

PONDICHERRY UNIVERSITY

(A Central University)

DIRECTORATE OF DISTANCE EDUCATION

BASICS OF JOURNALISM

(Paper Code: MAEG2003)



MA (English) – II Year

DDE – WHERE INNOVATION IS A WAY OF LIFE

PONDICHERRY UNIVERSITY

(A Central University)

DIRECTORATE OF DISTANCE EDUCATION

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BASICS OF JOURNALISM

Master of Arts in English

Basics of Journalism

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Suggested Reading

- Mc Luhan, Marshall, Understanding Media : The Extensions of Man, New York : Mc Graw-Hill Book Company.
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PART – I

MASS COMMUNICATION

Learning Objectives:

Mass communication and Journalism:

After studying this part the reader should

- ❖ Know the definitions of communication, Mass communication, mass media and Journalism.
- ❖ Understand the relationships among communication, Mass communication, meaning of mass communication functions of Mass Media.
- ❖ Be familiar with the history and development of the newspaper industry in England, America and India and the newspaper itself as a medium.

Introduction to Mass Communication and Journalism.

“Does a fish know it is wet?” Influential cultural and media critic Marshall McLuhan would often ask, the answer he would say is “No” the fish’s existence is so dominated by water that only when water is absent is the fish aware of its condition.

Stanley J. Baran.

It is the same with people and mass media. The media so fully saturate the everyday life of the people that they are often unconscious of the presence of the media, not to mention its influence. Media informs, entertains, delights and annoys. It stirs our emotions, challenges our intellect, and insults our intelligence. Media often reduces us to mere commodities for sale to the highest bidder. Media help us to define and they shape our realities.

Mass Communication: Definition

An idea is generally of little value unless it can be shared with other people. The story of the modern world is basically the story of communications-the act of sharing ideas. All things in the world and everything in the Universe communicate. Communication is the transmission of a message from a source to a receiver.

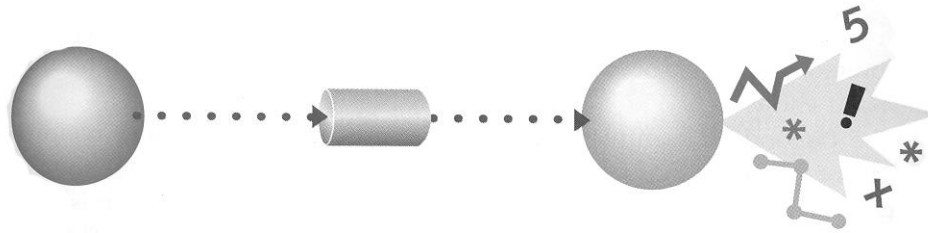
The word communication comes from the Latin word *communis* meaning *common*. Every act of communication is an effort to achieve commoners. That is why Wilbur Schramm says ‘the essence of communication is getting the receiver and sender ‘tuned’ together for a particular message’. Denis Morquall agrees with the fact that communication is a process which increases commonality, but he feels that it requires elements of commonality for it to occur at all. Morquall’s communication may be traced to Aristotle who thinks that without agreement on the premises of an argument philosophical communication is not possible.

Mass Communication is the process of creating shared meaning between the mass media and their audiences. But it is a special kind of sharing where the receiver gains, while the source does not lose by giving. The message is sent by the source through a medium to diversified audience. When the medium is a technology that carries message to a large number of people as radio conveys the sound of music and news it is called mass medium (the plural of medium is media). The mass media regularly includes radio, television, books, magazines, newspapers, movies, sound recording and computer networks.

Communication versus Mass Communication:

Communication is the act of transmitting a message from the source to the receiver. In any communicative act there are at least three elements viz. the source, the message and the receiver. In mass communication there is a fourth element, the channel or the medium that multiplies the message. The source can be an individual or an institution. The receiver can be an individual or an institution.

When two persons are engaged in a conversation, the source and the receiver happen to be individuals. When a person reads the pages of the newspaper he may realize that the source is an institution and the receiver is a large number of mass audiences. While reading a professional journal, (eg. *Literary criterion*) he would find that source is an institution and the receiver is a professional group.



A source sends through a medium to a receiver producing some effect, a message.

MEANING OF MASS COMMUNICATION:

If communication is the act of transmitting message from the source to the receiver, Mass communication is the act of transmitting message from the source to a large number of diversified audiences via a mass medium.

In mass communication, the communicator thinks in terms of the majority and their likes and dislikes. So naturally the individuality of the individual listener/reader/viewer becomes casualty. In their endeavor to take a safe course the mass communicators go by lowest common nominators. As a result stereo-typed, standardized formula messages emerge. So much so the refined tastes of the selected minority are not taken care of.

In mass communication not only the individuality of the receiver but the individuality of the sender also suffers. In mass communication, the sender is not independent but a professional employed to carry out the interests and instructions of the institutions. The relationship between the sender and the receiver in mass communication is unidirectional. The sender does not assume any moral responsibility to the content produced. In view of the mass production, the contents of the mass media

are very often referred to as cultural products and the culture revealed in them is considered as mass culture identified with those products produced primarily for entertainment rather than intrinsic worth. The products of mass culture are produced in response to mass tastes rather than by patronage.

Functions of Mass Media :

Mass communication comprises a set of activities and the activities include distributing knowledge in the form of information ideas and culture as to suit the mass audience. The reproduction of information can be taken to a large number of people through the reviewable print media (journals) and through electronic media such as Radio, Television, Movies, Pictures, Internet and other media.

The instruments of mass media primarily disseminate news and information which is a response to the fundamental human desire and right – the right to know. Media helps people to take right decision and it educates the individual as well as the society. Secondly, it provides entertainment which in turn reduces the social tension. Hence media does surveillance (Watch dogging), correlation (interpretation), and marketing.

Among all these media, the print media is the oldest one and it requires literacy on the part of its receivers. Unless the receiver is a literate he would not be able to make out anything from print media. Even then the print media plays a vital role in shaping the society and it has its own unique functions.

Journal – Journalism: Journalist:

A journal is a daily record of news, events, business accounts etc. The events may be daily occurrences or of many days. Some of the journals are issued at regular intervals as weeklies, bi-weeklies fortnightly, monthly, bi-annually. Daily newspapers are also journals. The word journal has derived from the Latin *diurnalis* which means a daily record.

Journalism means the occupation of publishing, editing or writing for a newspaper – current news, features, editorials, headlines, captions for pictures, sports writing and commercial reporting, book reviews, etc. come under journalistic writing. Now-a-days, writing for T.V. or Radio or Internet also comes under journalism.

The Earliest Newspapers:

In Caesar's time Rome had a newspaper and it was called the *Acta Diurna* (actions of the day), written on a tablet, was posted on a wall after each meeting of the Senate. Its circulation was one, and there is no reliable measure of its total readership. However, it does show that people have always wanted to know what was happening and that others have helped them to do so.

The developments such as the art of paper making in china in the 9th Century, the invention of Johann Gutenberg's printing machine in Mainz in the 15th century and William Caxtons Printing Press in 1476 strengthened journalism and gave rise to newsletters which was sent by book sellers in London to people interested in them. The earliest news-book was published in 1573 and usually it contained just a description of one important event of national importance.

The newspaper as they are recognized today have their roots in 17th Century Europe, *Corantos*, one-page news sheets about specific events, were printed in English in Holland in 1620 and imported to England by British booksellers who were eager to satisfy public demand for information about continental happenings.

Englishmen Nathaniel Butter, Thomas Archer, and Nicholas Bourne eventually began printing their own occasional news sheets, using the same title for consecutive editions. They stopped publishing in 1641, the same year that regular, daily accounts of local news started appearing in other news sheets. These true forerunners of the present daily newspaper were called diurnals.

Political power struggle in England at this time boosted the fledgling medium, as partisans on the side of the monarchy and those on the side of Parliament published

diurnals to bolster their positions. When the monarchy prevailed, it granted monopoly publication rights to the Oxford Gazette the official voice of the Crown. Founded in 1665 and later renamed the London Gazette this journal used a formula of foreign news, official information, regular proclamation and local news that become the model for the first colonial newspaper.

The writings of the 18th Century Writers such as Henry Fielding, Daniel Defoe (*The Review*), Jonathan Swift, Addison and Steele (*The Tatler*, *The Spectator* and *The Guardian*), Dr. Samuel Jhonson (*The Rambler*, *The Idler*) paved a new path for journalistic writings which was encouraging and profitable for journalism.

The emergence of journalism as a profession started when postal services, printing technique and the material for the newspaper were available in plenty way. During the 18th century, press in England was dominated by the politicians. The reports that came in the journals of the politicians were taken to the court of law on the grounds of edition and libel. However, the newspapers of those days were not well organized and authenticity as well as authority to check on the truth of the reports were lacking. Further, the purchase was less and the numbers of readers were very high in number. Coffee Houses and Ale houses provided newspaper to attract more number of customers.

The Role of Scientific inventions:

Modern scientific inventions such as telegram, telephone and other things opened up new vistas in the minds of the journalistic writers. The introduction of shorthand also enhanced and furthered the cause of journalism. All these innovations resulted in implementing the hierarchy in journalism that is highly essential and the king-pin of the newspaper's vein was born in the name of the editor who controlled his organization like the sovereign of a country. The roles of the editor and the reporter were clearly drawn and prescribed and it gave the newspaper a form and spirit. News Agencies (eg. Reuter) came into existence which in turn watered and nourished the fields of journalism.

Development of Print media in America :

In 1690 Boston bookseller/printer (and coffee house owner) Benjamin Harris printed his own broad side, Public Occurrences Both Foreign and domestic. Intended for continuous publication the country's daily lasted only one day. Harris had been critical of local and European dignitaries, and he had also failed to obtain a license.

More successful was Boston Postmaster John Campbell, whose 1704 Boston News-Letter survived until the Revolution. The paper featured foreign news, reprints of articles from England, Government announcements and shipping news. It was dull and it was also expensive. The other noteworthy newspapers were James Franklin's New-England Courant (1721) Benjamin Franklin's Pennsylvania Gazette (1729), John Peter Zenger's New York weekly Journal (1734). All those newspaper tried their best to bring truth to the light and they were highly successful in their attempts.

After Independence modern newspapers started emerging. A new kind of paper known as the penny press came into existence. These one-cent newspapers were for everyone. Benjamin Day's September 3, 1833, issue of the New York Sun was the first of the Penny papers. It was successful because, they filled the pages of Sun with police and court reports, crime stories, entertainment news and human interest stories. Soon there were Penny papers in all the major cities. Among the most important were James Gordon Bennett's New York Morning Herald and Horace Greeley's New York Tribune. During this time the New York Times was born. Henry J. Raymond was the editor and the name of the newspaper was New York Daily Times. Joseph Pulitzer known as the leading American editor of modern times published the Post Dispatch of St.Louis in 1878. All those newspapers were very much particular in serving the society but not concealed the fact of all the events that arose in the country.

Print Media in India :

Print Media was introduced in India by the Britishers who had colonized it. But Indians used it to propagate the ideals of a free India. So the history of print media is the history of the freedom struggle. Various expressive measures were introduced by the ruling British to exercise control over the press.

The first newspaper published in India was the Bengal Gazette or The Calcutta General Advertiser. It was brought out in 1780 by a Britisher called James Augustus Hickey. He was arrested and sentenced for imprisonment in addition to heavy fines for the scurrilous attacks on the private life of the officials of East India Company, the Governor-General Warren Hastings, his wife and the Chief Justice. All these oppressive measures left Hickey in utter penury.

Several newspapers came into existence after Hickey's newspaper. Quite aware of the Hickey's bitter experience, newspapers such as India Gazette, Calcutta Gazette, Bengal Journal, Oriental magazine of Calcutta Amusement and Calcutta chronicle exercised great caution in publishing news.

The first newspaper published from Madras was the Madras Courier followed by Madras Gazette and Indian Herald. Censorship was introduced first in Madras in 1795.

It was followed by the Courier and Bombay Gazette. All the above said the first newspaper published from Bombay was Bombay Herald. Newspapers were started by the British men and they catered to the needs of the European population in India. The most significant aspect of this period was that there were no press laws as such, but the Government took action under one pretext or another against those newspapers which published unpalatable news. The nature of Government's action was to send back to England "incorrigible" editors, withdraw postal concession and imposing censorship on those newspapers which caused displeasure to the Government.

Because of these restrictions many newspapers started with a view to support the freedom struggle had to fall by the way side and their editors and publishers were put

behind the bars. When one speaks about the earliest history of Indian journalism the papers that come to one's mind are The Hindu of Madras, The Amrita Bazar Patrika of Calcutta, and The Indian Patriot of Malabar, which now forms part of Kerala. Of these The Hindu is still in existence.

Part – II

WHAT IS NEWS?

Learning Objectives:

What is News? After studying this part the reader should understand:

- ❖ Four main services of Newspaper, the various definitions of news.
- ❖ The two main divisions of news.
- ❖ The functions of news.
- ❖ The qualities that characterize news and the elements of news that interest the readers.
- ❖ News gathering, Unique elements that arouses the interests of the readers locating news, the nose for news and traits of a reporter.

*Give me the liberty to know,
to utter and to argue freely according
to conscience, above all other liberties.*

John Milton.

Newspaper:

Before the development of radio broadcasting in the 1920s and television in 1930s and later, newspapers were the main way in which people found out about what was going on in the world around them. The first real newspaper was founded in Germany in 1615, and over the next 250 years many papers were established. Most of them were small and were bought by only a few people. The cheap popular newspaper with a big circulation has developed since the 1890s, when for the first time most people in Western Europe and North America were able to read.

A newspaper provides four main services to its readers. First of all it contains news, some of it reported in great detail, some just mentioned. Second, it gives the readers background information about people and things in the news, so that they can understand what is happening. Third, it provides features, which include all kinds of material not related to the news, such as special articles, crossword puzzles, strip cartoons, and services such as TV programmers and weather forecasts. These features are often in a special section of the paper; other sections may be devoted to sport or financial news.

The fourth service provided by a newspaper is to carry advertising. Although there are many other ways of advertising, for instance on radio, television and posters, many kinds of goods and services can only be adequately advertised in a newspaper. They include jobs vacant and wanted, small articles for sale, holiday services, and financial matters.

What is News?

News is one of the most important information imported by the mass media. People want to know what is going on around them. News connects them to the world and makes them aware of events that are taking place. News also makes people feel they are part of a bigger network of people or a larger community.

News, however, has a very short lifespan. There is nothing staler than yesterday's news. Hence, timing is one of the most crucial factors in news. If not delivered at an appropriate time, news is simply not news.

The word 'journal' was derived from the Latin word 'Diurnal or Diurnalis' which is almost synonymous with news presentation, as it is understood in today's world. 'What is news' is an often repeated but essential question. Every one knows that one man's meat is another man's poison. What appears to be news to Mr.X need not be the same to Mr. Y. So to define news is a difficult task, as no definitions can completely define or explain the nature of news. News is a happening in a society or one can term news as an event on a particular day, at a particular place and related to

particular issue. All of us are aware of the saying: When dog bites man, it is not news, when man bites dog, it is news.

There are many definitions of news:

- ❖ Novel or recent information.
- ❖ New or fresh information or report(s) of what has most recently happened.
- ❖ News is anything out of the ordinary.
- ❖ News is anything published in a newspaper which interests a large number of people.
- ❖ News is what newspaper man makes it.
- ❖ Good news is not news.
- ❖ For a long time it was considered that news was anything a big shot said.
- ❖ News is information from North, East, West and South.
- ❖ News is any event, idea or opinion which is timely and which reflects a large number of people.
- ❖ News is compilation of facts and events of current importance to the readers.
- ❖ News is anything new.
- ❖ News is anything and everything interesting about life in all its manifestations.

From the above definitions one can arrive at an understanding that news is new information and report of fresh events. So something fresh, new and unusual always attracted the attention of the readers. Mysteries and events that affect the life of the people are news, the more the people affected the bigger the news. Hence an essential feature of news is that it is new.

In India, people like to know more about what goes in the Government. Right from the introduction of journals, Indians accustomed themselves to the activities of the Government and the speeches of the political leaders as news. Still now the same trend prevails and they claim lion's share in Indian newspapers.

Arun Shourie, the eminent journalist in India explains what is considered as news by Indian journalists: 'Today's journalism in India is a matter of contacts. The journalist's primary subject is Government; their primary source of information is Government and their primary audience is the Government. A good journalist the envy of peers - is one who has better contacts so that he can get the Government handout earlier than his colleagues.' To be very simple factotums in Government is considered news in India. Rarely one can find 'actualities' occupying the front page. (According to Lord Northcliffe, there are two main divisions of news: (i) actualities, (2) talking points. The first is news in its narrowest and best sense like natural calamities, accidents, crime, strikes and political happenings. The second is getting at the topics which people are discussing and developing them or stimulating them. 'The talking points' does not fall into the basket of the journalists like the 'actualities'. It requires thought initiative, looking ahead. It means a daily search by trained men of the world, directed by a News leader who has time to get about among men and women, time to think – a daily search for subjects in the public mind or subjects that ought to be in the public mind.

According to Rangaswami Parthasarathy, the author of the 'Basic Journalism', the newspaper is in search of action, movement, new developments surprises, sudden reversals, the ups and downs of fate, the cataclysms of nature and the perversities and follies of mankind and in support of his argument he quotes the statement of a American journalist : "The newspaper's concentration on action, sensation, measurable developments, organized movements, personalities and surprises, natural though that concentration is made no doubt congenial to most readers, limits the usefulness and impact of the newspaper".

It is universally acknowledged that news is often like an iceberg with only a small crag or pinnacle revealed to the public grace. Hence an adopt newsman always searches below the water level of community.

The Value of News:

Objectivity and accuracy are the motto of journalism. News should not be written on the bass of journalist's own whims and fancies. Because it is the reader who decides and judges about the quality of news. Hence, the journalist should be a spectator, a commentator but not a participant. It was rightly said by an American editor: "News is not the event, it is the account of the event written for people who did not witness it". At the same time news values vary because newspapers vary. Rangaswami Parthasarathy says that '... the broadest and biggest news is that which appeals to everybody; which stirs the deepest emotions and touches the profoundest interests of the people". So what the public wants is news, news of human interest told in a natural way and presented in a manner agreeable to the eye and intelligent to the mind. The highest news values are those which combine the elements of intrinsic importance or magnitude with surprise.

The Function of News:

The great American journalist, Walter Lipmann said. "the function of news is to signalize an event; the function of truth is to bring to light the hidden facts. The press if it did its job well could elucidate the news. It is like the beam of a search light that moves restlessly about, bringing one episode and then another out of the darkness into vision".

The Five Qualities that should Characterize News.

- i) News will interest if it concerns the reader directly or it makes reading interesting.
- ii) News is truth or fact of something happened or it is a statement that has been made.

- iii) News has a quality of ‘recency’ about it. It is a story that possesses the appeal of freshly discovered material.
- iv) News has an element of proximity about it - readers expect special emphasis on stories of local interest, current events and activities of racial, religious and national groups.
- v) News must have element of the unusual about it. It should have both positive and negative news and it should have the qualities of accuracy, interest and timeliness. It must have a balanced view of the community, state, nation and the world beyond our borders.

The Elements of News that Interest the Readers :

In his “Basic Journalism”, Rangaswami Parthasarathy lists out the following as the things that will interest the reader.

- ❖ Unusual events.
- ❖ Prominent people, places and things.
- ❖ Whatever people are talking about.
- ❖ Statements by persons in authority.
- ❖ New ideas – anything that is likely to be new to the general reader.
- ❖ All events that affect readers’ lives.
- ❖ Trends or continuing events that grasp the imagination of readers over a period of time.
- ❖ Conflict between man and man; between man and nature.
- ❖ Natural phenomena; violence, calamities and disaster.
- ❖ Tragedies and comedies that appeal to the human emotion.

- ❖ Topics of health.
- ❖ The Environment.
- ❖ The why of news; why things happen, what makes them happen, who pulls the strings.

News Gathering:

While gathering news the reporter should have a clear idea of it. First of all, he should know what news is and what could be presented as news. For example among the following headlines only one item is news for a local news paper and the others are not. Why is it so?

- ❖ *Ravi and Ragu directed very good Tamil Films.*
- ❖ *Ravi and Ragu are excellent directors.*
- ❖ *Ravi the director is nominated for the Oscar Award.*

The successful reporter develops a ‘nose for news’. He knows what his readers want and the extent of clamour for. Hence he knows thoroughly that “people are news. These people must be doing something. And what they are doing must interest the newspaper reader” says Barun Roy and further he says that “this gives the formula.

PEOPLE + ACTION + READER’S INTEREST = NEWS.”

The three statements (examples) given above will now make sense. There are persons in each and an action in each. But the third one is newsworthy because the magnitude of the event is more than the first one.

Reader’s interest is aroused, attracted and sustained through certain specific as well as unique elements such as Nearness, Timeliness, Importance, Names, Conflict, Variety, Human Interest, and Unusual Incidents and so on. Now let us see how the above things can be presented in newspapers.

1. **Nearness** :

❖ *Five Militants were shot Dead in Afghanistan.*

❖ *Five Militants were shot Dead in Jammu.*

Among the above two news items, the second one is more interesting to the readers of local newspaper. It is because; an event that takes place nearby is of more interest to readers than something occurring far away. Daily newspapers report many happenings in their own area that would be of no interest to readers in another city. To the local newspaper reader, most events taking place within the community are of great interest.

2. **Timeliness** :

❖ *The President of India is to visit Rameswaram next month.*

❖ *The President of India is to arrive in Rameswaram tomorrow.*

❖ *The president of India arrived in Rameswaram yesterday.*

In the above news items, the last two items hold more interest of the reader than the first item. The reason for it is the timely publication of the news in the newspaper and it become close. So timeliness of publication of news is an important element in sustaining the interest of the readers.

3. **Importance** :

The importance of the news element also depends upon prominence, size or consequence. The 'bigness' of anything is one of the main factors in developing reader interest. A daily newspaper will attract more reader interest with a story about a fire gutting a building worth millions of rupees than a fire resulting in damage of a few hundred rupees.

Eg.

1. *My father got retirement from his service.*
2. *The Prime minister of England will attend the celebrations of the Independence Day today.*
3. *Flood water washed away a old man.*
4. *31 were drowned including 5 children while boating.*

In the above items, one sentence in each pair has considerable news value. The other has not because of its prominence, size or consequence.

4. Names :

People will read a news story with names in it because they are interested in seeing their own names or the names of people whom they know in print. For example,

- ❖ *An unidentified person was found dead on the sea shore.*
- ❖ *A.V.,The Mega Cine producer, found dead in his bedroom.*

In the above given news items, the reader will prefer the second one to read because there is always a chance that the reader might also be familiar with him.

5. Conflict :

- ❖ *Dr. Booma Devi is the only candidate running for Mayor election to Pondicherry Municipality.*
- ❖ *Dr. Booma, L.V. Ramesh, and Chandrakanth have filed nominations for election to the office of Pondicherry Municipal Chairman.*

Between the two news items, the second has the capacity to make a dramatic situation. It has mystery, suspense as well as conflict, where as the first one lacks all such qualities.

Generally elections, contests, discussions and arguments are interesting to readers because of opposing forces, leading frequently to drama and suspense. The sports stories are most sought after news because there is conflict and suspense inherent in any game. Court trials create drama because of the clash between conflicting forces.

6. Variety :

Any event that is new, strange or original and has never happened before, or is not likely to happen again, develops reader's interest.

Eg:

- ❖ *A seventy year old woman delivered a test tube baby.*
- ❖ *Illicit liquor took away the life of four hundred village folk.*
- ❖ *An explosion in the temple killed 50 including 15 children.*

7. Human Interest :

Both sadness and happiness characterize human interest, since these are a part of living. The activities of prodigy often create human interest. Like wise animal stories have similar appeal for many readers.

Eg:

- ❖ *12 year Master masters computer.*
- ❖ *4 Pythons born in Vandalur Zoo.*
- ❖ *Devotees immense a 16-foot – tall Ganesha idol in the sea at the Marina Beach.*

8. Examples of Unusual Incidents :

- ❖ *Sea water tastes sweet in Maharastra.*
- ❖ *Deep sea fish washed at shore at Kanyakumari.*

❖ *Students kill Professor.*

Funny or unusual incidents appeal to newspaper readers and clever, constructive or astonishing persons always attract readers.

Locating News :

Locating news forms a major part in news gathering. Every newspaper has stock sources of news and these are covered by its reporters on 'beat' or by the news agencies. Rangaswami Parthasarthy points out the following as the places where in news can be gathered:

1. Government and official news; news about the Head of the State, Cabinet, Parliament, State Legislatures and the administration.
2. Meetings of Parliament, state legislatures, local bodies and subsidiary agencies of Government.
3. Functions attended by Ministers, Officials and VIPs, etc.
4. Activities, movements, statements of people already known to the public or interesting to the public such as businessmen, leaders of industry, scientists, educators, sports men, film stars and cultural and religious leaders.
5. Accidents, crime, police and courts.
6. Health and hospitals.
7. Money and business.
8. Science and economic news.
9. Cultural and religious events.
10. Political meetings and news.

