a headline that fits
5. To make sure, that the copy as edited is intelligible, easy to read and appetizing. Rewriting where it is not necessary is simply a waste of time and in a newspaper organization; time is the most important factor. It is considered in bad taste as it is damaging to the morale of the reporter concerned and danger of committing mistakes is greater.

**Editing Rule (#1)**

**Editing involves more than making sure words are spelled correctly, language is used properly, punctuation is in the right places and spelling is accurate.** These, however, are important details that separate a polished publication from a sloppy one.

As with reporting and writing, there are big-picture issues that editors must attend to before plunging ahead.

As gatekeepers of a publication, editors must have a clear idea about what the mission is. For instance, the Junior Journal has decided to be a voice for children's issues, a chronicler of Junior Summit action and a vehicle for breaking down barriers of distance and prejudice. Without being too rigid, editors should be sure stories fulfill at least part of the mission.

So part of editing involves being missionaries and a part also involves being ambassadors of ideas.

**Editing Rule (#2)**

What does it mean to be an ambassador of ideas? Bearing in mind that an ambassador is one who exercises diplomacy, let us examine the issue of idea formulation.

It is an experience that the best ideas most often come from the bottom up, not from the top down. So editors should be encouraging writers to pursue their own story ideas. This is done with prompting, nudging, cajoling, pushing--whatever works. Diplomatically, of course!

Ask the writer what interests her or him? What issues are writers passionate about? What intrigues them? What are they curious about? What's "hot" where they live (event, trend or issue)?
**Editing requires good listening.** The writer should be heard first, and then the editor responds. This then is the beginning of a conversation, be it online or by telephone or in person.

The conversation process enriches stories, because **two heads are better than one**. Conversation should be taking place when the idea is first being formulated; it should take place during and after the editing process.

At Reporting phase; it should take place before the story is written and it should take place after the editor has fully processed the story.

**At each stage the editor should bear in mind that it is the reporter's story on the one hand, but it also is the reader's story. It is not the editor's story.**

Thus, the editing should generally take the form of questions readers might ask when they come to the story cold (How was he dressed? When did she say that? Where did it occur?).

What should go into a story, tend to stifle the conversation and the story. On the other hand, **editors should speak up if there are gaps in the story; that is, elements that make the story incomplete.** And they should speak up when a story is too long, unclear, awkward, meandering, etc. It's a bit like pulling a wagon: the job is easier when two people are pulling, rather than one, especially when the two are pulling together.

**Editing Rule #3**

**Story ideas are similar to loaves of bread. All of the elements need to be brought together and kneaded.** Then the dough is popped into the oven until it rises and is ready to eat.

**Editors and reporters should be collaborators in the development of story ideas.** Two minds are better than one. It doesn't matter who has the initial idea. What matters is how the idea is molded and framed into a better idea.

Let's say someone wants to do a story on how to make bread. The editor might suggest providing some historical perspective, pointing out that before the 20th Century B.C. There was evidence Egyptians baked bread as did the Swiss Lake Dwellers in the early days of civilized Europe.
That might prompt the writer to recall religious connotations to bread: manna from heaven to feed the Israelites; Jesus calling himself "the bread of life" and the ritual of bread and wine being served in Christian traditions. Soon a simple four-paragraph story can become a story with substance.

The point is that we shouldn't be satisfied with the first idea that comes to mind. That's only the beginning. We should turn it over in our minds, shape it, pull it apart, and push it back together again, just like kneading.

**Editing Rule (#4)**

**Lingo** means jargon or slang language. The journalism trade is full of lingo. Some of it actually makes sense.

We talk of "heads" for headlines (sometimes spelled "heds"). We refer to the story as "body type". So you can think of a story as having a head and a body.

The head is as important as the body. We need to put more thought into our heads, especially on the web, because readers are browsing fast. So the head has to say, "Hey, wait a minute: you need to look at my body."

The tone of the headline should reflect the tone of the story. Don't use funny or flippant headlines on serious stories.

Most heads should contain a verb to connote action. The selection of nouns, verbs, adjectives and adverbs should be done with care. Choosing just the right word can illuminate.

A head in smaller type under the main headline is often called a subhead. Its purpose usually is to expand on the idea in the top headline or to interject a second thought. Generally the main head expresses a single thought or point.

Editor’s goal is twofold: To capture the essence of the story and to entice the reader into reading it.

Believe that reporters should submit headlines on their stories. They know what they want to emphasize. However, editors reserve the right to rewrite or polish the wording for the final headline. It's normal for an editor to write a half dozen, dozen or even more versions before being satisfied. You want to put your best head forward!
Editing Rule (#5)

When you're in another country, you would have difficulty getting around without signs. More and more signs are minimizing the use of words and using symbols, because not everyone speaks the native language. So when you are driving and you see a sign with an arrow bending to the right, you know there's a curve ahead. Sometimes one has to look twice to distinguish between the signs for the ladies' room and the men's room, but obviously these symbols are useful guides.

The same is true with punctuation. It has an important function in a story. Its function is to help guide the reader through the sentence or paragraph in a way that will make the wording more understandable. Many books have been written about the rules of punctuation, but these points about commas are extremely useful:

* Commas do not signal a pause; so don't drop them into a sentence without a reason.

* The girl went to the store and bought milk (no comma, because "went" and "bought: have the same subject: "girl"); the girl went to the store, and the boy went to school (has a comma, because it is as though two sentences are joined by an "and").

* In the beginning the writer did reporting (no comma after "in the beginning", because it is a phrase not a clause; would you put in a comma if it were at the end of the sentence?). The same goes for an adverb that starts a sentence: no comma in: "Luckily I did my homework."

* In a series you have a choice as to whether to use two or three commas in the following sentence: She liked vanilla, chocolate, strawberry and chocolate chip. Newspapers generally don't use a comma after "strawberry", because years ago type was handset, so they tried to avoid punctuation marks whenever possible. It saved time and labor.

Most publications have stylebooks to provide consistency when usage and punctuation rules have variables, such as in the last example. Lacking a stylebook, the best thing you can do is use your common sense and think twice before you type a comma or other punctuation mark into a sentence. When in doubt, leave it out. No need to put a bump in the reader's road if you don't have to.

1.2. BASIC EDITORIAL SET - UP OF A DAILY
Newspapers

Editors at newspapers supervise journalists and improve their work. Newspaper editing encompasses a variety of titles and functions. These include:

- Copyeditors
- Department editors
- Managing editors and assistant or deputy managing editors (the managing editor is often second in line after the top editor)
- News editors, who oversee the news desks
- Photo or picture editors
- Section editors and their assistants, such as for business, features, and sports
- Editorial Page Editor who oversees the coverage on the editorial page. This includes chairing the Editorial Board and assigning editorial writing responsibilities. The editorial page editor may also oversee the op-ed page or those duties are assigned to a separate op-ed editor.
- Top editors, who may be called editor in chief or executive editor
- Readers' editors, sometimes known as the ombudsman, who arbitrate complaints
- Wire editors, who choose and edit articles from various international wire services, and are usually part of the copy desk
- Administrative editors (who actually don't edit but perform duties such as recruiting and directing training)

A Newsroom is the place where journalists, either reporters, editors, producers and other staffers work to gather news to be published in a newspaper or magazine or broadcast on television, cable or radio. Some journalism organizations refer to the newsroom as the city room.

Copy Editing is the process by which an editor makes formatting changes and other improvements to text. Copy, in this case a noun, refers to material (such as handwritten or typewritten pages) to be set (as in typesetting) for printing. A person who performs the task of copy editing is called a copy editor.

There is no universal form for the term. In magazine and book publishing, it is often written as one word (copyediting). The newspaper industry writes the expression as two words (copy editing) or hyphenates it (copy-editing)

An Editorial is a statement or article by a news organization, newspaper or magazine that expresses the opinion of the editor, editorial board, or publisher. The
term **op-ed** originates from the tradition of newspapers placing such materials on the page opposite the editorial page. The term "op-ed" is a combination of the words "opposite" and "editorial".

The first modern op-ed page is generally attributed to the *New York Times*, which initiated its page on September 21, 1970, under editorial page editor John B. Oakes. Oakes had argued for the page's creation for ten years; when it appeared it instantly became one of the paper's most popular features.

**Editorial Boards**

The editorial board is a group of people, usually at a print publication, who dictate the tone and direction that the publication's editorials will take. Editorials are typically not written by the regular reporters of the news organization, but are instead collectively authored by a group of individuals and published without bylines. In fact, most major newspapers have a strict policy of keeping "editorial" and "news" staffs separate.

In the United Kingdom opinion articles are often referred to as "leading articles" or "leaders."

The editorial board of a newspaper will regularly convene to discuss and assign editorial tasks. If editorials are written by the board, then they generally represent the newspaper's official positions on the issues. Often however, there exist also one or more regular opinion columnists who present their own point of view. Most newspapers also utilize nationally syndicated columnists to supplement the content of their own opinion pages.

**Editorial Guidelines**

Editorials are generally printed on their own page of a newspaper, and are always labeled as editorials (to avoid confusion with news coverage). They often address current events or public controversies.

Generally, **editorials fall into four broad types: news, policy, social, and special.** When covering controversial topics such as election issues, some opinion page editors will run "dueling" editorials, with each staking out a respective side of the issue.
Many magazines also feature editorials, mainly by the editor or publisher of the publication. Additionally, most print publications feature an editorial, or letter from the editor, followed by a Letters to the Editor section.

**Differences**

The editorial page contains editorials written by a member of the news organization and the opinion page contains opinion columns and sometimes editorial cartoons:

- Editorials are (usually short) opinion pieces, written by members of the editorial board of the paper. They reflect the stance of the paper and do not have bylines.
- The opinions expressed on op-ed pages reflect those of the individual authors, not the paper. The articles have bylines and are written by individual free-lance writers, guest opinion writers, syndicated columnists, or a regular columnist of the paper.

**2.1.1. Managing Editor**

A **Managing Editor** is a senior member of a publication's management team.

In the United States, a managing editor oversees and coordinates the publication's editorial activities. The position is generally the second highest in rank, after the editor-in-chief (also called the executive editor.)

In the United Kingdom a managing editor tends to manage budget and staffing issues at a publication, and may have equivalent ranking to a deputy editor in the organization’s structure.

**2.1.2. Editors** review, rewrite, and edit the work of writers. They may also do original writing. An editor’s responsibilities vary with the employer and type and level of editorial position held. Editorial duties may include planning the content of books, technical journals, trade magazines, and other general-interest publications. Editors also decide what material will appeal to readers, review and edit drafts of books and articles, offer comments to improve the work, and suggest possible titles. In addition, they may oversee the production of the publications. In the book-publishing industry, an editor’s primary responsibility is to review proposals for books and decide whether to buy the publication rights from the author.
Major newspapers and newsmagazines usually employ several types of editors. The **executive editor** oversees **assistant editors**, who have responsibility for particular subjects, such as local news, international news, feature stories, or sports. Executive editors generally have the final say about what stories are published and how they are covered. The **managing editor** usually is responsible for the daily operation of the news department. **Assignment editors** determine which reporters will cover a given story. **Copy editors** mostly review and edit a reporter’s copy for accuracy, content, grammar, and style.

In smaller organizations, such as small daily or weekly newspapers or the membership or publications departments of nonprofit or similar organizations, a single editor may do everything or share responsibility with only a few other people. Executive and managing editors typically hire writers, reporters, and other employees. They also plan budgets and negotiate contracts with freelance writers, sometimes called “**stringers**” in the news industry. In broadcasting companies, **program directors** have similar responsibilities.

Editors and program directors often have assistants, many of whom hold entry-level jobs. These assistants, such as copy editors and **production assistants**, review copy for errors in grammar, punctuation, and spelling and check the copy for readability, style, and agreement with editorial policy. They suggest revisions, such as changing words and rearranging sentences, to improve clarity or accuracy. They also carry out research for writers and verify facts, dates, and statistics.

Production assistants arrange page layouts of articles, photographs, and advertising; compose headlines; and prepare copy for printing. **Publication assistants** who work for publishing houses may read and evaluate manuscripts submitted by freelance writers, proofread, and answer letters about published material. Production assistants on small newspapers or in radio stations compile articles available from wire services or the Internet, answer phones, and make photocopies.

**Technical writers** put technical information into easily understandable language. They prepare operating and maintenance manuals, catalogs, parts lists, assembly instructions, sales promotion materials, and project proposals. Many technical writers work with engineers on technical subject matters to prepare written interpretations of engineering and design specifications and other information for a general readership. Technical writers also may serve as part of a team conducting usability studies to help improve the design of a product that still is in the
prototype stage. They plan and edit technical materials and oversee the preparation of illustrations, photographs, diagrams, and charts.

2.1.3. Assistant Editor

Assistant Editor may also be called as assistant editor; associate editor.

Prepares written material for publication, performing any combination of following duties: Reads copy to detect errors in spelling, punctuation, and syntax. Verifies facts, dates, and statistics, using standard reference sources. Rewrites or modifies copy to conform to publication's style and editorial policy and marks copy for typesetter, using standard symbols to indicate how type should be set. Reads galley and page proofs to detect errors and indicates corrections, using standard proofreading symbols. May confer with authors regarding changes made to manuscript. May select and crop photographs and illustrative materials to conform to space and subject matter requirements. May prepare page layouts to position and space articles and illustrations. May write or rewrite headlines, captions, columns, articles, and stories according to publication requirements. May initiate or reply to correspondence regarding material published or being considered for publication. May read and evaluate submitted manuscripts and be designated Manuscript Reader (print. & pub.). May be designated according to type of publication worked on as Copy Reader (print. & pub.) when working on newspaper; Copy Reader, Book (print. & pub.) when working on books.

2.1.4. The Editor (ED)

The primary role of the editor is to manage the newspaper.

- Determines whether a submitted manuscript is appropriate for publication
- Selects expert reviewers (i.e., referees) and an area editor to evaluate the submitted manuscript.
- Renders a final editorial decision on each manuscript based on the AE recommendation, journal priorities, other similar manuscripts in process and related considerations.
- Communicates directly with the author and the review team.
- Schedules accepted manuscripts for publication.
- Balances workloads for the area editors and reviewers.
- Resolves any conflicts.

2.1.5. The Resident Editor (RE)
The primary role of the RE is to make recommendations on submitted manuscripts and, when that recommendation involves revisions, suggesting priorities for the author(s).

- Leads the review team to a recommendation.
- Based on a synthesis of the reviews and a reading of the manuscript, writes a short evaluative and constructive report reflecting the strengths and weaknesses of the manuscript for the authors and the editor.
- Evaluates the relative importance of the issues raised by the reviewers.
- When recommending revisions, provides specific priorities for the author(s).
- Makes suggestions regarding conflicts between reviewer evaluations.
- Makes a recommendation to the Editor regarding the final decision on the manuscript.

2.1.6. Sub-Editor

They are responsible for ensuring that the tone, style and layout of final copy matches the publication's house style and suits the target market. The work involves processing all the copy before it is published to ensure that it is grammatically and factually correct and reads well. Sub-editors also lay out the story on the page, write headings and may be involved with overall page design. Like other journalism roles, sub-editing is demanding and requires constant attention to detail within a fast-paced working environment. They work closely with reporters, editors, designers, production staff and printers.

- Polishes up the language by removing rough edges from the copy and making it readable
- Fine-tunes the copy to the style of the newspaper
- Simplifies the language to make it reader-friendly
- Tailors story length to space requirements
- Corrects factual errors
- Detects fraud or plant – a plant is falsehood in journalistic garment it promote somebody’s interest or discredit somebody
- Ensure balance and fairness and objectivity in the stories. In case of controversy, both sides get equal space
- Guard against legal trappings like defamation and copyright violation. The report stories should not defame a person by use of pejorative language.
- Rewrites and restructures stories if necessary. Normally sub editing (subbing) involves looking for errors in spellings and grammar
• Implement the editorial policy of the newspaper like to maintain good taste, shun sensationalism, etc
• Thus, a sub editor is responsible for every word that gets printed.

The sub-editor’s job is much less glamorous than a reporter’s but very important. While a reporter is an out-of-doors man with a ‘beat’ to cover, a sub-editor is a deskman. Again, while a reporter is well known to newspaper readers as his reports frequently carry a ‘by-line’, a sub-editor hardly ever sees his name in print. He is an obscure figure working back-stage to give a face-lift to the paper, but even reporters, to whose ‘copy’ he gives spit and polish, making it readable to the average newspaper reader, rarely acknowledge his worth. Work activities vary and can depend on the extent to which production and layout work falls within a sub-editor's remit. To be a good sub, you must be an all-rounder: you need to know the law, government and how to put a story together with speed and style.

3. EDITORIAL SET - UP OF A MAGAZINE

Magazines operate very much like newspaper, with departments, editors, space budgets, and advertising, but magazines differ in a few important ways.

The potential lifespan of a news release is much longer for a magazine. A monthly publication might not use your news for several months. Depending on the printing and preparation schedule, your release could appear as soon as a week or two after you send the release or as late as six-months later. The nice thing is that whenever your news appears, the information remains in front of the reader for a full month instead of just one day.

The editorial focus and format of a magazine are usually more specialized than those of newspapers. "Focus" refers to the subjects a magazine covers; for instance, Linux Journal focuses on Linux in general while Computer World might focus on Linux in the enterprise. "Format" refers to the way in which a magazine's news and information is presented, usually as a particular mix of regular columns, articles, features (main stories), shorter pieces, and editorials (opinion pieces). Magazine stories don't have to be as "newsy" as newspaper stories. To a greater degree, a magazine researches and creates news rather than relying on current events.