The Nose for News :

Generally it was believed that journalists were “born and not made”. This is an unjustified belief as it mainly rested on the born faculty. Kushwant Singh, the Indian English writer and journalist, considers that one can learn more in three months working in a newspaper than one can in three years attending classes in a school of journalism and he holds that “If you are an avid reader of newspapers and magazines, you get a reasonably clear notion of why you prefer reading one in preference to another and how, if you were the editor, you could improve its content and appearance”. A ‘nose for news’ means the faculty of intuition in finding news. Hence success in journalism depends on one’s willingness and interest. Reporters and Correspondents enter the field of professional journalism and gain experience. Over the years they develop ‘the nose for news’. The nose for news is intuitive approach to news.

Traits of a Reporter :

Hence, a reporter is the most important person in the news business and he is interested in his job. In an exciting manner he discharges his work and he goes beyond what is required of him and always strives to improve his work.

A good reporter never expects any directions from his basis and he does not have to be told what to do. He accepts assignments willingly and carries them out well. He is always searching for other news ideas and when he finds one, he develops it into a good story.

An honest reporter keeps looking for the facts and he is careful not to offend or antagonize people, but he keeps searching and he is always clubbable.

A curious reporter never put the lives of people into the ‘public domain’ unless it is revealed by them. And at the same time he respects their right to privacy. He has the sense of proportion, comprehensiveness and knows very well that every issue has two sides. His wisdom helps him to remain fair.

An effective reporter communicates in an elegant and clever manner and in a simple style. He presents news which is always lively and interesting. He has learnt what news is and what the readers of his newspaper expect from him and he always tries to fulfill these expectations.

PART – III
THE NEWS LEAD

Learning Objectives:

After studying this part the reader should know

- ❖ The three parts of the news story.
- ❖ Principles in writing the ‘Lead’
- ❖ The different methods of writing the ‘body’
- ❖ The 5Ws and 1H of news story.
- ❖ Some main types of Leads.

The Lead:

The news story that appears in a newspaper is entirely different from the stories presented in fictional writings. The newspaper story has its own uniqueness : Facts are narrated in order of importance not in order of their occurrences where as the literary writer develops his story gradually, placing his facts in a chronological order. The narrative progresses as sequence of events with a beginning, a middle and an end.

The news story should express a logical flow of thought arranged in such a way that it answers all questions that are likely to arise in the minds of the readers.

The newspaper story has three parts viz. the headline, the lead or intro, the first paragraph set in bold, and the body of the story. These three parts make up the newspaper story, which attracts the attention of the reader by its mere look.

Principles in Writing the 'Lead':

News writing has a primary function of 'informing' the readers and inform as early and as briefly and compactly as possible. A news story has to begin with the most significant or striking feature of the event. 'What happened' 'where did it happen', 'who was involved or who said what' are questions that have to be answered at the beginning of the news report. Therefore, news writers all over the world have opted to mention the most important features of the event in the opening paragraph of the story. That paragraph is called the 'lead or intro'.

To put it very simply, the first paragraph of a news story is called the lead (pronounced "lead"). To summarize the entire news event in 25 or 30 words is not easy. The lead is the heart of a news story. The lead serves a show window to the rest of the news story. It leads the reader into the story and body of the story contains details that substantiate what is said in the opening paragraph. An interesting, carefully planned lead will attract readers to the news story. A flat, uninteresting lead will turn readers away.

The body of the story following the lead explains in detail the facts presented at the beginning. While writing a news story, clarity is more important than verbosity. There may be complexity in the actual happening but there should be clarity in writing. Familiar words which come to solve the complexity should not sacrifice accuracy. Any lapse in the presentation of the actual happening spoils the story. Exaggerations and imprecise words are likely to distort the actual happenings.

The reader reads the news story at a stretch. The writer of the news story should see that it is written in such a manner with the necessary links which in turn sustains the interests of the reader till the end.

The Different Methods of Writing the ‘body’:

The body of the story is the second part of the news story in a newspaper. The body of the story can be constructed by following any one of the three methods – the highlight method, the chronological method and the inverted pyramid method.

The highlight method is employed in case of speeches, sport reports and pageants. The chronological method is used to report crime and official procedures. In the inverted pyramid, the most important item comes at the beginning. Most newspapers follow the inverted pyramid method. This method enables the readers to grasp the matter instantly. It also helps sub-editors to complete the story faster.

The 5Ws and 1H:

Every news story should answer the questions “What, where, when, why, who and to the extent possible, how: Popularly called the 5Ws and 1H, these are natural queries that surface in the reader’s mind regarding events that occur around him. The first step in building a good lead is to find answers to six one-word questions:

Who?

Who did it? Who is involved in the fact or event?

What?

What happened? What did someone do?

When?

When did it happen? When will it take place?

Where?

Where did it happen? Where will it take place?

Why?

Why did it happen? By what method was it accomplished?

If the lead answers these six questions, choosing the most important answer to each one, it will have the material for a satisfactory lead. It may not be possible to answer all the six questions in the introductory paragraph. If any lead incorporates answers for all six questions, sometimes it may leave the reader in utter confusion.

The news writer should decide which of the 6 basic questions appear more important than the others and the lead should answer those queries. The other important questions should be answered as early as possible after the lead. Here again the news writers sense of judgment is called for in determining which of the important aspects of a news event should constitute the lead. The lead should not be too long to divert the attention of the reader. A few words (30 words) are quite sufficient for a good lead. The lead should be appropriate to the story that follows. It should create interest in the mind of the reader to finish the reading of the story. The most attractive turn in the story should find a place in the lead. Leads can be divided into different types based on its central focus.

Main Types of Leads :

a. The feature Lead :

Here are a few examples to elucidate the feature lead.

Eg. 1.

Journalist and writer Oriana Fallaci, a former war correspondent best known for her uncompromising interviews and provocative stances, is dead at 76. She had cancer. Fallaci, a former Resistance fighter and war correspondent, was hardly seen in public. During her journalistic stance she became known for challenging interviews with such leaders as Henry Kissinger and Ayatollah Khomeini. Her recent publications – including The Page and The Pride, which came out weeks after September 11, 2001 – drew accusations of inciting hatred against Muslims.

(*The Hindu*, Saturday, September 16, 2006)

This is a news story where the lead starts with the comments on the nature of the writer. The 5Ws and H are put in a subsequent part of the story.

Eg. 2.

***CHENNAI:** The deadline for completing the work on widening the Maduravoyal – Kanchipuram stretch of the Chennai – Bangalore National Highway has again been revised. Now it is December 2006. The original deadline was December 2003. About a year ago, Union Minister for Highways T.R. Balu said the work would be completed by December 2005*

(*The Hindu*, Monday, September 18, 2006)

Here the news reporter has chosen to interpret the unnecessary delay on the part of the Govt. on the completion of the widening the road. This is an interpretative lead, somewhat. This and the former example are similar in nature and are called commentative or interpretative leads.

b. Question Lead :

This starts with a question addressed to the readers, and is used when public interest is the central issue of the story. This will create interest in the minds of the readers and they will go through the entire story to find out the answer.

Eg. 1

CHENNAI: Thinking about placing an ad? You can reach many in the city by going online.

(The Hindu, Monday, September 18, 2006)

Eg. 2

PONDICHERRY: Did the media sensationalize the Tsunami and its aftermath? Has it given necessary attention to the rehabilitation and resettlement aspects? Has it been the watchdog that people expect it to be? These were just a few of the questions that came up at a two-day media round table on the role of the media in the resettlement and rehabilitation of tsunami victims held recently at Pondicherry.

(The Hindu, Monday, September 18, 2006)

Eg. 3

LONDON: Will the daughter succeed where her famous mother failed?

(The Hindu, Saturday, September 16, 2006)

c. Direct Quotation Lead:

This type of lead starts with a quotation and the entire story revolves around the opinion. While writing quotation lead, care should be taken not to start the story with a quotation that is not relevant to the central issue represented in the news story.

Eg. 1

CHENNAI: "India and China are dynamic growth markets in the civil aviation sector" observed Frederico Fleury Curado, Executive Vice-President (Airline Market),

Embraer, a Brazilian firm that makes commercial airline jets, business jets and defence airplanes.

(The Hindu, Saturday, September 16, 2006)

The above quotation lead has pointed out clearly the liability as well as the profitable business that one can have in India as far as civil aviation is concerned.

Eg. 2

CHENNAI: “According to current expectations of Asian dynamism, the equity market decline could be viewed as a healthy, necessary and relatively moderate correction. Asian markets had become over valued as compared to the emerging market average. The recent correction seems to be moving share prices back closer to more sustainable levels”. That is the assessment of the United Nations Economic and Social Commission for Asia and the Pacific (UNESCAP) on the recent volatility in the Asia – Pacific financial Markets.

(The Hindu, Friday, September 1, 2006)

The above quotation lead explains in an elaborate manner, the results of the volatile condition that prevails in the share market of India. While using this method the doubts raised in the public mind can easily be cleared; if there is a controversy, it will come to an end. After reading these kinds of leads, the newspaper reader is lured to go through the entire body of the story.

d. The summary Lead:

This type of lead summarizes key points in the story. The whole story may not be compressed in the lead, the central point surfaces in the lead.

Eg. 1.

CHENNAI: Chief Minister M. Karunanithi on Friday launched the free colour televisions for the Poor scheme near here and asserted that the DMK was committed to fulfilling all election promises.

(The Hindu, Saturday, September 16, 2006)

Eg. 2.

RAMESWARAM: Pamban rail bridge will be opened for traffic on April 1 next year, Minister of State for Railways R. Velu announced on Wednesday.

(The Hindu, Thursday, September 14, 2006)

The above leads concentrate on the central point of the news.

e. The Descriptive Lead:

This type of lead is used where the news writer thinks it appropriate to present an eye witness account of an event in colorful style that would be of interest to the readers. He paints a word picture of an interesting event, person or place. Such a lead not only excites the personal interest of a reader but also builds up curiosity to read on, as it 'witnessing' the event or person:

Eg. 1.

PONDICHERRY: "Challame, I love you da ..." he utters, and the crowd roared to life. For its actor and producer Prakashraj who says them. As the actor walked into the packed auditorium a responding roar greeted him.

(The Hindu, Friday, September 15, 2006)

Eg. 2.

MONCHENGLADBACH: Eventful, exacting and exciting, phase one of the World Cup here reflected hockey's new depth and dimension. Reputations were made and images

destroyed as the eight day high voltage competition ended sparring title holder, Germany, European Winner, Spain, the Olympic gold medalist Australia, and the Asian Champion, Korea, as semifinalists.

(The Hindu, Friday, September 15, 2006)

Descriptive leads can also be used in writing colorful or poignant events and situations such as a baby surviving its life after falling into bore well, or the nabbing of a gunman in the market place by a 17 year old Karate student or any such dramatic situation.

f. Staccato Lead:

This is made of short clipped phrases or sentences. It may appear incomplete but creates a mood for the story and draws the readers' attention. This is employed sparingly only if the case warrants.

Eg.

LAS VEGAS: Some crowded around the ring with Cell phone Cameras in hand, others sat at a bar at 20 feet (6 meters) away drinking beer. Still others ignored it all and smoked cigarettes and played slot machines. Mike Tyson used to put on displays. On this day, he was just on display.

(The Hindu, Friday, September 1, 2006)

g. The Figurative Lead:

This kind of intro or lead uses a figure of speech without giving the bare facts.

Eg.

CHENNAI: The matter was very quick in dousing the opposition fire at the crucial meeting held today. He was clever enough to sense the mood of his detractors.

Here without mentioning the facts the lead by using a figure of speech attracts the readers' attention. The body explains what actually happened at the council meeting.

h. The 'oddity' Lead:

The reader will be easily impressed and attracted by using this method in intro.

Eg.

MUMBAI: Wanted: Heroes for Bollywood films, Qualifications: Good Financial background, Readiness to invest in film.

This is a captivating lead with some amount of fun.

i. Punch or Cartridge Lead:

This is a short lead which is, however, rich in news. Details are reserved for the subsequent paragraphs.

Eg.

The Chief Minister is dead.

The above lead is very brief but the impact is very high.

PART – IV

SUPPLIERS OF NEWS

Learning Objectives:

After studying this part the reader should

- ❖ Know how news is supplied to newspapers.
- ❖ Understand what is city or local news and national news and also International news.
- ❖ The definition of news agency and the history of news agency.
- ❖ Know what is wire news agency and non-wire news agency.
- ❖ Know the four major news agencies in India in a detailed manner.
- ❖ To gain information about International news agencies.
- ❖ Understand the function of news agencies.

The Journalist's role in society is more like a dredging engineer whose job it is to keep channel free and clear. A journalist watches the currents of society closely and acts when he sees the channel silting up or its course deflected. His concern is always with the now and with what comes next; he is not interested in repeating what has already been told, his delight is in discerning the new and then making it clear. Discovery is his job.

Thomas Griffith.

Collection of news is not an easy job. Unless the newspaper man has the nose for news in addition to good eyes and good ears it won't be possible for him to collect news. Further, news has to be collected from the remote as well as the different parts of

the states and countries. So newspapers have got their own correspondents in almost all important centers to gather news and send the same to them. But the vastness of our country and for that matter, the world requires deployment of a large force of reporters which no single newspaper can afford. Hence the need for news agencies which appoint correspondents or stringers get news from them, process them and send the same to various newspaper-subscribers. Besides they will have links with similar news agencies in other countries and exchange information mutually.

Newspapers get local or city news and mofussil news through a team of reporters and news correspondents. But for national news i.e. news from all over the country outside its area of publication and for international news, the newspapers depend on reliable, well established and reputed news agencies which sell news on a commercial basis and according to the needs and demands of individual newspapers. Some leading newspapers in India have their own agencies in the state capitals and international cities like Washington, London and Tokyo, who cover all important news and also send special dispatches not normally coming within the purview of news agencies.

A news agency can be defined as a set-up or an organization which either itself or at the request of others gathers news, processes it and then distributes it to various subscribers for a price.

Previously the newspapers on their own collected news from their own sources and published them. At first they published articles by eminent literati and other great men. When they began to concentrate on political news they felt the need for reporters. The introduction of railways in Britain enabled newspapers to circulate across the country. The telegraphic lines become the means by which they could get the latest news and publish them. In 1805, Nelson died and it took two weeks to reach London

through a messenger and in 1850, Paris, Brussels and Berlin were connected by telegraph cables and an undersea cable was also laid in the English Channel between Dover and Calais in 1851. In a short time this development revolutionized news coverage. In 1851 a great exhibition was held in London. It was visited by Paul Julius Reuter, a German who owned a pigeon post between Cologne and Brussels. He saw the introduction of cable service wreck his business and decided to make use of the telegraph service to transmit messages about international stock market quotations. Later he entered into contracts with foreign news service and this was how the Reuter News Agency was born as a news service, though previously it was indulging in transmission of other messages. In the US, newspapers formed a co-operative, the Associated Press of New York to collect and send foreign news. The newspaper in Britain also set up a similar system. It was led by John Edward Taylor, proprietor of the Manchester Guardian, the provincial newspaper who setup the Press Association to provide them with foreign news. This was how international news agencies came into being.

When news agencies were formed in the western countries, they were extended to other countries also and following in their footsteps some news agencies was formed in India also. Before their formation, Reuters and other foreign news agencies catered to the needs of Indian newspapers. The most important among them was the Associated Press of India or API which was a subsidiary of Reuters. India now has four premier wire agencies apart from numerous non-wire, feature and specialized news agencies. Those which transmit their messages via telegraphic cable or through teleprinter are

known as Wire news agencies and those who send them by post are known as Non-wire news agencies. The four wire news agencies are the Press Trust of India (PTI) and the United News of India (UNI) in English and the Samachar Bharati and the Hindustan Samachar which disseminate their news mainly in Hindi. Let us now examine these four agencies, their history, organization, etc.

The Press Trust of India :

The Press Trust of India came into being in 1947, sponsored as a joint stock company by seven newspapers. Its predecessor was Associated Press of India (API) which was a subsidiary of the Reuters. First the agency functioned as a non-profit venture and according to its articles of association and memorandum only newspapers regularly published in India and subscribing to its news services, can hold its shares. No dividend is paid to share holders and its income is ploughed back to help the promotional activities. It has been clearly laid down in its constitutions that its control, shall at no time, pass into the hands of any interested groups or sections. To compete with PTI there was another news agency, United Press of India (UPI), but it got liquidated in 1958. The result of this was that the PTI was sole news agency with monopolistic control over news flow before the United News of India come into being.

PTI is run under the supervision of a General Manager and it has a board of directors. There are 14 members in it and a chairman selected annually. PTI's administrative headquarters is at Bombay but the news flow is controlled by its Delhi Office. When PTI took over the news operations from API it had 30,000 km of teleprinter lines. This later got increased to 60,000 km and it approximately transmits

daily one lakh words and more. Forty per cent of this news is foreign and the rest consists of national, regional and local news. It is linked through teleprinter and satellite with important news centers in Asia, Europe and Latin America. The Agency has got its own correspondent in important world capitals and neighboring countries. It subscribes to foreign news agencies like Reuters, AFP, and UPI and supplies the news provided by these news agencies to its subscribers locally. It also receives news from Non-aligned News pool and allied news agencies.

PTI offers its subscribers three classes of services – A, B and C. Of these ‘A’ service consists of one lakh words daily, ‘B’ service 60,000 words and ‘C’ service 40,000 words. It also helps small newspapers with a General Service and provides some special services to its clients. Besides serving newspapers it also provides news service for other subscribers and also the ‘Economic Service’ for institutional subscribers other than newspapers. There is also a ‘feature Service’ which gives an account of important events. The agency has got a ‘money service’ which gives all important news about the international money market and this is meant to serve banks and financial institutions. It has also got a ‘News Scan Service’ and a ‘photo service’ where by important news pictures of the day are transmitted throughout the world by photo fax service.

United News of India :

Apart from Press Trust of India there was another news agency in the initial years of Independence, the United Press of India. It provided a healthy competition to the PTI, but it suddenly collapsed in 1958 due to extraneous reasons. The First Press Commission as well as the news papers in the country felt that there should be atleast

two news agencies, so that they can compete with each other and present news in the best possible way. Eight newspapers decided to sponsor a new news agency. United News of India, shortly known as UNI and it was born in 1961. It had a modest start but in the next two decades, made rapid strider and now it has become a premier news agency and at present it is in no way inferior to the PTI.

The UNI's administrative head quarters is located at New Delhi and it provides uniform news service to its subscribers unlike the PTI which provides three classes of news service. It is said that it has more newspaper subscribers than PTI, but the later has more Government organizations including semi and quasi Governments and autonomous bodies as its subscribers. But the UNI has more non-Government and non-newspaper subscribers than the PTI and it has all the special services as that of the PTI.

Language News Agencies:

(A) **Hindustan Samachar:** This cannot be strictly called a Hindi news agency as it provides news services in other languages. But its main source of strength is the Hindi news service started as a private limited company in 1948 by Mr. S.S. Apte with the sole aim of educating the masses and striving for the promotion of all Indian languages. It first limited its service to the four cities of Bombay, Delhi, Patna and Nagpur by sending telegrams in Devanagiri scripts. It provided service in Hindi, Marathi, Gujarati, Oriya and Kannada. Unlike the English news agencies, Hindustan Samachar's daily wordage and staff strength are comparatively less as it mainly caters to the needs of newspapers and others in the North.

(B) **Samachar Bharati:** This was started in 1967, and was sponsored by four state Governments – Gujarat, Karnataka, Rajasthan and Bihar. It provides its main services in Hindi besides the services in Marathi, Gujarati, Urdu, Punjabi, Kannada, Malayalam, Telugu and even Tamil. Its news services in language other than Hindi are provided by using Hindi as the link language. It charges a uniform rate of subscription from news papers and non-newspapers.

International News Agencies :

Foreign or international news agencies which supply news to Indian newspapers are mainly four in number. They are Reuters, Associated Press of America (AP), Agence France Presse (AFP) and United Press International (UPI). None of these agencies supplies news directly to the newspapers. They sell PTI and UNI in bulk that in turn transmits them to their clients after making their own selection. PTI has an arrangement with Reuters and AFP and UPI for purchase of news and UNI has a similar deal with AP. Besides these tie-ups with well established foreign news agencies, PTI and UNI have bilateral understandings with national news agencies of some important countries like China, Japan and Gulf countries, and Yugoslavia who supply them news from their countries in return for news from India. In addition to it, Indian agencies disseminate news from Third World Countries like Africa, Asia and South America.

But of the four main foreign news agencies, the chief and most prolific supplier is Reuters followed by the Associated Press and AFP in that order and the United Press International (UPI) being a very poor fourth.

Functions of News Agencies:

The most important function of a news agency is to survey news and provide news reports of current events to newspapers and others who subscribe to its service. A news agency's principal objective is to gather news and news material with the sole aim of expressing or presenting facts and distributing them to a group of news enterprises and in exceptional circumstance to provide individual with a view to providing them with as complete and impartial news service as far as possible against payment and under conditions compatible with business terms and usage. This only means that its news coverage should be fast, complete and accurate, as well as fair, impartial and objective. This is the most important function of a news agency.

The Function of news agencies is to help newspapers and other types of mass media to effectively communicate news. The news agency, being a private enterprise is not only an institution, but also a public utility service like the press whom it serves. The news is selected on the basis of a certain value judgment with the widening scope of mass media; news agencies as well as the Press must assume a greater degree of social responsibility. Both are accountable not only to the public but also to other social institutions for their behavior as a means of communications. Because of their vast audience and the consequent influence, the Press – newspapers, TV and radio have to maintain a high standard of moral responsibility. It has often been said that a good Press must give the public what they want but it should also give them what it thinks is good for the public. This is one of the important functions of a news agency.

To sum up, what has been described as the two major functions of the Press inform and influence can equally apply to news agencies though the other two functions – entertainment and advertising are not within the purview. The practical task of editors in making up their daily quota of news consists of not scrapping together available news but selecting the best among them. News agencies can make their task easy by giving the best possible news and not supplying them with trash and useless news stories.

In this part we have seen the history of news agencies, the four Indian news agencies, their growth, the news agencies in foreign countries and the functions of news agencies play a leading part in the publication of newspapers and other journals.

Unit – II

This Unit introduces the two most important departments of the newspaper industry – Reporting and Editing. It deals with aspects of covering news by Reporters and with how reported stories are processed in the editing department by the Sub-Editors, under the overall supervision and control of the News Editor. The Unit has the following sections:

- i) The Reporter
- ii) Covering News
- iii) News Editor
- iv) The Sub-Editor.

The Reporter

Among all the professionals employed by the newspaper industry, the Reporters enjoy an exalted status. This is because of their high visibility as the dispensers of publicity – adverse or otherwise – for people and institutions in a society. For that same reason alone they are kept in good humour by people at all scenes – public meetings; social, political or cultural functions; or scenes of crime, accident or natural disaster. Such high visibility and status makes the reporters' task all the more onerous in that their newspaper's reputation and credibility depend on them. What they do or do not can make or mar the reputation of the paper. If a newspaper seeks to educate and inform its readers on what is happening in the world around them, it does so through the eyes and hands of the reporters under its employ. It is the reporters who objectively purvey

news and views. They do this without bias, prejudice or inhibition. Their job is to go after the facts of any events, pronouncements or happenings that are socially, politically or economically significant and therefore newsworthy and come out with a coherent and eminently readable narrative. The narrative shall be connected, fully documented and shall present to the readers all the particulars of the various aspects of the events, incidents and so on. Thus the readers are enabled to form their own judgment of the events.

Reporters – four categories: A major newspaper has four main categories of reporters. First, there are the City Reporters. They form the majority of the reporting staff of the newspaper and cover the city from where the paper is produced. They report news of local interest, Governmental policy and statements, crimes and social and cultural functions. Secondly, there are the Mofussil Correspondents. They are reporters in the districts of the state in which the newspaper is published. The National Correspondents come third. They are stationed in the country's capital (if the paper is published from outside the capital) and the capitals of the states of the country. Finally, there are the Foreign Correspondents who supply news to their papers from foreign countries. A paper may not have its Correspondents in all other countries, but only in countries that are considered important from the point of view of international news and those that enjoy a special relationship with the home country. Then there are also the Special Correspondents who are experts in a particular area of news like International Affairs, Defence, Finance and Sports. Many of them may in actuality be national correspondents who specialize in their chosen area. The titles of the people who man a Bureau may vary from paper to paper. Still, generally, a Bureau (which is the centre of

news compilation) has the following pattern. The Bureau is headed by a Bureau Chief or a Special Correspondent. Then there are Correspondents, a Chief Reporter and Reporters (or, Staff Reporters). A bureau also uses the services of photographers.

Reporters – three kinds: Based on the way they go about reporting, Reporters may be seen to fall into three different kinds: the descriptive reporters who write what they see, the interpretative reporters who write what they see and what they think is the meaning of what they see, and the experts who write what they think is the meaning of what they have not seen. Whatever their style, reporters have to be good researchers and tenacious detectives. They have to be like lawyers not to libel anyone, and sometimes have to be downright nosey. In addition, they must have the ability to convey to the reader what they perceive to be news in an intelligent and coherent manner. Efficient reporters are, therefore, the ones who combine a keen news sense with the power of literary expression.

Qualities of a good reporter: There are many attributes of a good reporter. The first and foremost among them is the penchant for accuracy. The reporter must get unassailable information and not guesses surmises and carelessly checked material. The motto of a good reporter shall be ‘Get it first, but first get it right’. After the facts are got right, the reporter must know their order of importance. If the facts are not available readily, the reporter must know where to look for, and find, them.

Secondly, a reporter shall have a nose for news – that is, the ability to recognize news and to recognize an event to be newsworthy, even if it is apparently non-news. The reporter must have adequate ability of expression. The importance of the written expression has been mentioned earlier, but equally important is the ability of oral expression. A reporter may interview many persons in the course of a day's work and may have to speak on the telephone to the subjects of interaction and also to the news desk. In all these the ability to use clear and unambiguous words is very important. A reporter must have a pleasing personality and know how to handle different people in different situations.

The ability to make, nurture and maintain good contacts is an indispensable quality for a good reporter. A large circle of friends and acquaintances will prove useful when stories break and can often provide accurate and authoritative information. So a good reporter maintains contacts with not only the police and the bureaucracy but also shopkeepers and laypeople. A good reporter knows sources of news, and how to check names and addresses and other information. A city reporter has to know the city thoroughly. A reporter who is after a story is on the lookout for a source, knowing that there will always be someone who knows the circumstances and other details connected with the story. So a reporter is well-advised to establish and maintain close contacts with people in all walks of life. Sometimes there may be an abundance of sources. Here, the reporter has to be extremely careful in using the sources, because many people who are willing to talk to reporters may have an axe to grind, and the reporter may become the inadvertent instruments of such people.

Reporters must work efficiently at top speed. But they must not break under the pressure of time. Spot stories like accidents and disasters must be handled with the minimum amount of time and copies rushed to the desk before the deadline, that is, the time by which the copy should reach the desk. At the same time, the efficient reporter strives constantly for originality in newsgathering procedures. This is especially so in investigative reporting. The good reporter sees to it that the report does not miss direct quotations and that they form an important part of the story. The good reporter checks the facts of the story for correctness, quotations for accuracy and is able to distinguish between a fact and an accusation and between an opinion and a fact.

While reporting on the procedures of state legislatures and the parliament the reporter shall be careful to be balanced in reporting and avoid inadequate coverage lest the members should be infuriated to move motions of privilege. The reporter should be adept in summarizing speeches, noting procedures, points of order, interruptions and noisy interjections. Often in a linguistically pluralistic country like India the ability to understand a few languages and the talent to translate from one language to the language of one's paper become very important attributes of a reporter.

Last, but not the least, a reporter shall always remember and keep promises.

Style and Substance: Style, for a reporter, is simply a way of using words to the best effect for telling the story. Style makes the facts come through clearly, smoothly and in an orderly way. It is a method of going on with a story and keeping the reader interested in it. The reporter sees to it that the report communicates ideas and information without pretension in simple and clear language. Facts are the major

ingredients in a straightforward story, and a good reporter writes stories that are packed with facts. While conceding that there is no substitute for facts in a story and that they have to be given to the reader in simple straightforward sentences, it must be said that the reporters have to be careful that the endeavour to use paired sentences does not kill style. A reporter's style is made up of the skilful handling of leads, ending, transitions, descriptions, quotations, anecdotes, etc. Wide reading and careful study of acknowledged masters in the profession can enrich the vocabulary of a reporter and, consequently, the style of reporting. Obviously, tutoring rather than talent helps the reporter in cultivating style.

Reporting speeches and official communiqués: Reporters have to very often summarize speeches and official communiqués or statements of policy, and bring out the most important points in them, avoiding the verbiage and the circumlocution that invariably dress them. A good reporter detects the news element in such communication and reports only what is worth reporting. A speech may be worthy of reporting in three different ways: a new person makes familiar statements, the same person makes the same pronouncements but in a different context, and the opinions or facts are new. A reporter weighs what is news in the speech and reports them, but does not report verbatim. The well-informed and knowledgeable reporter picks out what is meaningful and newsworthy in the speech. While a general summary of the speech alone suffices in most contexts, whatever has news value has to be taken down verbatim or recorded electronically. Handouts or prepared speeches are reported more easily. The reporter scans through the handout quickly and underlines the salient points and marks in the

margins. A report is prepared from these and sent to the newsroom with an embargo for release [an embargo is the restriction on the time of release of the speech, etc.]. When the speech is actually delivered the reporter has to watch out for omissions, additions or variations from the report that has already been dispatched. If there are changes the original report has to be amended as fast as possible.

In reporting a speech, the reporter has to see to it that the main point or points made in the speech are given in the first paragraph of the report. The story needs to begin with the name of the speaker only if the speaker is very important. The news is more important than any other item in the story. Direct quotations can be given for particularly important or striking points and not for their own sake. A report of a speech has the following ingredients:

1. The introduction which gives the main point of the news; direct quotations may or may not be used
2. Further important points summarized in the third person
3. Third person summary of arguments of the speaker supporting the main point with direct quotations and
4. Third person summary of other main points with or without quotes; each of these have to be treated more briefly than the main point.

This arrangement is known as the ‘inverted pyramid’, where the most important points are arranged first, followed by the other points in the decreasing order of their importance to the story.

Interviews: Interviews can produce many good stories and are a rich source of information. Properly handled, they can be a mine of lively, human, local copy. The interview of even a visiting foreigner can yield good local copy. A reporter who gets an interview arranged with a visiting foreign dignitary will get a scoop (i.e., an exclusive story).

A person may be interviewed for three main purposes: first, if the person concerned has made news or participated in a news event – climbed a mountain, witnessed the landing of an unidentified flying object or scored a goal in a soccer match; secondly, if the person in question is capable of making news or policy [a person in power is always a source of news]; thirdly, if the person is affected by power. Interviewing ordinary people who are affected by Government policy, for instance, can give rise to splendid copy which people who crafted the policy themselves will read.

There are various kinds of interviews, some of which will be discussed in the next section of this Unit.

Investigative reporting: Investigative reporting is a much talked about phenomenon in journalism. It differs from routine reporting in the degree of

thoroughness. All reporting uses the basic tools of questions, interviews and research. But in investigative reporting these tools are used more skillfully for an investigative piece.

An investigative story is one which deals with a serious subject. It involves obstacles which make the process of news-gathering difficult. It fully explains and explores the significance of the subject. Investigative reporting results from digging out facts beneath the surface. The dug out facts are laid one over the other till the facts themselves form a conclusion. More often than not, investigative reporting exposes wrongdoing on the part of persons or groups or institutions. It implies the existence of an evil situation for which someone is to blame. Official corruption and scandals are staple stuff for investigative reporting. But it should not confine itself to such expose alone. Stories that uncover situations that cry for public attention – like a story that examines the bad condition of a road or one about the mismanagement of a school – are also the result of investigative reporting.

Reporters and Routine: A reporter achieves success through making accurate basic judgments and following a hard and often unrewarding routine. In fact, much excellent reporting is based on routine: dull persistent work such as the checking of records, the location of persons with specialized information, efforts to corroborate material already possessed and long wait for informers who may not even turn up. Sometimes all the effort that a reporter puts in does not result in anything significant. Yet, when an investigation works, reporters can

achieve remarkable results. Some reporters have achieved success by using their intuition or by sheer luck. But such occasions are rare.

All good reporters recognize that much of their working time will be spent on routine; they are willing to do such work well. They do not ignore such mundane details as reading newspapers, checking names and addresses, asking questions about apparently unimportant details, and taking careful notes when they can. They know that they will have to cover all kinds of stories, and most of these stories will be small. They never wait for a big news break that may never come their way, but go on about what they have in the best manner possible. They make their own breaks by doing their routine works well. For instance, by checking both sides of a story, they may find an aggrieved person who will provide good leads for further inquiry. Their firmness and persistence can persuade an aloof source of news to discuss his/her position with them. Or, a thorough enquiry into the backgrounds of the principal actors in the news may yield hitherto undisclosed or unknown information which will give the break to the reporter. In conclusion, one may say that success comes only to the patient and industrious reporter.

Objectivity and the Reporter: Reporters everywhere are constantly cautioned to be objective and that it is perilous to involve emotionally in a story. They are advised not to inject their own point of view in a story unless authorized to do so. At the same time, there are votaries of subjectivism in news stories. They say that objectivity results in untruth and stifles imagination and

masks real feelings. It can also produce a trained incapacity for thought in a journalist, who may think it unimportant to think for himself/herself. The detractors of such a view say that journalism must not be fiction-writing and must present facts objectively; it must tell the readers about problems and not sketch a conflict; it should give arguments rather than opposing conclusions. Such a debate does not seem to have an end in sight. Still, one has to agree that in an age when the television has made all the top stories the newspaper seem to be stale, the reporter cannot but be a purveyor of views rather than the news alone. “Breaking News” seems to be the monopoly of TV newscasters.

Covering News

In newspaper jargon, to *cover* means to obtain news by attending a function or meeting or interviewing an important personality or dignitary. This is the chief task of a reporter who later writes out a copy for the newsroom. This section looks at some of the most common methods of covering stories.

The Assignment Sheet: The well-conducted news organizations of the world over keep an assignment sheet that summarizes the news that are to be covered on a particular day and tells the news editor who are assigned to do it. Many reporters do not see the assignment sheet but are told about their assignments. In any news organization, reporters are assigned their routine areas, or *beats*, which they visit to gather news. Other assignments are handed out each day to them by the News Editor or the Resident Editor. Some reporters make a phone call to the office before they leave home to know about their assignments. Some others are summoned to the office and given brief instructions before being dispatched on their assignments. When they are sent on special assignments or are sent with others on a complicated series, they are given instructions by their superiors. If the tasks are routine, no instructions are given because the reporters are professionals who know what to do and how.

Going on Assignment: The Reporters on a spot news assignment like, a disaster or accident story, go directly to the source of the story. Once there, they use a pad and pencil or a tape recorder. A tape recorder can be quite handy for the reporter who is on

an interview or a feature assignment. Reporters learn from experience where to go for certain types of stories. For fires, accidents, disasters and the like, the scene of the story is the best source of news. For police stories the best source may not be the site of the action, unless the sources are there. Sources of political news are certainly not on the platforms of speech. Wherever they find themselves to be, the reporters are to be on the move. Very often, their time is spent on waiting on somebody who would give them some scraps of information. They can use the time making a phone call to the office to report on the story, or to a person who can shortcut the waiting time and help get details of the story. Some reporters use this time to send dispatches with available material to the office. Reporters go about covering the story by asking questions about even seemingly unimportant details and taking down notes. They are required to make extensive notes as reporting has to be careful, thorough and accurate. At the same time it must be remembered that there are certain occasions where the reporters cannot take notes. For instance, politicians and bureaucrats become quite uncomfortable with a note-taking reporter and may withhold talking much. On such occasions the reporters will have to take the notes immediately after the conversation is over.

An efficient way to take notes is to leave a margin at the left of the page in which the notes are taken. A few words indicating the subject matter is written on this margin beside every block of material written on the right. In this way, the reporter can skim through the marginal notes and decide what materials are important and arrange them in a suitable way for the story.

A tape recorder is a valuable accessory to the reporter who prepares for an elaborate sit-down interview or an informal chat with a news source. Most people in public life in fact would welcome a tape recorder if they want to make statements because they would want to be quoted exactly.

Pool Reporting: A pool is a group of journalists selected to cover a news story or assignment whose reports will be shared by the rest of the reporters. This device is resorted to when there are large numbers of reporters and camera people in a relatively limited space.

Kinds of Reporting: Till very recently, the press devoted a lot of attention to event and personality-oriented coverage. However, with the rise of interpretive reporting and the determination of newspapers to go to the heart of the problems besetting communities and nations, news of public issues and of the meaning of events have got a large share of the news-space. Thus stories of political wrong-doing, problems of consumerism, the environment, the energy crisis, unemployment all find equal status in coverage.

News Conferences and Interviews: These are two common methods of covering news. News Conferences were, before television and its cameras emerged as strong purveyors of news, called Press Conferences. A news conference is generally called by an individual group organization or institution that believes it has a story. The press itself may invite a personality to talk to it and the occasion may be called a Meet-the-Press. There are a few simple rules to be followed at news conferences. The news

source understands that there is news to impart and explain. The reporters agree to listen and report accurately but without any guarantee as to the form of the report. The news source arranges the time and place of the conference and makes all arrangements for the reporters to record the details. While at most conferences everything said is on the record and can be quoted. Sometimes the sources announce the ground rules in the beginning. At most conferences, the reporters agree not to leave the conference till the last question is answered. The news source may even keep the door of the venue closed till the end. An average news conference lasts for about half-an-hour and the news sources compress their remarks. If they have more elaborate statements to make, handouts are prepared in advance and are handed over to the reporters. Questions are invited on the handouts. After the conference, reporters check the statements; the source has made for accuracy, consistency with past positions and relevance to current issues. Not many reporters take anything on trust just because it is said at a news conference, even if the source is exalted.

Journalists conduct interviews in many ways, depending on their own methods of working and on the person they are interviewing. The types of interviews are as follows:-

News Interview: This type of interview is the most important of its kind. It is arranged, usually at short notice, when the reporter has important, well-defined questions to put to newsworthy persons. A meeting may be arranged in an office, a hotel, a restaurant at lunch or dinner, or even at the editorial of the paper or a broadcast studio. This is possible only if the news organization is important and if the reporter is

well-known and if the personality to be interviewed is willing to be subjected to tough questioning. Reporters of repute who belong to less important organizations are also privileged to conduct one-on-one or sit-down interviews.

Curbstone interview: In this type of interview, the reporter waits on the curbstone (or some other convenient spot) for the source to come along in order to ask questions. This kind of interview is risky business for both the reporters and the sources. Often only the lucky reporters get answers to their questions, as this type of interview often becomes a mob-interview, where many reporters try to sneak in questions and get answers to them. But sometimes this type of interview is the only way for a reporter to approach a source. The reporter has to devise individual strategies to have a quick exchange of questions and answers. Much depends on the skill of the reporter and the willingness of the source to answer questions.

The informal survey: Reporters of news organizations are often sent to the street to talk to almost anybody to pick up opinions and reactions to current events. This person-in-the-street story is a fast way of getting colourful and sometimes striking public reactions without expensive and time-consuming polling arrangements for which a polling agency may be commissioned.

The personality interview: This was, and continues to be, a favourite of reporters. Reporters nurse dreams of interviewing presidents, prime ministers, oil-rich Arab sheiks, and kings, queens, princes or princesses. But only the internationally

renowned reporters are able to get such interviews. Others satisfy themselves with interviewing glamorous names in the show business.

Telephone interview: It is a fast and sometimes easy way to get to a news source. Journalists ask short, sharp questions to elicit newsworthy answers from a politician. They ask sympathetic questions to a common man to describe a crime or an accident. Most information for obituaries and backgrounds of persons involved in the news is gathered by telephone interviews. Various kinds of records needed to flesh out the breaking news are also obtained this way.

The prepared question: Sometimes, reporters make up lists of questions and submit them to news sources with a polite but urgent request for a reply. Sometimes they get answers, often they do not.

Conventions and Crowds: An assignment to cover a convention or a meeting of a large group usually begins with a visit to the person or agency in charge of arrangements and gathering all available material – programme, schedules, advance copies of speeches, biographies, historical notes, etc. This material is the basis for the reporter's homework for any session – political, social, academic, scientific, etc. If advance material is not available, the reporter has to do a series of interviews to get as much background as possible before the meeting begins.

For most meetings, the story is usually an advance. Reporters try to interview a prominent person involved in the session in order to get away from doing a routine story. Sometimes they do a roundup of national conditions in the industry, business or party that organizes the meeting. Most reporters work from advance texts of speeches. In a gathering of scientists or academics, they work from the abstracts of speeches or papers that are to be delivered.

Crowds and crowd figures: The reporters find it necessary to arrive at a reasonable crowd figure at conventions, parades, political meetings and athletic events, especially when the statistic is an important part of the story. Any reporter can make a fairly accurate calculation with little trouble. Crowd figures at a stadium or an arena are easy to obtain. They can easily get information of the capacity of the place. The number of people occupying each section can also be known. The number of the empty sections needs to be subtracted from the capacity to know the number of people attending a meeting or convention. For a parade, a rally or a demonstration, the calculation is somewhat more complicated. Reporters take samplings of the number of people per 100 feet along the line of the march or parade, and obtain an average density. Simple multiplication then gives a reasonably accurate crowd figure. Similarly, the dimensions of any large and well-known area in a city may be obtained and the crowd density may be observed, thus providing the main figures for a simple calculation.

The News Editor

The News Editor of a newspaper is next only to the Editor in the shaping of the newspaper. The News Editor is the boss of the newsroom where news is received, edited and processed for publication. The job carries vast responsibilities, including the controlling of a vast network of correspondents and news sources, presiding over the team of sub-editors, reporters, photojournalists and special feature writers. The reputation of a newspaper may be made or marred and its circulation can go up or down depending on the calibre of the News Editor.

Chief responsibilities: The News Editor gives assignments and directions to the correspondents at home and abroad for coverage of news or to interview important personalities or those who can provide information or clues to news. The News Editor is the liaison between the Editor and the newsroom with a responsibility to translate the wishes and ideas of the Editor in the daily columns of the newspaper and to imbue the news staff with the spirit and ideals of the editor. Coordination of the activities of the newspaper in its various sections like Reporting, foreign, domestic, state, local, mofussil, sports and commercial desks and the pictures and features departments is a major responsibility of the News Editor. Ultimately, it is the News Editor who sees to it that the paper keeps to its deadline. So he/she keeps an eye on how news is featured, how it is edited and headlined, and whether pages are sent to the press at the scheduled time.

The News Editor has to protect at all times the integrity and reputation of the paper which can take knocks at the slightest indiscretion or oversight on the part of a sub-editor or reporter. He/she has to ensure the fair presentation of news. Wherever news is controversial, he/she has to make sure that all sides of the story are given to the readers and that the paper does not take any side. He/she has to keep a watch on what news the paper's competitors carry and evaluate the paper's performance in relation to the rivals and rectify lapses or loopholes.

Key qualifications: The measure of a great News Editor is his/her ability to spot the places where a story lurks. This is especially true with regard to the city from where the newspaper is published. The News Editor, being the most informed person on the newspaper staff, knows all about the city and about the people living there. A great News Editor also has intimate knowledge of local politics and affairs in general; and knows what personality is arriving in the city, when and how; knows the clubs the citizens go to and whom they meet there. He/she knows about who financed whose election campaign and why. A good news editor senses it if a reporter has missed parts of a story and advises the reporter on possible leads and coordinates the work of various reporters on one story. The News Editor may be compared to a traffic manager of an airline who sorts and shuffles his personnel and resources to meet the most pressing news demands of the moment.

An efficient news editor makes sure that the news desk is active. For this, the first thing to do is to check daily the stock sources of news such as government, legislature and subsidiary administrative bodies; functions attended by public

functionaries; activities, movements and statements of people known to the public; police, courts, hospitals; money and business; cultural, religious, sports and news events and science and economics. The second thing is to keep a news diary which will include notes on forthcoming events. Thirdly, all rival newspapers are read and tabs kept on developing news to be followed up and on exploitable potential news.

The conscientious News Editor will, at all costs, avoid sending out a paper with typographical errors. He/she encourages the reporters and sub-editors to respect good language and dislike grammatical errors. It is also important to ensure that a steady flow of copy reaches the pressroom where the correctors are able to do their work carefully. The flow of copy is unbroken but not excessive lest it should hamper smooth functioning by creating confusion in the crucial last minutes when the copies of the paper have to be sent out for distribution.

The Sub-Editor

The sub-editors are often spoken of as the real craftspeople of the journalistic profession and as the makers of the newspaper in its final form in which it reaches the reader. They are the creative artists who improve every story handled and the polishers of the crude diamond of a story. In the hands of sub-editors stories get improved, clarified and made easier to understand by even the least literate of the reader of the newspaper. The sub-editors are the last persons to check stories for accuracy. Sub-Editors are the live wires of a newspaper. Their impact is felt on every word, phrase, headline and every inch of news carried by the paper.

Their tasks: The task of the sub-editors is to choose, select and fashion the enormous mass of raw material – news, features and articles – into finished products. This involves several steps like

- (i) the cutting down and, sometimes, rewriting the manuscript, insertion of punctuation, the detection and correction of errors and imperfections, and
- (ii) the supplying of suitable headlines.

Sub-Editors sift and organize the news in such a way that the reader does not have to search for information. They make the product, that is the news story, easy to read and worth reading. This is accomplished by selecting news intelligently, interpreting it carefully and presenting it attractively. This is indeed creative work which requires knowledge, imagination, writing skills and judgment.

Sub-Editors - good and bad: A good sub-editor, who makes the reputation of the paper, can push up circulation and make the front page (which is the face of the paper that every potential reader first notices) artistic and elegant. A bad sub-editor spoils the material handled, mars the reputation of the paper, destroys the circulation, and makes the front page dull and insipid.

The jobs of subeditors: The sub-editors control and handle, subject to the authority of the News Editor, all news and editorial copy that come into the office. They are members of the team that decides the manner of preparation and production of the paper. Sub-editors rewrite defective passages, reduce lengthy reports and supply intros (i.e., the opening sentence/sentences of a story) where necessary. Their main job is the supervision, revision and recasting of material supplied by the reporters and correspondents. The key words in the job description of the sub-editors are responsibility, proficiency and speed. The sub-editors are responsible, first, to their employer, the newspaper. If they do their work systematically and efficiently, the newspaper enjoys good circulation and gets more revenue by way of advertisements. Secondly, they are responsible to the readers of the paper. The sub-editors are expected to interpret and present the stories in such a manner that readers are attracted to the stories, read them and are left with a feeling of having understood the stories and their importance. The sub-editors must be proficient not only in the language, in which the paper is published, but also in journalistic practices and in using journalistic tools and aids. They must work rapidly and efficiently, sending the edited copies to the press

before the deadlines so that the edition is not late. To be a good sub-editor, one must be quick, intelligent, well-informed, resourceful and confident.

The chief enemies of subeditors: Time and space are supposed to be the chief enemies of sub-editors. Time, because the sub-editors are always fighting against the deadline no matter whether the stories reach the office early or late. At any time the sub-editors feel the pressure of an edition deadline. Space is the other chief enemy. The space available in a newspaper for a sub-editor to fit in the stories that stream into the office is limited. It is the primary duty of the subeditor to conserve space and utilize it to the maximum advantage. Moreover, the advertisement department of the paper reserves the space for advertisements, further limiting the space. In fact, in important newspapers, advertisements occupy more space than news. So it is a daily struggle in the newsroom to decide what matter to choose from the large mass that has found its way into the newsroom and what matter to be discarded. The newspaper which has subeditors who have a clear sense of priorities and appreciation of what the reader wants and expects will certainly score over the others.

It is very obvious that a sub-editor's job is not mechanical, it is intuitive and empirical. It demands a lot of intangibles like judgment, scholarliness, background, memory, aggressiveness, motivation, curiosity, imagination, discretion, cynicism and skepticism. So a sub-editor can never be replaced by any mechanical instrument.

Sub-editors are called the "Second Mind" because they improve the copy of the "first mind", the reporters. They are the closest collaborators of the reporters and they

see through the eyes of the reporters, hear through the reporters's ears, and go to the scene of the report on the legs of the reporters.

Sub-editors are not lone wolves in the newsroom but work as teams and in groups. They may be part of a Desk – national, foreign, local, mofussil, sports or commercial. A paper takes its form on the Desk. The Desk will be headed by a Chief Sub-editor who allots works, supervises and coordinates the edited copy. Above the Chief Sub-editor is the Night Editor who is the overall coordinator and the one who puts the paper to bed, that is, gets the paper ready for printing. The Night Editor is in constant touch with the News Editor who has the entire charge of the news pages. In some papers, A Deputy Editor heads the Desk.

Sub-editors have to have talent and, more than it, training for no one is born a sub-editor but is trained to be one. Sub-editors must be motivated in their job by a fierce professional pride in the work they do. They must also care for and love the stories they handle.

Desirable Qualities: The most desirable quality of sub-editors is the ability to turn out clear, accurate and interesting copy. They must have a sharp and accurate news judgment; they must be able to spot a story among mundane incidents and to detect when a story is a non-story. They must be able to illuminate the bare details of the work of the reporters. They must have an orderly mind, a sense of proportion, the power of quick and accurate work and a store of general knowledge and the ability and willingness to use it. They must be able to take quick decisions on the stories handled –

whether to accept or to reject them, correct them or not to, and whether to rewrite them or to leave them as they are. They must possess abundant self-confidence to take quick and correct decisions. But this has to be confidence with maturity, that is, their self-confidence must not become cockiness.

A suspicious streak is another desirable quality of sub-editors. They must learn not to take for granted the facts, figures and usages in the copy, even if it is written by the most-experienced of reporters. Sub-editors, we have said earlier, are always hurried but they cannot carry on with their work if they are not able to keep a cool head in a hurry. They must have stability – stamina and equilibrium to go through the pressures of a deadline. They must have good powers of concentration and memory. They must be physically fit as a healthy mind can exist in only a healthy body and physical fitness always makes people confident. Sub-editors are part of editorial teams and they must have excellent team spirit. Needless to say, they must have a good command of language. This is nurtured only by a long and growing acquaintance with the written word. They must be avid and careful readers and must use every opportunity to write as well. They must also have a sense of humour, for humour relieves stress and helps one to cope with pressures. Sub-editors have to have a fund of general knowledge and a breadth of interest in matters of the world. They must know where to look for information. They must also be willing to ask people for help in matters of accessing information.