General-interest magazines try to appeal to a large segment of the population. (Examples are Macleans, Readers' Digest, and People.) Special-interest magazines target a limited, well-defined community of readers who share a particular interest along with associated activities and concerns. Special-interest
magazines are good targets for the Linux community, especially those focusing on Linux, operating systems, storage, security, computers, and information technology.

Whether special interest or general interest, the closer your news release relates to the audience of a publication and the greater the impact on that audience, the more likely an editor will choose your news to publish. The key factors are editorial relevance and appeal to the publication's target audience.

News Bureau is an accomplished national public relations firm that declines retainers, shares risk, quantifies performance and delivers publicity results before it collects its fees.

News Bureau breaks the rules of traditional PR agency relationships, in which clients assume all financial risk with no assurance of results. By shifting the burden of performance, News Bureau indemnifies qualifying clients from the consequences of rain-or-shine consulting fees and unfulfilled expectations.

**Difference between Editorial page and other pages of a Magazine**

**For magazines to be trusted by consumers and to endure as brands, readers must be assured of their editorial integrity.**

**Design:** Advertisements should look different enough from editorial pages that readers can tell the difference. To avoid confusion, any ad that looks enough like an editorial story or feature that it could be mistaken for one should be slugged “Advertisement” or “Promotion” at the top of each page in type as prominent as the magazine’s normal body type.

**Covers:** The front cover and spine are editorial space. Companies and products should appear on covers only in an editorial context and not in a way that suggests advertisement. (This includes use of cover “stickers.”)

**Adjacencies:** Advertisements should not be placed or sold for placement immediately before or after editorial pages that discuss, show or promote the advertised products.

**Logos:** Advertiser logos should not appear on editorial pages except in a journalistic context. A magazine’s logo should appear on advertising pages only in connection with advertisements for the magazine and its promotions or when an advertised product is touting editorial awards that it has won.
**Sponsorship:** Sponsorship language (i.e., “sponsored by,” “presented by,” etc.) should not appear in connection with regularly occurring editorial features. Such language may be used in connection with editorial extras (special issues, inserts, onserts and contests) as long as the editorial content does not endorse the sponsor’s products and any page announcing the sponsorship is clearly an ad or is labeled “Advertisement” or “Promotion” in a type size as prominent as the magazine’s normal body type. Single-advertiser issues that don’t include sponsorship language do not have to be labeled, but should include an editor’s or publisher’s note disclosing the special arrangement to readers. Advertisers may sponsor “out of book” events such as awards shows and conferences, and that sponsorship may be acknowledged without labeling on either advertising or editorial pages.

**Advertising sections:** Editorial-looking sections or pages that are not produced by a magazine’s editors are not editorial content. They should be labeled “Advertisement,” “Special Advertising Section” or “Promotion” at the top of every page in type as prominent as the magazine’s normal body type.

**Product Placement:** Advertisers should not pay to place their products in editorial pages nor should they demand placement in return for advertising. Editorial pages may display and credit products and tell readers where to buy them, as long as those pages are solely under editorial control.
Editorial Staffing & Titles: A magazine’s editorial staff members should not be involved in producing advertising in that magazine. Advertising and marketing staff should not use titles that imply editorial involvement (e.g., merchandising editor).

Editorial Review: In order for a publication’s chief editor to be able to monitor compliance with these guidelines, every effort must be made to show all advertising pages, sections and their placement to the editor far enough in advance to allow for necessary changes.

Advertising Review: While editors or publishers at their discretion may share the general topic matter of upcoming editorial content with advertisers, specific stories, layouts or tables of contents should not be submitted for advertiser review.

Editing in Magazines

It may be a trade, technical, political, or popular magazines in any event it is well planned and every feature carefully edited by the editor himself if it is a one-man production, or by one of his assistant if it is bigger enterprise.
The magazine aims at informing and entertaining its readers. Since it contains matter, which is likely to remain fresh and interesting for some time, it is able to reach every nook and corner of the country. It has a wider and more extensive range of readers, and accordingly the scope of writings contained in it is larger than that of the newspaper, which circulates among a small group and deals in an easily perishable commodity-news. The magazine has to compete with newspapers conducting magazine sections, radio, and other media of information and entertainment. As such it has to be physically more attractive and from the point of view of contents more varied and perfect then the Sunday newspaper.

Magazines are read and appreciated at leisure. They are written and produced at leisure. The magazine sub prepares the dummy of his next issue several weeks in advance. He has no dread of the deadline. He knows what his readers want, and he gives it to them.

The front page is gay and colourful. The reader cannot resist it. The inside is equally enchanting. The table of contents promises a sumptuous feast- an intellectual treat. Every item is laid out with care and precision. Headings are attractive. They arouse curiosity. An artist to suit the atmosphere has carved them out. They have been appropriately displayed at the top, with the sub heads inside.

The magazine is richly illustrated with graphs, charts, comics, and photographs, and some of them are beautifully placed with the reading matter all around them. Magazine stories begin and end in continuation. There is no jumping for the reader to get the tail ends of stories somewhere on the back pages. Stories are measured and cut to fit the space assigned. The magazine sub is able to present a model of attractiveness and contents since he has time and also the resources. Since magazine articles are written in advance, quite often the lead paragraphs of special articles and features on current problems have to be rewritten by the magazine or sub editor. Only a few Indian magazines care for looks and contents. Those few are popular and successful.

4. INTO THE NEWSROOM

4.1. Role of a News Editor

“The job of an Editor is, among other things, to prod, shape, wheedle, cajole, mediate, challenge, anticipate, nit-pick, rebuke, inspire, support, confront, defend, criticize, and, as required, suggest different words, phrases, or grammar.”
The eventual success of your organization's public and media relations efforts depends mainly on how often your news releases are issued and, more importantly, how often the news they contain is selected to run. The latter decision is in the hands of a person whose title is usually editor. Understanding an editor's job will help you do your job better.

Can you name the editor of your local computer magazine or local newspaper? The editor is a very important ally in public relations. The editor (whose title might also be managing editor or editor in chief) has overall responsibility for the publication's content. Below him or her, depending on the periodical's size, are subject editors who are assigned to specific beats (often called "departments"). These editors oversee the content for their departments. Sometimes each editor has additional staff, such as reporters, freelancer writers, photographers, copy writers, copy editors, etc.

The information contained in news releases is the primary source of information for most editors. Newsworthy releases are selected and edited or worked into an article. The selected releases are the lucky ones; most never see the light of day. When you consider that the editor at a daily publication receives upwards of 500 news releases on any given day, gauging the statistical possibility of an individual release being picked up for coverage is easy.

**Newspaper Editors** have overall responsibility for the quality, accuracy and tone of their publication, or a section within it. Their main responsibilities may include:

- deciding on which stories to run
- interviewing and writing
- editing other writers' work
- designing layout
- recruiting and training
- meeting distribution and advertising targets.

Most of the work is done at a computer. A newspaper editor works closely with the editorial team, reporters, advertising staff, printers and publishers to meet deadlines. It can be a highly pressured job.

Newspaper editors generally work around 40 hours a week. They often work into the evening and may work some weekends. If a big story breaks, they could be expected to cover it, even on a day off. The work is office based.

A newspaper editor needs to:
• have excellent oral and written communication skills
• be creative with a good command of English
• have good organizational and time-management skills
• be able to remain calm under pressure
• be able to work to deadlines
• be flexible and adaptable
• have an interest in current affairs.

A successful editing career may begin with the post of copy sub-editor, leading to
an editorial assistant or sub-editor position. Editors may move into related work
with PR organizations or press offices.

Newspapers don't mean just the regular daily newspapers targeted at the general
public. There are special-interest newspapers for business, computers, information
technology, telecommunications, and other fields. The specialty papers may run
weekly instead of daily, but, like their daily counterparts, they are primarily news-
driven rather than feature-driven (which is more the case with magazines).

Newspaper editors reject many more releases than they use. The larger the paper's
circulation or the more active the area being covered, the more releases the editor
has to sort through.

Most newspapers have a space budget, which is not to be confused with a financial
budget. The space budget consists of the total number of pages printed, divided
between advertising and news articles. Advertisements are the lifeblood of a
newspaper; ads consistently provide the largest portion of income. The ads must be
accommodated first, after which the issue's remaining space is allocated to specific
stories and departments by the key editors.

The selection of news releases to cover is based on the editor's personal and
professional judgment. The main factor in that judgment can be summed up in a
single word: "newsworthiness". Unfortunately, newsworthiness is defined by
individual editor's opinions. Newsworthy stories are generally those that offer the
most information with the most urgency to the most people.

If a news release issued on particular day is not covered in the following day's
paper, this does not mean the news will not appear at all. Releases not considered
newsworthy enough to appear in a weekday edition may be suitable for the
weekend paper, where there is more room and less emphasis on breaking news.
Even if a news item is selected for use, the article may still get pulled at the last
minute. Perhaps an advertiser cancelled a large insert just prior to deadline, necessitating a layout change, or a big story emerged late in the day. When this happens, more expendable news is sacrificed.

What happens to releases that aren't selected for immediate coverage? Some are kept for future use, but more likely they are sent into the editor's trashcan.

5. EDITING DESK V/S REPORTING

Reporter

A Reporter is a type of journalist who researches and presents information in certain types of mass media.

Reporters gather their information in a variety of ways, including tips, press releases, and witnessing events. They perform research through interviews, public records, and other sources. The information-gathering part of the job is sometimes called "reporting" as distinct from the production part of the job, such as writing articles. Reporters generally split their time between working in a newsroom and going out to witness events or interview people.

Most reporters working for major news media outlets are assigned an area to focus on called a beat or patch. They are encouraged to cultivate sources to improve their information gathering.

A correspondent or on-the-scene reporter is a journalist or commentator who contributes reports to a newspaper, or radio or television news, from a remote, often distant, location. A foreign correspondent is in a foreign country. The term correspondent refers to the original practice of filing news reports via postal letter.

5.1. Reporter v/s Correspondent

A Correspondent generally interjects some of his/her own opinions into the reported news. A reporter on the other hand in general considered to be impartial, i.e. only reports and nothing more. The term and spirit of the reporter is found more in British news, such as the BBC. While the correspondent is more of an American term, used in media outlets such as NBC or Fox News.

In Britain the term 'correspondent' usually refers to someone with a specific specialist area, such as health correspondent. A 'reporter' is usually someone
without such expertise who is allocated stories by the news desk on any story in the news.

**On-the-scene TV news**

In TV news, a "live on-the-scene" reporter reports from the field during a "live shot". This became an extremely popular format with the advent of Eyewitness News.

A recent cost-saving measure is for local TV news to dispense with out-of-town reporters and replace them with syndicated correspondents, usually supplied by a centralized news reporting agency. The producers of the show schedule time with the correspondent, who then appears "live" to file a report and chat with the hosts. The reporter will go do a number of similar reports for other stations. Many viewers may be unaware that the reporter does not work directly for the news show.

**Stringer**

In journalism, a **stringer** is a freelance journalist, who is paid for each piece of published or broadcast work, rather than receiving a regular salary. They are heavily relied upon by most television news organizations. They mostly specialize in breaking news. In American newspapers the word carries a connotation of no-nonsense professionalism as compared to "**freelancer,**" a term more likely to be used by newcomers to the business. The etymology of the word is uncertain. Newspapers once paid stringers per inch of printed text they generated, and one theory says the length of this text was measured against a string. More likely is the theory given in the Oxford English Dictionary: that a stringer is a person who strings words together.

**Freelancer**

A **Freelancer** or **Freelance** worker is a person who pursues a profession without a long-term commitment to any one employer. The term was first coined by Sir Walter Scott (1771-1832) in his well-known historical romance *Ivanhoe* to describe a "medieval mercenary warrior." The phrase later transitioned to a figurative noun around the 1860s and was then officially recognized as a verb in 1903 by various authorities in etymology such as the *Oxford English Dictionary.* Only in modern times has the term morphed from a noun (a freelance or a
Freelancer) into various verb forms (a journalist who freelances), and an adverb (she worked freelance).

Freelance practice varies greatly. Some require clients to sign written contracts, while others may perform work based on verbal agreements, perhaps enforceable through the very nature of the work. Some freelancers may provide written estimates of work and request deposits from clients.

Payment for freelance work also varies greatly. Freelancers may charge by the day or hour, or on a per-project basis. Instead of a flat rate or fee, some consultants have adopted a value-based pricing method based on the perceived value of the results to the client. By custom, payment arrangements may be upfront, percentage upfront, or upon completion. For more complex projects, a contract may set a payment schedule based on milestones or outcomes.

Benefits and Drawbacks

Freelancers generally enjoy a greater variety of assignments than in regular employment, and almost always have more freedom to choose their work schedule. The experience also allows the opportunity to build up a portfolio of work and cultivate a network of clients in hopes of obtaining a permanent position.

Sometimes a freelancer will work with one or more other freelancers and/or vendors to form a "virtual agency" to serve a particular client's needs for short-term and permanent project work. This versatile agency model can help a freelancer land jobs which require targeted, specific experience and skills outside the scope of one individual. As the clients change, so too may the players chosen for a virtual agency's talent base.

A major drawback is the uncertainty of work — and thus income — and lack of company benefits such as health insurance or retirement pay. However, many freelancers, journalists specifically, have found security in a new option. Many periodicals and newspapers have recently offered the option of ghost signing. Ghost signing occurs when a freelance writer signs with an editor, but their name is not listed on the byline of their article(s). This allows the writer to receive benefits, while still being classified as a freelancer, and independent of any set organization.
Another drawback is that freelancers often must handle contracts, legal issues, accounting, marketing, and other business functions by themselves. If they do choose to pay for professional services, they can sometimes turn into a significant out-of-pocket expenses. Working hours can extend beyond the standard working day and working week.

5.2. Photojournalism

Photojournalism is a particular form of journalism (the collecting, editing, and presenting of news material for publication or broadcast) that creates images in order to tell a news story. It is now usually understood to refer only to still images, and in some cases to video used in broadcast journalism. Photojournalism can fall under all subjects’ of photography but the image needs to be news wordy to end up being published.

There are two types of photojournalism.

The first type is where an image is used to illustrate a story. Many feature journalists work closely with photographers and commission them to produce images that will be published with their articles. There is no limit to how many images used. This is usually the photo editor decision.

The second is where an image is used to tell a story without any words. One single image may be used or as many as ten images are often used in magazines. If you can write - do so; it will be an advantage when you submit some images.

Elements of Photography

Photography gained the interest of many scientists and artists from its inception. Scientists have used photography to record and study movements, such as Eadweard Muybridge's study of human and animal locomotion in 1887. Artists are equally interested by these aspects but also try to explore avenues other than the photo-mechanical representation of reality, such as the pictorialist movement.
Military, police and security forces use photography for surveillance, recognition and data storage. Photography is used to preserve memories of favorites and as a source of entertainment.

In its simplest definition, a **composition** is a combination, or arrangement, of elements. A photographic composition is the arrangement of visual elements and as such is the product of a photographer's vision and their skill in seeing, identifying, arranging, and framing the finished image. This is a clearly distinct skill from those necessary to successfully operate a camera or calculate exposure.

In general, good pictures result from careful attention to some basic elements of composition, together with appropriate lighting and an interesting subject. There is, however, no "right" way to take a picture. Three photographers recording the same scene may create equally appealing photographs with entirely different composition.

**Cartoonist**

A **cartoonist** is a person who specializes in drawing cartoons. The term can also be applied to those who produce comic books, editorial cartoons, as well as comic strip creators and those working in animation. Those artists whose work is said to have a "cartoony" style are also called cartoonists.

A cartoonist traditionally sketches the picture out roughly in pencil first, before going over the sketches in black ink, using either brushes or metal nibbed pens.
Cartoonists whose work is intended for online publication increasingly work in digital media.

Large comic book publishers (such as Marvel or DC) utilize teams of cartoonists to produce the art (typically one doing the pencil work and another doing the inking, with the coloring added digitally by colorists). When a consistent artistic style is wanted among different cartoonists (such as Archie Comics), character model sheets may be used as reference.

Traditional animation houses employ specialized cartoonists, called "inbetweener", to draw the motions connecting the broad movements of a character. This process is often called "tweening".

**Illustrator**

An illustrator is a graphic artist who specializes in enhancing writing by providing a visual representation that corresponds to the content of the associated text. The illustration may be intended to clarify complicated concepts or objects that are difficult to describe textually, or the illustration may be intended for entertainment, as in greeting cards, or cover art or interior art for books and magazines, or for advertisement, as on posters.

Most contemporary illustrators make their living creating artwork for use in children's books, advertising, newspapers and magazines. Pen and ink and airbrush artists traditionally dominated this realm.

**Computers dramatically changed the industry, and today computers are used to produce most of the commercial illustrations.**

However, traditional illustration techniques are still popular, particularly in the field of book illustration. Watercolor, oil painting, pastels, wood-engraving, linoleum cuts, and pen and ink are some of the techniques used by successful exponents of the art.

There are no formal qualifications needed to become an illustrator. However, many established illustrators attended an art school or college of some sort and were trained in different painting and drawing techniques. Art Colleges and Universities now offer specific courses in illustration.