Sub-Editors are often advised to cultivate the following habits: *mumble*, that is, repeat names and figures to themselves so that the words become part of their system;

verify or duck – if facts, figures or usages of language appear to be doubtful, the sub-editors are required to verify them, unverifiable information is best avoided; *ask old timers*: the seniors are the best source of information for the young sub-editors; *compress*: wherever possible, compress ideas given in a number of words into the minimum possible and use words packed with meaning to this end; *chop fearlessly*: while giving respect to the copy of specialists and the experienced, any story can be chopped off to make it fit the available space; *watch out for repetitions*: sometimes stories may come into the office from different sources and care must be taken not to repeat the stories in the same edition and subsequent editions; *do the work only once*: if a story has to be cut short and edited, cut it first and then edit, thereby avoiding unnecessary work; *avoid procrastination*: corrections must be made immediately and must not be postponed.

When there are figures in the copy and the headline, it is wise to add the figures to see that the headline, the intro and the body copy have the same figures. A good understanding of type enables the sub-editor to craft a headline that fits in the available space. The ability to assess the length of copy in print, the ability to write clearly in a well-ordered way and the ability to write bright headlines are key strengths of a sub-editor. A sub-editor has to get to the heart of the copy in order to snatch the best intro. A sub-editor must be excited about changes in a story and must have the capacity to turn dull stories into interesting copy. A sub-editor shines in the newsroom if she/he has the capacity to write articles on a particular field.

What efficient sub-editors do:

They think and read the copy before they start editing

They anticipate and answer the readers' questions

They know the spelling and meaning of words that look alike

They do not overlook even minor flaws in the copy

They correct misspelt words and redundancy

They sniff the entire story that comes into their hands for completeness and accuracy

They question the news value of every story and reject what is not newsworthy

They kill all outdated stories

They watch out for advertisements masquerading as news

They eliminate propaganda

They see that facts are properly attributed.

Six basic rules for editing:

1. The Sub-Editors ensure that the stories conform to the length and style, laid down by the News Editor.
2. They mark the copy with clear and careful instructions for the composing room.
3. They check names, places, titles, dates and anything-that-might-go-wrong.
4. They write fitting headlines.

5. They make sure that the edited copy is intelligible, easy to read and appetizing.
6. They rewrite stories only when necessary.

Copy Taster: A copy taster is a specialist (and senior) sub-editor in the newsroom who has the arduous task of reading all the raw material that comes to the newsroom. She/he selects the stories that can be put in the next day's paper after sifting through the copy, and throws out unwanted stories. She/he evaluates the matter in the stories and marks their order of importance and distributes the copies among the sub-editors. She/he has to have a strong memory in order to avoid duplication of material and must watch the development of a story.

Editing Running Stories: One of the most challenging of the jobs of a sub-editor is the editing of running stories, also known as, developing stories. A running story may be defined as an event or a series of events of which details come in intervals, which may be long or short. It is a chronological story of an event or a series of events topped by successive leads as the news changes. A running story may remain incomplete even when the paper is ready for printing. It may overlap many editions of the paper and may involve continuous turns and new developments. Examples of running stories are major natural disasters – earthquakes, cyclones, floods; major accidents – plane crashes, train accidents, mine disasters; crimes – serial bomb blasts; and political crises – dismissal of a government, resignation of the Prime Minister or Chief Minister and mass resignations from a political party, a government or a legislative body. A running story

creates great reader interest. Dealing with it is the most exciting and the most difficult task of the sub-editor whose abilities will be put to the ultimate test.

A running story usually begins in a flash message on the teleprinter. Then a series of messages start coming on the teleprinter which will be followed by a flood of messages from various news agencies and from the paper's own reporters or correspondents. The sub-editor sorts out all the messages and devises a coherent and meaningful story. She/he coordinates and combines all the facts. She/he does not omit anything relevant but eliminates repetitions, discrepancies and doubtful information. In handling a running story a sub-editor must have priorities of editing based on a keen news sense. She/he must be able to unravel three or four of strands of a story and must work on these strands separately, and finally knits them into the right pattern. The wise sub-editor will do well to remember that meeting the deadline is more important than polishing the style of the story. So, with the available material, she/he goes to the press with the story for the first edition. The style of the story can be polished for the subsequent editions. New information can also be included for the later editions.

Running stories are capable of changing in a bewildering fashion. The sub-editor who is editing one must be suspicious of uncorroborated statements, especially from untrained observers or people without responsibility or authority. The sub-editor must keep calm among the flood of material, mentally tracking the eddies of the story and physically controlling the mass of messages. She/he must spike decisively, throwing out the irrelevant, and order the mass chronologically. She/he must expect last minute information or correction and learn to cope with them. The lead and headline(s) must be

written after composing. They may have to be modified with changing facts. Follow up stories for a new edition or the next day's edition must have not only the new developments in the story but also enough of the original story to remind the reader who has read the original story of the events and to fill in the new reader on the details of the original events.

Pitfalls in editing: Editing news stories can be a risky business which is fraught with dangers and inadequacies, omissions and commissions which may leave the readers dissatisfied, even confused; and the reporters frustrated and angry. The editor of the paper may even be dragged to courts of law for libel or contempt of court or of the legislature because of the negligence of the sub editors and the shoddiness of the editing. Sub editors have to know and watch out for the pitfalls of editing, failing which the reputation and circulation of the paper suffer and the responsible sub-editors will not be able to keep their jobs. One of the most common pitfalls is to leave the reader with a lot of questions unanswered even after a thorough reading of the story. The subeditors will have to anticipate and answer the reader's doubts and queries. Sometimes, unknown characters wander into the story because the subeditor has not given sufficient background information. Lack of attention to detail sometimes result in such mistakes as the lead not agreeing with the body, errors in the reporting of names and the reporting of inaccurate details. Sometimes sub-editors do forget that giving opinions is the job of the editorial and not the stories and end up approving stories with the writer's opinions of happenings. Two major pitfalls in editing are one-sided stories, which give the views of only one of the parties involved in a controversy, and stories

that exaggerate unimportant events as worthy of precious space in the newspaper. Loose writing is considered a major crime in writing for papers and subeditors have to use words loaded with meaning. Sometimes a story is cluttered with such words as the articles *a*, *an* and *the*. Wordiness is another pitfall to a writer and, more importantly, a subeditor has to guard against.

Aids for subeditors: The subeditors need to have some aids for the proper and efficient discharge of their responsibilities. The most important of such aids are dictionaries, reference books and news clippings which help subeditors to ensure accuracy, faultless language and to fill in details that will flesh out a story which is thin on facts and figures. Dictionaries come in handy when one has a doubt about the spelling of a word or its correct usage. Besides a dictionary, a dictionary of phrases and idioms and a Thesaurus are important tools for using a faultless and rich language. Reference books on general knowledge, like the *Pears' Encyclopedia* or the *Encyclopaedia Britannica* will enable subeditors to familiarize themselves with names and figures of a historical, scientific or philosophical nature which may occur in speeches. A world atlas, an atlas of one's own country and those of the state, the district and the city are important to identify countries, states, etc. and to illustrate them in stories on natural disasters, calamities or a Presidential visit. An international Who's Who and local and country Who's Who will be indispensable to know the names of personalities. Newspaper clippings and a News Index are also vital aids for the subeditors. The Index Department of a newspaper collects clippings not only from its own papers but also from other papers. This department also maintains a *morgue*, which stores biographies of important personalities to be used in emergencies, like the death of

a prime minister. Newspaper offices also have photo libraries which will be constantly updated. The Subeditors have to have the willingness and the inclination to use these aids efficiently in carrying out their duties.

UNIT- III

PLANNING AN EDITORIAL PAGE

The newspaper editorial is often referred to as the voice of the paper. It is up to the staff to make sure this description as accurate. It is not a simple task.

Everyone has opinions. The newspaper, when it expresses its opinions amplifies its voice by the number of readers. Therefore, when an editorialist writes, the responsibility weighing on his or her expression is extremely heavy.

There are many types of editorials. Following are ten major types or functions of the editorial.

Explain

Persuade

Warn

Briefly comment

Regularly comment

Criticize

Praise

Entertain

Lead

WRITING THE EDITORIAL

An editorial is only slightly different from a news story as far as the writing goes. The writer must do research on the topics and then write a clear, concise simply worded editorial. The idea is to reach the readers, to grab their attention with an important issue. After getting readers attention, they begin to think seriously about the issue which is presented. Generally an editorial can be divided into three or four parts.

Some will fit the general construction of a speech as, introduction, body and conclusion.

The specific parts of an editorial are

1. Introduction – a brief statement of background concerning the editorial topic. Don't assume your readers already to know the basis for your comment.
2. Reaction – the position of the editorial and your newspaper.
3. Details- support for the position you are taking.
4. Conclusion – comments on recommended solutions, alternatives, direction and a restatement of the paper's position.

Introduction

In the introduction the writer should state as briefly as possible, the background needed for the editorial:

Reaction

Next comes, the reaction. The writer should set the reader to receive his opinion.

Details

The reader now knows the writer's opinion. So, the writer should go into details that support his reaction and lead to a conclusion at the end of his editorial.

Conclusion

The writer has established some background, expanding and repeating in some cases, what he briefly mentioned in the introduction. And now he concludes his editorial.

ANATOMY OF EDITING

In a news organization, editing plays a vital role. A news item or a news story, as it is called, is written by hurried reporters, and is like a raw diamond. Hence, the copy is polished by a team of editors, who form the Editorial Desk. The team, called as the desk person, who works under tremendous pressure and severe time constraint. The

desk person work well past midnight, and ensure that your newspaper reaches you on time in the morning.

A newspaper office or news agency receives a large assortment of news items. These originate from different sources, mainly local sources and wires (Tele printer and telex). The news copy is written by experienced and inexperienced people, and, hence, lacks readability.

The news reporters are the main news writers. They are in a hurry, especially in the evenings, when the news development gathers momentum. The copy written by them under pressure is bound to carry errors of all types. In any newspaper, there is always a shortage of space for all news items, which are received in the office. The newspaper's advertisement department is ever eager to grab the valuable but limited space. Moreover, newsprint and means of production cost a lot of money. Ultimately, a newspaper's success largely depends on the space and its' most efficient, judicious and economic use. Hence, within the space set aside for news, as much news as possible need to be packed to serve a divergent readership. Considering these factors, editing of the news copy becomes essential.

What is editing

All incoming news items, collectively called copy, are sifted, before being processed, to achieve a balance of news between that originating within the organization and that pouring in from outside. Sorting out and sifting also helps to 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 for grammar, syntax, facts, figures, and sense, and are also clarified for betterment, and condensed for economy of space.

News editing is tailoring news items or a news story to required shape and size, using the right kind of expression and symbols. A copy is edited to highlight the “news sense” in a story, and to bring uniformity of language and style in an issue of newspaper. The newsroom in a newspaper or a news agency office is the hub of the entire activity in a news organization. The Editorial Desk is the nerve centre of a newsroom. It is here that everyday; the newspaper issues are planned and made.

The main consideration in editing is to tell the story in the fewest words possible. Condensation is essential because there is more material that can be used. The second consideration is clarity. Although the events described in the story may be complex it must be intelligible to the average reader. Clarity is obtained by avoiding intricate sentence, structure and by using familiar words. The third consideration is forceful expression. The sub-editor must be constantly seeking the most effective way to express the ideas of the story. It may be in a skilful turn of phrases, in an unusual figure of speech or in some other rhetorical device. The fourth consideration is respect for accuracy. It means looking out for small factual errors which disfigure an otherwise good story. To be accurate and truthful the sub-editor must also pay attention to his language. Quite often in his desire to underscore a point, he may exaggerate or use imprecise words which may distort the story. The final consideration is to recognize the ‘dictional don’ts’ like using expressions that are not literally true or making obvious overstatements or indulging in euphemisms or editorializing.

A news story can be made to seem less or more important according to the judgment of the sub-editor. The importance of a story can be emphasized or minimized by 1. The position given to it in the paper. 2. The amount of space given to it. 3. Its presentation, in particular the weight of the headlines used and whether it is supported by photographs or not. The features of a good story are a good selection of facts, accuracy and as vivid description of the scene and atmosphere as possible. According to one noted writer, A good story has its own impact. If you concentrate on putting things first and telling it in a straightforward simple way you cannot go wrong. The main faults that can spoil a newspaper story are over exaggerated brightness and a liking for sentimental phrases.

The sub-editor while editing a story must always remember that readers forget, but they need not want to forget and will feel miserable for their lapse of memory. When a reader reads a news story he wants to remember it at least till the end of the story. He wants to remember from paragraph to paragraph, he wants to remember the beginning when he gets to the end. The reader would want to remember the important parts and subsections of the story. If he does not remember he cannot see them as related and therefore cannot understand what he is reading. The reader wants to understand. It is not a satisfying state of mind if one is confused and baffled by what he reads. Memory in reading a story is helped by two conditions, it is easier to remember if we are led by the sub-editor along a path to remember the structure with related parts, than a succession of mutually exclusive items; relations between which are missing or obscure. A well-known American journalist writes: News personalities together. Generalities too often blur the news picture. Colorful details often can create news,

where nothing could be previously found. It should never be forgotten that names make news. Also that people would like to know about other people. Even buildings and bridges have names and they should be used. To tell the news effectively all those devices of journalism should be used where they are applicable. The formidable armory of weapons for any writer are-action, color, topical material, unusual facts, special appeal, personal references, brief descriptions and meaningful quotes.

In news agencies, such as the Press Trust of India (PTI) or the United News of India (UNI), the edited copy is transmitted directly to the newspapers by the News Desk itself. The newsroom is headed by an editor or a chief editor or an editor-in-chief or a chief news editor. The designation varies according to the choice of the organization. He plans and directs the day's news operations. He is supported by a team consisting of the news editors, chief sub-editors (chief sub), senior sub-editors and sub-editors (sub).

The news desk usually operates in three shifts: morning, afternoon and night (till late in the evening, even up to 2.30 a.m.). In between, there are two links, shifts-morning and evening-which are headed by the news editor or the chief subs. They are also called 'slot' men. Ideally, in a newspaper, it is the news editor who plans and directs page-making, while the chief sub helps and implements it.

In a news agency, news editors and chief subs look after the smooth functioning of the news desk. They plan and write "leads" (updated versions of developing stories).

News has a number of characteristic elements as,

1. **Proximity:** The nearer, the origin of news, i.e., the closer it is to home, the more is its impact. For example, on a particular day, there may be 45 deaths in boat tragedy in Bangladesh. But, on the same day, a local bomb blast that kills five people is sure to have more impact on the readers.

2. **Timeliness:** News grows old quickly. It decays and perishes fast. The more recent its occurrence, the more worthy it is. On the contrary, an event that happened six months back, but is discovered and reported now could grab the front page.
3. **Prominence:** Names make news and the newspapers like to use as many local names as possible. For example, if the vice-chancellor of a university gets hurt while playing cricket, few people will take note of the incident. But, if a public figure like a minister is injured in a game we have a more interesting story. When the film celebrity, Satyajit Ray, and the Nobel Laureate, Mother Teresa, were hospitalized, most papers carried everyday reports on their health.
4. **Consequences:** A reader's interest is aroused in a large measure if an event or occurrence affects him, and more so, if he participates in the event. He is eager to know what will this mean to him in the long run. How will it affect him and his family? For example, weather stories attract consistently high readership. A brief storm that leaves behind some casualties, and causes heavy damage in a town or city, will receive better coverage, it will be given a good display, and attracts large readership. A steep hike in the prices of petrol, cooking gas, milk or an increase in water and electricity tariffs will have widespread consequences.
5. **Human interest:** Any interesting story about people and their peculiarities, and their infinite variety, make for wider readership. The human interest stories are pure identification. These are the little things that have happened, or could happen to you or to your neighbors or friends. These stories are worth little or

nothing as news in any strict sense. Yet these are worth telling. For example, if 30 a years-old woman with a baby in her arms is trapped in a building on fire. Such a story interests the readers.

There are various other elements that could come into play in judging the news:

1. To be newsworthy, a story must interest a large number of the readers.
2. A story's worth is determined by its impact on the readers. That's why the functioning of the government and the politicians receive a lot of coverage. On the contrary, lack of impact sometimes make news; and also, the unusual, odd, provocative, intriguing, moving and educative make news.

Scientific discoveries, even the hints of some, find space in the newspapers. For example, any seeming step toward the cure of cancer or AIDS is sure to generate headlines, even though the scientists might not have discovered the drug or vaccine. But the hint will be newsworthy. Archaeological events relating the present to the past could make headlines. The state and local news always rank as the major focal points in the newspapers. These are followed by (the order or selection depends on the Desk) accidents, accords, agreements or pacts, announcements, business, the common people's interest (rise in milk or sugar prices), crime, cultural events, disasters, education, elections, environment, fashion, health, labor, obituaries, and tragedies.

Organizational structures vary from one newspaper to the next. Some of the largest papers have national editors, in control of a national desk - a collection of reporters and assistant editors are charged with covering the nation. In the

sports department, the sports editor usually is very much like the editor, in that he or she is charged primarily with opinion making.

In the editing process, each newspaper has its set of rules that are generally strictly enforced. These are contained in something called a stylebook. At some smaller newspaper, this may be no more than a mimeographed sheet of paper. At larger newspapers, the stylebook may consist up to two hundred pages and resembles a dictionary in format.

The chief keepers of the stylebook rules are the newspaper's sub- editors. The basic wording of the story is considered approved and will be tampered sparingly. The sub editors function much as quality controllers in an auto plant. They look primarily for errors that jump out at them: like any glaring grammatical stupidity, misspelled words, or inaccurate street addresses.

The sub editor, handling a particular story is usually the one to write a headline for it. That is not an easy job.

The headline writer is like the football lineman who gets attention only when he misses a tackle, however, filling the big hole above the story with something that will draw a reader's attention to it takes a special skill. Writing headlines is not simply a matter of attaching a "title" to the story. For one thing, the headlines must fit. Only some letters can be stuffed into space reserved for the headline without having them fall off the page or extend the past column. The headline count, as it is called, varies according to the size of type and how many columns the headline is to cover. Newspapers also have various other rules that make

headline writing even more tiring-such as requiring of a preposition and its object to be on the same line. The headline is expected to capture in five or six words the essence of a story that may run thirty or forty inches long. Another method is the inverted pyramid that helps the sub editor who is pressed for time to sum up the essence of the story.

Format: A news story is divided in to two parts – the opening Para called the “intro” (introduction) or the “lead”, and the body. The head describes, simply and briefly, what happened. The body documents and elaborates the lead.

Adequate attention should be paid to the lead, the most vital part of the story. Written in a single sentence, it should grab the reader and compel him to read the body. Normally, the lead is in about 25 words, or may be less. At the maximum, it should be limited to 40 words. The intro should be concise and crisp. It should not meander or puzzle the reader, but must summarize the story. Details should be dispersed and blended in the subsequent paragraphs.

A good lead must have four attributes. 1. It must grab the reader. 2. It must tell him something. 3. It must do it quickly. 4. It must do it honestly when we mean honestly, we mean it should observe the two journalistic commandments: attribution and qualification. No matter how fine the lead is, it will fail in its objective if it does not tell the news and so it must indicate the source too. The reader has always the right to know the source of the news he is presented with, if it can be divulged. He has also to be told why a news source is of major importance. Quotes are the essential documentation for a lead and should be used immediately after a paraphrase that

summarizes them. The reason why full quotes are seldom used as a lead sentence is that they often do not tell the story as well as a sub-editor's or reporter's paraphrase.

A good lead has qualities other than brevity. It must inform and summarize. It sets the mood, the pace and the flavor of the story. It accomplishes what the term implies; it also guides, directs, points to and induces. If it is of suspended interest the lead would be so tantalizing and intriguing that the reader cannot help but continue. The difficulties in writing a good lead are many. The sub-editor must be especially watchful of some common pitfalls. In his effort to get the maximum punch in his lead, the overzealous reporter may 'needle' the opening. That is, he lets the lead overreach the story. The lead ignores some facts contained in the story. It stretches and therefore distorts. It is the type of lead which says: 'All hell broke loose in the city council chamber last night'. Then the final sentence of the reporter says: 'When calm was restored the councilors shook hands and the Mayor adjourned the session'. No matter how appealingly you wrap up the lead but it is not good if it gives a wrong impression or tells a lie. As one writer has remarked, 'it is a plain fact that to some papers the simple truth of the story is never enough. They dress it up and pump it up and they don't merely present it to the reader, they all but cram it down his throat'. Akin to the sensationalized lead is the opinion lead; this type of lead offers a judgment rather than fact.

Opening Para: Conventionally, the news story has followed the "inverted pyramid" structure. The most significant information is placed at the top; the story's beginning and other details follow in their order of importance. Thus, the story tapers to smaller

and smaller details, until it disappears. It may begin with the five Ws and one H, i.e., the who-what-why-when-where and how it leads. Basically, a news story should answer what, when and where. The answers should find place in the opening Para. The three other questions - who- why and how – do not necessarily arise in all the news copy, In case they do, the answers are accommodated in the subsequent paras. Each succeeding Para should add an essential detail without being dependent in content or style on what follows.

The **inverted pyramid** style enables,

1. A new story, to be self-contained, even if paras are deleted at the bottom due to space; shortage (consequently, a coherent story is left at each point where it could be cut)
2. A hurried reader to skip over many stories in a short time by just reading the opening paras (those with greater interest could read a story completely)
3. A sub-editor, to write the headline gets the gist in the first few paras; and
4. To a sub-editor, to change the order or paras or insert news material, even after the matter has been sent to the press for composing.

If the news is not in the opening Para, trace out where it is buried. Bring it to the top and also locate its supporting details. If there are two important news points or angles that vie for the top spot, assess and evaluate which one is better and catchier. This could call for rewriting the entire news item.

Next, see if the second Para supports the lead. It should deliver the promise made in the opening Para. The third Para should continue the development implicit in the lead and in the second Para. The paras should preferably be of one sentence, and not more than two. This helps a lot while trimming the story, and makes for easy comprehension by the reader. If there are any direct quotes, ascertain if these should be retained. Find out if there are opinions, and if there are, make sure these are suitably attributed, i.e., given within quotes.

The other common methods used in writing the body are the highlight, and the chronological. The highlight method is used generally in the case of speeches, sports events, pageants etc. It dwells on the most important parts of the event or situation, thus

highlighting the event or the situation as the case may be. In the chronological method, the story is presented in a chronological order. This is followed very often in crime reports and official reports of enquiry or incidents. In the inverted pyramid methods, the facts of the story are arranged in a descending order the most important coming first. This system is most appealing to the sub-editor because of the ease with which he can trim the story. When the copy must be cut he can simply lop off the inverted pyramid, beginning at the end and working upwards. He can thus be sure of eliminating only the least important details.

Rewriting: while editing a story, the sub-editor should, as far as possible, look for errors in spelling, grammar and syntax, and correct these and 'pass' the copy, but an instant second look might sometimes compel him/her to rewrite it. The opening Paragraph may lack the punch, or the copy may seem confusing, or the news necessary for the sake of clarity. Highlight the news facts produced by the reporter. Sometimes, the reports obtain the information but fail to exploit it. This could happen particularly when reporting the press conferences and disasters.

Every morning, when a reader looks for something interesting in a newspaper, it is the heading, which catches his eyes. After scanning the headings, he settles down to read the story in detail.

A story, how so ever well edited, would not attract him unless it is given a heading or headline, the most vulnerable spot in a newspaper. The headline attracts the reader to go through the story. It tells him what the story is about. Thus a headline sells the story. Besides, a headline also serves the reader in several ways.

The size of the headline determines the importance of a story: the larger or bolder the headline, the most important is the news story. Writing a headline is like applying the finishing polish on a well-crafted piece of furniture. While writing headlines, you should keep the following points in mind:

1. A headline should speak. It should say something which educates and entertains the reader. Avoid headlines like, Lok Sabha, S.D.Sharma.
2. A headline should stimulate the readership, and lead you to reading the story under it. The news items with bad headline do not get read.
3. A headline should be sharp, and convey the essence of a story.
4. The best headline is written in the present tense, because it provides a sense of immediacy. The use of the present tense verbs lends an air of urgency and freshness to the news, making it up-to date. The past tense headlines make it seem that the publication is reporting history.
5. Use commonly-known abbreviations:
6. Never split names between lines of a headline.
7. Single quotation marks (‘ ’) should be used in headlines, since double quotation (“ ”) marks consume more space. Single quotation marks are more attractive.
8. Articles much as ‘the’ ‘an’ and ‘a’ are generally not used in headlines.
9. Above all, common sense should remain the primary rule in determining clarity.

Sub editor:

A Sub editor or sub-editor is a bridge between a reporter and the reader. He/she need not execute all these functions simultaneously. But, on any given day, he/she will be required to play all these roles.

A sub editor, generally know as the sub-editor or desk person, is a gatekeeper and image builder who protects a newspaper's reputation. He/she is a surgeon who performs surgery, and a priest who conducts a happy marriage between speed and efficiency. He/she is a tailor, too. He/she is an unglamorous backroom worker, who does a thankless but stimulus job and represents the last stage. No one can see his/her edited copy except the proof readers, who, if smart and vigilant, may detect faults in subbing (editing). A desk person takes all the blame; he/she rarely gets any credit, and remains anonymous.

Duties of a sub editor:

A sub editor receives, sifts, processes and issues news items,

after giving them a final shape.

A sub editor,

1. removes rough edges from the copy and polishes it to make it presentable; (Any story that comes into the newsroom is often raw, blunt, and rough edged. The first task of a sub is to remove rough edges so that the copy makes sense. This will make the copy pleasing and presentable to the readers)

2. adjusts the copy to the style of his newspaper;

(Style is essential, particularly, to a newspaper, and every news organization follows its own style. It is a device to maintain consistency and, thus, the credibility of a newspaper.