**Many illustrators are freelance**, commissioned by publishers (of newspapers, books or magazines) or advertising agencies for a specific job, rather than
employed full time. Computer game companies also use illustrators for the initial stages of computer game design and they may also be involved in the conceptual stages of a movie.

**Specialized Illustrators**

**Scientific illustrators** create illustrations that represent visually scientific concepts. They can, for example, create illustrations from bones and fossils found by paleontologists, or works showing animals that are difficult to photograph. Some of these illustrations are used by museums to spark the interest of little children. Most of the scientific illustrations are part of a larger field known as information graphics.

**Medical illustrators** create information graphics about human anatomy. Their work is the result of many years of artistic and medical training.

### 6. WORKING OF THE NEWS - ROOM.

#### 6.1. Co-ordination Process

Bruce Westley divides newspaper work into three basic categories. Each of these departments is distinctly different yet each is wholly dependent on the smooth functioning of the others. These areas of responsibility are usually referred to as ‘business’, ‘mechanical’ and ‘editorial’. Working newsmen are more likely to call them in order, ‘the front office’, ‘the back office’ and ‘the newsroom’.

Newspaper editing is actually only one operation among several in the ‘the newsroom’ but the editors, particularly, must know how other branches of the total newspaper operate in order to do their job with maximum efficiency. The copy desk is essentially the ‘crossroads;’ between the editorial and mechanical branches of the business. The copy editor must know the mechanical phase pretty thoroughly in order to perform his editorial function.

**Business Administration**

The business office is the ‘counting house’ of the newspaper profession. It has an obvious duty to keep the organization afloat financially.
The newspaper business office operates pretty much like any other business office. Ordinarily, it has major divisions: an advertising department (which might be broken down into two autonomous departments, classified and display advertising), a circulation department, a promotion department, and an accounting or auditing department. A major officer of the business staff typically heads each of these branches. Usually a ‘business manager’, to whom each of these department heads is responsible, directs the entire, operation. The publisher himself often handles the business manager function, especially in the case of smaller dailies.

6.2. Advertising Department: the advertising department, headed by an advertising manager, ordinarily has four divisions:

1. The local or retail division consists of a staff of specialist who solicit, lay out, correct, and sometimes ‘merchandise’ local advertising accounts. This can be expected to be the largest of the advertising department sub divisions and offers the most creative employment in newspaper, advertising for journalism graduates with advertising training.

2. Another group of specialists concerns itself with obtaining and handling ‘foreign’ or ‘national’ advertising accounts. The division deals, directly with advertising agencies, which handle the accounts of the big advertisers, usually with the help of an advertising representative in metropolitan cities, a service, which intercedes for the newspaper directly with the agencies.

3. Another concern of the advertising manager is ‘classified’ although this may be a separate department. Classified ads have gained steadily in recent years as a source of newspaper revenue and hence are receiving increasing attention by newspaper executives.

4. A fourth division of an advertising department is the ‘merchandising’ or ‘service’ division. Its purpose is to assist the advertiser in getting maximum return on his advertising budget. This is the most recent and rapidly growing phase of newspaper advertising and ranges from a part-time trouble-shooter to a complex research organization ready to provide a potential advertiser with detailed information on the buying habits of the newspaper’s readers with reference to his particular product.

The advertising manager coordinates all these activities and is the person ordinarily responsible to the business manager, and sometimes directly to the publisher, for their successful operation.
Why Are Ads Important to a Newspaper?

The number of pages beyond a minimum that most newspapers set is determined not by the news division, but by the amount of advertising sold for that day. (Regardless of advertising, however, newspapers add extra news pages for big local stories such as tornadoes, sports championships or other major events.) The advertising division places ads on pages before they are released to the news division. As a rule, newspapers print slightly more advertising than news. **Ads may account for 60 percent or more of weekday pages, but in the larger Sunday edition, it is not unusual for news to take up more space than ads.** The ratio of ads to news must be high because newspapers cannot stay in business without advertising revenue. Editors call the space left for them a "news hole." The advertising division and the news division have no influence over each other's content.

Three types of advertising dominate modern newspapers:

- **Display ads** -- With photos and graphics, display ads can cost thousands of rupees depending on their size. These ads, generally placed by department stores, movie theaters and other businesses, may be prepared by an advertising agency or the advertising department itself. They are called **run-of-press ads** and they produce the most revenue.

- **Classified ads** -- Classified ads, often called want ads, appear in a miniature **typeface** called **agate**. These ads come from individuals trying to buy or sell items, businesses seeking workers, or trade people offering a wide variety of
services. "Classifieds" are affordable, popular and highly effective in reaching tens of thousands of potential customers.

- **Inserts** -- Inserts, the third form of advertising, are favored by large national chain stores. These colorful booklets are trucked to newspapers in huge bundles for distribution with the Sunday edition. Inserts produce less revenue than run-of-press advertising. Newspapers charge for distributing inserts, but otherwise have no control over their content or print quality.

**Circulation Department:** Circulation is another major division of the business office and is usually headed by a major executive, the circulation manager, since the newspaper ultimately stands or falls on the basis of the number of steady readers that can be enrolled.

The circulation manager may have any or all of the following subdivisions under his supervision:

- **City Circulation**- it involves the maintenance of circulation records for the city of publication, the recruitment, supervisor and reimbursement, the supervision of district men who oversee circulation by subdivision of the city, taking responsibility for moving papers the newsstands, relations with news-stand operators, etc.

- **Area Circulation**- responsibilities here include getting papers destined for the surrounding area into the mail and operation of a fleet of tempo/taxis to carry the papers into surrounding area as where mail service is not rapid enough. The circulation manager is also in charge of moving the papers into the appropriate distribution channels as they move into the mailing room from the pressroom.

- **Sales Promotion**- it involves the direction of an office staff to keep records, notifying subscribers when their subscription need renewing, the handling of complaints, new subscriptions and renewals over the counter, by mail, etc. promotion is essentially the ‘public relations’ department of the newspaper. Where a separate promotion department exists, it usually is responsible for initiating promotion policies, subject to the approval of the publisher, and usually coordinates the promotional activities of other departments.

**6.3. Mechanical Department**
The entire mechanical operation is usually under the supervision of plant superintendent who is directly responsible to the publisher. In a typical situation, he will have five departments under his control, the composing room, the stereotype department, the pressroom, the engraving department, and the proof desk.

The basic functions of each are:

1. **Composing Room** - this is the point of chief contact between the editorial side and the mechanical side. It is in this department that ‘copy’ is set into type and the type is assembled into newspaper pages. The type is ‘set’ by automatic typesetting machines such as the linotype ‘straight matter’ or body type is set according to instructions on news copy sent from the newsroom, headlines are set from similar directions, ads are first set into type and then assembles on the basis of instructions on advertising copy from the advertising department. All of these materials are then assembled into newspaper pages, following the instructions on page ‘dummies’, which show where each element is to go.

The composing room is often subdivided, especially in the larger plants, to permit the greater efficiency that specialization makes possible. Hence, there may be an ‘ad alley’ where ads are made up before they are put into newspaper pages.

2. **Stereotype Department** - here newspaper pages are run through a series of steps which prepare them to be clamped as curved plates of metal onto today’s high speed rotary presses.

Some small dailies papers still use ‘flatbed’ or ‘cylinder’ presses and others use ‘duplex’ presses. In both cases the papers are printed directly from type and hence there is no need for a full-scale stereotype department. Vast majority of dailies use rotary, web-perfecting presses, which means that the newspaper is printed on paper that feeds from huge rolls and the impression is applied from curved plates which rotate at high speed.

The stereotype department has two major operations, first, to roll out a reverse impression of the newspaper page onto a papier-mâché ‘mat’ then to ‘cast’ into a curve by pouring molten metal against the curved surface of the mat. After the cast has cooled and been trimmed, it is ready to be clamped onto the press.
3. **Engraving Department**- many smaller newspapers have insufficient need for ‘art’ to operate an engraving department, having the work done commercially instead. However, most large newspapers find it economical to do their own work. Photoengraving reduces news pictures and other newspaper art to a form in which they can be printed. In the case of a photograph, the job is to ‘screen’ the picture in such a way that an etched metal plate is produced with a surface of dots. The dots vary in size to produce shadings of black and white that can be impressed on paper.

4. **Pressroom**- rotary presses can turn out newspapers at phenomenal speeds. They not only print but also cut, fold and trim the papers and deliver them directly to the mailing room.

5. **Proof Desk**- in a sense, proof desk lies by the side of the mechanical, editorial and advertising departments but is usually responsible to the mechanical superintendent. Its object is to correct all typographical errors. A ‘proof’ is taken of all material set in the composing room, including ads and editorial matter, by inking the type and taking an impression of it on a rather simple ‘proof press’. These proofs are then compared with the ‘copy’ to make sure that the two conform. Proof reading is hence a more or less mechanical operation, unlike copy reading.

### 6.4. Editorial Department

The primary concern of the copy editor in the organizational chart of the newspaper is, of course, the editorial department. Here the description is not so easy, since very marked differences are discernible from the one newspaper to another. However, a typical organizational scheme would go something like this:

The editorial department actually has two sides, and usually these are separately responsible to the publisher. They are ‘news’ and ‘editorial’. The news side is usually under the supervision of a managing or executive editor. The editorial page crew consists of editorial writers and is directed by a ‘chief editorial writer’ and ‘editor’ or ‘editor-in-chief’ or sometimes an ‘editorial page editor’.

1. **The News Desk**- all stories destined for the newspaper, whether they come from the typewriters of reporters and rewrite men or from the several wire services, teleprinters and other sources, requires editing. This duty falls chiefly on the copyreader who sits on the horseshoe shaped table called the
desk. The city editor and other editors read all the copy. The editors with a crew of men edit the news designated as cable, teleprinter, city beats, society, business, finance, sports, and reserve news. In larger newspapers there is a separate desk for international news. This copyreader, ‘also called the deskman, rim man or ‘mechanic’ of the editorial room, is the anonymous and frequently unappreciated collaborator of the writer.

Copyreaders are generally paid higher than reporters. The work holds out attractions for men with editorial ability. The work is mainly two-fold: the editing of the story and the construction of a suitable headline for it. The amount of this work varies with each paper and even at different timings on each day. On a big desk the copyreader may edit from 10 to 15 columns. The copy reader usually faces three problems:

- To tighten up the story and thereby speed up the action
- To cut out the excess matter
- To reduce the story so that a telegraphic editor could splash it in a page one box if he chose to handle it that way.

**Headlines**

The sub-editor has other creative duties as well. The most significant one is that of providing headlines and sub-headlines to news reports.

A **headline grabs the reader’s attention, targets him or her by saying something meaningful, and creates some curiosity in the reader.** It can make a promise for some big benefit, it can make an offer, it can challenge the reader in some way, it can introduce some really compelling concept or idea, or it can be something newsworthy.

A headline is a ‘**window**’ to the news story. Thus, a heading must fit, must tell the story, must confirm to newspaper’s standard, must not just be a label, must be safe and must not commit the paper to an opinion. A good headline is one that in less than a dozen words summarizes what a reporter has said.

The earliest newspapers had no headlines on the front page, which was devoted entirely to advertisements, and the headlines inside did no more than announce the subject of the report. Today, every newspaper has its own style of headlining a story. Some newspaper give straight hard headings, while some other prefer to give exciting and sensational headings. It normally depends on the policy of the newspaper.
It has been found that all daily newspapers in standard size generally prefer to give \textbf{straight headlines} and tabloid newspaper throughout the world give \textbf{sensational headlines}.

The headline is the first, and perhaps only, impression you make on a prospective reader. Without a headline, the rest of your words may as well not even exist. But a headline can do more than simply grab attention. A great headline can also communicate a full message to its intended audience, and it absolutely must lure the reader into your body text. At its essence, a compelling headline must promise some kind of benefit or reward for the reader, in trade for the valuable time it takes to read more.

The one thing that can make or break a newspaper article is the headline. A good newspaper headline is concise, informative and, at times, entertaining. When you write a newspaper headline, your goal is to hook the reader into reading the article. Writing a headline for your article is easy, if you follow these steps.

- Reread your article; identify the underlying theme.
Express the theme in an active voice using as few words as possible. Active verbs lend immediacy to a story. If a reader sees a headline written in a passive voice, he or she might glance right over it.

Keep your headline in present tense.

Keep it simple. A headline is a short, direct sentence without extra adjectives or adverbs.

Provide enough information in the headline to give the casual reader an impression of the entire story.

Some Guidelines for Headlines

Four functions of a headline:

✓ It gets the reader's attention.
✓ It summarizes or tells about the article.
✓ It helps organize the news on the page.
✓ It indicates the relative importance of a story.

A good headline should be accurate, clear, grammatically correct, strong, active, fresh and immediate. It should catch the reader's attention.

The two most basic rules for headlines:

✓ They must be accurate.
✓ They must fit the available space.

For headlines to be accurate the headline writer must understand the article thoroughly before writing the headline; the copy editor who doesn't have a good view of what the article says isn't likely to write a headline that communicates clearly and accurately.

Accuracy tips:

✓ Spell check after writing the display type.
✓ In particular, double-check any proper names or any numbers.

• The headline should sell the article to the reader. Tell readers why they should be interested.

• Every news story headline should have an active Verb. Headlines on feature stories can be more creative. But aim for complete thoughts. Tell the story,
but avoid the "clears hurdle" or "man dies" phenomena. Get the most important element first, the least important head element last.

- **Attribute** heads that convey opinion. If the lead needs attribution, chances are the headline will, too. Most times, attribution will go at the end of the headline.

- **Headlines should be accurate in Tone:** Don't put a light headline on a serious story. Be careful not to put a first-day head on a second-day story. Match the tone of the story. Be original and creative, but not trite and cliché. If you do employ word play on an idiom or common phrase, be sure the meter is exactly the same. The headline will ring falsely otherwise. If you use a pun, be honest with yourself. Will it make the reader smile, or groan?

- **Don't repeat the lead in a headline.** Write a better headline than the lead. And don't give away the punch line of a feature story that has a surprise ending.

- **Be aware of any unintended double meanings.** Real-life examples of some headlines that were published: Old man winter sticks icy finger into Virginia. Teens indicted for drowning in lake; FBI ordered to assist Atlanta in child slayings.

- **Avoid Bad Breaks** at the end of lines, such as dangling prepositions or conjunctions.

- **Avoid weaklings:** Words such as mull, eye, rap, hit, slam, vie, assault, and seen and bid are headline weaklings. Alter your approach to get away from them. Look for a fresh approach.

- **Don't go for the obvious.** On fire-related stories, for example, stay away from verbs such as spark and snuff; on storm stories, stay away from verbs such as spawn, dump, blow, churn. In articles, hurricanes always seem to churn, and tornadoes are always spawned.

### 6.5. Four major Printing Processes

#### 6.5.1. Relief printing process

It is the oldest printing process and came into being with the invention of movable types in the fifteenth century by Johann Gutenberg. The matter, which is to be printed, is a mirror image or is backward reading (right to left). The image to be
printed is raised and the non-image area is depressed. The basic principle behind this process is that there is a physical, separation between the image areas and the non-image areas. (Image area is that area on the printing surface which receives ink, i.e. raised portions of a rubber stamp. Non-image area is that area on the printing surface, which does not have received ink, i.e. depressed portions of a rubber stamp). Image area is raised, and catches ink to produce impression on paper while non-image area is lowered and do not catch ink.

The Process

The relief printing plates are prepared first, i.e. the master is prepared with a combination of metallic characters or types assembled together along with the illustrations prepared by photomechanical methods called blocks. Both of them are combined and locked together in a frame. In this the image areas are raised while non-image areas are depressed on the master or printing surface. Ink rollers on the master apply ink, image areas receive ink and non-image areas don’t receive ink.

The printing surface or master is then pressed against the substrate to obtain the impression. Ink is transferred from image areas on the substrate. The non-image areas, which are depressed, don’t come in contact with the inking rollers or the paper and so give no impression.

*Examples for this process are letter press and Flexography*

6.5.2. Letter Press Printing Process
The name letterpress brings to mind the images of raised letters pressing against a surface, on which ink is transferred. Letterpress printing is also meant for printing borders, rules, illustrations, etc. letterpress is a relief printing process. On the basis of printing surface or master and the surface on which paper is places, the letter press printing machines can be classified in three groups:

A) **Platen Press**- the surface on which the paper (to be printed) is placed for printing is flat and is called platen, and the master/printing surface is also placed on a flat surface known as the flatbed. Since the paper is put on the platen (flat surface), therefore this group of machines is also known as platen press.

These types of machines are best suited for printing letter heads, cards, bill forms, leaflets, pamphlets, inserts, visiting cards, office files, serial numbering, etc. platen presses can also do embossing, die cutting, creasing and foil stamping, numbering, etc. which other printing presses just cannot. One main advantage is that printing work can be stopped in between and any correction can be carried out.

B) **Flat to cylinder or plane surface to cylinder**- these groups of letterpress machines are known as flat bed cylinder presses. The surface of the printing surface remains flat while the surface carrying paper is cylindrical. Earlier these presses were operated by steam power. But now days they are operated by electrical power.

These machines are efficient enough to print considerably longer run jobs i.e. in larger numbers and for much bigger paper sizes. The great advantage is that flat to cylinder type of machines are cheaper and flexible in printing. Since there is a revolving impression cylinder and is power driven, the printing speed is quite high.

C) **Cylinder to cylinder (Rotary)**- here the printing surface as well as the platen are cylindrical. The printing surface is prepared by a duplicating process in round shape (curved or flexible) to be wrapped around the cylinder. The printing surface or the master has relief images. It is known as stereotype. These are prepared by
electronic and mechanical techniques. The printing surface or cylinder and the impression cylinder maintain consistency and proportion with each other.

The paper printed is in rolling form. After printing it is cut into sheets as per the requirement. This is a fast method of printing. These machines are suitable for printing of newspapers, magazines, books, etc in a large quantity. Also the use of paper in the web form allows continuous printing. Two, three or four colors are possible in these machines. The number of colors that can be printed depends on the number of units through which the paper passes during printing. Since the cylinders are in continuous motion, energy is not wasted in accelerating them again and again.

6.5.3. Plano graphic

It is based on the principle that water and oil do not mix and repel each other. The term Plano graph, means that the image and the non-image areas are on the same plane unlike in relief process where the image areas are raised. In this process both image and non-image areas are chemically separated but both lie on the same plane. Image areas are prepared with certain greasy or oily materials. Non-image areas are prepared with some water absorbing materials.

*Examples are lithography, offset*

*Offset*
Offset comes under Plano graphic printing process. It is based on the principle that water and oil don’t mix with each other. The image areas are oily or greasy in nature and readily accept oil or grease based inks. On the other hand, non-image areas accept water and hence repel away the oily or greasy inks. Thus image and non-image areas are chemically separated on the printing surface.

The advantages of offset printing include:

- Consistent high image quality—sharper and cleaner than letterpress printing because the rubber blanket conforms to the texture of the printing surface
- Usability on a wide range of printing surfaces in addition to smooth paper (e.g., wood, cloth, metal, leather, rough paper)
- Quick and easy production of printing plates
- Longer plate life than on direct litho presses because there is no direct contact between the plate and the printing surface.

Offset machines are of two types:

- Web Offset
- Sheet fed Offset

In web offset the paper is in the roll form or web form. In sheet fed machines the paper is fed in the form of sheets. Both these machines are available in different sizes. The process is fast and can print more number of copies. Offset can also print on larger size papers and on the other materials like tin, plastics, foil, etc. the amount of ink and the thickness of the ink can also be controlled. Good quality pictures, multi colors can be easily printed. The main applications of offset printing are:

- Offset machines are used in almost all national daily newspapers
- They are used for printing of text books and other books
- Very good quality multi colored calendars can be printed by these machines
- This also can be used for printing of magazines, posters and catalogues
- Fine line scripts as in Urdu languages can be printed easily
- Large size maps, plans and packaging materials can be printed

6.5.4. Screen Printing Process
It is one of the major printing processes used these days for a wide range of printing jobs. The artists for their creative works used early silkscreen printing. It is also known as porous printing. Now, a day silk is not only the fabric used. Nylon, Dacron, polyester is also being used. This process is based on the fundamental fact that by forcing ink through the pores of selected areas of a silk screen, images can be formed on the substrate placed, below the screen. The selected porous areas on the printing surface are the image areas while the blocked areas on it are the non-image areas.

By using this process, printing can be done on rubber, plastic, paper, glass, etc. the image can be transferred to almost any surface whether flat or odd shaped. The process is very simple and cost effective and is best suited for package, display designs, stickers, containers, etc. wedding cards; visiting cards, letter heads, etc are printed with a good quality better than letter press. Pictures can also be printed to a certain extent. All the material required for printing by the process is simple, inexpensive and easy to handle.

Screen printing is arguably the most versatile of all printing processes. It can be used to print on a wide variety of substrates, including paper, paperboard, plastics, glass, metals, fabrics, and many other materials, including paper, plastics, glass, metals, nylon and cotton. Some common products from the screen printing industry include posters, labels, decals, signage, and all types of textiles and
electronic circuit boards. The advantage of screen printing over other print processes is that the press can print on substrates of any shape, thickness and size.

A significant characteristic of screen printing is that a greater thickness of the ink can be applied to the substrate than is possible with other printing techniques. This allows for some very interesting effects that are not possible using other printing methods. Because of the simplicity of the application process, a wider range of inks and dyes are available for use in screen printing than for use in any other printing process.

Utilization of screen printing presses has begun to increase because production rates have improved. This has been a result of the development of the automated and rotary screen printing press, improved dryers, and U.V. curable ink. The major chemicals used include screen emulsions, inks, and solvents, surfactants, caustics and oxidizers used in screen reclaimation. The inks used vary dramatically in their formulations.

Screen printing consists of three elements: the screen which is the image carrier; the squeegee; and ink. The screen printing process uses a porous mesh stretched tightly over a frame made of wood or metal. Proper tension is essential to accurate color registration. The mesh is made of porous fabric or stainless steel mesh. A stencil is produced on the screen either manually or photo chemically. The stencil defines the image to be printed in other printing technologies this would be referred to as the image plate.

Screen printing ink is applied to the substrate by placing the screen over the material. Ink with a paint-like consistency is placed onto the top of the screen. Ink is then forced through the fine mesh openings using a squeegee that is drawn across, applying pressure thereby forcing the ink through the open areas of the screen. Ink will pass through only in areas where no stencil is applied, thus forming an image on the printing substrate. The diameter of the threads and the thread count of the mesh will determine how much ink is deposited onto the substrates.

Many factors such as composition, size and form, angle, pressure, and speed of the blade (squeegee) determine the quality of the impression made by the squeegee. At one time most blades were made from rubber which, however, is prone to wear and edge nicks and has a tendency to warp and distort. While blades continue to be made from rubbers such as neoprene, most are now made from polyurethane which
can produce as many as 25,000 impressions without significant degradation of the image.

If the item was printed on a manual or automatic screen press the printed product will be placed on a conveyor belt which carries the item into the drying oven or through the UV curing system. Rotary screen presses feed the material through the drying or curing system automatically. Air drying of certain inks, though rare in the industry, is still sometimes utilized.

The rate of screen printing production was once dictated by the drying rate of the screen print inks. Due to improvements and innovations the production rate has greatly increased. Some specific innovations which affected the production rate and have also increased screen press popularity include:

1. Development of automatic presses versus hand operated presses which have comparatively slow production times.
2. Improved drying systems which significantly improves production rate.
3. Development and improvement of U.V. curable ink technologies
4. Development of the rotary screen press which allows continuous operation of the press. This is one of the more recent technology developments.

7. SOURCES FROM WHERE COPY COMES

7.1. News Bureau, provide a common source of local and breaking news and is also used by as a training ground for new reporters. Hundreds of reporters have "graduated" from the City News Bureau into newspaper dailies - both local and national - or other avenues of writing.

The News Bureau had reporters in all important news sites, courthouses, City Hall, the County Building, Criminal Courts, as well as having police reporters on duty. It operated around the clock and all year round. The reporters, though young, worked in competition with some of the best reporters in the country, working on the same stories as all the others, questioning politicians and police, and fighting for scoops.

They covered every single death reported, every important meeting, every news conference, every court case, and news stories which are newsworthy. The training is rigorous and the reporters, who are mostly amateurs, are accustomed to teaching in a hard school.
News Agency

A **News Agency** is an organization of journalists established to supply news reports to organizations in the news trade: newspapers, magazines, and radio and television broadcasters. They are also known as **wire services** or **news services**.

News agencies can be corporations that sell news (e.g. Reuters and All Headline News (AHN)), cooperatives composed of newspapers that share their articles with each other (e.g. AP), commercial newswire services which charge organizations to distribute their news. Governments may also control "news agencies," particularly in authoritarian states, like China and the former Soviet Union or non-profit organizations operated by both professionals and volunteers. Australia, Britain, Canada, and many other countries also have government-funded news agencies. A recent rise in internet-based alternative news agencies like Scoopt, as a component of the larger alternative media have emphasized a "non-corporate view," as being largely independent of the pressures of business media.

**News agencies generally prepare hard news stories and feature articles that can be used by other news organizations with little or no modification, and then sell them to other news organizations.** They provide these articles in bulk electronically through wire services (originally they used telegraphy; today they frequently use the Internet). Corporations, individuals, analysts and intelligence agencies may also subscribe. The business proposition of news agencies might thus be responsible for the current trends in separation of fact based reporting from Op-eds.

**Press Trust of India** is a nonprofit cooperative among the Indian newspapers. It took over the operations of the Associated Press of India and the Indian operations of Reuters soon after India's independence on August 27, 1947. It provides news coverage and information of the region in both English and Hindi.

India’s largest news agency, Press Trust of India is a non-profit sharing cooperative owned by the country’s newspapers. PTI subscribers include 450 newspapers in India and scores abroad. All major TV/Radio channels in India and several abroad, including BBC in London, receive the PTI Service. With a staff of over 1,300 including 400 journalists, PTI has over 80 bureaus across the country and foreign correspondents in major cities of the world including Bangkok, Beijing, Dhaka, Jerusalem, Johannesburg, Islamabad, Katmandu, Kuala Lumpur, London, Moscow, New York, Washington and Sydney.
United News of India

(UNI) was launched in March 1961, and has grown into one of the largest news agencies in Asia. During these years, they have acquired an enviable reputation for fast and accurate coverage of all major news events in India and abroad in all areas -- politics, economics, business, sports, entertainment, stock markets and so on. Their service also provides subscribers with a rich choice in features, interviews and human-interest stories.

Today, they serve more than 1000 subscribers in more than 100 locations in India and abroad. They include newspapers, radio and television networks, web sites, government offices and private and public sector corporations.

Their communication network stretches over 90,000 Km in India and the Gulf states. They have bureau in all the major cities and towns of India, including all the state capitals. They have more than 325 staff journalists around the country and more than 250 stringers, covering news events from remote corners. We also have Correspondents in major world cities such as Washington, London, Dubai, Colombo, Katmandu, Islamabad, Dhaka, Singapore, Sydney and Vancouver, bringing to our subscribers stories of interest to Indian readers.

UNI has collaboration agreements with several foreign news agencies, including Reuters and DPA, whose stories we distribute to media organizations in India.

UNI is currently a major modernization programme as part of which most of our major bureaus are already linked through a computerized network. They are continuously expanding and extending this network. They are also in the process of implementing a project to deliver news, pictures and graphics to our subscribers through the Internet, using News ML, the international standard for news transmission. UNI's wire service is available in three languages -- English, Hindi and Urdu.

UNI has always adopted an innovative approach. They were the first news agency in the country to launch a Financial Service, a Stock Exchange service and a National Photo service. They also have other services like UNIDARSHAN (Television News Clips and Features), UNISCAN (News Display on Television sets for Hotels, top Government officials and corporate clients).

It has arrangements with the Associated Press (AP), Agencies France Presse (AFP) and Bloomberg for distribution of their news in India, and with the Associated Press for its Photo Service and International commercial information. PTI
exchanges news with nearly 100 news agencies of the world as part of bilateral and multilateral arrangements, including Non-Aligned News Agencies Pool and the Organization of Asia-Pacific News Agencies.

**Syndicates**

**Syndication** may mean:

Television syndication, where individual stations buy programs outside of the network system.

In broadcasting, *syndication* is the sale of the right to broadcast radio shows and television shows to multiple stations, without going through a broadcast network. It is common in countries where television is organized around networks with local affiliates, notably the United States. In the rest of the world, however, countries have mainly centralized networks without local affiliates and syndication is less common. Shows can also be syndicated internationally.

**Print syndication**, where individual newspapers or magazines license news articles, columns, or comic strips Print syndication is a form of syndication in which news articles, columns, or comic strips are made available to newspapers and magazines.

There are several prominent syndication services operating across the globe such as Service, Tribune North Star Writers Group, Guardian News Service, Family Features Editorial Syndicate, the Indian Times Syndication Service and Universal Press Syndicate, which provide news and lifestyle content to various other publications. They offer reprint rights and grant permissions to other parties for republishing content of which they own copyrights. **Syndicated columnist**, are when a journalist appears in numerous publications

In broadcast formats such as television or radio, syndicated columnists host regularly scheduled segments with particular topics or themes which are carried by multiple stations within a network, usually also nation-wide or world-wide.
8. NEWS EVALUATION

8.1. What Makes a Story Newsworthy?

News can be defined as "Newsworthy information about recent events or happenings, especially as reported by news media". But what makes news newsworthy?

There is a list of five factors, detailed below, which are considered when deciding if a story is newsworthy. When an editor needs to decide whether to run with a particular story, s/he will ask how well the story meets each of these criteria. Normally, a story should perform well in at least two areas.

Naturally, competition plays a part. If there are a lot of newsworthy stories on a particular day then some stories will be dropped. Although some stories can be delayed until a new slot becomes available, time-sensitive news will often be dropped permanently.

Timing

The word news means exactly that - things, which are new. Topics, which are current, are good news. Consumers are used to receiving the latest updates, and there is so much news about that old news is quickly discarded.

A story with only average interest needs to be told quickly if it is to be told at all. If it happened today, it's news. If the same thing happened last week, it's no longer interesting.

Significance

The number of people affected by the story is important. A plane crash in which hundreds of people died is more significant than a crash killing a dozen.

Proximity

Stories, which happen near to us, have more significance. The closer the story to home, the more newsworthy it is. For someone living in France, a major plane crash in the USA has a similar news value to a small plane crash near Paris. Note that proximity doesn't have to mean geographical distance. Stories from countries with which we have a particular bond or similarity have the same effect. For
example, Australians would be expected to relate more to a story from a distant Western nation than a story from a much closer Asian country.

**Prominence**

Famous people get more coverage just because they are famous. If you break your arm it won't make the news, but if the Queen of England breaks her arm it's big news.

**Human Interest**

Human-interest stories are a bit of a special case. They often disregard the main rules of newsworthiness; for example, they don't date as quickly, they need not affect a large number of people, and it may not matter where in the world the story takes place.

Human-interest stories appeal to emotion. They aim to evoke responses such as amusement or sadness. Television news programmes often place a humorous or quirky story at the end of the show to finish on a feel-good note. Newspapers often have a dedicated area for offbeat or interesting items.

7.2. **What Kind of Information is Newsworthy?**

These are examples of great happenings that generate interest.

- **Locations and launches.** This kind of news is obvious. For instance, a new branch of your organization may have just opened, and you want to make people aware of the new location and offerings. Also, if you are launching a new product or have hired a local figure well-known to the Linux community, these things are of great interest to the public.

- **Industry developments and human interest.** Sometimes newsworthy information is a little less obvious. Every day happenings can be in the news. Whenever there are changes or new developments in the industry, this clearly presents an opportunity for positive exposure and media coverage in appropriate publications. For instance, how and why the change is being undertaken may become a story in itself. Perhaps a dynamic Linux guru is driving the change, worthy of a magazine profile. Sometimes these stories are called "case studies" and typically are given favorable consideration by editors because of their considerable human-interest appeal.

- **Numerical data and trends.** Society is fascinated with numbers. The more impressive or interesting the figures (relative to competitors and the rest of
the industry), the more likely media outlets are to use those numbers in their reporting.

- **Organizational announcements.** Notable changes in staff or volunteers are another way of getting media exposure. The more important the position, the more newsworthy organizational announcements become.
- **Partnerships.** Especially partnerships with far-reaching effects across the industry create a major news story.
- **Industry recognition.** When your organization wins an award or is recognized by peers, let the world know!

The bottom line is that you can find news in almost any event. Your responsibility is to ensure that your organization becomes known and respected by editors, journalists, educators, and other stakeholders with whom you are communicating. Remember, the more respected your organization is, the more (and better) coverage you are likely to receive. The determining factor in that judgment will be the audience—**the readers, viewers, and listeners** who you reach.

**News Values**

**News Values** determine how much prominence a news story is given by a media outlet. In practice such decisions are made informally by editors on the basis of their experience and intuition, and analysis shows that several factors are consistently applied across a range of news organizations. The following list is based on their analysis, which remains influential today. "News journalism has a broadly agreed set of values, often referred to as ‘newsworthiness’: events suitable for news which tend to be proximity, relevance, immediacy, and drama."

**Impact**

- **Threshold:** A big story is one which has an extreme effect on a large number of people. Where the immediate effect of an event is more subtle, the threshold may be determined by the amount of money involved.
- **Frequency:** Events which occur suddenly and fit well with the news organization’s schedule are more likely to be reported than those which occur gradually or at inconvenient times of day or night. Long-term trends are not likely to receive much coverage.
- **Negativity:** Bad news is more exciting than good news. Bad news receives more attention because it shocks us and creates discussion. For instance, "what should be done about crime?"
• **Unexpectedness**: If an event is out of the ordinary it will have a greater effect than something which is an everyday occurrence. As Charles A. Dana famously put it: "if a dog bites a man, that's not news. But if a man bites a dog, that's news!"

• **Unambiguity**: Events whose implications are clear make for better copy than those which are open to more than one interpretation, or where any understanding of the implications depends on first understanding the complex background in which the events take place.

**Audience Identification**

• **Personalization**: Events which can be portrayed as the actions of individuals will be more attractive than one in which there is no such "human interest."

• **Meaningfulness**: This relates to the sense of identification the audience has with the topic. "Cultural proximity" is a factor here -- stories concerned with people who speak the same language, look the same, and share the preoccupations as the audience receive more coverage than those concerned with people who speak different languages, look different and have different preoccupations.

• **Reference to elite nations**: Stories concerned with global powers receive more attention than those concerned with less influential nations.