3. A reader who scans through his morning newspaper is in a great hurry. Hence, a copy editor should carve out each story in a familiar language so that it runs smoothly through the average reader's mind. Smooth writing ensures smooth reading. Simple, direct sentences are more directives. Also, he/she should delete clichés, extraneous words, jargon, ambiguities, non-descript adjectives adverbs.

As far as possible, the predicate should be close to the subject. If an intervening clause, removes the verb too far from the subject, the reader could lose track of the sentence and its meaning.

4. Tailors story length to space requirements.

5. Detects and corrects errors of fact.

6. Simplifies, clarifies and verifies meanings.

7. Adjusts stories to make them objective and fair

If a controversial matter is reported, then there are bound to be two sides or different points of view. Hence, all the points of view must be fairly presented. Carrying only one version and ignoring others in the coverage will amount to taking sides.

8. Adjusts stories to make them legally safe.

You should avoid using adjectives of pejorative nature with respect to persons. However, unpopular a person might be the law will protect him against defamation.

In matters before the courts, the cases of both the petitioners and defendants must be given space in the report.

10. Rewrites and restructures stories extensively, where it is necessary. As far as possible, the sub (editor) should look for errors as spelling, grammar and syntax, and clear the copy. But, an instant second look may sometimes compel him/her to rewrite it. The opening Para may lack the punch and the copy may seem confusing, or the news may be hidden below. Hence, rewriting may become necessary for the sake of clarity.

11. Highlights the news-point, takes care to avoid distortion and respect the facts produced by the reporter. In case the copy is badly written, he shows it to the reporter. Sometimes, the reporters obtain the information, and fail to exploit it. This could happen while reporting the press conferences and major tragedies such as plane or train accidents.

12. Follows the policy of the newspaper.

Sometimes a newspaper may support the policies of a particular political party, and, hence, would avoid criticizing it. Even though you have a different opinion, you shall have to follow the paper's policy.

13. Corrects copy in the interest of good taste.

14. Avoids sensation.

15. Removes those points that could be called undue publicity or 'puff'

16. Deletes doubtful words and sentence, following the thumb rule" when in doubt, leave out". Every story does not require all these treatment. But, every day, some story or the other will require any or most of these operations; a 'sub' frequently performs these functions.

A sub editor/sub-editor should make sure that words are spelt correctly. A spelling error is a major effort, and reflects badly on the credibility of a newspaper. A few moments spent on checking the spelling of a word will keep the reader's mind at ease.

Qualities:

The production of a newspaper calls for undivided attention of 200 to 300 people in different departments, as it is delicate and complex process. There is tension since a deadline is to be met. In a news agency, the deadline is 'now'. Amidst this tense atmosphere, the sub-editor has to perform his job meticulously. He should possess certain qualities to discharge his functions efficiently.

The sources of the essential qualities of a sub editor/sub-editor are:

Calmness: Be calm and composed, come what may. You should not get excited when a big story breaks even it be a disaster, calamity, the assassination of a big political leader or the collapse of a government.

Decisive: Take quick and correct decisions, the editorial department has no place for indecisive.

Non-partisan: Never take sides; be non-partisan,

Memory: Have a sharp memory for counter-checking facts, if necessary.

Grasp: Size up the situation as it unfolds, and estimate its relevance.

Know your reader: Know the particular readership. This means you should engage one had with subbing, and the other with the pulse of the reader.

Self-confidence: Have confidence enough to correct a bad copy written by anyone, even the senior most reporter or the paper's editor.

Mature: Be mature enough to correct only bad copy, and not just make changes for the sake of changing.

Sceptical: Do not accept anything at face value. You should approach everything as source of potential error.

Knowledge: Be a jack of all trades, because a 'sub' handles a wide range of stories (from killings to oil prices to satellite launch).

Stability: Have enough stability to work under pressure.

Punctuation marks: Punctuation marks bring in clarity and better readability. At the same time, too many of these clutter a story.

There should be no comma after a verb unless it is immediately followed by a parenthesis.

One of the areas of punctuation in which mistakes are often made is the dash and the hyphen. These two serves nearly opposite purposes, and are often mixed up.

A dash is used to create a pause for emphasis, or to provide an abrupt change of thought, or to introduce a phrase or clause in parenthesis. Thus, a dash separates, and is spaced; whereas, a hyphen joins the two, often unconnected, ideas. It is not spaced, and is half the size of a dash.

EDITORIALS

In writing editorials the writer will find that not all subjects fit into this formula and he may find a better one, but it should give him idea of the elements that help to make an editorial a responsible voice of the paper. A newspaper must do more, than just reporting the news and printing advertisements. It has the responsibility and obligation to print opinions that have been researched and are well thought out.

The Editorial writer should keep these tips in mind as he writes the editorial,

1. Be brief.
2. Be concise.
3. Come to the point quickly.
4. Be sincere.
5. Don't take yourself too seriously.
6. Don't preach – persuade.
7. Avoid all gossip or hearsay.
8. Admit errors – don't be afraid to change positions.
9. A little humor that never hurts anyone.

If there is not enough time to do a good job of writing the editorial, the writer can wait until the next issue or should not write them. For a newspaper editorial page is not a toy or a personal possession.

In selecting the subjects, the writer should choose that are important to the readers. Readers are not as likely to care about ecology in Australia as the industry down the block or pollutants recently dumped into the local river. Just as in a news story,

proximity and the other elements of news, play an important role in determining editorial subjects.

If the writer selects a controversial subject he must not write until he has done the necessary research: and should not be afraid to ask for outside opinions or criticism on his work before it is published.

No one likes to read a weak editorial or one that is unfair. Likewise, the writer should not ignore the existence of another viewpoint that may oppose his own. The letters-to-the-editor column offers the opposition a chance to reply. The editorial should be able to withstand their arguments. Let readers judge the editorial on its merits and the criticism and must get in light by those merits.

When the editorial writer, has completed writing he has to ask himself after writing, if he can summarize the entire point of his editorial in one or two sentences. If not, he might have started over and forget it, as he have missed the point – and his readers will miss it too. He can also ask another staff member to read the editorial and write a one-sentence summary. The writer should limit himself to make just an essential point. Though he cannot save the world and solve all its problems in one editorial.

The editorials are not written in the first person singular; never say “I” But do “we” and “You.” It should develop an informal approach. An editorial should be read as a conversation between two people, the editor and the reader.

In addition to the editorial, there are a number of other components comprising the editorial page. These include columns, cartoons, letter to the editor, and opinion features.

Students journalists have broader options for developing editorial columns than their counterparts on the local newspaper. While people like Art Buckwald, William Safire, Ellen Goodman, Carl Rowan, and Jack Anderson are confined to editorial columns that usually deal with politics and government, the school columnist has an array of subjects available. Because of the limited space in the paper, columnists should be selected carefully and with variety in mind.

THE ART OF MAKING COLUMNS

A column differs from an editorial only slightly. A column requires a good amount of hard work and research to develop the subject matter correctly. It should give the readers enough background about the subject selected, and it has to reason with them so that they will accept the conclusions or opinions. Unlike the editorial, the column is not the voice of the newspapers; it is the voice of the writer only. Newspapers, however, seldom publish columnists who do not agree with the newspaper's editorial voice.

Types of Columns

There are as many types of columns as there are prospective writers. Among some of the general types are:

Profile columns

A profile column centers on certain outstanding individuals students, instructors, or people in the community. The writer discusses the individual's views of current topics and weaves into the column little bits about him or her: likes and dislikes, plans after finishing school, activities and community contributions. The column writer can take liberties in drawing conclusions or using phrases that would not appear in a news story or feature (such as "an outstanding sports record, or a genuine concern for people").

fashion and fad columns

An occasional fashion column might be refreshing if it is done with flair and some study of fashion trends. Some publications run columns like this with special issues containing several news features and advertising.

An occasional column about club activities in the school, such as a chess tournament, can add variety to the editorial page and give small, special interest clubs a little coverage.

Entertainment columns

The entertainment column could also review records. Often this type of column can be sold as paid advertising on a page other than the editorial page.

Question – Answer columns

This gives answers for the questions.

Satirical or philosophical columns

These columns take a lot of work there should be a valid reason for writing the column. Like an editorial, it must be able to make its point to the reader: if it cannot, then it is probably of little value.

Letters to the Editor

The editorial page should always contain a place where readers can react to your opinions or comment on subject that concerns them. A letter to the editor must be responsible, based on fact, and signed by the writer. If a letter is in bad taste or libelous, the paper can turn it. If there are several letters on the same topics, in order to save space, the one that is representative can be selected and a note can be added.

Editorial Cartoons

Just as a picture is worth a thousand words, one good editorial cartoon may be worth a thousand editorials. An editorial cartoon is usually simple in design, centered on one topic, well drawn (there is nothing worse than one poorly drawn), and timely. Usually it relates to a subject or event familiar to readers in their everyday editorial. In any event, an editorial cartoon is a valuable piece of journalism. The best advice we can give you is this: Be or find an artists, and be alert, like any good journalist.

Opinion Features

An opinion feature is a feature story in which the writer expresses his or her opinions, makes interpretations, and draws conclusions for the reader. This type of

article belongs on the editorial page rather than a news page and should be labeled “Opinion Feature”

Some people also interpret the opinion feature as a story wherein a number of people are asked to comment on a topic of current interest.

Point Counterpoint

If you study the editorial pages of leading newspapers, you will see a variety of editorial page elements. Many newspapers are adopting ways to broaden viewpoints beyond those of the staff and editorial writers. A popular technique is to use a point counterpoint approach, inviting individuals with opposing views on a topic to express them in side-by-side opinion articles. Then, going a step farther, the paper may ask four or five people to give a one-paragraph opinion on the same issue, thus assuring that a variety of viewpoints have been expressed. Most often, the editorial of the newspaper leads – the newspaper’s point of view – addresses the same topic. The reader is served through the variety of opinions expressed, and encouraged to look at more than one side to the issue.

UNIT IV

(i) HEADLINES

'When Bernstein and Jordan assigned a headline and play position on page one of the New York Times they felt (and they were not far from being right) that this was a judgment akin to that of the Joint Chiefs of Staff in assessing a degree of military alert'.

H.Salisbury in 'Without Fear or Favour

The quotation at the beginning of this chapter reveals the importance attached to headlines by the News Editors of the New York Times and the pride and satisfaction which they derive from a good headline. Sometimes the Headlines are preserved as mementos of historic occasion as disclosed in this quotation from the same book. 'It was not usual when important news was breaking for Bernstein to autograph copies of the page one layout for his colleagues to preserve among their important memorabilia'.

Importance of Headlines

Giving headlines to the news stories and features which appear in the daily news papers is the most important job sub-editor. The success or the failure of the sub-editor will depend on his ability to meet this daily challenge in the newsroom. As a writer has remarked: 'A good headline is a work of art, a picture on an event'. It has high value in the newspaper's readability'. Forceful, apt, 'catchy' or striking headlines add much to the attractiveness and influence of a newspaper. The sub-editor's task is to create a headline that will capture the reader's attention and provide enough information to help them determine whether to continue. The headline is a digest, a condensation of a whole

story in a few words. Readers use the headlines as guides to search for stories that will interest them. The sub-editor on the other hand, works in reverse. He reads the story first and then writes the reader easy by giving clear and forceful headings. Unfortunately some sub-editors assume that if readers will but read the story they will understand what the headline is trying to convey. This is a wrong notion. The headline, standing alone, must be clear and definite. No reader will read the story to find out what the headline means unless his curiosity gets the better of him.

In the words of a distinguished journalist, ‘Headlines should tell the story, but more important is, they should sell the story. They are the tempters, the come-ons’ that bring the customer into the shop. Headlines should always present the most appetizing aspect of the story in the most appetizing way. They should be bright, snappy or like a hammer stroke as the story may demand. When there was less demand on the readers’ time and less competition for their attention newspapers could afford to publish stories with long and detailed headings. Today’s readers want their news in a hurry. Every item in a news page must carry a headline, even the smallest filler or paragraph, otherwise the chance to attract a reader will be missed and you add to the dull grayness of the page. Headlines should reflect the tone of the story; a light hearted headline would not fit in a serious story and a serious headline would look awkward for a light and humorous story. Also it depends on the kind of newspaper for which one is writing the headline. Opinions may differ among newspapers on what is the most important feature of a story and the headline will reflect this as it will also reflect the general tone of the paper. To summarize, the four important functions of a headline are:

1. To summarize the story for the reader.
2. To show the importance of the story.
3. To attract the reader.
4. To give an attractive appearance to the paper. Physically attractive and

well- written headlines, lend beauty to the news- paper by offering a pleasant relief to a field of grey.

‘You can’t write good headlines until you have written many’, says an experienced journalist. Each story is a challenge to the sub-editor. After the sub-editor has edited the story it is almost new and becomes his story. The enthusiasm he has for the story is reflected in the headline he gives to it. He seeks to put all the drama, the pathos or the humor in it into the headline. The first condition for a good headline is that it should be accurate. This is possible only if the sub-editor reads the story carefully. Mistakes in headlines occur because the sub-editor has not grasped the story; he infers something that is not in the story. He fails to give the full substance of the story in the headline or as one writer put it, ‘fails to shift gears before going from one story to another’. Equally bad is the sub-editor who in writing the headline goes beyond the story, fails to take note of the qualifications contained in the story and confuses facts with speculation. A good headline should tell the reader what the story says, not what the sub-editor thinks the story implies. In the latter category are the imperative headlines the editorialized headlines, headlines that go beyond what the story says and headlines that oversimplify.

A clever headline will sometimes make the story. But sub-editors must beware of turning everything into a subject for facetious or 'clever clever' headline writing. Let it be as startling and sensational as you like but it must not distort news merely for sensational effect. Often it is used unintelligently or with an unscrupulous disregard for actualities. Either it is wasted on some trivial matter that does not deserve the prominence given to it or it is used to give currency to a sensational rumor that has no basis in fact but which the newspaper wants to propagate for its own ends. A certain amount of exaggeration is legitimate, even necessary, but exaggeration does not mean falsification. A magnifying glass is not the same thing as a distorting mirror. The headline should not be used to create a wrong impression of what has happened or to falsify news. Every word in a headline should be justified by a specific statement within the story. One loaded word in the headline will distort the story. The sub-editor is sometimes tempted by a minor sensational point in the story and uses it in the headline.

A headline that gives no more information than the label on a biscuit tin is known as a label heading. Such a headline defies the purpose of a display line, which is to lure the reader. A sub-editor who grabs a generality rather than a specific for the head-line is more than likely to produce a say nothing headline. For instance, he will prefer to say in the headline: 'Many persons killed' rather than '1000 persons killed'.

Real art of headline

The headline must portray the story in its context. That is, it should not repeat what was said yesterday or the day before that, or a week ago. The real art of headline writing consists in analyzing the story for the how, the why and the consequences. If the

story has more than one dimension the headline must reflect the full story, not part of it. Inadequate headlines, those lacking in clarity or interesting points deprive good stories of their desired leadership.

The following factors must be borne in mind in writing headlines:

1. Action of the story. This is most recent and has, therefore the greatest urgency.
2. Feature of the story. This is the next important characteristic of the story and the headline must reflect it.
3. The headline must tell something definite and precise. It should be true to the facts over which it stands.
4. Remember the average reader does not even read a fourth of your paper and depends on you (the sub-editor) to tell him what the paper contains through the headlines.
5. The proper method of giving headlines is to base them on the lead of the story.

The ability to write a good headline is one of the most valuable accomplishments of a sub-editor. A sub-editor who is unable to write headlines that are more than fair cannot remain in his job in a big newspaper for long even if he can edit a copy satisfactorily. The choice of the right headline is a difficult and serious matter and it requires careful and intensive thought on the part of the sub-editor, backed by technical knowledge of his resources in language and type. He has to say a great deal in a few words. The more information he can crowd in his headline the better. Unfortunately for him the width of the columns cannot be adjusted to his needs and his heading must accommodate itself in the space available. More often than not the

heading which the sub-editor thinks is the best has to be discarded because it is too long. The most common mistakes committed in the newsroom is to believe that a headline that fits is a good headline. Bad headlines get into a newspaper more from this reason than any other.

Because a headline must be short and the words must exactly fit the space allowed, a sub-editor may feel tempted to alter slightly the point of the story and write his headline. Such a headline may be misleading. According to one writer it is a safe rule 'in judging a newspaper that a headline cannot make an item interesting if the interest is not in the news'. The difficulty of adjusting headlines to the space allowed has resulted in what is known in the newsroom as 'headlines'. It is headlines when you use 'hits' for 'criticizes', 'seen' for 'predicted', 'flays' for 'attacks', 'sacked' for 'dismissed' and 'demos' for 'demonstrators'. Newspapers, in fact, have evolved a headline language, which bears little relation to everyday speech. In headline, English nouns are habitually made to do the work of adjectives, logical distinctions in the meaning of words are ruthlessly flattened out, and rubber stamp words used with maddening frequency. One writer has commented, 'Headline English can be ambiguous, inept, inexpressive, even a monstrosity. It can also be trenchantly meaningful, attractive in its masterly brevity, illuminating a dark subject like a lightning flash'. Headline English is favored by sub-editors because they help the headings to be in bold types. The bolder the heading the more quickly the eye takes it in and the deeper the temporary impression it makes on the mind. The larger the type used the fewer the words it can accommodate and hence headlines.

Fixing headlines

The sub-editor has to write headlines which will occupy a single column, two, three, four or more columns to be set up in specified type. He must know how many letters and words can be used in the given space in the type he has chosen. Every newsroom has devised an elaborate counting system to estimate the number of letters and words that a particular type and space can accommodate. It can be a frustrating experience for a sub-editor if his headline, chosen after great deliberation, is returned by the composing room saying it is 'too tight' or 'won't do'. This can happen even if he counts the letters because he might not have made allowance for the variations in the size of letters.

The easiest way to count the letters of a headline is by the typewriter system. One for all letters, figures, punctuation and space between words. If a line has a maximum of 18 units and the headline shows a unit count of 15 the heading will fit unless it contains several fat letters (for example 'M' and 'W'). In that case the sub-editor counts the line again by a standard system: one unit for all lower case letters and numerals except f, l, i, t, and j (1/2 unit) and m and w (1 1/2 unit) for all capital letters except m and w which will count as 2 units and half unit each for space and punctuation. A sub-editor is expected to keep within the maximum count allowable in writing the headline. It is costly and time consuming to have headlines reset. If it appears that the headline may exceed the maximum counts the sub-editor may provide an optimal word as a substitute for a long word.

The sub-editor should start thinking about the headline even as he edits a story. He should note key words or phrases which are his building blocks. With them he must try to build a headline. Key headline words are like signposts. They attract the reader's attention and give him information. Such words, meaningfully phrased, produce effective headlines. Good phrasing in a headline helps the reader to grasp its meaning quickly. Each line should be unit in itself. If one line depends on another to convey an idea the headline loses its rhythm. It may cause the reader to grope for the meaning. Queries in headlines (so common in Indian newspapers) are not recommended for two reasons: They tend to editorialize and secondly newspapers are supposed to supply answers not to ask questions. If the headline asks the reader a question the answer should obviously be in the body of the story. If the answer is buried deep in the story the question headline should be shunned. If the lead to a story cannot suggest a headline the chances are that the lead is weak. If a stronger element appears later in the story it should be moved closer to the lead. The headline usually avoids the exact words of the lead. A cardinal rule is that the strap headline (or kicker) above the headline (if one is used) must be instantly clear to the reader. If it puzzles him he will assume the story will also be puzzling and turn to something he can understand. A headline is unclear if it lends itself to more than one meaning. Some readers may grasp the meaning intended, others may not. A good headline is vigorous and idiomatic. It stimulates an emotional reaction from the reader. It makes him involved in the story. A good headline bears a relation to the market involved.

Suitable and Attractive Head lines

Although sub-editors undergo difficulties in framing suitable and attractive headlines it is still obligatory on them not to abuse the language in the process. A grammatical error emblazoned in 48 pt type may be worse than half a dozen language errors buried in body type. Here are two examples 1. 'Couple needs help with their sex life'. (Note both the singular and plural are used in the same heading) 2. 'Woman reports she is robbed by man posing as inspector'. (The present tense 'reports' is correct. However the second verb should be 'was' to show that she is reporting a previous event. A standing rule on use of proper names in headlines is that names in headlines should instantly be recognizable to most readers. Men with short names stand the best chance in headings. Names like Gandhi, Nehru, Patel, Rajaji, Desai, Hitler and Zia pose no problems for the sub-editor in the headline but what is he to do with names like Rajendra Prasad, Chattopadhyaya, Radhakrishnan, Ramachandran, Subramanya Swamy, Hidayatullah, Venkatraman and many more tongue twisting names. In some cases he manages with their initials, which thereby becomes famous like C.R., M.G.R., and R.V., but in most cases he simply avoids them in the headlines. So the rule is: other things being equal, a public figure tends to get more headline references with a name that is short or easily truncated or shortened (for example, Ike for Eisenhower).

G.K. Chesterton gave a long heading to an article he submitted to a Chicago newspaper. The heading was: 'An enquiry into the conditions of Mycenaean civilization with special reference to the economic and domestic functions of women before and after the conjectural date of the Argive expedition against Troy', A sub-editor of the paper changed it to 'How Helen did the house-keeping'.

A sub-editor while writing headlines should guard against spelling mistakes. Instead of correcting the mistake in the body of the story, if he repeats it in the headline he will be a 'menace' on the news desk, as an experienced journalist warns. Another danger in headlines is the use of slang. Slang in headline and in the copy lowers the tone of the paper and consequently lowers the readers' estimation of the paper. A straight headline that tells the reader precisely what happened in simple words is always better than slang. Major words in the headline should not be repeated unless it is done for effect in a feature headline. Repetition is sometimes used deliberately to heighten a feature. Emphasis in a headline should be on the positive rather than on the negative. Headlines are the rule rather than the exception in most Indian newspapers. Headlines which start with the word 'no' appear to be a favorite with some Indian sub-editors.

Active Headline

The active headline is a feature of good sub-editing. It gives the news straight. The first rule for a good headline is that it must carry a verb. Headlines must live. Without a verb head-line is a label. It is dull and monotonous and its effect is the very opposite of what the sub-editor aims to achieve – selling the news. The verb used in the headline should be active and it should be in the present or future tense. The present tense suggests action. The headline is given to news not history.

The sub-editor should always prefer the short word in the headline, short and striking. He must store up in his mind short alternative word which could be used with advantage. He must make it a rule never to use a polysyllable word in the headline. The words in the headline must be such that they are understood by the least educated

reader. A headline carrying an opinion must make it clear who is giving the opinion. An important rule to be observed by the sub-editor is that if the story is qualified the headline must also be qualified. In some cases sub-editors writing the headlines convict somebody before the case gets to court. If the sub-editor in the headline calls a robber a suspect not much harm is done. But if he calls a suspect a robber he may land the editor in court. Because of the strong impression a headline may be actionable even though the story under the headline is free from libel. A wrong name in a headline over a crime story is likely to involve the paper in libel action. The sub-editor must understand that an accused is presumed innocent until he is found guilty by a court of law. If two masked gunmen hold up a liquor store owner and escape with Rs. 5,000 in cash, the headline may refer to the two as 'robbers' or 'gunmen'. Later if two men are arrested in connection with the robbery as suspects or are actually charged with the crime the headline cannot refer to them as 'robbers' but must use a qualifier as for example 'police question robbery suspect'. Many Indian sub-editors do not make this distinction and consequently there are many libelous headings in Indian newspapers.

Abbreviations should generally be avoided in headlines. This is not an easy rule to observe in Indian newspapers since Hindi names of institutions and those in other languages and names of professions and titles necessarily force one to think of abbreviation. The danger in using an abbreviation lies in the possibility of confusion resulting from its having more than one meaning. This happens especially when the headline is poorly phrased.

Sub-editors frequently overestimate the readers ability to understand the initials used in the headings, especially when the paper's style calls for abbreviations without periods in headlines.

The full stop is never used in a headline except after an abbreviation. It is preferable to use the single quote in a headline instead of double quotes because the single quote takes less space and is more appealing typographically. There is a difference of opinion on the use of the comma in the headline as a substitute for 'and'. This must be left to the judgment of the sub-editor and the style of the newspaper concerned.

The sub-editor writing headline for features and articles has more freedom and scope to bring out the essential message or argument in the headline. Since the features and articles aim at appealing to the imagination the headlines can ask questions and express opinions. They do not have the urgency and stridency of news headlines. They express a more leisurely attitude just as the articles themselves are intended for leisurely reading. A good headline for a feature can be had very often by just picking a colorful phrase used in the article which illuminates the whole subject matter. Label headlines are also permissible in the case of some features and articles.

To sum up, here are some guidelines for headlines writing:

1. Read and understand the story. A heading cannot be given without understanding a story. A heading cannot be given without understanding a story, without knowing what it says and what the important thing it says. Because the headlines sets the tone of the story for the reader, and error in

heading will be inexcusable and may prove disastrous for the reputation and credibility of a newspaper.

2. Write a rough headline without bothering to count the letters but be as near the mark as possible.
3. Substitute synonyms until the heading fits.
4. Remember you can always approach the headline from another angle and do not try to solve all your problems by substituting words.
5. Get the key words, the meat of the story. Be specific.
6. Strive for snappy verbs, action verbs, and colorful verbs.
7. Use the active voice and avoid the use of the word 'was'.

This unlike the active verb slows down and weakens the headings.

8. Avoid a clutter of punctuations. Write straight headlines as far as possible so that punctuation is unnecessary. The one simple phrase that trips off the tongue without pause should be aim.
9. Try to write headline which phrase line by line particularly when they spread across more than one column. The eye absorbs a line at a time and therefore the heading in which each line is complete in itself is easier to read.
10. Put modifiers and word modified on the same lines. As we said previously readers will assimilate one line at a time and may be thrown off or misled by certain divisions. The meaning of this rule will be clear from the following two examples.

'Pair of Wealthy

Lawyers Inducted'

'Smith Barely

Beats Williams'

Headlines should not give readers even the slightest feeling of being taken down the wrong path.

11. Do not use a verb in a headline without a subject to precede it. Avoid apologetic tag lines like:
‘M.P. Told’ or ‘Minister’.
12. Put all parts of any verb on the same line.
13. Do not end a line with a preposition.
14. Quotes should be used only where unavoidable. And then they should be in single quote to make them as unobtrusive as possible.
15. Generally do not repeat words in a heading.
16. Do not use initials (or abbreviations) to identify obscure groups.
17. Do not use abbreviations standing alone.
18. Personalize where you can. The use of the name of the individual rather than the department can help to bring the headline to life.
19. Avoid the anonymous ‘he’, ‘she’, and ‘they’. Words which introduce unidentified people are an irritation to the reader.

They pose an unfair question: Who the hell is he, anyway?

20. Avoid over brutal words.
21. Avoid place names unless they are doing a job.
22. Beware of headline jargon. There are some words which demand to be put in headlines. They are short, terse and make the point exactly. Such words are: bid, slash, rapped, quit, probe, move, plead, rush, cut, ban, crash (and many more). They are so useful that they tend to be overworked. They become part of the lazy sub-editor’s armory. Instead of being kept for the occasion when no other word will do the job they are used out of habit so that the paper is

filled to overflowing with them. One overworked word in the old days in India was 'statement' which appeared at the top of many columns of the same page in a newspaper. The word was used often because the most important news in the pre-independence days was the statements issued almost daily by one nationalist leader or another in the context of the freedom movement. It is a rare word in Indian headlines today.

23. Write strap (kicker) lines last. The eye is caught first by the main deck. It must therefore be self-contained and based on the main point of the story. The way to do this is to write it as though the strap line did not exist and then to use the strap to add a point. The sub-editor should avoid a main deck which is dependent on a strap.
24. Watch the shape of the headings. A food headline can be spoiled if it is unattractive. Normally centered headings should follow the long-short-long-short principle. A headline ranged on the left can break the rule and become short-long-short-long and this often has a wonderful effect. In a centered two line heading the top line must always be longer. It is good to avoid a headline where all the lines are full against the column rules. Most Indian newspapers now use three-line headings for single-column and double column stories and sometimes even for stories running across more than two columns. The old standardized centered double column is not in much favor. The headline set in capital letters, which was once a distinguishing feature of the Hindu is a thing

of the past. Headlines today are mostly in lower case except for proper names where the first letter is set in capital.

Variety in headlines is obtained by using types of different sizes. The style is: lower case contrasting with capitals, italics contrasting with roman; the weight bold contrasting with lighter faces; the fount; contrasting a bodoni black with a century bold; the spread; contrasting a bodoni black with the ordinary version of the same type or by using an expanded type; the decks; two or three deck headlines contrasting with single or double deck headlines. Identical headlines, side by side, are called tombstone headings and are not much in favor as they lack variety and interest.

Multi line headlines are today preferred to two or three deck headlines. One reason may be they are simpler for the reader. The reader scans the headlines and expects to be able to take in their message at a glance. Another may be that such headlines help save setting time and space.

The size of a headline is varied to highlight the worth of a story and as part of the page design in variety. The general rule is to grade downwards with the biggest headlines at the top of the page and smaller ones below. A rough guide is to add 6 points of size for every additional column spread. Thus if there is a 36 – point headline across three-column spread. Thus if there is a 36- point headline across three columns, a four column headline should be in 42 points and a five column one in 48 pt.

If there is an all capital headline in one column one in 48 pt. headline should be used in the next; if there is an all capital headline in the main deck a lower case headline should be used in the second deck. Centered headlines should be used generally. They

are the most useful for a page make-up. Their general shape with the eye down the page. The second or the third line should not be made longer than the first.

There are other varieties like (1) setting the headline flush left with an ample white space on the right; (2) flush headlines on the right (very occasionally); (3) step headline.

It is wrong to mix types all over the page in order to get an effect. One font must be chosen as the main point for the news pages and variations should be worked out from it. This establishes the identity of the paper.

(ii) DESIGN AND MAKE-UP

The reputation and stability of a newspaper depends not only on the volume and quality of news and features it presents but also on how it presents them, on whether the paper as a whole has pleasing appearance and an attractive get-up. The reader will be impressed by the planning of the pages and the arrangement of news and he is much more likely to be impressed if he knows where to find the news he wants to read and if he is spared the trouble of searching for it. A good make-up is an important element in the sale and circulation of a newspaper. The pages of a newspaper are its shop windows. The best edited stories, pictures and features will not sell, will not be read, unless they are effectively presented in the window of the newspaper is an invitation to the reader to stop and read. The page mirrors the newspaper's character. It fails in its objective if it does not attract the reader. It commits a greater crime if it repels a reader.

Page Planning

What a good News Editor aims at in page planning is:

1. Drawing attention to the importance of a story by its display.
2. Arresting the reader's attention by the way a story is featured, and by injecting an element of surprise.
3. Helping the reader to read what he wants. News should be arranged in an orderly and convenient-to-read manner. When news is so arranged the reader will encounter few obstacles in going through the newspaper. He will know where every story starts and if it is found necessary, to carry the story into another column or page where it ends. It should be easy for him to know which stories are important and which are not. He should also be able to find with minimum effort on his part any special news or feature in which he is interested.

The primary object in the make-up of a page is grading the news. The idea is to tell the reader what the paper considers as the leading stories of the day. A good page layout indicates which is the most important story and subtly categorizes all the stories on every page. It ranks them against each other in a given day's run and against other stories from other days. In the words of a well-known journalist: 'Readers are seldom aware of it but newspapers perform a continuous symphony of ideas as headline size go up and down and italic heads team up with round cornered boxes and underline and kickers to show how today's news is different from yesterday's. By grading the news the reader is helped to read the paper quickly and find stories of interest or skip those with no appeal.

In western countries there are two kinds of newspapers, the popular and the class. The popular newspapers are distinguished by their bold headlines, page-wide streamers, photographic insets of all shapes and sizes, boxes, cut-offs, tortuous type patterns and tremendous typographical appeal for the big story. These papers believe this is their best selling method. The class newspapers, on the other hand, believe that their readers prefer an unvarnished tale and authentic realism and that in the long run this is the best method of page make-up. They believe that overemphasis can destroy balance and perspective and its continual use leaves no superlatives for the really big story. The ordinary reader may scarcely be conscious of it but a badly balanced paper vaguely irritates him. In India there are no popular newspapers of the type we have mentioned above and our newspapers are more akin to what are called class news-papers. The Indian reader generally prefers the newspaper whose make-up favors classification and groups the news in well defined areas. The grouping may be subject-wise or according to geography. The talented News Editor will capitalize on reader habits. Indeed he will help instill certain habits in readers. The reader must come to associate certain things with certain kinds of lay-out. For instance, he will learn that the largest and boldest headline on page one is given to the number one story of the day. Similarly he will understand that stories enclosed in boxes are something special. He will realize that page one is the showcase of the newspaper and the best and most important stories of the day will be found in it.

Page Design

A good page design means balance, contrast, proportion and unity. Balance means equilibrium. It means that a page should not be too heavy in one section and too light in

another. Most readers do not know whether a page is balanced or unbalanced. They cannot understand the principles of artistic design but they do find out that a certain page is more inviting to read than the other pages. The object of good designing is to create a feeling of equilibrium on each page. What produces imbalance the reader tends to concentrate on the bolder sections of the page and to turn away from the lighter portions. Assuming that every story on a page has value, an unbalanced page is more difficult to read than a balanced page. The goal should be to distribute all the 'heavy' stories on the page in such a way as to produce a pleasing effect. News should determine the make-up rather than the news being forced into a pre-determined page plan.

Make-up

Make-up consists in building a page with stories and pictures until all the space is used. The finished page must be visualized as a whole. It is not enough to decide what headlines should be at the top and let the stories run down the page. Unless the page is properly planned there is the danger of its trailing away into a grey unreadable mass. One must aim at variety and balance. A paper or one which has variety. On the other hand, if there are too many strong headlines lower down the page it would be bottom heavy. The common rule is that there should be 'strength below the fold', that is, strong headlines below the half way mark where the paper is traditionally folded for sale and delivery. To have strong headlines down the page for stories which are short is unbalanced and a waste of space. The page should shade down in headline strength but it is better to have two or three stories with multi-column headlines down page

(generally double or three columns) or three or four strong single column tops. That will be adequate to give life to the forgotten half of the page. It is wrong to have a type size down page as big as the main headline. A useful suggestion is to ‘anchor’ a page, or round it off with a three – column headline at the very bottom over a shallow story or with a shallow halftone picture across three columns. A page is good or bad according to the contrast, proportion or unity it displays.

Contrast is the principle of using at least two or more elements on a page each of which is dramatically different from the other. One may be a light headline contrasting with a larger one. Because one element is different from the other the page appears lively and interesting. Contrast is a means of preventing artistic pieces from becoming dull. It stops a page from being grey, a problem that rise when there is too much body copy and too many light headlines.

Pleasing proportions should be considered in planning the size of pictures, headlines and even divisions of pages. Too often make-up men tend to think in terms of fitting news into columns, each of which is poorly proportioned. Anything carried on a page, whether it is a story, picture or a box should not have square dimensions.

The principle of unity concerns the effect of a page design which creates a single rather than multiple impressions. The impression of unity will prevail if the stories on a page appear as if each of them contributes a significant share to the total page design. A page without design looks like a collection of stories, each of which may be fighting for the reader’s attention and is not a page with a unified appearance. The News Editor plans for a unified page, keeping the design for the entire page in mind all the time

while working on any part of it. Each story in it, therefore, must be visually weighed against all other stories in terms of probable final shape of entire page.

In designing and planning a page the News Editor or the Night Editor has recourse to a dummy page in which he tries out his ideas and decides finally what it should look like. Each page is sketched on a sheet of paper, which is the dummy, corresponding to the size and measurement of the newspaper page. The most important elements are placed at the top followed by less important stories placed next to or underneath the main story or picture downward until the space is filled. The dummy serves the same purpose as a blueprint – it tells the make-up foreman in the press where to place each story, how long it will be and how it should be shaped. The News Editor or the Night Editor should see that the dummy is clear, accurate and concise. It should not be a mass of scribbling as happens too often in newspaper newsrooms, but should be a neatly prepared blueprint that enables the men in the press to assemble type for a page with the minimum of confusion. The make-up foreman should not be put to the position of struggling to decipher the dummy, thereby wasting much precious time when he can least afford to. The preparation of the dummy helps the News Editor to change the position of stories as warranted by later stories or developments and issue fresh instructions to the press. The final dummy is sent to the press where the process of making up the real page then begins according to the dummy.

A page dummy represents a design. As a writer puts it: ‘The concept of make-up is that the sum of parts equals a design’. The term design means form or structure and the structure is not complete until the last bit of space on a page is filled. In many Indian

newsrooms the News Editor or the Night Editor has only a vague idea the pressure of a deadline he often assigns headlines to stories and orders pictures without giving much thought to the final shape of the page. Even if he has some idea of how the page would look after preparing the dummy the result may be different from what he had planned simply because after placing the top stories on the page he could not find stories of the correct length to fit on the page in the way he wanted them to fit. In fact the fitting of news stories on a page dummy is somewhat like assembling a jig-saw puzzle except that the result of a jig-saw puzzle is predictable. Page lay-out may be quite unpredictable and the page often takes shapes that are neither orderly nor attractive.

Make-up is much easier on inside pages where the advertisement department controls the page design to a great extent. Small spaces may remain after a dummy is prepared because all stories do not fit properly. Two methods are adopted to fill up spaces. (1) If the space is large enough fillers may be used. A sufficient number of fillers must be assured for each day.

(2) If the space is relatively small then it is filled by leading. Leading is done from the lead paragraphs downward until the column is filled. However leading is possible only if hot type is used. Cold type leading is difficult after a paragraph has been set.

In making up pages there should be some flexibility of design in order to provide for stories that may arrive late. The page should be so made up that it should be possible to replace one or two stories at the last moment to accommodate important late stories. Remarking a page should be done in the shortest possible time. Planning of pages must

be done to meet any contingency and therefore, the design must be done to meet any contingency and therefore, the design must be simple and flexible.

Horizontal and vertical Make-up

In order to make pages attractive the shapes of stories must be attractive. The selection of the most appropriate shape for a story requires consideration from many angles. The main consideration is not to make the page one directional. If there are too many vertically shaped stories all leading the reader's eyes downward then the page will look old fashioned and unattractive. To prevent this, horizontal make-up is necessary. In a horizontal make-up, stories are continued into three or more adjacent columns and the shape of stories is horizontal. However a page using exclusively horizontally shaped stories may be as bad as one where all stories are vertically shaped. The best looking page is one which has a fine mixture of both. Another consideration in make-up should be to avoid odd shaped stories. One such story may look like an inverted L. It is achieved by using two or three column headline over a single column story. When more than one inverted L shaped story is used on a page they tend to destroy the simplicity of the design.

If a picture is used on a page it must have a dominant position. It must be big. It will be the main attraction of the page. It will also help to separate headline from headline. If there is no picture a box can be used (more about boxes later). Under the picture there can be a bold headline generally set one or two columns narrower than the picture. It is a good place for a bold three-column headline in expanded type. If the picture is across

say, four columns, the caption can be run across one column and a three column headline provided to 'hold-up' the picture or it may be a double column and a contrasting single column headline. The effort must be to achieve asymmetry. Boxed effects must be avoided. It is good to place one or two double columns to give strength below the fold. It is advisable to have a three column headline as an anchor at the bottom of the page. It is useful down page to break up the page with short stories with 12 or 14 or 18 pt headlines. It is better to have more of these shorts with fewer than five paragraphs. They break up grey slabs of text and they give more news. For maximum variety on the page, doubling of lead stories must be avoided. It becomes absolutely essential not more than one or two stories must be so planed that any turns are under the heading of the story.

Problem in page Make-up

A major problem in page make-up is what to do with stories which have to be continued in another column of the same page or carried in another page. At least one Indian newspaper, the *Hindu*, has solved the problem by avoiding continuations or jumping of stories altogether. Every story on page one is so edited and arranged that it does not spill in to another page. Closely related stories and left-over s (re-written into fresh stories) are carried on another page and a cross reference is given under the main story on page one. The problem however, is very much there for other Indian newspaper. For them it is suggested that the best way is to wrap (or turn) a story underneath a headline. It is very poor make-up technique to wrap a story below another story since the reader may have difficulty in locating the continuation. According to one writer it has been established that stories that have been jumping or continuing in other

pages lose a great deal of readership for the paper. Where this practice unavoidable the News Editor is faced with two problems: (1) how to make the continuation matter easy to find on a page; and (2) how to keep their design consistent with the both page and overall newspaper design. The first may be solved by setting the headlines in larger and border typefaces than other headlines. But there is the danger that if the type is too large or too bold then it will call attention to itself and tend to make the page unattractive. On the other hand if it is too light the readers may not be able to find the headline. As for the second problem it could be solved by ensuring that the number of lines and sizes of types used for jump headlines are the same as if the jumped portion were a separate story.

Boxes are used on a page to dramatize the make-up. If one is used in every page it would liven up the page considerably. Boxes should ordinarily be not less than two columns in width and preferably longer so that they may have a dramatic impact. The single column box however is a very familiar feature of most Indian newspapers and they are effective. The position of boxes on a page depends on the sizes and weight of other elements. When other headlines on the page are large and bold a boxed story should be placed at the opposite side to bring about page balance. Often a box looks good at the bottom of the page. In some cases it may well be used in place of the number one story (upper right or left).

Modern Design

A distinguishing feature of modern design is the abolition of the column rules which used to be so much a part of the daily newspaper. The idea is to bring more light (or white space) into the page and make it look cleaner. Column rules, although they separated the columns, added blankness to the page. Their elimination and the addition of white space make the page more attractive for the reader.

Another way of gaining more white space on a page has been the reduction in the number of columns. Not many Indian newspapers have however adopted this method so far. The exception is the *Hindu* which has reduced the number of columns from eight to six. This has resulted in the release of more space to be used between columns than was possible formerly. Another advantage of reduction of the number of columns is that the body type is made more readable because the line widths are increased.

The following are guidelines to a good page:

1 Page should be balanced from top to bottom and side to side. If a page is too heavy it is not balanced.

2 Avoid extreme vertical or horizontal make-up. Good design uses both vertical and horizontal but in unequal volume without becoming extreme.

3 Always ask the question: Is there enough openness, cleanliness or white space on the page? White space should be fairly well distributed, not concentrated on one part of the page.

4 Make sure there is enough white space between columns.

5 There should be good contrast in the size of the pictures. It is a poor design which has small sized pictures whose dimensions are almost square. The larger and more

dramatic the picture the more attractive the page will be. Large pictures should be strongly vertical or horizontal.

6 The pattern of the entire page should be simple and uncluttered. Generally, simple patterns are uncluttered.

7 The page must answer the question: is it exiting or dramatic in totality (apart from the news).

8 The news editor must make sure that large masses of grey type matter (that tent to be boring) are avoided.

9 Headline sizes and weights must be appropriate to the body type. Very often headlines are either too large or too bold or both and tent to spoil the page.

10 It must be ensured that there is not more than one inverted shaped story on the page.

11 There must be at least one dominating story in the page.

12 The news editor must see to it that he avoids anything that may call attention to itself and not news (such as disproportionate type or display).

We have now to go back to the sub-editors' desk and learn something about the finished (that is, edited) copy which is sent to the press for composing. We may ask the question: what is a good copy? A good copy is one which is clearly typed in double space with plenty of margin on one side of the paper. No sentence or paragraph is split from one page to another. This will avoid waste of time in the composing room and also the chances of error. Every completed copy must bear the word 'End' at the end as otherwise the press will not know if there is more to come.

The following instructions to reporters of the London Times on submission of copy may be noted:

1 Put your name and the date at the top of the first sheet (of copy :)

- 2 Leave at least a third of the first sheet blank before starting your story. This is to allow room for instructions to the sub-editor and the printer to be clearly marked.
- 3 Leave at least 1.5inch margin on the left hand side and 1 inch on the right of all pages of copy. Leave at least 2 inches clear space at top and bottom of each page.
- 4 Each page should start and with a paragraph. In particular avoid turning a few words to the top of the next sheet. Never type off the edge or the bottom of each page.
- 5 Spacing should be equal to three times the height of the typeface on your typewriter. Single spacing is absolutely barred. Spacing between paras should be twice that between lines. An average length for a paragraph is 35 words. Sentences generally should not exceed 20 words (25 for opening sentence).
- 6 If you make a mistake in typing or spelling, type that word again. In no circumstances type or write a letter or figure on top of another. Always read through your copy before handling it in; if you find an error correct it above the line.
- 7 If you have to write in a word or a phrase please write it legibly, preferably in ink. A lot of time is wasted by subs and compositors in trying to decipher a cramped, often faint scrawl.
- 8 Make sure that your typewriter is properly maintained. Clogged letters are often ambiguous, particularly hollow ones like c, e, and o. If these letters punch holes in the paper get them adjusted. Replace your ribbon as soon as it gets faint.
- 9 Leave underscoring, paragraph indents and all other typographical markings to the sub editor. Wrong underscoring and paragraph marks are messy to obliterate.
- 10 Make sure that all pages of copy are properly catch lined, numbered and in the right order. Put M.F. (more follows) at the bottom of each page the last which should be marked 'End'.

- 11 Avoid abbreviations. They save little space and can be ambiguous.
- 12 After 'today' and 'tomorrow' put the name of the day in brackets After 'not' say 'repeat not' in brackets.
- 13 In manuscript copy write all proper names in legible block capitals every time they appear.

The above instructions are mainly intended for reporters but are also good for sub editors who may rewrite and type mofussil correspondents' copy or cables and telegrams from foreign and domestic correspondents.

Here are the instructions of the *Times* to sub-editors on how copy should be marked:

- 1 Copy should have as few marks on it as possible. They should all be clear, legible and unambiguous. Never write on top of copy; always make your emendations above the line or in the margin. It is unnecessary to circle punctuation marks or standard contractions except in special circumstances; copy with rings all over it is distracting to the eye and difficult to read.
- 2 If letters have been transposed write the correct version above the line: an 's'-shaped squiggle round the offending letter means that the compositor has to waste time in working out what the word ought to be.
- 3 Be careful with run on lines on either side of an excision or deletion; they are often carelessly done and go through 'good' copy, making it look as though it has been struck out.
- 4 Never obliterate original copy; a single, light line is quite sufficient and enables the reviser and chief sub-editors to make sure your emendation is correct. This is in the sub-editor's own interest.
- 5 Be careful with letters that may be confused. Write clearly especially in head lines. 'Change' and 'charge', 'more' and 'move', 'casual' and 'causal' are

common examples of words that are often miss-set because of bad writing. Other letters are 'e' and 'i', 'b' and 'h', 'm', 'n', 'r', and 'v', 't', and 'l'.

- 6 If a passage has been heavily subbed it is usually better to rewrite it; this saves time in the long run. Always stick the original copy on the back of the rewritten version. It is for your safeguard.

Before editing, a headlined copy is sent to the composing room, the type to be indicated on it and the length has to be decided. A column roughly contains 1000 words. Column width varies in newspapers and is calculated in cms. A cm is the square of the body of any type size but usually means pica as a standard, Generally 7pt is used for the body of the copy and if it is set in double or three columns (as in leads) 8 or 10pt is used.

A news editor or a chief sub-editor who wants to make it easy for the readers of his paper to read fast should understand how to use type. Type ranks in importance with pictures and page make-up as devices to attract attention on a newspaper page. If incorrectly used, type may become an impediment to reading. There are at least seven different dimensions in the use of type, each of which affects readership in some way. For example, a sub-editor has to choose type for a particular headline. He has to do it from a particular family of headline typefaces with hundreds of alternatives. He must at the same time also decide the specific size, weight, width of letter, length of line, spacing between lines and style in which to set the headline. These decisions must be made quickly because there is not much time to be given to it every day. The readability of these headlines is thus affected every day depending on how the decisions relate to each other and whether they represent the best of all alternatives.

Type is a vehicle by which words are printed in the pages of a newspaper quickly. The vehicle is not a substitute for communication but only an aid to the process. Type should therefore be unobtrusive. There is a rule with regard to this which says: 'Any typeface which calls attention to itself rather than to the message represents a poor choice'. Type calls attention to itself when it is very large (in proportion to other type on the page), when it has an unusual design or when it is set in an unusual arrangement. In such cases type distracts the reader's attention from the message.

Most typefaces are measured in units called points. A point is a unit of printer's measurement of about 1/2 inch. Twelve points equal one pica and six picas equal one inch. Although type could be classified by picas or inches (for example 72 pt type can be called 6-pica type or 1 inch type) it is common practice to limit classification to point size identification. The sizes of type most often available in newspapers and considered to be standard sizes are as follows: 6,7,8,10,12,14,18,24,30,36,42,48,60 and 72 point. In photo setting 28 and 56 point type sizes are often used. The larger sizes are mostly used for headlines. A type family includes all variations of a given type having common characteristics. Some type families have many variations, others have few.

Good typography consists in selecting legible typefaces which are easy to read and faster to read than if they were less legible typefaces. Legible typefaces encourage the reader to read more of what has been printed since they present fewer obstacles to reading. Familiar typefaces or those in most common use tend to be read the easiest.

At the final stages of the making up of pages, the Night Editor or chief sub-editor or sub-editor go to the stone in the press-room for last minute adjustments in the

made-up pages. The stone is the place where the made-up steel pages mounted on trolleys are ready to be okayed by the night editors and passed on to the casting room. Most of the stone editor's time is spent on excision and amputation, cutting back metal so that the page approximates to the lay out. Bad cuts hold up production, soil the sense of the story and mar the appearance of the page. Right to the moment when the last metal plate is made and the giant rotary presses start the run, the Night Editor must be prepared to break up the main news page to insert some important story which might have come in just then. This can be done in a matter of minutes and this may mean altering the order of stories, killing some, shortening others, inserting new ones. It is highly skilled work and the reputation of a Night Editor is made or marred by his handling of a late-breaking story on the stone.

The alert sub-editor will anticipate requests for cuts at the stone and while passing the proofs would have noted and marked safe optional cuts. Otherwise the sub-editor who may be asked to cut a specific number of lines in a story may have to read the whole story through and then the headlines and sub-heads. The sub-editor must resist the temptation to save a few seconds by deleting the last few paragraphs in the hope they will provide an easy way out. Often they do but the paragraphs may also be essential since they may answer one of those basic questions, who, what, where and when. The stone editor must aim for a straight clean cut which will not involve any resetting. He must mark decisively and show the proof to the make-up fore-man. He should not dither over the proof with a pen.

The last stage before the pages are finally put ‘to bed’ (as sub-editors say) is to pass the page proofs. This is a vital part of the sub-editor’s job and some of the most glaring mistakes become obvious only when they are seen in page proofs. The sub-editor’s eye will scrutinize the page thoroughly for this is his last chance to correct mistakes and bloomers and save the reputation of the paper.