• **Reference to elite persons**: Stories concerned with the rich, powerful, famous and infamous get more coverage.
PART II

9.1. EDITING PROCESSES

The main consideration in editing is to tell the story in the fewest words possible. Condensation is essential because there is more material than can be used. The second consideration is clarity, which is obtained by avoiding intricate sentence structure and by using familiar words. The third consideration is forceful expression. The sub-editor must constantly seek the most effective way to express the ideas of the story. The forth consideration is respect for accuracy. It means looking out for small factual errors, which disfigure an otherwise good story.

Editing involves more than making sure words are spelled correctly, language is used properly, punctuation is in the right places and spelling is accurate. These, however, are important details that separate a polished publication from a sloppy one. As gatekeepers of a publication, editors must have a clear idea about what the mission is. So part of editing involves being missionaries and a part also involves being ambassadors of ideas.

It is with experience that the best ideas most often come from the bottom up, not from the top down. So editors should be encouraging writers to pursue their own story ideas. This is done with prompting, nudging, cajoling, pushing--whatever works.

Editing requires good listening. The writer should be heard first, and then the editor responds. The conversation process enriches stories, because two heads are better than one. Conversation should be taking place when the idea is first being formulated; it should take place during and after the reporting phase; it should take place before the story is written and it should take place after the editor has fully processed the story. At each stage the editor should bear in mind that it is the
reporter's story on the one hand, but it also is the reader's story. It is not the editor's story.

Story ideas are similar to loaves of bread. All of the elements need to be brought together and kneaded. Then the dough is popped into the oven until it rises and is ready to eat. The punctuation has an important function in a story. Its function is to help guide the reader through the sentence or paragraph in a way that will make the wording more understandable.

Revision

Editorial changes, normally made in ink for the printer, are better made clearly in pencil on the typescript if the writer is going to see the changes. A reasonably legible photocopy can then be sent to the author for checking and revision process. The editor can draw attention to doubtful points with a marginal note.

Structural Reorganization

Reorganizing a whole write up, argument or section ought to be the writer’s responsibility, but the editor must have good reasons for asking for major reorganization, and they should suggest how it should be done.

Expansion

If a step in the argument is missing, or if further experimental evidence is needed, only the writer can supply the missing material.

Shortening

Shortening an article to a given length may be done by the author but is often better done in the editorial office. If the writer is asked to do the work the editor must indicate how it might be done, which sections, paragraphs, tables or illustrations could be deleted, which part could be condensed, and which marginally relevant theme might be cut out.

The Title

A title that conveys the main subject or the message in a few words as possible is easy retrieval. Since editors know more about the use of titles in information
retrieval than most writers, editors should have a major say in re-titling stories where necessary.

Spellings

The difference between American and British spelling produce problems in these days of international journals largely in English. If the editor, publisher or printer cannot accept inconsistency between articles, the editor or copy-editor should change the spelling, where necessary, to whichever version is more common in the country of publication.

9.2. Guidelines for rewriting, revising and some basic principles of editing:

1. Give the main points of the news in the first paragraph
2. Tell the story in headline and use a verb to give it vigor
3. Check names, titles, facts, figures, dates, and address where ever slightest doubt exists. The sub-editor know the reference book which will clear the doubt
4. Both sides of the story in a dispute must be given
5. Use short sentences and short paragraphs
6. Repeat names in court cases rather than refer to them as accused, witness, etc
7. Indicate correctness of doubtful spelling by saying ‘correct’ within brackets
8. Beware of foreign names
9. Define long, unfamiliar words, especially scientific and medical terms
10. Do not begin sentences with words like ‘despite’ or ‘because’
11. Do not use vague phrases like a ‘serious charge’ or a ‘certain offence’
12. Reporters to give a rather artificial flow to the story ‘meanwhile’ often use the word. Cut it out
13. Use concrete words, words that make the reader see, hear, smell or taste. Test the story for concrete images and visual word pictures
14. Be careful about pronouns. The misuse of the relative pronoun and punctuation are the most common grammatical errors in the news stories.
15. Editorializing any trace of personal opinion or a value judgment should be eliminated from the copy unless it is a feature or news analysis

How to Copy Edit a Story?
1. **Pull all of the elements of the story together.** There's the copy, caption(s), headlines, and any refers or breakout boxes. You want to be able to crosscheck all of these elements against each other.

2. **Read the story.** Are the byline and dateline correct? Look for bad or missing punctuation, grammar or spelling errors, incomplete sentences, repeating words ("the the"), AP stylebook (if that's what your publication uses), improper day references ("today," "yesterday"), etc. Double-check unfamiliar names and places. Be sure to run a spell check at the end your spelling skills may be excellent, but everyone makes mistakes.

3. **Let the writer keep his or her voice.** You may encounter copy that is beyond awful, and rewriting good chunks may be necessary. But editors should also resist making changes not because something is wrong, but because they're adding a style or voice that they prefer.

4. **Edit the captions.** Crosscheck names, places, events, organization titles, etc., against the story. Is there a discrepancy? Many correct answers can be found by checking with the reporter, calling sources, or looking on official Web sites. Run a spell check.

5. **Edit the headline.** Make sure that the headline accurately reflects what the main point of the story is, and that any subhead develops off the main headline. Ensure that it reflects headline do's and don'ts. Run a spell check.

6. **Is it really ready to go?** Don't file something as ready to go for print if, say; you're waiting on a phone call to confirm a fact in the story.

7. **Review the final product.** If you're working at a paper, you'll want to review how the elements all came together on a page. Does any text run together, do captions fit the photos; have any fonts "blown out" (changed appearance) in the design process? If a story says it jumps to page four, have you checked to make sure the story does land there and the text correctly flows from the originating page to the jump page? Eyeball the headlines for one last spelling check.

**Tips:**

1. Work briskly, but not so fast that you miss things.
2. Don't be afraid to ask questions about suspicious story elements.
3. Be particularly careful about editing columns and keeping the pundit's original voice.
4. Even the best writers and editors double-check against a computer spellchecker.
5. Take care not to insert errors into copy.
What You Need while copy-editing:

- Dictionary
- AP Stylebook
- Red pen (for page proofs)

The Editing process is a great time to pay attention and see where you can improve the next time you file a story.

Here are circumstances under which you might see your story tweaked or hacked:

- **A new lead is needed.** This is one of the most common things editors will change, because the lead draws the reader into the story or can lose them from the get-go.
- Sometimes a story will go through the editing process only to have the editor at the top decide a different focus should be brought through in the lead. Pay attention to what makes a sharper lead and also note which story elements are moved up in the story -- this has to do with news judgment, and finding the real hook in the story.
- **You made mistakes.** Compare the final version with the original copy that you turned in. Did you get names wrong, have a poor grasp of AP style or grammar, omit key background details, or mess up facts?
- **You embellished.** If your story seems stripped down, it may be because you spent less time on the cake and more time on the frosting. Assess how much story space you're devoting to great lead, hard facts, sharp quotes and key background, and how much you're devoting to descriptive filler.
- **It needs to be cut for space.** Often it's the advertisers who determine how much room there is for your story. Designers place stories on a page after the dummy showing the ad stack -- blocking out space on the page for ad placement -- is received. Because ads can change at the last minute, sometimes the space for your story can be shortened or lengthened at the last minute. This is where you cross your fingers and hope the editor knows what can be cut from the story and what should stay.
- **It doesn't fit the editorial vision of the paper.** This will happen to every journalist at some point in his or her career: Your story is just fine, but
you're submitting to a publication that has a strict, recognizable style and will mold your piece to read that way, too. If you work full-time at a newspaper, reworking such as this most often happens to page one stories, which go all the way to the top and are tweaked up until deadline.

**9.3. Detecting & Correcting Errors**

**When Editors introduce errors**

This also has happened to everyone, and it's important to nip the situation in the bud. Often errors are mistakenly introduced in the rapid line-editing process, when copy is being shifted and rearranged. Occasionally errors are introduced by an editor who, to put it plainly, thinks he or she knows better, and changes or includes a fact without looking it up. A **headline writer might put a wrong fact in the story headline, and of course many readers will think it's the mistake of the person whose byline is on the text.**

In these cases where the editors were clearly in the wrong, resist the urge to get upset. **Calmly bring the error to your immediate supervisor's attention as soon as possible.** If the story is online, this version can be quickly fixed. If the error is such that it requires a printed correction from the publication, this should indicate that it the error was one of editing and not the reporter's mistake.

It is important to take story changes in stride and be judicious about when to raise a fuss. (Good times to take the issue up with your editor could be when facts or the general story meaning are changed, when especially good or exclusive parts were taken out, when an important source is cut out of the story, or when the writer's voice in an opinion column is altered.) Look on the editing process as a collaborative effort and learn when to pick your battles.

**Correcting Copy for Good Taste**

Mistakes tend to be inevitable when you're producing an edition every night, often on a limited staff, and there are always readers who are more than happy to overlook what you've done right and let you know what you've done wrong.

**But grammar errors and misspelled headlines aside, mistakes within copy such as wrong quotes or misidentifications can call the very credibility of a publication into question.**
The allegation of error may be made directly to the reporter or to an editor, who will then judge whether the newspaper did indeed err and what kind of a correction is warranted. The correction is usually printed in the next edition, and is usually worded positively, clarifying the true facts instead of starkly highlighting the newspaper's fault. Example: "Joe Smith, director of the local food bank featured in Wednesday's editions, is 56 years old."

Online journalism offers not only wider readership, but also the opportunity to correct errors even faster.

Online publications and blogs alike should always be committed to reporting the truth, and when an error is brought to the site editor's attention it should be dealt with promptly. If not, questions about the site's credibility can easily spread like wildfire across the Web, threatening the time and effort that pro or citizen journalists took to build the site up.

How to remedy the situation depends on:

- **Pre-established correction rules for the site:** Is the wrong item simply fixed, or is there a notation that alerts readers who might have seen the piece earlier that there was an error in copy?
- **How bad was the error?** If it's your fault, best to bite the bullet and admit so right out of the gate. Find out how you erred (trusting a bad source, taking bad notes, etc.) and devise how you can prevent such a mistake from happening again (i.e. backing up your notes with an audio recording).
- **How steamed is the person affected by the copy error?** If they, or someone completely unrelated to the story, simply advises you of a copy mistake, quickly fix it and move on. If the error is so bad as to incite controversy, call a subject's reputation into question or make the subject hopping mad, converse as politely as possible with the subject, apologize for misquoting or misrepresenting him or her (or whatever the error may be) and publish a correction. Acting swiftly and accepting responsibility works wonders in defusing a potentially ugly situation.

There are times, of course, when a subject claims you've made an error and a thorough review of the facts indicates that you haven't or it can't be proven that you did. At a newspaper, that's what your editor is there for!

**9.4. What is an Editorial?**
An Editorial is usually written by the editor or one of the writers on his or her behalf and it represents the views of the newspaper.

Also in editorial section, you will find other people’s opinions on the same subject or others. They are known as columns.

Editorial stories have:

1. Introduction, body, solution and conclusion like other news stories.
2. An objective explanation of the issue, especially complex issues.
3. A timely news angle.
4. Opinions from the opposing viewpoint that refute directly the same issues the writer addresses.
5. Good editorials engage issues, not personalities and refrain from name-calling or other petty tactics of persuasion.
6. Alternative solutions to the problem or issue being criticized. Anyone can gripe about a problem, but a good editorial should take a proactive approach to making the situation better by using constructive criticism and giving solutions.
7. A solid and concise conclusion that powerfully summarizes the writer's opinion. Give it some punch.

Four Types of Editorials

- Editorials of argument and persuasion take a firm stand on a problem or condition. They attempt to persuade the reader to think the same way. This editorial often proposes a solution or advises taking some definite action.
- Editorials of information and interpretation attempt to explain the meaning or significance of a situation or news event. There are a wide variety of editorials in this category, ranging from those, which provide background information to those, which identify issues.
- Editorials of tribute, appreciation or commendation praise a person or an activity.
- Editorials of entertainment have two categories. One is the short humorous treatment of a light topic. The second is a slightly satirical treatment of a serious subject. (Satire is the use of sarcasm or keen wit to denounce abuses or follies. While it ridicules or makes fun of a subject with the intent of improving it.)
9.5. Structure of an Editorial

Editorials are written according to a well-established formula.

1. **Introduction** - state the problem
2. **Body** - expresses an opinion
3. **Solution** - offers a solution to the problem
4. **Conclusion** - emphasizes the main issue

Here are some additional tips on structuring your opinion story.

1. **Lead with an Objective Explanation of the Issue/Controversy.** Include the five W’s and the H. Pull in facts and quotations from sources, which are relevant.
2. **Present Your Opposition First.** As the writer you disagree with these viewpoints. Identify the people (specifically who oppose you). Use facts and quotations to state objectively their opinions. Give a strong position of the opposition. You gain nothing in refuting a weak position.
3. **Directly Refute The Opposition's Beliefs.** You can begin your article with transition. Pull in other facts and quotations from people who support your position. Concede a valid point of the opposition, which will make you appear rational, one who has considered all the options.
4. **Give Other, Original Reasons/Analogies.** In defense of your position, give reasons from strong to strongest order. Use a literary or cultural allusion that lends to your credibility and perceived intelligence.
5. **Conclude With Some Punch.** Give solutions to the problem or challenge the reader to be informed.

A quotation can be effective, especially if from a respected source. A rhetorical question can be an effective concluder as well. While it ridicules or makes fun of a subject with the intent of improving it.

**Redundancy** in information theory is the number of bits used to transmit a message minus the number of bits of actual information in the message. Informally, it is the amount of wasted "space" used to transmit certain data. Data compression is a way to reduce or eliminate unwanted redundancy. As with any communication, compressed data communication only works when both the sender and receiver of the information understand the encoding scheme. For example, this
text makes sense only if the receiver understands that it is intended to be interpreted as characters representing the English language. Similarly, **compressed data can only be understood if the decoding method is known by the receiver.**

Just as in a conversation, many writers say almost the same thing twice, or more, to make sure the point is not lost, but more likely because of deadline pressure or sheer carelessness. The alert copy-editor notes repetitions and deletes them. More commonly, redundancies take the form of one or several unnecessary words. Example: ‘little boy’, ‘young gentlemen’ ‘future schedule’ etc. clutter and redundancy are only two examples of the many writing faults for which the copy editor also is responsible if they are not corrected. Every country has its idioms, slang terms, clichés, jargon and the like that infest otherwise readable stories. The principles of proper writing, however, are universal. Even stories that are composed in a hurry can be grammatically and structurally sound: if not, good editing will make them so.

**9.6. Reading Proofs**

Proof reading is a final proofing of the manuscript, usually focused on cleaning up any typographical errors before the manuscript is typeset. It is the process of reading composed copy in order to identify and correct errors. It also involves verifying that text has been entered correctly, as well as looking for spelling and punctuation errors. Proofreading is not an innate ability; it is an acquired skill.

**Tips for successful proofreading:**

- Cultivate a healthy sense of doubt. If there are types of errors you know you tend to make, double check for those.
- Read very slowly. If possible, read out loud. Read one word at a time.
- Read what is actually on the page, not what you think is there. (This is the most difficult sub-skill to acquire, particularly if you wrote what you are reading).
- Proofread more than once. If possible, work with someone else.

**In proofreading, you can take nothing for granted, because unconscious mistakes are so easy to make.** It helps to read out loud, because 1) you are forced to slow down and 2) you hear what you are reading as well as seeing it, so you are using two senses. It is often possible to hear a mistake, such as an omitted or repeated word that you have not seen.
Professional editors proofread as many as ten times. Publishing houses hire teams of readers to work in pairs, out loud. And still errors occur.

Remember that it is twice as hard to detect mistakes in your own work as in someone else's!

General tips for Proofing and Editing

- Read it out loud and also silently.
- Read it backwards to focus on the spelling of words.
- Read it upside down to focus on typology.
- Use a spell checker and grammar checker as a first screening, but don't depend on them.
- Have others read it.
- Read it slowly.
- Use a screen (a blank sheet of paper to cover the material not yet proofed).
- Point with your finger to read one word at a time.
- Don't proof for every type of mistake at once—do one proof for spelling, another for missing/additional spaces, consistency of word usage, font sizes, etc.
- Print it out and read it.
- Read down columns in a table, even if you're supposed to read across the table to use the information. Columns may be easier to deal with than rows.
- Use editor's flags. Put #s in the document where reviewers need to pay special attention, or next to items that need to be double-checked before the final proof print. Do a final search for all # flags and remove them.
- Give a copy of the document to another person and keep a copy yourself. Take turns reading it out loud to each other. While one of you reads, the other one follows along to catch any errors and awkward-sounding phrases. This method also works well when proofing numbers and codes.
- First, proof the body of the text. Then go back and proof the headings. Headings are prone to error because copy editors often don't focus on them.
- Double check fonts that are unusual (italic, bold, or otherwise different).
- Carefully read type in very tiny font.
- Be careful that your eyes don't skip from one error to the next obvious error, missing subtle errors in between.
- Double check proper names.
- Double-check little words: "or," "of," "it," and "is" are often interchanged.
- Double check boilerplate text, like the company letterhead. Just because it's frequently used doesn't mean it's been carefully checked.
- Double check whenever you're sure something is right-certainty is dangerous.
- Closely review page numbers and other footer/header material for accuracy and correct order.

**Preparation to Proof or Edit**

- Write at the end of the day; edit first thing in the morning.
- Listen to music or chew gum. Proofing can be boring business and it doesn't require much critical thinking, though it does require extreme focus and concentration. Anything that can relieve your mind of some of the pressure, while allowing you to still keep focused, is a benefit.
- Don't use fluorescent lighting when proofing. The flicker rate is actually slower than standard lighting. Your eyes can't pick up inconsistencies as easily under fluorescent lighting.
- Spend a half-hour a month reviewing grammar rules.
- Read something else between edits. This helps clear your head of what you expect to read and allows you to read what really is on the page.
- Make a list of things to watch for—a kind of "to do" list—as you edit.

**As soon as editing of a copy is done, the first symbol used is for paragraph indentation.** Even if every paragraph is indented, one should mark this symbol on every paragraph. This would help the typesetter to know that you want paragraph to begin at that spot.

**Slug:** a news item or story may run into several paragraphs and also exceed one page. If running into pages, a news story has to be kept track of from amongst various stories, and chronologically arranged. Hence, these paras, in a page, are divided into two or three parts. Then, these parts are ‘slugged’ and numbered, i.e. given a label, which identifies that story for that particular day, and helps the editor on duty to, bring different parts together. Slug is an identification mark or tag. It is often the key word in a story and is written on top left or right of a page.
Part - III

10. LANGUAGE SKILLS FOR THE DESK

Sub-editor has no business to change a writer’s style. But they have every obligation to insist that the copy be correct in spelling, grammar and punctuation. Most copy can be tightened. Even if only a few words in a paragraph are removed the total saving in space will be considerable. Some stories, notably from the news agencies, can be trimmed sharply but the sub-editor should not over edit. Indiscreet butchering of local copy is a sure way to damage morale in the reporter’s room. An ear for language is an important as an eye for grammar. Careful reading of copy and application of the blue pencil will enable the sub-editor to dig out unclear or nonsensical expressions.

The greatest danger to the news columns of the newspaper of today is the proliferation of jargon, which has virtually made it impossible for the common reader to follow many of the important and significant stories. Jargon has been defined as the use of circumlocution instead of short, straight speech and the choice of vague, abstract nouns rather than concrete ones. Jargon is terminology that relates to a specific activity, profession or group. Much like slang it develops as a kind of shorthand, to quickly express ideas that are frequently discussed between members of a group.

Newspaper readers develop a habit of reading between the lines, tending to read a story fully or partially or to misinterpret its meaning. This happens in most cases because the story is poorly organized, poorly written and lacking in facts. In every
story the characters must be identified, the authority for the news must be given and statements must often be qualifies early in the story and accurately.

Journalists have developed a style and language which is peculiarly their own and which is called ‘journalese’, it is not always elegant or grammatical and very often it fails to communicate to the readers. Journalese results from the efforts of the non-literary mind to discover alternatives for the obvious where none is necessary and is best avoided by the frank acceptance of even a hard worn phrase when it expresses what you want to say.

**The modern practice of editing is to avoid cluttering copy with too much punctuation.** Punctuation has only one function: to make the story easier to read by indicating where the pauses would be if it were read aloud. A good practice for the sub-editor will be to be generous with full stops for short sentences, which means greater readability. The well-constructed sentences need little in to way of punctuation. But wherever punctuation is necessary it should be used with care for misplacement or omission of even a comma can alter the meaning of a sentence. Punctuation marks bring clarity and better readability. At the same time, too much will clutter the sentence.

The use of the word ‘that’ is another bugbear of editing. Indian editors often dispense with this word where it is very vital and failure to use it is ungrammatical. But it can be dispensed with in sentences like: ‘he said (that) he was going to work when the accident took place’. For the editor there can be only one rule: let it depend on how the sentence sounds.

Again the use of the words ‘former’ and ‘latter’ is very common in Indian newspapers while reporting interviews or speeches. The professional advice is that they should not find a place in a newspaper. They make the reader’s eyes move up and down to identify the persons indicated by these words and this causes irritation.

**Figures can cause confusion.** They must be spelt out from one to nine and given in figures from 10 upwards. Where numbers are adjacent to another numbers as in ’18 34- seated buses’, one of the numbers should be spelt out. It is better to avoid this construction if possible. Dates of month except for historical or well-used phrases are set in figures. For example, the sixteenth of July (denoting a historic event) not July 16.
Good taste in newspaper stories depends entirely on the prevailing conventions of a society. There is something, which newspapers do not mention or carry in their columns but the list of such items is shrinking day by day. Ultimately it is up to individual newspapers to decide what is proper and what is not proper.

Editing should also pay minute attention to words in the story in order to improve its quality and appeal. Technical terms should be explained in simple words so that the readers can honestly understand them. Preference should be given to familiar words than to the unfamiliar ones. Editing should make the story simpler and make the language live where it is dead. While doing so, one should still retain the vital facts and ensure accuracy. While using foreign expressions, the editor should be sure of their spelling, use and meaning.

The basic building blocks of journalism are words. The editor should respect the words, and follow the way these are arranged and strung together. Any misplacement of words could twist the meaning. Hence, attention is paid to punctuation marks, grammar and syntax. All these are important in the sentence construction.

10.1. Principles behind Modification

The ideal principle, which governs editing, is: ‘never overestimate the public’s knowledge and never underestimate the public’s intelligence’. In a news organization, editing plays a vital role. A news story is written by hurried reporters, and is rough-edged like raw diamond. Hence, the copy is polished and honed by a team of editors.

Thus, editing is done to achieve a balance of news between that originating within the organization and that pouring in from outside. Sorting out and sifting also helps induce parity between the well-written articles and those written by the inexperienced reporters. In the process, the unwanted matter gets weeded out. Only the newsworthy stories are finally selected. These are checked and rechecked for grammar, syntax, facts, figures, and sense and also clarified for betterment, and are condensed for economy of space.

Pragmatics of Media Coverage
**Consonance:** Stories which fit with the media's expectations receive more coverage than those which defy them (and for which they are thus unprepared). Note this appears to conflict with unexpectedness above. However, consonance really refers to the *media's readiness* to report an item. The story may still violate the *audience's expectations*, although today's media savvy audiences are not easily impressed by prepared clichés.

**Continuity:** A story which is already in the news gathers a kind of inertia. This is partly because the media organizations are already in place to report the story, and partly because previous reportage may have made the story more accessible to the public (making it less ambiguous).

**Composition:** Stories must compete with one another for space in the media. For instance, editors may seek to provide a balance of different types of coverage, so that if there is an excess of foreign news for instance, the least important foreign story may have to make way for an item concerned with the domestic news. In this way the prominence given to a story depends not only on its own news values but also on those of competing stories.

### 10.2. Writing to Learn v/s Writing to Communicate

Writing is one of the most powerful skills you will develop during your educational experience. You are probably most familiar with the "writing to communicate" type of assignment: a four to five page term paper that, typically, will be read only by your instructor and counted as some percentage of your final grade. Although such writing assignments are frequently perceived as "busy work" by students, they should be a meaningful part of the learning experience.

**Researching, organizing, and drafting** papers are active processes that help you better understand the material and complement the experiences of classroom lectures and discussions. During this phase of the writing process, you are in a position of trying to explain the material only to yourself. This type of discovery writing, therefore, may be called "writing to learn." The basic concept is to first gather facts and ideas together and then begin a period of critical analysis. The end result of this analysis will be a draft paper with the major issues organized into some logical and understandable form.

It is later during the iterative revision process of **reading, editing, and proofreading** that you should change your focus and switch to the "writing to communicate" mode. The goal of writing to communicate is to involve a reader in
his or her own process of discovery. As a writer, your responsibility shifts from gathering and organizing facts to presenting facts and inferences in the most efficient manner. When the communication is successful, you become a sincere authority on the subject matter. However, your sincerity and authority must extend far beyond a believable recitation of documented fact and reasonable inference; the details of grammar, usage, and style also become important. Readers expect a "reader friendly" document; deviations from Standard English (grammar and usage, spelling, etc.) will diminish the communication effort.

**Writing to learn and writing to communicate are both integral parts of the writing process.** It is very hard to achieve excellence in the latter without putting forth major time and effort in the former. Experience with students has shown that when sufficient effort and time is invested in both types of writing, the quality of work will always be higher. The more you thoughtfully practice writing, the sharper your skills will become. This investment will yield rich rewards.

No matter what the writing style, most writers find that by using a particular methodology of writing, they are able to maximize their efforts. Such a method typically consists of

- Some degree of research
- Generating ideas as to how material would best be covered
- Combining and refining these ideas into some sort of dynamic outline format
- Filling in the body of the paper
- Repeatedly editing the paper for organizational consistency, flow of ideas, grammar, and readability.

**Good writing is an iterative process of writing, reviewing, editing, and revising.** Outlines can be extremely helpful during the writing process. Writing is not usually a "sequential" process. Starting a paper based around a dynamic outline will help keep the paper flowing in a logical progression.
Part - IV

11. WRITING THE HEADLINE

Your headline is the first, and perhaps only, impression you make on a prospective reader. Without a headline or post title that turns a browser into a reader, the rest of your words may as well not even exist.

But a headline can do more than simply grab attention. A great headline can also communicate a full message to its intended audience, and it absolutely must lure the reader into your body text.

At its essence, a compelling headline must promise some kind of benefit or reward for the reader, in trade for the valuable time it takes to read more.

11.1. In page Layout

- The layout editor should make the headlines work with the graphics and the art on the page. Most reader surveys show that newspaper readers look first at photos on a page, then headlines.
- The page designer should leave Ample Room so writers can create good headlines. Also, the layout editor should vary the Size and Shape of headlines to accurately grade the news elements for the reader.
- Some basic Types of headlines: banner (streamer), hammer, kicker or eyebrow (above the main headline), sidesaddle, deck (usually half the point size of the main headline), drop, read-in, read-out, jump heads.
Some Headline Technicalities

- Don't get into the habit of relying on Squeezing or stretching the headline type to fit the space. To trained eyes, it can look sloppy, especially when the "doctored" headline appears near other headlines.
- In general, commas are used to replace 'and'; semicolons are used to split multi sentence headlines. Many desks do not allow colons to indicate attribution, except in rare cases, so it might be best to avoid that usage altogether.
- Some "headlines" words to avoid: slate, solon, nix, eyes, acronyms (unless they are well-known, such as CIA, FBI), names of people who are not well known. Don't convict someone in a headline (unless the story is about a conviction) use "in" instead of "for."
- Avoid repeating bugs or page titles in headlines. For example, in a regular column that runs with the bug "Insider Trading," avoid using the word "Insiders" in the headline.
- Avoid using the same word in several headlines that appear on the same page. This can easily bore the reader.

Some more Tips

- Best headline writers are spontaneous and creative; the best headlines instantly come to you.
- Headline writers have to be the best writers at the newspaper.
- Many times, the best headlines you come up with cannot be printed!
- Continuity leads to better headlines; one must write them day after day to get good at it.
- Read others' headlines to get ideas, but doing so isn't necessarily going to make you a better headline writer.
- The most-effective headlines are those that give an old cliché a new twist; readers are familiar with the cliché, but something different about it will reel them in.
- The more conversational the headline, the more the readers will like it.
- Don't be so quick to abandon using articles such as "a," "and" and "the"; sometimes these words are needed for clarity. Also, headline styles change over time.
- Four-part test for each headline:
  1. Is it accurate?
  2. Is it clear?
3. Is it proper in tone?
4. Does it have a twist?

11.2. Headline Typography

How a publication or advertisement is designed tells us a lot about its target audience and about the image, which it is trying to project. For example, in Britain newspapers are generally divided into 'quality' broadsheets and 'popular' tabloids, according to their page size. The cover of the political magazine Prospect uses a cool, formal design, while teenage girls' magazines such as Mizz use much more colour and informal typography.

The key elements of page design are colour, size, type style and shape.

**Typefaces:** The shape of the letters in which text is typeset can make a big difference to the image, which is conveyed. Typefaces fall into one of three main categories: serif, sans serif and decorative.

*Serifs* are the little tabs on the corners of the letters. Sans-serif typefaces like Helvetica do not have these: they appear plainer, and can be designed in bolder versions than serif typefaces.

Generally, serif typefaces are more 'traditional' and authoritative, while sans serif faces have a more modern or technological feel. In a broadsheet, a bold serif type like Times Bold may be used for headlines.

**Type style:** A tabloid front page may contain many variations in type style. The headline will usually be typeset in a bold, condensed, sans-serif type. It may be 'reversed out' - printed as white type on a black background.

*Bold* means that the letters are made up of thicker strokes (lines) than normal, so the typeface looks blacker.

*Condensed* means that the letters are tall and narrow, allowing more of them to be fitted onto a line at a given size. *Oblique* refers to slanted type, usually sans-serif; slanted serif type is usually called *Italic.*
**The body** - the main text of the story - will usually be set in a serif type because it's easier to read at small sizes; the subheads or cross-heads between sections of the story may be in either serif or sans-serif type.

The style of type used in the masthead - the newspaper's logo - will usually tell us a lot about the image, which the newspaper is trying to project. The *Sun* and the *Mirror* are sometimes called 'redtops' in the trade to distinguish them from middlebrow tabloids like the *Express* and *Mail*.

**The Grid:** Almost all publications are designed on a grid. This is a background with columns on it, into which the type is placed. Headlines, photographs and the boxes containing stories can be run across several columns. Newspapers, particularly tabloids, vary the grid from page to page, or even have different grids for the top and bottom half of the page, or columns of different width on the same page.

**Type Alignment:** Within a column, type 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). The body of the story is usually justified; headlines may be justified, centered or ranged left. A broadsheet may use different alignments for different sections of the paper.

**Rules:** Rules are what designers call straight lines: a '10pt rule' is a straight line ten points thick (a point is 1/72 of an inch). Rules are used above and below stories, or to separate columns; they can also be use as boxes around stories. A tabloid will probably use thicker and more obvious rules than a broadsheet.

**News stories:** Stories are organized methodically. In a tabloid, the main news story may occupy several times the space of the second story. Type size will be used to differentiate between the main headline, the *strap line*, and the main text of the article. Readers will be led steadily into the story. In both tabloid and broadsheet newspapers, stories will usually fit into a square or rectangle, with any surplus being carried over to another page. A *jump line* tells the reader which page to turn to.

**Pictures:** Tabloids will usually have a large picture on the front page. If there is another picture, it will often be very small: so that the main picture looks larger by comparison. Pictures will usually only be used the same size if they are being directly compared - for example, faces of opposing politicians. Pictures in tabloids
will be closely cropped to eliminate any irrelevant information, and captions will be used to ensure that we get the intended meaning. In a broadsheet, more ambiguous or more loosely cropped pictures may be used.

**Differentiation:** Items on the page can be divided into four categories: general information about the newspaper (its name, price, the date and so on); the day's news stories with their accompanying pictures; 'puffs' or 'plugs' promoting what's in the paper, and advertisements, if any. The differences between these kinds of items are usually made very clear:

- A single colour is often used for the masthead (the newspaper’s logo), which will be set in a type style, which does not appear elsewhere on the page.
- News stories are usually typeset in black type on a white background; colour will only be used for the photographs. Stories normally occupy squares or rectangles.
- 'Puffs' are often set in irregular shapes or boxes with rounded corners, and the photos in them may be cut out to extend beyond the border; they may be colourful and contain a variety of text styles. They usually appear at the top of the page, adjacent to the masthead.
- Advertisements will also often be in colour, but will be clearly separated from the other items on the page by a rule or box, and will be well away from the masthead.

**Putting it all together:** A tabloid front page uses all these techniques to make life easy for the reader. It's obvious which are the puffs and which are the news stories; which is the main news story, and in which order we should read the story. In contrast, a broadsheet will use many of the same techniques but in a less pronounced way, offering readers a choice rather than directing the reader into one story.
PART V

12. NEWSPAPER MAKE-UP

The front page of a newspaper is like a beautiful face. If it is attractive, it will hold the attention. It is indeed true that the front paper of the newspaper make the newspaper successful. For a newspaper, to report news is a normal function, but there is something special about the fact that the news is printed on its front page. The front page is the ‘face’ of the newspaper.

Newspaper identity: The newspaper has a name and the uniqueness lies in different styles the different newspapers will write their names.

12.1. The Masthead

On observing the front page of a newspaper closely, we can see that the masthead of a newspaper is much more than just the name of the newspaper. Some of its characteristics are:

- It is in distinctive bold print
- It is in a big type-size
- It has a fixed place on the front page and
- It remains in the same form for years

Headlines
Newspapers sell news and headlines are a means to attract the readers towards the news items. For a page designer, each headline is a new and unique challenge. The headline of the news items are much more than just a set of words. It is the responsibility of the page-designer to make each headline as distinctive as possible within the given newspaper format.

The sub-editor/ copy editors give headlines generally. The page make-up person cannot change them, but can increase or decrease the display value, readability or importance of the news item by using different techniques such as typeface or size, placement, making it run horizontally across more columns. Most newspapers everyday give, a four or five column bottom- spread on their front page; it is done to give a solid base to the whole page.

12.2. Placement of Photo graphs and cartoons

It is said that a picture is worth a thousand words. On the same basis, it can be said that a good cartoon is worth at least two thousand words.

From a page designer’s point of view, it is important to realize that photographs, cartoons and graphic have a special significance. Placing a picture or cartoon at wrong place may not only reduce its utility, but also reduce the design appeal of the total page.