Here are some hints for the sub-editor passing a page proof:

1 Has the page the right date and page number? The Press Superintendent will normally check this but it is good that the sub-editor should also check it.

2 Are the headings on the right stories? Check every heading. Are all headings in good shape? Make sure you have not cut out the headline point from the story. Are all the cross-heads and side-heads covered? Are they correctly positioned from visual and sense points of view?

3 Are there any doubles? (Duplicated stories)

4 Are the pictures in the right laces or have they got pushed too near other pictures? Does the caption marry the picture? Some sub-editors allow page proofs to be pulled before the block has been placed and they do so at great risk. The sub-editor must insist on comparing block, photograph and caption before passing the page. If five names are given in the caption he must make sure there are five persons in the picture. Also that the sexes are correctly described.

5 Have tie-on stories been accidentally cut off or have stories that should have been cut off, tied-in?

6 Does the text turn from one column to another (and from one page to another) read on correctly?

7 Run your eye down every column of type looking for the telltale signs of error paragraph that begins with a full line or ends with a full line but not full point or quotes that open but do not close. Paragraphs that begin and end with indention and white spaces are more likely to be free of error.

8 Are there any ugly turns of half a line into the next leg of a story that doubles up?

9 Are all the datelines on the stories proper and correct?

10 Are there any wrong founts or literals that the examiner should have spotted?

11 Are there any clashes either typographically or verbally with adjacent headings?

12 Read the text of a late story which arrived late or in which last minute corrections were made and look for transposed lines, typographical mistakes, catch lines and duplicated lines owing to the corrector putting in the corrected line without discarding the uncorrected line.

13 Are there any unhappy editorial juxtapositions – headlines which were harmless in proofs but appear embarrassing across adjacent columns?

14 Are there any unhappy editorial advertisement juxtapositions such as a story about a hijacking on top of an airline advertisement?

iii) LANGUAGE AND STYLE

There has been containing deterioration in the language and style of English language dailies in India. Below are three examples among hundreds of the way English is written by Indian journalists.

‘There are several strands in the conduct of a nation’s foreign relations that have to be fused together to produce a coherent policy capable of sub serving its enlightened self-interest at all times. In upholding the basic norms of international behavior the policy makers have to display flexibility and imagination to make sure that they do not unwittingly become prisoners of their options. It is not always necessary to compromise with evil or sacrifice one’s principles to keep up a posture of reasonableness or strengthen the negotiating position so long as the practitioners of the art of diplomacy can maintain a credible distinction between what is possible or desirable in making the best of a bad situation. The policy makers must be clear in their minds about what they want to achieve in a particular context before they can make appropriate moves in that direction’.

A dispatch to the Hindu from its New Delhi Correspondent. ‘If the Congress(1) realizes at least at this juncture that a following of 50 members in a 222-member house isn’t exactly chickenfeed, and if the Janata diehards are also willing to swallow the dismay of their party losing the status of the main opposition, the two parties together could still salvage something from the Assembly session. But it will take a lot of political craft on either party to live down the chagrin of the session’s main nerve being punctured’.

(A dispatch to the Indian Express from its Bangalore correspondent)

An investment planning module was integrated into existing input-output model for the first time in the sixth plan exercise, in addition to developing a separate sub-model for employment and integrating the medium term model with the 15-year perspective, according to the technical note.

A P.T.I. Report.

Language

One is reminded of what Alistair Cooke called ‘muddy language’ which seems to hold sway in the press and in ordinary conversation. ‘Nobody burgles a house any more’, he wrote. A kid I know was ‘burglarized’. None of the statesmen we brought up ever met or tangled. They were involved in a ‘confrontation’. One talked of ‘interface’ and ‘feedback’. People were either ‘committed’ or ‘alienated’. There is a widening gap between the language the generation use. This may be due to the sudden eruption in the past 20 years or so of technology, the passing over into ordinary speech of the special vocabularies of advanced mathematics and computers and the news and respectable status now given to the ghastly language of sociology and psychology. Most of the horrors that now belong to the speech of students and politicians, not to mention advertising men, are a special lingo that the layman does not understand, like ‘input’, ‘orientation’, ‘parameter’. Parameter is a good example, In mathematics it means a quantity constant in a given case but one that varies in different cases. It is used by politicians and pundits to mean no more than limit or boundary. No wonder they talk about a ‘failure of communication’ (another stopgap between two thoughts) when they spend so much time using words like ‘communicate’ and ‘verbalized’.

Grammar, idiom and phraseology have become casualties in many Indian newspapers which some times attempt to ride many horses at the same time – Queen’s English and American English besides their own Indian English. Walter Lippmann, who was a stickler for grammar in journalistic stories, once berated an editorial writer for having written, ‘not as easy as it looks’, ‘Don’t you know’ he is reported to have said, ‘that after the negative the proper word is ‘so’ and not ‘as’. Lippmann was finicky about style not as a grammarian but as one who cared about language and the precision with which words were used. Lippmann wrote ‘Experience that cannot be described and communicated in words cannot long be widely remembered’. He said: ‘Without words to give precision to ideas, the ideas themselves soon become indistinguishable’. He epitomized the qualification of a good journalist in these words: ‘When my ear caught the participles that didn’t dangle, the infinitives well buttoned in the pronouns all with antecedents, it occurred to me that you could take Anderson’s place’. Lippmann made these remarks to an aspiring journalist who wanted to work under him. He favoured men who could write and think clearly, not flashy stylist. ‘I do not set much store by capacity to write brilliantly’, he wrote. ‘I do set store on lucidity, brevity and the instinct for the jugular’.

Brevity is the soul of wit

Lucidity, brevity and precision are what are lacking in the stories appearing in Indian newspapers. They are hyperbole, exaggerated, superficial, verbose and confusing. They are cliché-ridden and in many cases dull and uninspiring. Here is an example of cliché writing which describes an audience reacting to a political orator. ‘They know they are in the presence of a man who gets down to brass tacks, with the

nail on the head, that doesn't beat around the bush, a man who means business, who is fully aware that although we have entered the atomic age, we have not yet relinquished the faith of our fathers and who believes that although we cannot rest upon our laurels we must not rush in where angels fear to tread. Such a speaker is a man after our own hearts. He has his feet on the ground. He knows the score'.

It is cliché if the phrase is sincerely meant, spoken deliberately with a full awareness of its exact meaning. It is a cliché only when it comes without meaning, though often with a most pompous pretence of meaning from an unmeaning mind. Journalism is not literature, not even literature written in a hurry, but some of it reaches a high level in the art of expression. There is a reservoir of public taste for good writing of the sort of found on occasion in all the big newspapers. As a veteran in the profession has remarked: 'To use many words to communicate few thoughts is everywhere the unmistakable sign of mediocrity. To gather much thought in few words stamps the man of genius. The journalist with a large vocabulary at his command must also learn discrimination in using it. The bigger his stock of words the easier it should be for him to use the most telling and the most apt for he has the more to choose from. Which to choose he can learn only by contrast practice and constant thought. Speed and brevity are priceless assets in writing for the press but clarity and colour have their value'.

Another American journalist has said: ' Good language alone will not save mankind. But seeing the things behind the names will help us understand the structure of the world we live in. Good language will help us to communicate with one another about the realities of our environment where we now speak darkly in alien tongues'. *The*

Guardian, put it tersely in these words: ‘The newspaper’s function is to respect the news, the English language and the reader’.

In using English words and idiom, Indian journalists often forget that some words mean one thing in Britain and another in America. The distinction between Queen’s English and American English is forgotten frequently with disastrous results to the news story or article. Also some words have acquired new meaning not found in the dictionary and become common currency in newspapers. One of these is ‘presently’. Normally the word meant ‘soon’ or ‘in a short while’. In current usage it means ‘in the present’ or ‘now’ as in this sentence: Presently she is a waitress. Another word belonging to this category is ‘hopefully’ which means something else today. As an adverb ‘hopefully’ means ‘expectantly’ as in the sentence: The beggar looked hopefully into the faces of the departing customers. Today the most common usage is: Hopefully someone will give the beggar something to eat. This means someone else is doing the hoping. It means someone hopes, or we hope, or it is hoped.

Spelling and Grammar crisis

The modern newspaper, says a writer, is passing through a spelling and grammar crisis. If recruits do not know the basic rules of grammar and spelling for whatever reason, they will have to learn them. Such deficiencies are bound to disqualify a new-comer quicker than anything else. A newspaper cannot be casual about the use of language. It must publish news, opinion and ideas to mass audiences as efficiently as possible. Its standard in the use of English must be as high as those of the best educated elements among their readers, if it is to retain the readers’ respect. Slovenly language

may not prevent 50,000 people from buying a book or seeing a play but if continued for very long it would be fatal to the reputation of a newspaper or news organization. There are no exceptions to the rule that correct grammatical usage is essential to good journalism. The preciseness of language sharpens the meaning of fact.

Style

A style book is an absolute necessity for every newspaper and most major newspapers in India and the news agencies have a style book. 'Despite all the grumbling that any style book evokes among writers', says an authority on journalism, 'it is a necessary and basically useful compendium of style and usage. If it did not exist it would have to be invented; without it reporters and writers would be at constant war with sub-editors. In effect style books are standards set by responsible newspapers and news agencies for the guidance of their employees. Good style books can do much to improve the presentation of the news'.

A former news editor of the *New York Times* wrote this of the style book: 'The intent is to give preference to that which safeguards the language from debasement: to maintain for instance distinctions like that between 'imply' and 'infer', to avoid faddish neologisms like the verbs 'host' and 'author', while avoiding the time worn and the trite; to shun slang and colloquialism in inappropriate contexts, but to use them without self-consciousness when the context is appropriate'.

The style book is a primary tool of the journalist as a catalogue of procedures. This is what the Associated Press (of America) says about the style book: 'Presentation of the printed word should be accurate, consistent, and pleasant to the eye

and should conform to grammatical rules. The English language is fluid and changing constantly. Because of the constantly changing usage no compilation can be called permanent. Nor can any one book be infallible or contain all the wisdom and information of the ages'. No style book however can substitute for the hard work, acquired skills and natural artistry that are the marks of the professional reporter or sub-editor. It cannot be used to decide what points are most important in a story nor can it develop hints on how news should be presented or organized.

Writing for the news agencies and news magazines has become less formal in this generation, says a writer, and is likely to be even more relaxed in the next. Nobody can justify, he says, 'write like you talk' news report regardless of the medium for which it is written. But the skilful informal news account that bridges the gap between the public and the newspaper can often be extremely effective particularly when it gives the illusion of conversation. It is a wise journalist however, says this writer, who knows when to try it and when to revert to the safer and more traditional method.

This is the advice given to reporters and sub-editors of the Associated Press: 'Don't use words that are not generally used in every day conversation if you help it. Remember that the AP is not in the business of increasing people's vocabulary. If you have to use a word that may be unfamiliar to an ordinary reader explain it'. It may be added as a footnote to the above: Words whether they are short or long must be easily understood within the context of the experience of readers.

The misuse of adjectives and adverbs is a common failing of the modern newspaper and Indian newspapers are no exception. Let us now consider these and other lapses in style and language.

We shall begin with adjectives. Adjectives are treacherous and must be used with care. Georges Clemenceau, the French statesman, once told a reporter: 'Young man, when you write a sentence you are to use a noun, a verb and a compliment. If you use an adjective you must ask my permission'. The flat adverb is sometimes mistaken for an adjective. 'Go slow' is correct usage, slow being a flat adverb (an adverb without the usual 'ly' adverbial ending). But if you say, 'He drove careful', you will be obviously wrong, careful being an adjective that modifies a noun. The rule is that adverbs, flat or not, modify verbs whereas adjectives modify nouns. Therefore if the modifier specifically refers to the subject it must be an adjective; if it refers to a verb it must be an adverb.

The rule regarding pronoun and the antecedent is more often broken than observed. A noun or noun equivalent, whether word, phrase or clause is referred to by personal or relative pronoun. The pronoun 'it' is nearly always a danger signal in copy because it may be the source of a grammatical error. One should always check the antecedent.

Another bugbear of the reporter and the sub-editor is the use of articles. There is a notion that an article can be dispensed with in many sentences. The result has been to encourage a kind of telegraphic writing in which 'the', 'a' and 'an' are bowled over like ninepins. This is wrong. Articles are essential parts of the English language and

structure of sentences and they are vital to convey the proper meaning and emphasis of a story. Indian reporters and sub-editors have been guilty of frequently ignoring the articles if what appears in the newspapers is any evidence.

Is Government singular or plural? Is public, police, Cabinet, singular or plural? There is no uniformity in regard to these collective nouns and the practice varies from newspaper to newspaper and sometimes from country to country.

The omission of words necessary to complete a sentence involves the use of ellipsis. There is a rule modified by exceptions that a word may be omitted if the meaning can be supplied or understood from the corresponding part of a compound sentence. The word to be supplied must be in the same grammatical form as the one to which it corresponds. If you say, 'one person was killed and another injured', that is correct. But to say 'one person was killed and 12 injured' is not correct; it should be, 'one person was killed and 12 were injured'.

Not only

In using the phrase 'Not only' the journalist must watch the parallel construction or the meaning of the sentence may be twisted. The rule for correlative conjunctions is that one must parallel the other, that is, it must follow the same point of speech. Thus the words 'Not only' are usually paired with expression, 'but also'. It would be incorrect to write: 'The defendant was not only found guilty of theft but also of assault'. To make sense the 'Not only' must be moved to come after the word 'guilty'. Then each of the phrases directly precedes the preposition 'of' and is parallel in construction. Other

correlative conjunctions that are used in pairs and that follow the same rule include such expressions as 'either or', 'neither nor'

Number

Disagreement in number between subject and verb is a frequent lapse noticed in news stories. Singular verbs for plural subjects are very common particularly when a qualifying clause intervenes which confuses the writer. For example it is wrong to write: 'Part of their silver and lines were stolen'. The subject in this sentence is the noun 'Part' and it takes a singular verb. In the same way in the following sentence the plural verb should have been used: 'Much flame and smoke while obscuring the building was seen for miles around'. In a compound subject joined by 'or' or 'nor', 'either or' or 'neither nor', the verb agrees with the subject nearest to it. For example it will be correct to write: 'Neither the captain nor his men were seen'. But when a simple subject is modified by an expression such as 'in addition to' or 'together with' the verb must still agree with the subject and it therefore remains singular as in this sentence: The sergeant together with his companions was injured.

Preposition at end of Sentence:

At one time it was considered a crime to end a sentence with a preposition. Nowadays the rule has been relaxed here and there but for journalists to violate it there must be sufficient and good reason.

Sequence of Tenses

The rule of good sense should be applied to decide on the proper sequence of tenses. This question of tenses is so complicated that the journalist has never been to

win the battle for correct usage. The mixture of tenses has now become an accepted practice in journalism. It is to try to observe certain basic rules. The first thing to remember is that the alignment of tenses in a sentence should follow the rules of parallelism and normal time sequence of tenses and ask himself whether they make sense. Then he should think of the suffering reader.

Split infinitive:

The general rule is that the journalist must have good reason to split an infinitive. Unfortunately observance of this rule is an exception rather than the rule in the Indian newspapers.

That and which

These two words are responsible for causing a lot of confusion among reporters and sub-editors. The rule is: if the clause could be omitted without leaving the noun it modifies incomplete, or without materially altering the sense of what is being said – or if it could be reasonably enclosed in parenthesis – it should be introduced by ‘which’; otherwise by ‘that’. For example: ‘The Cooum river which flows across Madras is dirty and muddy’. (A non-defining clause it could be omitted or put in parenthesis). But the clause must be introduced by ‘that’ when you write: ‘The river that flows across Madras is the Cooum’. To repeat the rule: ‘That’ introduces a limiting or defining clause; ‘which’ introduces a non-defining clause.

Shall and will

Another of those much disregarded rule by journalism is the use of ‘shall’ and ‘will’. Shall is used with the first person and ‘will’ with the second and third persons when simple future or mere expectation is to be expressed. In expressing determination, command, promise obligation the order is reversed. The first condition is met by this sentence: ‘I shall try if you will help me’. The second condition is illustrated in the following sentence: ‘I will be heard’ or ‘you shall obey me’.

Who and Whom

These words have an important place in the list of errors to journalists are susceptible. The following is an example of proper usage of ‘who’ as the subject of a clause: ‘Mr. Srinivasan was the only candidate who in the committee’s opinion would be acceptable to the voters’. Here is a sentence with the proper use of ‘whom’ as the object of a verb. ‘Mr. Srinivasan was the candidate whom the committee preferred’. A simple test may be made by recasting the sentence and substituting the pronoun ‘he’ or ‘him’ for ‘who’ or ‘whom’. The first sentence will then read: ‘In the committee’s opinion he would be accepted’. This shows that ‘who’ the pronoun is.

Some words and expressions are often misused by reporters and sub-editors. Here are some examples:

All Right

This is frequently spelt as ‘alright’. The expression is two words like ‘under way’.

Author

This is a noun and not to be used as a verb.

Bride

A woman about to be married or a newly married woman. Her husband is not a groom but a bridegroom.

Broadcast

Present and past tenses identical (not broad-casted).

Casualties

In wartime they include both dead and injured. The term means losses in human lives and those injured.

Chair

Not to be used as a verb. It is wrong to write: 'He chaired the meeting'.

Compare

Two like objects are compared to each to each other. Two unlike objects are compared with each other.

Counsel

Used as a noun to refer to a person who appears in court for an accused or petitioner. It should not be confused with 'council' which refers to a legislative or corporate body. The word sometimes is also confused with consul who is a diplomat.

Data: This is plural. The singular 'datum' is seldom used.

Different: The correct usage is 'different from' not 'different than'.

Farther: This word refers to physical distance. 'Further' is used for time and all else.

Figuratively: Not to be confused with 'literally'.

Finalise: This word should be avoided.

Forecast: Present and past tenses are identical (not fore-casted).

From: A man does not die from heart failure. He dies of heart disease.

Hanged: A man is hanged. A picture is hung.

Kind of: This phrase should not be allowed with the article 'a' (very common failing with reporters and sub editors).

Less: The word refer to quantity. "Less than one-third remains", 'Fewer refers to numbers'. 'Fewer than ten attended'.

Few

A much misunderstood and misused word by Indian reporters. 'Few listened' means no one listened. 'Few seats remain' means there are no seats. To get the meaning intended to be conveyed by these sentences the sentences should be framed with the addition of 'a' before 'few' as: 'A few listened', 'A few seats remain'.

Like

A preposition that expresses comparison. For example: 'He sang like Ariyakudi'. It cannot be substituted for the conjunction as in this sentence: 'The prisoner did like he was told'. The correct usage is: 'The prisoner did as he was told'.

None: The word is singular except when the usage is awkward.

Numbers: Do not start a sentence with a number or numbers given in figures. Spell them out instead.

Over: Not to be used to mean 'more than'. Over means above. The expression 'more than' means in excess of.

Sustain: Injuries are received or suffered, not sustained (a frequent mistake observed in Indian reporters' copy).

Transpire: It means to become known gradually and should not be used in the sense of to happen or to occur (as many reporters and sub-editors do).

Whether: Do not use whether or not unless an alternative is given the same weight.

Indian journalists must take a special effort to guard against the jargon of journalism. It can wither fresh news. It can take away the colour and drama of certain stories: For example: A ship that has a mishap 'Limps into port'. When there is a collision involving cars, trains and planes it is always a 'crash'. And if more deaths occur in an accident or natural calamity the jargon used is: 'the death toll mounts as the robe begins'. Few writers can be original as often as they would like. No one is, however, justified in having recourse to clusters of tired words and phrases and journalistic jargon. It is often easier to give the reader a clean simple story of what happened. It is also refreshing.

Tired Expressions

An American writer has given the following list of 'tired-expressions' in newspapers and Indian students of journalism will recognize most of them as common occurrences in the pages of their newspapers.

Acid tests; affixed his name; aide; alert policemen; alleged; average (reader, voter etc); banquet; based (Cochin-based); belt tightening; bitter (dispute); blistering (accusation); bloody riot; blueprint (for plan) bombshell announcement etc); briefing; brutal(murder); cardinal sin; caught the eye of; charisma; charming lady; informed circles; confrontation; controversial issue; critical times; crushing burden; daring (hold up etc); devastating; first and foremost; guidelines; hammer out; hard core; hard nosed; heated exchange; high lightened; hosted; implementing; in case of; standing

ovation; short in the arm; senseless murder; reportedly probe; police were summoned; posh; over whelming majority; momentous occasion; miraculous; know how meaningful; sweeping changes; top level meeting; to priority; tragic accident; value judgment; violence erupted; wreathed in smiles; violent explosion; yardstick; upcoming.

Below are some phrases and words found in Indian newspapers which could be improved or avoided:

AT THE PRESENT TIME: AT PRESENT, NOW; BIG IN SIZE: BIG; BIOGRAPHY OF HIS LIFE: BIOGRAHY; COMBINED TOGETHER: Combined; CONSENSUS OF OPINION: Consensus; DEAD BODY: body; EARLY PIONEER: Pioneer; KNOTS PER HOUR: Knots; PRESENT INCUMBENT: Incumbent; REPEAT AGAIN: Repeat; TEN P.M. TO NIGHT: Ten P.M.; TIME FACTS: Facts (they are presumed to be true); TWO ALTERNATIVES: An Alternative refers to a choice between two things;

UNKNOWN PERSON: Unidentified person; ACCEDE TO: Grant; ACQUAINT: Tell; ADJACENT TO: Near; ALL OF A SUDDEN: Suddenly; ARRANGEMENTS WERE IN THE HANDS OF: Was arranged by; AS A RESULT OF: Because; AT AN EARLY DATE: Soon, before long; BROAD DAY – LIGHT: Daylight; COLLAPSED AND DIED: Died (‘collapsed and died is necessary only in exceptional circumstances); COMMENCE : Begin; CONCERNING : About; CONSPICUOUS BY THEIR ABSENCE: Not present; DATES BACK TO: Dates from; DEFINITE DECISION: Decision(decision is definite); DURING THE COURSE OF:

During; EFFECT A SAVING: Save; FILLED TO CAPACITY: Full; GIVE CONSIDERATION TO: Consider; GRILLED (SUSPECTS): Questioned; IMPLEMENT (a promise): fulfill; IN ADDITION: Also; IN SHORT SUPPLY: Scarce; IN THE DIRECTION OF : Towards; IT IS INTERESTING TO NOTE: (If it is not, don't write it); (JAP as adjective): Japanese; JEW (as adjective) Jewish; LADY: Woman; LOANED: Lent; MAKE AN APPROACH TO: Approach; OCCASIONED BY: Caused by; OVERALL (except as item of clothing): No overall figures or overall targets; PER ANNUM: A year; PROVOCATORY: Provocative; QUERY (AS VERB): Question; RENDERED (songs): Sang; SEATING ACCOMMODATION: Seats; TO A LARGER DEGREE: Largely; TURK (as adjective): Turkish; WEATHER CONDITIONS: Weather; WAS A WITNESS OF: Saw; WENDED THEIR WAY: Went; WITH REGARD TO: Regarding; MADE GOOD THEIR ESCAPE: Escaped; A LARGE PROPORTION OF: Many; IN A NUMBER OF CASES: often; OWING TO THE FACT THAT: Because; OF THE ORDER OF; About; DRAW ATTENTION OF: Remind; IS OF THE OPINION: Believes; IN THE EVENT OF: If ; IN ORDER TO: to;

iv) PICTURE EDITING AND CAPTIONS

Pictures are rare in Indian newspapers. And the pictures that do appear in them, 15 days in a month or even with much less frequency are stereotyped and devoid of colour and excitement. One has to wait for a major train, plane or bus accident to be fortunate to see really good pictures but not all such events are covered by photographers because they may not be able to reach the spot on time. There are not many picture supply organizations in the country, most arts of which have no visual impact on the newspaper reader when he reads of things happening there. Most of the news pictures that are published in the daily newspapers, when they do not relate to accidents and natural disasters, estimate from the capital, New Delhi, reporting the arrival and departure of foreign and Indian dignitaries. These pictures taken at the airport have become so common and routine that they have ceased to excite and interest readers.

Picture Editing

All the major newspapers, of course, have staff photographers who cover local and district events (especially sports) and supply pictures for features carried in the daily and magazine sections. They have also arrangements with foreign agencies for supply of pictures from foreign countries but foreign pictures that are published in an Indian newspaper in a month could be counted on the fingers of one hand. Most newspapers do not have a picture editor, which is understandable, since in any case he will not have much work to do. In the majority of them the News Editor takes care of pictures in addition to his other duties.

A book on the newsroom of a newspaper will not be complete without a chapter on pictures which form such an essential part of a newspaper in most parts of the world. In this chapter we shall consider briefly picture editing.

A picture can tell a story which words cannot. Even the un-lettered man or woman or a child can 'read' a picture. Who has not seen a child poring over pictures in a story book and trying to construct a story of its own? A good picture tells the story of life. It can convey humour, pathos, tragedy and great emotion far more effectively than words. There are too few pictures of human interest in Indian newspapers. There are too many of politicians and officials, which, in the words of a writer, 'would be better placed in the corridors and reading rooms of Legislative Assembly or Council buildings'. Most of these pictures look as though the dignitaries are facing a firing squad. One frustrated writer remarks: 'The News Editor or Picture Editor who lets his photographers take these pictures and allow them to be published deserves to be put in front of a firing squad himself'. He adds: 'If we have to use pictures of politicians let us strive for the different picture – the spontaneous laugh over coffee at a reception rather than the presentation of a silver tea set'.