Pictures, cartoon and graphics are, usually, evaluated on the basis of:

- Subject matter
- Topicality
- Clarity
- News value, significance

A page designer has to examine whether the pictures, cartoon, graphic, chart, has an independent value or it has to be juxtaposed with a particular news story. The size may have to be adjusted due to placement or space consideration.

12.3. Caption writing is an art by itself, and it comes with experience and aptitude. It is, generally, the job of the news editor. The picture and its caption are complementary to each other, and is very essential to mention when and where the picture was taken, and who the persons seen in the picture are.
Tips for better captions

- Use more of the words provided by the photographer. He or she was on the spot, and what was noteworthy there may create immediacy with the reader.
- Use your other headline idea. That is, the one you had while looking at the picture, as if the photo were to be on a magazine cover.
- Use more from the story. Especially consider good quotes.
- Use what you would put into a lift out.
- Build your caption from the most powerful verb you can find. And get that verb early in the caption.
- Build your caption from the most visual noun you can find. And get that noun early in the caption.
- Add what happened right after the photo was taken.
- Pack the caption with facts that show how the event was special.
- Use the caption to refer to other material.
- Be willing to ask for more space, if need, but also less space, if that makes for a more powerful presentation.

Photo captions and cutlines are the most read body type in a publication. Of all the news content, only the titles of stories or headlines have higher readership than captions. It follows that standards of accuracy, clarity, completeness and good writing are as high for captions and cutlines as for other type. As with headlines, captions and cutlines must be crisp. As with stories, they must be readable and informative.

Captions and cutlines are terms that are often used interchangeably, particularly at magazines. For our purposes, we will make the following distinctions.

Captions: Captions are the little “headlines” over the “cutlines”

Cutlines: Cutlines (at newspapers and some magazines) are the words (under the caption, if there is one) describing the photograph or illustration.

When writing a cutline with or without a caption, it is useful to have clearly in mind the typical reader behavior when “using” a photograph and accompanying text:

- First, the reader looks at the photo, mentally capturing all or most of the most obvious visual information available. Often this reader look is merely a glance, so subtle aspects of the picture may not register with many readers.
• When that look at the photo sparks any interest, the reader typically looks just below the photo for information that helps explain the photo. That's when captions and cutlines must perform.
• Then, typically, the reader, after digesting the information, goes back to the photo (so be sure you enhance the experience and explain anything that needs explaining).

The specific information required can vary from one photo to the next. But for most pictures a reader wants to know such information as:
• Who is that? (And, in most cases, identify people from left to right unless the action in the photograph demands otherwise.)
• Why is this picture in the paper?
• What's going on?
• When and where was this?
• Why does he/she/it/they look that way?
• How did this occur?

Simply stated, cutlines should explain the picture so that readers are satisfied with their understanding of the picture. They need not — and should not — tell what the picture has made obvious. It should supply vital information that the picture cannot. For example, a picture can show a football player leaping to catch a pass, but it likely does not show that the result was the winning touchdown. The cutline should give that information.

Cutlines should be as concise as possible, but they should not sound like telegrams or machine guns. Unlike headlines (and caption lines), they should contain all articles and conjunctions, just as do sentences in news stories. News picture cutlines should be straightforward and clear.

**Trite writing should be avoided.** Do not point out the obvious by using such phrases as “looks on,” “is shown” and “pictured above.”

**Don't editorialize.** The cutline writer should never make assumptions about what someone in a picture is thinking or try to interpret the person's feelings from his or her expression. The reader should be given the facts and allowed to decide for herself or himself what the feelings or emotions are.

**Avoid the known; explain the unknown.** The cutline writer should avoid characterizing a picture as beautiful, dramatic, and grisly or other such descriptive terms that should be evident in the photograph. If it's not evident in the photograph,
your telling the reader won't make it happen. However, the cutline should explain something about how the picture was taken if it shows something not normally observable by the human eye. For example, was a wide-angle lens used? Or time-lapse photography? Explanations also are needed for special effects, such as the use of an inset or a picture sequence.

Reflect the image. Cutline writers should make sure that the words accurately reflect the picture. If a picture shows two or more people, the cutline writer should count the number of identifiable people in the photo and check the number and sex of the people identified in the cutline to make certain that they match. Special precautions should be taken to make sure that the cutline does not include someone who has been cropped out of the original photo.

Always, always, always check spelling. The cutline writer should check the spelling of names in the story against the names that a photographer has provided to see if there are discrepancies. The editor also should be sure that names in the cutline are the same names used in the story.

“Wild art.” Photographs that do not accompany stories often are termed “wild art.” The cutlines for wild art should provide the same basic information that a story does. Such things as the “five W’s” (who, what, when, where and why) are good to remember when writing such cutlines. If you don't have all the information you need, get on the phone and get the information. Don't try writing the cutline without needed facts. Sometimes, wild art is used on a cover page to tease (refer) the reader to a story inside. But, unlike television, don't tease the reader in the cutline. Give as complete a story as possible, giving the reader the option of going inside for more details.

Accompanying art. If a picture is running with a story, a lengthy cutline is usually not needed. Sometimes a single line is sufficient to identify the people or situation shown in the picture and to make clear their relationship to the story. Remember that most cutline readers have not yet read the story. Many of them will read nothing but the cutline and the headline. So the cutline must strike a delicate balance between telling enough information for the reader to understand the photo and its context while being as crisp and brief as possible.

Shorter is better. Cutline writing triggers a temptation to use long sentences. Avoid that temptation.

12.4. Over all Pages Design
Having closely examined some of the major components of the front page of your newspaper, individually, let us now take a look at the architecture of the page or the overall page design. For this, we have to look at the page from some distance. One-way is to do a comparatively study of two or more papers.

Hang two or more papers of the same date on the wall, and stand at a distance to take a critical look at these. As you look at these pages, study the structural outline of the news stories, bold headlines, pictures, cartoons, placement of box item, etc. take a look at the whole page from the masthead to the bottom line. Look at the page, as if you were trying to study a painting or sculpture. You will notice that there is a design in the page, a form and a structure. Each page designer has own concept of beauty and page structure. To bring it out, he/she uses different type size, white spaces, placement of pictures, graphs, charts, cartoons, etc.

Part - VI

13. PLANNING OF PAGES

Inside pages of a daily newspaper differ from the front page in their format, structure, and presentation of contents. If you open a daily newspaper, you will see that on top of the page, there may be indications about the topics covered on that page-international news, national news, state news, sports news, business and economy, etc.

Even if there is no indication on the top, one can notice the news items on that page have a common link. It helps the readers in their search for a news item. Also by grouping news items on specific pages we are able to give the newspaper a structure. The inside pages under one group often tend to cover as many news items as possible. Hence, often these pages may seem cluttered.

13.1. Inside page of the Newspaper

Inside pages almost always have advertisements. As ads bring revenue, they are given priority above the news here. In fact, it is the ads that are first placed on the pages. The remaining space or the ‘news hole’ is left for the editorial matter. As the number and total space taken by advertisements each day are different, makeup personnel have to deal with different amounts of space everyday. This makes the job of a page makeup artist very difficult.
Inside pages cover a variety of content. And the editorial content decides the design pattern within the available space. The structural position of advertisements also needs to be considered for bringing about a harmonious blend between the advertising and editorial content. Often makeup personnel have no or little control over the placement of advertisements. But it is wise to consult with the advertising department and suggest about advertising placement on the pages in such a way that allows proper designing of editorial content on these pages.

**The Editorial Page**

One common feature in all daily newspapers is the editorial page. The format of this page looks similar in many newspapers in India and abroad. On this page, you will notice that there is a section where the editor writes their analysis of the major national and international news items. These are often referred to as the ‘newspaper’s point of view.

Each newspaper has a fixed spot for general information items such as the weather forecast, entertainment, cinema, radio, television, etc. the design of the inside pages of a newspaper is relatively much more structured than the front page, which is dependent on the major happenings during the past few hours.

**13.2. Page makeup for Editorial Page of a Newspaper**

**The techniques of brightening the editorial pages are:**

The editorial page is often shabbily made-up. But life can be injected into editorial pages. This is despite the content-wise sober and serious nature of the editorial pages.

- Setting the editorials in larger types than ordinary body type used for news
- Setting editorials in wider columns
- Boxing editorials and other stories or articles
- Use of more white space
- Placing the masthead at a lower position (removing it from the top left corner where it doesn’t compete for attention with the editorials)
- Using photographs on the editorial pages though this is not a traditional practice but it would enhance the ‘look’ of the page
- Use of flush-left and right-ragged style of setting to make it distinct from other pages

**13.3. What Are the Editorial Pages All About?**
A newspaper publishes its views on current events -- both local and national -- on its **editorial pages**. This is where editorials, unsigned commentary that reflects the collective position of the newspaper's **editorial board**, appear. Editorials are not news, but rather reasoned opinion based on facts. For example, editorials may criticize the performance of public officials such as the mayor, the police chief, or the local school board; conversely, editorials may praise others for their civic contributions. Whatever the topic, newspapers hope their editorials will raise the level of community discourse.

Two ways this occurs are familiar to any newspaper reader -- **letters to the editor** and **op-ed articles**. Letters are always among the best-read section of any newspaper, for this is where readers express their opinions. Some newspapers limit letters to a certain number of words -- 150, 250 or even 300 -- while others publish letters of virtually any length. Op-ed articles (a contraction of opposite-editorial page) usually run 850 to 1,000 words. Newspapers make space for letters to the editor and op-ed articles freely available as part of their contribution to civic dialogue.

**The editorial pages are under the direction of an editor outside the news division.** Newspaper people call this "**separation of church and state,**" meaning there is a line between news and opinion that must not be crossed. To do so, strips a newspaper of its most valuable asset -- **credibility**. For that reason, **editorial page editors** at some large newspapers report to the **publisher**, who is the **chief executive officer** of the company, and not to the executive editor. Other newspapers may have their editorial page editor reporting to the executive editor. Whatever the organizational model, though, neither department can tell the other what to publish in the newspaper.

Newspapers are the original form of broadband communication, a distinction not always recognized in the age of the Internet. Long before we had computers, television, radio, telephones and telegraph, newspapers were the cheapest and most efficient way to reach mass audiences with news, commentary and advertising. Newspapers, from their beginnings as hand-printed "**broadsheets**", have been a true random-access medium -- readers can move easily and quickly through the different sections of a newspaper, returning to them days or even weeks later. And because a newspaper's "software" consists of a common language, it possesses a universal and timeless quality. For example, a newspaper published before the American Revolution is as readable today as it was in 1775!
13.4. Readability and overall Appeal

Newspapers are meant to be read. Anything that obstructs or reduce the convenience of the reader must be avoided. As far as possible, the news items should be contained in a neatly defined area. Look at the page of a newspaper as a reader, and ask yourself: are the news items displayed in a nice, readable manner? Could you suggest any improvements?

Each letter, each word and each story has special significance. **Headlines, photographs, cartoons, box items, charts and graphics—are all these important ingredients of the newspaper page designs.**

**Cropping of Pictures**

The intelligent photo editors adopt different creative cropping techniques to bring out the exact point of emphasis a ‘pix’ (term used for pictures). They try to enlarge the main image, which will have a better visual impact. For instance, a surviving child in an accident was picked up by the policemen and the photographer took a pix, which almost looked like a group, involved in the rescue operations, holding the baby, this pix should not be published as it is. The subject of the main interest is the child, and the readers would like to see its condition and how it looked like after the accident. Here comes the job of a photo editor to do the cropping in such a way that the child stands out prominently in the pix.

Many times, the photographers do their job mechanically, giving, relevance only to technical qualities, and having no instinct for news. A photo editor, who keeps track of the news, also highlights the portions in the photograph, which has news value.

A photo editor studies the picture carefully, and decided about the cropping. First, he crops the pictures mentally (visualizing how it would look like), and then decides on the final edited photograph. Badly cropped pix cannot be repaired and the person who does such a job for the cropping sake gets the nickname of a ‘butcher’ from the photographers.

**A good photo editor is one who can visualize how the pix will look like when it is cropped and printed in different sizes and shapes.** Generally, as a rule, a bad quality picture should be enlarged to the maximum size to enable the readers to see
the details in the photograph, whereas a good quality print will show up clearly even in a smaller space.

**Emerging Trends in Newspaper Presentation**

Generally, the main focus with newspaper design is not on quickly changing trends, but on the improvement of readability and reader guidance within the paper. For this reason, the front page is used as display for the entire product. New sections are given larger section heads and some papers have even introduced color guide systems to introduce the readers effectively into topics of interest.

In the whole of Europe a trend to use color photos is discernible. And it is not the quantity that counts nowadays, but the quality: few large and well-cut photos per page will do. Surveys among readers and tests - like those that were carried out with an eye-track camera - are meant to help newspapers to take the readers’ needs into account when redesigning their publication. It has been proved, for example, that framed-in articles do not attract the readers’ attention, so that some newspapers do without frames now. Other tests have shown that readers avoid lengthy articles, which has led to the European trend of topical pages. Such a page is devoted to a single topic, which is then presented by means of different articles, photos and info graphics.

Every newspaper tries to create their own distinctive appearance by means of typography. In the area of headlines, therefore, there is great typographical versatility. It is not a certain typeface that is trendy, but a highly individual and unused one.

The front page serves as the newspaper’s display. Important topics appear in teasers and color guide systems help the readers find their way through the paper. Extreme cuts guide the readers’ view and create curiosity. When used consequently, extreme cuts contribute to a paper’s unmistakable look.

**Newspapers Production Process**

If you take the time to see how a newspaper reproduces itself every 24 hours, you will find it fascinating! Many different individuals and departments contribute to a process that resembles a river with numerous tributaries. Among these streams are five with daily importance to a newspaper's readers - news, editorial, advertising, production and distribution. Let's look at how these streams merge into a Niagara
of words and images flowing through a computer network and onto huge rolls of paper racing through thunderous presses, all while most of us are sleeping.

Some reporters are assigned to beats, or an area of coverage, such as the courts, city hall, education, business, medicine and so forth. Others are called general assignment reporters, which mean they are on call for a variety of stories such as accidents, civic events and human-interest stories. Depending on a newspaper's needs during the daily news cycle, seasoned reporters easily shift between beat and general-assignment work. (New reporters once were called cubs, but the term is no longer used.)

In the movies, reporters have exciting, frenzied and dangerous jobs as they live a famous pronunciation of the newspaper business: "Comfort the afflicted and afflict the comfortable." Although a few members of the media have been killed as a result of investigations into wrongdoing, newspaper work for the great majority of reporters is routine. They are our chroniclers of daily life, sorting, sifting and bringing a sense of order to a disorderly world.

All reporters are ultimately responsible to an editor. Depending on its size, a newspaper may have numerous editors, beginning with an executive editor responsible for the news division. Immediately below the executive editor is the managing editor, the person who oversees the day-to-day work of the news division. Other editors - sports, photo, state, national, features and obituary, for example -- may also report to the managing editor.

However, the best known and in some ways the most crucial editor is the city or metro editor. This is the editor that reporters work for directly. The city or metro editor assigns stories, enforces deadlines and is the first to see reporters' raw copy on the composition system or computer network. These editors are called gatekeepers, because they control much of what will and will not appear in the next day's paper. Often working under the stress of breaking news, their decisions translate directly into the content of the newspaper.

Once the city or metro editor has finished editing a reporter's raw copy, the story moves from the composition system via the computer network to another part of the news division, the copy desk. Here, copy editors check for spelling and other errors of usage. They may also look for "holes" in the story that would confuse readers or leave their questions unanswered. If necessary, copy editors may check facts in the newspaper's library, which maintains a large collection of reference books, microfilm and online copies of stories that have appeared in the paper.
The copy desk chief routes finished stories to other editors who fit local and wire service stories, headlines (written by the editor -- not the reporter!) and digital photographs onto pages. Newspapers are increasingly doing this work, called pagination, with personal computers using software available at any office supply store. Microsoft Windows, Word and Quark Express are three programs that, though not designed for newspaper production, are easily adapted for it. Before we see what happens to the electronic pages built by the copy desk, it will be helpful to understand how other divisions of the newspapers contribute to the production cycle.

Newspapers contain many different types of content. There are many different types of news. Then there are editorials, features, articles, etc. in addition to the text material, there are sizeable amount of visuals also. Newspapers are usually divided into several segments for accommodating the wide variety of material.

First there is the front page. It is the window to a newspaper. So a lot of importance is given to designing this page. The other important pages are the editorial page and the sports pages. The other pages are business pages, pages for local news, pages for regional news, pages for national news, and pages for international news. With increased emphasis on entertainment, there are leisure and entertainment pages. Finally, there are the special pages that come daily, weekly or fortnightly.
Part - VII

14. FRONT PAGE
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and entertainment pages. Finally, there are the special pages that come daily, weekly or fortnightly.

14.1. Front page of the newspaper

In the past, front-page makeup practice was very traditional. It was old-fashioned and looked artificial and unattractive. Unfortunately, front-page makeup in the earlier days was highly inflexible. The reasons behind this were unplanned and haphazard placement of stories and photos, and non-adherence of any design principle.

Modern front-page make up is highly functional, well-designed, attractive and very flexible. The front page is the showcase of a newspaper. Thus it should be easy to read, attractive and inviting. It should be orderly, and have a distinctive personality of its own.

One way of getting a well-designed front page is to use the principle of artistic dominance. Front page, being showcases; carry a lot of important stories, which compete with each other for attention. This kind of a situation is confusing for the readers. So the front page has to have a point of dominance. It could be a story, with accompanying picture, or a group of similar stories clubbed together. Dominance can be achieved by way of size, shape, and placement, etc.

Some basic guidelines for more readable front page include:

- Creation of an open page with lot of white space between columns, between stories, pictures, etc.
- Using a news summary rather than having many small stories on the front page
- Making the bottom half as interesting as the top half by using larger pictures, boxed stories, etc
- Avoiding too many boxes, lines and other attention getting devices (like asterix marks, screens, etc) that pull the reader’s away from the stories
- Using clearer, easy-to-read typefaces
- Incorporating a sense of freshness and vitality to the page by making small changes to the basic format on different days
- Creating an elegant but different look by having columns of different widths
- Use of simpler nameplate
14.2. Front-Page Focal Point

Each page of a newspaper has a focal point - a point on the page to which the reader normally looks for the most important story. Any area can be the focal point, depending on the chosen design. Advertisements can also dictate the focal points of the inside pages of a newspaper.

On the front page of some daily newspapers, the focal point is often in the upper right-hand corner a now-dated practice that reflects the style of a bygone era. Americans, although trained to read from left to right and top to bottom, greatly altered this pattern for many years with respect to their newspaper reading habits. Through the use of banner headlines that extended more than half the width of the page, readers were trained to seek the upper right-hand corner of the front page. Newspaper readers begin their reading by following the banner headline across the page and continuing down the right-hand side of the page. Therefore, many newspaper readers have come to expect the most important story in each issue to appear or touch in the upper right-hand corner of the front page.

The right-hand focal point is not as important to makeup editors as in the past, since fewer newspapers use banner headlines on the lead story. However, many newspapers still carry the most important story in the upper right-hand corner of the front page because of established practices.

Today, a large percentage of newspaper editors use the upper left-hand corner as the focal point. These editors think that readers, trained in school to read other literature from left to right, prefer their newspapers to be designed that way too. A few editors still use other areas, such as the upper center of the front page as the focal point. Only time will tell which is best!

Part - VIII

15. MORNING AND DAK EDITIONS
A morning Edition of newspaper is one on sale in the mornings (as opposed to an evening newspaper, on sale from about noon onwards). In practice (though this may vary according to country) this means that a morning newspaper is available in early editions from before midnight on the night before its cover date, further editions being printed and distributed during the night. Previews of tomorrow's newspapers are often a feature of late night news programs.

**Dak Edition** means a newspaper edition brought out for places far off from the production center, and is used only in India, Pakistan and Bangladesh. Dak Edition is the term uses for 'Evening newspapers'. There is a need to reach out to a multiplicity of centers. In India, till 1963 trains were used to send the copies; thereafter we have started using Airlines to fly Dak editions early in the morning to the major cities in the country. For this purpose, many newspapers organizations have started using their own aircraft since 1964 onwards.

**Readership Surveys**

The National Readership Study 2005 (NRS 2005) in India is the largest survey of its kind in the world, with a sample size of over 2,61,212 house-to-house interviews to track the media exposure and changing consumer trends in both urban and rural India - and of course the estimated readership of publications. The study covers 522 publications (221 dailies and 301 magazines)

The reach has fallen in urban India - from 48% to 46%. Rural India has filled the gap - the reach there rising from 17% to 19% -- needless to say, on a much larger population base. The number of readers in rural India is now roughly equal to that in urban India.

Dailies have driven this growth in the press medium, their reach rising from 23% to 24%. Magazines have declined in reach from 13% to 10% over the last three years.

Satellite TV has grown explosively in reach - from 134 million individuals watching in an average week in 2002 to as many as 190 million individuals in 2005 - almost catching up with the number of readers.

The time-spent reading has gone up quite significantly though - from 30 minutes daily on an average to 39 minutes per day over the last three years. The increase has been sharp both in urban India (from 32 to 42 minutes daily) and in rural India (from 27 to 35 minutes daily).
Radio's reach has stagnated at 23% of the population listening to any station in the average week. It has improved its performance in urban India (23% listen to the medium, up from 20% three years ago) primarily due to FM. In rural areas, the reach has dropped - 23% of village folk listen nowadays compared to 25% three years ago.

15.1. Overview of Indian newspapers

India newspaper publication began in Calcutta in the 1780's and by 1800 there were several dozen publications in English, with the numbers increasing periodically. Now, the progress has been so much that every major newspaper from India has an Internet edition and you can read an India newspaper online.

There are approximately 5,525 newspapers in India. Official figures are not readily available, but a conservative estimate would be that there is an additional 4,000 titles published elsewhere in India.

Each week, National Readership Survey (NRS) says, the print news media reaches 242 million readers. These enormous numbers, the survey suggests, represent a chain of growth, driven both by expanding literacy and improved living standards.

Broadly, NRS shows that newspaper and magazine readership have continued to grow in both urban and rural areas of the country. During the last 5 years, the percentage of adults who read a newspaper or magazine grew by four percentage points, from 45 to 49.

Assuming a population of 620 million adults over the age of 15, as NRS does, that means well over 25 million people in India have begun to read a newspaper or magazine for the first time in these two years.

However, since NRS based its readership figures entirely on urban residents, without surveying the rural areas, the real growth of print media audiences could in fact be larger than the data at first suggest. While 62 per cent of the 183 million in urban areas read a newspaper or magazine each week, NRS records, only 29 per cent of the 437 million rural residents do so. This lower rural reach was not factored into NRS.

The number of adults who read a daily overall grew by one percentage point from, reaching 42 per cent of all adults or some 260 million people. By contrast, evenings, popular in urban centres, showed a decline in circulation. But
magazines marked the real growth in the print media; many adults took to reading a magazine for the first time. Magazine readers as a percentage of all adults rose from 25 per cent in 1997 to 28 percent, which in absolute terms means there are some 174 million magazine readers today. The growth in magazine audiences was driven by news, general interest and subject-specific publications, while business magazines performed relatively poorly.

The largest publications in the country, true to the findings of earlier NRS surveys, are regional language publications, not their more high-profile English counterparts. Not a single one of the English publications figures as one of the top 10 in the country.

In India, The Times of India is the largest English newspaper, with 2.14 million copies daily. According to the 2006 National Readership Study, the Dainik Jagran is the most-read, local-language (Hindi) newspaper, with 21.2 million readers.

15.2. Types of Newspapers

A Daily Newspaper is issued every day, often with the exception of Sundays and some national holidays. Saturday and where they exist Sunday, editions of daily newspapers tend to be larger, include more specialized sections and advertising inserts, and cost more. Typically, the majority of these newspapers' staff work Monday to Friday, so the Sunday and Monday editions largely depend on content done in advance or content that is syndicated. Weekly newspapers are also common and tend to be smaller than daily papers.

Most nations have at least one newspaper that circulates throughout the whole country: a National newspaper, as contrasted with a Local newspaper serving a city or region. In the United States and Canada, there are few truly national newspapers, with the notable exceptions The Wall Street Journal and USA Today in the US and The Globe and Mail and The National Post in Canada. Large metropolitan newspapers with expanded distribution networks such as The New York Times and The Washington Post can fill the role of de facto national newspapers. In the United Kingdom, there are numerous national newspapers, including The Independent, The Times, The Daily Telegraph, The Guardian, The Observer, The Daily Mail, The Sun, The Daily Express and The Daily Mirror.

As English has become the international language of business and technology, many newspapers formerly published only in non-English languages have also developed English-language editions. In places as varied as Jerusalem and Bombay
(Mumbai), newspapers are printed to a local and international English-speaking public. The advent of the Internet has also allowed the non-English newspapers to put out a scaled-down English version to give their newspaper a global outreach.

There is also a small group of newspapers which may be characterized as **International newspapers**. Some, such as *Christian Science Monitor* and *The International Herald Tribune*, have always had that focus, while others are repackaged national newspapers or “international editions” of national-scale or large metropolitan newspapers. Often these international editions are scaled down to remove articles that might not interest the wider range of readers.

**Job titles** within the newspaper industry vary greatly. In the United States, the overall manager of the newspaper - sometimes also the owner - may be termed the publisher. This usage is less common outside the U.S., but throughout the English-speaking world the person responsible for content is usually referred to as the editor. Variations on this title such as editor-in-chief, executive editor, and so on, are common.

While most newspapers are aimed at a broad spectrum of readers, usually geographically defined, some focus on groups of readers defined more by their interests than their location: for example, there are daily and weekly business newspapers and sports newspapers. More specialists still are some weekly newspapers, usually free and distributed within limited areas; these may serve communities as specific as certain immigrant populations, or the local gay community.

Newspapers often refine distribution of ads and news through **zoning and editioning**.

**Zoning** occurs when advertising and editorial content change to reflect the location to which the product is delivered. The editorial content often may change merely to reflect changes in advertising — the quantity and layout of which affects the space available for editorial — or may contain region-specific news. In rare instances, the advertising may not change from one zone to another, but there will be different region-specific editorial content. As the content can vary widely, zoned editions are often produced in parallel.

**Editioning** occurs in the main sections as news is updated throughout the night. The advertising is usually the same in each edition (with the exception of zoned regionals, in which it is often the ‘B’ section of local news that undergoes
advertising changes). As each edition represents the latest news available for the next press run, these editions are produced linearly, with one completed edition being copied and updated for the next edition. The previous edition is always copied to maintain a Newspaper of Record and to fall back on if a quick correction is needed for the press.

15.3. Growth of TV v/s Newspapers

With the growth of television news in the 1960s, newspapers confronted their first formidable competitor. Today, ABC News claims that more Americans get their news from ABC than from any other source -- and it's probably true. The United States' 1,600 daily newspapers continue to serve millions of readers, but newspapers are no longer the country's dominant mass medium. How to survive and even flourish in a culture more attuned to electronic media than to printer's ink is the most serious issue facing the newspaper industry as it enters the 21st century.

Are Newspapers On The Way Out?

It is safe to say that newspapers are not about to follow the Morse telegraph into oblivion. Newspapers are a portable, convenient medium. No one lugs a computer monitor to the breakfast table to get the morning news. And, newspapers are proving surprisingly adept at reinventing themselves for today's readers by emphasizing good design, color photography and detailed stories that report and interpret current events. If you take the time to see how a newspaper reproduces itself every 24 hours, you will find it fascinating! Many different individuals and departments contribute to a process that resembles a river with numerous
tributaries. Among these streams are five with daily importance to a newspaper's reader’s news, editorial, advertising, production and distribution. These streams merge into a Niagara of words and images flowing through a computer network and onto huge rolls of paper racing through thunderous presses, all while most of us are sleeping!

SUMMARY

Editing is the process of preparing language, images, or sound for presentation through correction, condensation, organization, and other modifications. A person who edits, especially professionally or as a hobby, is called an Editor.

A Newsroom is the place where journalists, either reporters, editors, producers and other staffers work to gather news to be published in a newspaper or magazine or broadcast on television, cable or radio. Some journalism organizations refer to the newsroom as the city room.

Copy Editing is the process by which an editor makes formatting changes and other improvements to text. Copy, in this case a noun, refers to material (such as handwritten or typewritten pages) to be set (as in typesetting) for printing. A person who performs the task of copy editing is called a copy editor.

There is no universal form for the term. In magazine and book publishing, it is often written as one word (copyediting). The newspaper industry writes the expression as two words (copy editing) or hyphenates it (copy-editing)

An Editorial is a statement or article by a news organization, newspaper or magazine that expresses the opinion of the editor, editorial board, or publisher. The term op-ed originates from the tradition of newspapers placing such materials on the page opposite the editorial page. The term "op-ed" is a combination of the words "opposite" and "editorial”.

Editors review, rewrite, and edit the work of writers. They may also do original writing. An editor’s responsibilities vary with the employer and type and level of editorial position held. Editorial duties may include planning the content of books, technical journals, trade magazines, and other general-interest publications. Editors also decide what material will appeal to readers, review and edit drafts of books and articles, offer comments to improve the work, and suggest possible titles. In addition, they may oversee the production of the publications. In the book-publishing industry, an editor’s primary responsibility is to review proposals for books and decide whether to buy the publication rights from the author.
Magazines operate very much like newspaper, with departments, editors, space budgets, and advertising, but magazines differ in a few important ways. The potential lifespan of a news release is much longer for a magazine. A monthly publication might not use your news for several months. Depending on the printing and preparation schedule, your release could appear as soon as a week or two after you send the release or as late as six-months later. The nice thing is that whenever your news appears, the information remains in front of the reader for a full month instead of just one day.

The selection of news releases to cover is based on the editor's personal and professional judgment. The main factor in that judgment can be summed up in a single word: "newsworthiness". Unfortunately, newsworthiness is defined by individual editor's opinions. Newsworthy stories are generally those that offer the most information with the most urgency to the most people.

The business office is the ‘counting house’ of the newspaper profession. It has an obvious duty to keep the organization afloat financially. The newspaper business office operates pretty much like any other business office. Ordinarily, it has major divisions: an advertising department (which might be broken down into two autonomous departments, classified and display advertising), a circulation department, a promotion department, and an accounting or auditing department. A major officer of the business staff typically heads each of these branches. Usually a ‘business manager’, to whom each of these department heads is responsible, directs the entire, operation. The publisher himself often handles the business manager function, especially in the case of smaller dailies.

**A headline grabs the reader's attention, targets him or her by saying something meaningful, and creates some curiosity in the reader.** It can make a promise for some big benefit, it can make an offer, it can challenge the reader in some way, it can introduce some really compelling concept or idea, or it can be something newsworthy.

A **News Agency** is an organization of journalists established to supply news reports to organizations in the news trade: newspapers, magazines, and radio and television broadcasters. They are also known as **wire services** or **news services**.

The main consideration in editing is to tell the story in the **fewest words possible**. Condensation is essential because there is more material than can be used. The second consideration is **clarity**, which is obtained by avoiding intricate sentence structure and by using familiar words. The third consideration is **forceful**
**expression.** The sub-editor must constantly seek the most effective way to express the ideas of the story. The forth consideration is respect for **accuracy.** It means looking out for small factual errors, which disfigure an otherwise good story.

**Editing requires good listening.** The writer should be heard first, and then the editor responds. The conversation process enriches stories, because two heads are better than one. Conversation should be taking place when the idea is first being formulated; it should take place during and after the reporting phase; it should take place before the story is written and it should take place after the editor has fully processed the story. **At each stage the editor should bear in mind that it is the reporter's story on the one hand, but it also is the reader's story. It is not the editor's story.**

**Editing should also pay minute attention to words in the story in order to improve its quality and appeal.** Technical terms should be explained in simple words so that the readers can honestly understand them. Preference should be given to familiar words than to the unfamiliar ones. Editing should make the story simpler and make the language live where it is dead. While doing so, one should still retain the vital facts and ensure accuracy. While using foreign expressions, the editor should be sure of their spelling, use and meaning.

The front page of a newspaper is like a beautiful face. If it is attractive, it will hold the attention. It is indeed true that the front paper of the newspaper make the newspaper successful. For a newspaper, to report news is a normal function, but there is something special about the fact that the news is printed on its front page. **The front page is the ‘face’ of the newspaper.**

**Caption writing** is an art by itself, and it comes with experience and aptitude. It is, generally, the job of the news editor. The picture and its caption are complementary to each other, and is very essential to mention when and where the picture was taken, and who the persons seen in the picture are.

A **morning Edition** of newspaper is one on sale in the mornings (as opposed to an **evening newspaper**, on sale from about noon onwards). In practice (though this may vary according to country) this means that a morning newspaper is available in early editions from before midnight on the night before its cover date, further editions being printed and distributed during the night. Previews of tomorrow's newspapers are often a feature of late night news programs.
**Dak Edition** means a newspaper edition brought out for places far off from the production center, and is used only in India, Pakistan and Bangladesh. Dak Edition is the term used for ‘Evening newspapers’. There is a need to reach out to a multiplicity of centers. In India, till 1963 trains were used to send the copies; thereafter we have started using Airlines to fly Dak editions early in the morning to the major cities in the country. For this purpose, many newspapers organizations have started using their own aircraft since 1964 onwards.

**QUESTIONS FOR PRACTICE**

1. What are the objectives of editing?
2. What is the significance of an editorial page?
3. What is the role of a news editor in a media organization?
4. How does an editor coordinate with the photo section?
5. How does the newsroom coordinate with the circulation and promotion department?
6. Write a note on news agencies.
7. State the importance of developmental news.
8. What are the main principles of editing?
10. Explain the importance of graphics in page make up.
11. How are pages of a newspaper planned?
12. What considerations are taken into account for positioning stories on the front page of a newspaper?
13. What are the different editions available the market?
14. What are the function of an editor and editorial writers?
15. How does an editor deal with his responsibility of organization, selection and editing of news?
16. What editing tools are employed by an editor? What are the techniques used to bring out a good page.
17. What are the basic skills required for successful headline writing? What purpose does a headline serve?
18. Comment on the use and editing of photographs in a newspaper.
19. How is caption writing? What are the various styles of caption writing?
20. What is an editorial? Discuss different types of editorials.
21. Write a note on emerging trends in newspaper presentation. What lies ahead?
22. Explain the newspaper make up.
SUGGESTED READING

1. Media and Journalism by J.K. Singh (Aph Publishing Corporations)
2. The Indian Press at the Crossroads by J.P. Chaturvedi (Media Research Associates)
4. Journalism by Jayapalan (Atlantic Publishers & Distributors)
5. Professional Journalism by M.V. Kamath (Vikas, New Delhi)