In the past, pictures in newspapers were mostly passive and of the firing squad type. That was a time when people were greatly interested in seeing their pictures in the newspapers or those of their friends or of their favorite leaders or public men. Any boy who succeeded in a civil service examination had his picture published to the delight of his parents and friends and any man who went abroad also had his picture published because going abroad was a status symbol. Group photographs of those taking part in

conferences and meetings (sitting or standing in rows) were seen often and the newspapers had extra sales on the days these pictures appeared.

The two qualities to be aimed at in a news picture are action and impact. It must tell a story. It should be possible for a clever photographer to get an 'active' picture even at a routine function like an annual dinner. The best picture shows life happening. It captures something that is there one minute, gone the next. A 'firing squad' picture is a dead picture and nothing can be done to save it. In the very best news picture the subject is not at all conscious of the camera. Life is not posed. Life moves. The people in the picture must be active. A 'firing squad' picture is defined as a picture containing a group of people lined up like condemned men facing a firing squad. They look straight at the camera; they do nothing else. What kind of story can that picture tell? It merely says: this is a picture of a lot of people looking at a camera lens.

The intelligent News editor or Picture Editor must look for the dramatic in a picture. He must look for movement. Action pictures lose their drama and excitement if they are not close-ups. If you can blow up the action, it is all right. If you cannot, then you must ask for a new photographer who can move in closer. In pictures of people one should look for animation unless it is a picture of a great crowd when the impact comes from the actual size of the crowd. If a picture does not affect you emotionally you should consider rejecting it. One must keep oneself asking questions about the picture. Is it unusual? Does it arouse any curiosity? Does it arouse emotions of fear, or sympathy? Does it make one smile? Does it tell about people? Does it sum u or symbolize anything?

To get good pictures the photographers must be properly briefed. They must be briefed exactly in the same way as reporters. A photographer must be recognised as a creative journalist and given freedom to use his imagination. There are many assignments on which the photographer can accompany a reporter. Whenever a reporter is sent on a story the News Editor must ask himself: 'Are there pictures in this story'? Most pictures will be about people, their hobbies, work, sporting activities. There are also pictures of things: a new building of architectural interest, a new car, a work of art, landscape and paintings.

Captions to Pictures

It is a good idea to have a system of written assignments for the photographer who will know what exactly is required of him. Captions to pictures in many Indian newspapers are inadequate. They might tell you who one person is if he or she is in a crowd. (We shall deal at length with this later). To make sure that he gets all the material he needs for the caption, the News Editor or the Picture Editor should provide the photographer with a caption sheet which will have the following: the photographer's name, the assignment, space for plate or film number, also space for caption and instructions to dark room. It would enable the photographer to answer the basic question in the caption like who, what, where and why, and give full information to make the caption accurate.

Pictures are the foundation for attractive newspaper pages. A page broken up with half tone blocks is always a better page. If this is combined with the sharp black and white of a line block by way of cartoons, maps or diagrams one would be well on

the way to achieving good newspaper design. Ideally, the picture should be married to stories. They can add colour to words and can capture moods. Good local stories could be supplemented by pictures as a vital part of a story; sub-editors should be prepared to cut back on copy, if necessary, to provide space for them.

A picture's value consists in its interest, composition and quality or reproduction. A small poor quality picture must be rejected because the flaws will be magnified in the enlargement. Because most news and feature pictures contain people, the Picture Editor strives to help the photographer depict them as dramatically as possible, whether or not the finished product is pleasing to the subjects in the picture. He must decide how many persons to include in the picture, how much of a person to include and what background is essential. The Picture Editor makes the same kind of editorial judgment about a picture which the chief sub-editors in charge of local and agency news make about a local story or an agency story. Does the picture tell the whole story or only a part of it? Does it distort, editorialise or mislead? Does it omit important details or include details that create an erroneous impression? In other words is the picture loaded? A former editor of the *Washington Post* once said: 'The camera can be a notorious, compulsive, unashamed and mischievous liar'. A picture may be striking and it may be narrative. But if it conveys a false or distorted impression it is better left unpublished.

Two tests which should be applied to every picture are: 1. What is the picture's editorial value? 2. What is the picture's technical value? The News Editor must seek a picture which is technically perfect for newspaper reproduction. What is needed is a

picture with sharp detail and large pattern. The detail must be crystal sharp and show a full gradation of tone. The picture loses much of its detail in the block making process. If technically perfect it will show sharply its black, white and grey tones. One must look for contrast, tone scale, highlights and shadows. One has to beware of grey looking pictures. When a picture has news value but does not meet the technical requirements, the Picture Editor has to crop it so as to retain only the most interesting part and enlarge it in the reproduction (we shall hear more of cropping later). This allows the best use of a poor picture. There is one rule in such cases that should never be forgotten. 'If a picture is great it *deserves* to be played big. If it is an ordinary picture it *needs* to be played big'. It is fatal to print a picture small because it is of poor quality. It must always be used big. As for tone it can often be improved by a retouching artist. The retouching artist can improve the detail, the contrast, by darkening the dark lines, the dividers and painting in 'dividers' where whites melt into off-whites. This is skilled work and only a skilled artist should be allowed to 'touch' a face because the amateur's unpracticed hand can distort the face. Whatever the subject and the composition, most pictures can be improved by some editing. Some may need no more than a slight retouching to sharpen the profiles or to eliminate static background. Some of the more prosaic shots can be dramatized by judicious cropping to sharpen the points of interest.

Good News Picture

The picture brought by the photographer will usually include all sorts of extraneous detail. If it is to be presented effectively it has to be edited to cut out the unwanted portions to give it a more dramatic shape and for size. There is not much editing of pictures in Indian newspapers and although big in size they lack sharpness

and clarity. A good news picture, like a good news story, should have prominent display big enough to bring out all the dramatic elements in it. It may be five columns wide and 12" to 16" deep. Most pictures that are received are horizontal and if it is felt that they would be good if used vertically then they must be cropped into that shape. Horizontal pictures can be made long and narrow spread over five or six columns as a strip. They are effective and look beautiful. Square pictures which cannot be cropped without damaging them are generally used as two-column or three-column pictures 6" or 7" deep. It is a good rule to make every picture a column bigger than one thinks it is worth. Big pictures help to break up headlines and types. Small pictures are just an irritant. They get lost in the types. The nearly square rectangle picture may be effective in a long vertical cut or a shallow horizontal cut. The single-column long vertical picture has been used to good effect by some Indian newspapers but not as often as one would desire.

A photograph, as we have said before is a work of art. The composition should help the reader grasp the picture's message clearly and immediately. If the picture is too cluttered the reader's eye scans the picture looking for a place to rest. But if the picture contains a strong focal point the reader atleast has a place to start. An important function of the Picture Editor therefore is to cut out (or crop, as it is called) unnecessary details to strengthen the overall view. It may be, there are some elements in the picture which are stronger than the full picture. Some picture editors try to find these interesting points and patterns by moving two L shaped pieces of cardboard over the picture. This helps to guide them in their cropping. The successful fixing of the focal point or chief spot of interest by cropping gives the picture a pattern of harmonious and balanced composition. In cropping one should always try to improve the composition. The

question to be asked is if one is improving the picture by cropping. Some pictures are best left alone. The chief point of a picture may be the background and it is liable to be altered by unimaginative cropping.

A picture can be marked for cropping and size either by marking the front of the picture with a special soft china blue pencil- blue does not show on the process negative – or the unwanted parts can be masked with loose paper cover. A picture as cropped or in original will be enlarged or reduced in proportion to the width and depth of the picture. A simpler method of determining this proportion is to draw a diagonal line from the upper left to the lower right corner on the back of the picture, measure the desired width along the top of the picture and make a vertical line. The point where it intersects the diagonal indicates the depth of the picture. Or the diagonal may be drawn from the upper right to the lower left corner of the back of the picture. The desired width of the picture is then indicated along the bottom of the picture. Pictures may be reduced in any proportion but generally newspapers adhere fairly closer to standard reductions such as one-fifth, one-third and one-half.

Just as the sub-editor ‘sells’ a news story by means of a compelling headline so also the Picture Editor tries to attract the reader by the compelling caption he gives to a picture. The main objective of the caption is to make the reader respond to the picture in the manner intended by the photographer and the focal points and then at the other parts. He then turns to read the caption to confirm what he has seen. The caption will provide the answers to the questions of who, what, where, when, why and how, unless some of these are apparent in the picture itself. The caption interprets and clarifies what the

picture tells the reader. It may point out an inconspicuous but significant feature in the picture. It may draw attention to the revealing or amusing parts of the picture, if they are not self-evident. It helps to explain ambiguities and clarify what is not made clear in the picture and also mentions what it fails to show if that is necessary.

Ideal Caption and Bad Caption

A bad caption can spoil a good picture. The ideal caption is direct, brief and sometimes bright. It is best written in short sentences in the present tense which is more active. A caption is a concise statement, not a news story. It gets to the point immediately and does not waste words in recapitulating the back-ground. If a picture accompanies a story the caption should not go beyond what the picture reveals. Nor should the facts in the picture differ from those in the story. It is not a good caption if it merely tells the reader what he can see (and in this connection the caption writer must avoid like the plague the words 'picture shows'). It must supplement with interesting information. A dramatic picture deserves a dramatic caption. It should answer every question by the reader; it should not leave him guessing about anything he wants to know. Captions stand out in the newspaper's sea of words and strike the reader with a peculiar force. Every word should be weighed, especially for impact, emotional tone, impartiality and adherence to the rules of grammar and the accepted language.

Anyone who writes or rewrites a caption without seeing the picture runs the risk of making mistakes. The caption writer should have the cropped picture before him, not the original. In a layout containing two or more pictures with a single caption, the caption writer would study the lay-out to make sure that the situation of the pictures

(left, right, or top, bottom) are properly indicated. Everyone appearing prominently in the picture should be identified. If a person is almost lost in a crowd and is not easily identifiable he need not be mentioned in the caption. If the caption writer writes from seeing a negative or an engraving he must remember that the plate or negative is a reverse of the picture. The persons on the left will appear on the right in the printed pictures.

Here are some do's and dont's with regard to picture captions:

1 Do not tell the obvious. If the girl in the picture is pretty or attractive that fact will be obvious from the picture. The picture will tell whether or not a man is smiling. It may be necessary, however, to indicate why he is smiling.

2 Do not editorialise. The caption writer cannot know whether someone is happy, glum or troubled.

3 Use specifics rather than generalities. It is better to say a 10-1b book than a huge book. A man, 70, is a better description than 'an old man'.

4 Because the reader knows you are referring to the picture, omit phrases like 'pictured' 'is shown' and 'the picture above shows'.

5 Say 'from left' rather than 'from left to right'. The first means as much as the second and is shorter. The words 'left' and 'right' should not be overworked.

6 One of the worst things that one can say about a person in a picture is that he 'looks on'. If that is all he is doing he is superfluous.

7 Do not kid the reader. Give the date when the picture was taken. Also let the reader know where the picture was taken but not how.

8 Caption in the present tense enhances the immediacy of the picture.

9 Make sure the caption is accurate. Mistakes happen because someone, the photographer or the reporter accompanying him, failed to give the picture desk enough or accurate information from which to write the caption.

10 Double check the picture with the caption in regard to identification. If the persons appearing in the picture are wrongly identified it may create problems for the News Editor and Editor.

11 Writing a caption requires as much care and skill as writing a story or headline. The reader should not be puzzled by the caption.

12 Captions should be bright if warranted by the picture. Humour and sarcasm have no place in captions.

13 The caption should describe the event as shown in the picture and not the event itself. Readers will be puzzled if the caption describes action they do not see.

14 Because a lapse occurs between the time a picture of an event is taken and the time a reader sees it in the newspaper, care should be taken to update the information in the caption.

15 The person responsible for checking page proofs must make sure that the correct caption goes with the picture. It is not unusual to see picture captions transposed with disastrous results.

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Unit V – Advertising

DEFINING ADVERTISING

Simply defined, advertising is any form of non -personal presentation and promotion of ideas, goods, and services usually paid for by an identified sponsor. There are three key terms in the above definition. Advertising is "non-personal"; it is directed toward a large group of anonymous people. Even direct-mail advertising, which may be addressed to a specific person, is prepared by a computer and signed by a machine. Second, advertising typically is "paid for." This fact differentiates advertising from publicity, which is not usually purchased. Sponsors such as Coke and Delta pay for the time and the space they use to get their message across. Nonprofit organizations, such as the Red Cross or the United Way, advertise but do not pay for time or space. Broadcast stations, newspapers, and magazines run these ads free as a public service.) Third, for obvious reasons, the sponsor of the ad is "identified." In fact, in most instances, identifying the sponsor is the prime purpose behind the ad-otherwise, why advertise? Perhaps the only situation in which the identity of the advertiser may not be self-evident is political advertising. Because of this, broadcasters and publishers will not accept a political ad without a statement identifying those responsible for it.

FUNCTIONS OF ADVERTISING

Advertising fulfills four basic functions in society. First, it serves a marketing function by helping companies that provide products or services to sell their products. Personal selling, sales promotions, and advertising work together to help in marketing a product. Second, advertising is educational. People learn about new products and services, or improvements in existing ones, through advertising. Third, advertising plays an

economic role. The ability to advertise allows new competitors to enter the business arena. Competition, in turn, encourages product improvements and can lead to lower prices. Moreover, advertising reaches a mass audience, thus greatly reducing the cost of personal selling and distribution. Finally, advertising performs a definite social function. By vividly displaying the material and cultural opportunities available in a free-enterprise society, advertising helps to increase productivity and raises the standard of living.

TYPES OF ADVERTISING:

Advertising can be classified in several ways. One useful division is to distinguish the target audience-the specific segment of the population for whom the product or service has a definite appeal. Many target audiences can be defined; the most general are consumers and business. Consumer advertising, as the name suggests, is targeted at the people who buy goods and services for personal use. For example, a soup product uses consumer advertising to direct its ads to the adults and children most likely to buy soup at the grocery store. Most of the advertising that people are exposed to falls into this category.

Business-to-business advertising is aimed at people who buy products for business use. Industrial, trade, and professional-as well as agricultural-advertising are all part of this category. Consumer advertising is the focus of most of this chapter, but we will also take a brief look at business-to-business advertising.

Geographic focus is another way to classify advertising. International advertising is used for products and services that are used all over the globe. Coca-Cola and McDonald's, for example, advertise in dozens of countries and in many different

languages. National advertising refers to advertising in many different regions of the same country. Delta, Wal-Mart, and Sprint, for example, run ads on TV networks and in national magazines to reach customers in many different markets across the United States. International advertisers, of course, also use national ads. Retail or local advertising is done within one specific market. The neighborhood restaurant or car dealership typically relies on local ads.

Yet a third way to categorize advertising is by purpose. Some ads are for distinct products or services, such as frozen pizzas or muffler repairs, while others try to improve a company's image or influence public opinion on an issue, such as the ads run by oil companies describing their efforts to keep down fuel costs. Another distinction involves primary demand and selective demand ads. A primary demand ad has as its purpose the promotion of a particular product category rather than a specific brand. The campaign to encourage milk drinking that shows various celebrities with milk moustaches is an example of this type. Selective demand type ads are used by individual companies to sell their particular brand, such as a certain brand of milk. Finally, ads can be classified as direct action and indirect action. A direct action ad usually contains a toll-free number, coupon, e-mail address, or some similar device to allow the advertiser to see results quickly. In contrast, an indirect action ad works over the long run to build a company's image and increase consumers' awareness.

Advertising is part of the overall marketing process. Broadly defined, marketing consists of the development, pricing, distribution, and promotion of ideas, goods, and services. Advertising is part of the general promotion process, along with personal

selling, sales promotions, and public relations. It is an important element in marketing, but it is not the only element.

A BRIEF HISTORY OF ADVERTISING:

Advertising's beginnings are impossible to pinpoint, but several examples date back thousands of years. Clay tablets traced to ancient Babylon have been found with messages that touted an ointment dealer and a shoemaker. The town crier was an important advertising medium throughout England and other countries in Europe during the medieval period. In more recent times, the history of advertising is inextricably entwined with changing social conditions and advances in media technology. For instance, Gutenberg's invention of printing, using movable type made possible several new advertising media: posters, handbills, and newspaper ads. In fact, the first printed advertisement in English, produced about 1480, was a handbill that announced a prayer book for sale. Its author, evidently wise in the ways of outdoor advertising, tacked his ad to church doors all over England. By the late 1600s, ads were common sights in London newspapers.

Advertising made its way along with the early settlers from England. Ben Franklin, a pioneer of early advertising, made his ads more attractive by using large headlines and considerable white space. From Franklin's time to the early 19th century, newspaper ads resembled what today are called classified ads.

The Industrial Revolution caused major changes in society and in advertising. Manufacturers, with the aid of newly invented machines, were able to mass-produce their products. Mass production, however, also required mass consumption and a mass market. Advertising was a tremendous aid in reaching this new mass audience.

The impact of increasing industrialization was most apparent in the period from the end of the Civil War (1865) to the beginning of the 20th century. In little more than three decades, the following occurred:

1. The railroad linked all parts of the country, making it possible for Eastern manufacturers to distribute their goods to the growing Western markets.
2. The population of the United States doubled between 1870 and 1900. More people meant larger markets for manufacturers.
3. The invention of new communication media-the telephone, typewriter, high-speed printing press, phonograph, motion pictures, photography, and rural mail delivery - made it easier for people to communicate with one another.
4. Economic production increased dramatically, and people had more disposable income to spend on new products.

This improved economic and communication climate helped advertising thrive. Magazines were distributed from coast to coast and made possible truly national advertising. The development of the halftone method for reproducing photographs meant that magazine advertisers could portray their products more vividly. By 1900, it was not unusual for the leading magazines of the period to run 75 to 100 pages of ads in a typical issue.

It is not surprising that the increased importance of advertising in the marketing process led to the birth of the advertising agency, an organization that specializes in providing advertising services to its clients. The roots of the modern-day agency can be traced to Volney B. Palmer of Philadelphia. In 1842, Palmer bought large amounts of space in various newspapers at a discount and then resold the space at higher rates to

advertisers. The actual ad-the copy, layout, and artwork-was still prepared by the company wishing to advertise; in effect, Palmer was a space broker. That situation changed in the late 19th century when the advertising agency of N. W. Ayer & Son was founded. Ayer & Son offered to plan, create, and execute complete advertising campaigns for their customers. By 1900, the advertising agency became the focal point of creative planning, and advertising was firmly established as a profession.

The 1920s saw the beginning of radio as an advertising medium. Network Broadcasting made radio an attractive vehicle for national advertisers; by 1930 about \$27 million was spent on network advertising, and many of the most popular shows of the day were produced by advertising agencies. However, the stock market crash of 1929 had a disastrous effect on the U.S. economy, and total dollars spent on advertising dropped from \$2.8 billion in 1929 to \$1.7 billion in 1935. It would take a decade for the industry to recover. World War II meant that many civilian firms cut back on their advertising budgets. Others simply changed the content of their ads and, instead of selling their products, instructed consumers on how to make their products last until after the war.

Despite growth in mass consumption and economic prosperity, the prevailing mood of the country was one of fear and apprehension as many people were afraid that communists were secretly taking over the government and subverting the way of life. This mood also had an impact on public opinion about advertising. After the Korean War (1950-1953), many stories surfaced about brainwashing and mind control of prisoners. It wasn't long before advertising was indicted as a form of mind control that seduced people by subtle appeals to deep, subconscious urges. A best-seller called *The Hidden Persuaders*, explained how advertisers used psychological research and

motivational analysis to sell consumers things they really didn't need or want. It was during this time that the concept of subliminal advertising was introduced, which further deepened the suspicions about the advertising industry.

This paranoia gradually subsided during the 1960s, which were characterized by the growth of the creative side of advertising as art directors, copywriters, and TV directors had more input into the way advertising was presented. This trend weakened during the 1970s when a bad economic climate prompted a return to a more direct selling technique and a focus on efficient media planning.

The 1980s and 1990s saw the social and media environment for advertising changed drastically. Cable television opened up dozens of new and specialized channels that siphoned advertising dollars away from the major TV networks. New video forms of marketing emerged, such as the infomercial and home shopping. Moreover, improved transportation and communication gave birth to the mega-ad agency with branches throughout the world. Political changes in Europe created new opportunities for global marketing. Changes in society also had an impact. Advertisers were facing a more culturally diverse marketplace that required more selective ads. Consumer attitudes toward products were changing, and new regulations promised to forever alter tobacco advertising. Liquor ads also drew criticism.

A new advertising and marketing medium, the Internet, arrived during the 1990s and saw remarkable growth. About \$300,000 was spent on Internet ads in 1994; six years later, the total was nearly \$6 billion. It seemed that nearly every company had a website, print and television ads for dot-coms were everywhere. A favorable economic climate further fueled advertising spending. In sum, contemporary advertising seems

healthy, but it must cope with social and technological change to adapt to the modern world.

ORGANIZATION OF THE CONSUMER ADVERTISING INDUSTRY:

There are three main components of the advertising industry:

1. The advertisers
2. Advertising agencies
3. The media

Each of these will be discussed in turn.

Advertising is an important part of the overall marketing plan of almost every organization that provides a product or a service to the public. Advertisers can range from the small bicycle shop on the corner that spends \$4 on an ad in the local weekly paper to huge international corporations such as Procter & Gamble, which spends more than \$2.3 billion annually for ads.

At a basic level, we can distinguish two different types of advertisers: national and retail. National advertisers sell their product or service to customers all across the country. The emphasis in national advertising is on the product or service and not so much on the place where the product or service is sold. For example, the Coca-Cola Company is interested in selling soft drinks. It doesn't matter to the company if you buy their product at the local supermarket, at a small convenience store, or from a vending machine. Retail advertisers (also called local advertisers) are companies such as local restaurants, car dealerships, TV repair shops, and other merchants and service organizations that have customers in only one city or trading area. The retail advertiser wants to attract customers to a specific store or place of business. Some companies are

both national and local advertisers. Sears and Kmart, for example, advertise all over the country, but their individual stores use local advertising to highlight their specific sales and promotions. Franchises, such as McDonald's and Burger King, keep up their national image by advertising on network TV, while their local outlets put ads in the paper to attract customers from the local community.

Naturally, the way organizations handle their advertising depends on their size. Some companies have their own advertising departments; a small retail store might have one person who is responsible for advertising and marketing and who may also have other job functions. Whether large or small, all advertisers must attend to several basic functions. These include planning the ads and deciding where they will appear, setting aside certain amount of money for the advertising budget, coordinating the advertising with other departments in the organization, and, if necessary, supervising the work of an outside agency or company that produces the ad. In addition, some large advertisers have departments that can create and prepare all the advertising materials, purchase the space and airtime for the ads, and check to see if the ads were effective in achieving their goals.

According to the American Association of Advertising Agencies, an agency is an independent business organization composed of creative people and business people who develop, prepare, and place advertising for sellers seeking to find customers for their goods and services. In the past, advertising agencies were located in a few big cities. That trend has changed, however, and many of the more memorable ad campaigns of recent years have been put together by agencies. When it comes to total income, however, the big-city agencies still dominate.

The last few years in the agency business have seen the spawning of superagencies, or mega-agencies, resulting from the merger and consolidation of several large ad agencies. In addition, the business has been globalized, since these new mega-agencies have branches all over the world. The global reach of advertising is apparent in the agency business as in many other media.

Agencies can be classified by the range of services they offer. In general terms, there are three main types: (1) full-service agencies, (2) media buying services, and (3) creative boutiques.

As the name implies, a full-service agency handles all phases of the advertising process for its clients; it plans, creates, produces, and places ads. In addition, it might also provide other marketing services, such as sales promotions, trade show exhibits, newsletters, and annual reports. In theory, at least, there is no need for the client to deal with any other company for help promoting its product.

A media buying service specializes in buying radio and television time and reselling it to advertisers and advertising agencies. The service sells time to the advertiser, orders the spots on the various stations, and monitors the stations to see if the ads actually run.

A creative boutique (the name was coined during the 1960s and has hung on to the present) is an organization that specializes in the actual creation of ads. In general, boutiques create imaginative and distinctive advertising themes and produce innovative and original ads. A company that uses a creative boutique would have to employ another agency to perform the planning, buying, and administrative functions connected with advertising.

It is not surprising that full-service agencies saw media buying services and boutiques as competitors. Consequently, the full-service agencies improved their own creative and media buying departments. It wasn't long before the services and boutiques began to feel the effects of the agencies' efforts. As it stands now, only a few services and a few boutiques still handle large national advertisers.

What does a full-service ad agency do for a client? To begin with, the agency studies the product or service and determines its marketable characteristics and how it relates to the competition. At the same time, the agency studies the potential market, possible distribution plans, and likely advertising media. The agency then makes a formal presentation to the client detailing its findings and its recommended advertising strategy. If the client agrees, the agency then launches the execution phase. This phase entails writing and producing the ads, buying space and time in various media, delivering the ads to the appropriate media, and verifying that all ads actually appear. Finally, the agency will work closely with the client's salespeople to make sure they get the greatest possible benefit from the ads.

The last part of the advertising industry consists of the mass media. The media serve as the connection between a company and its customers. The media that are available for advertising include some obvious ones-radio, TV, newspapers, magazines, the Internet-and others that are not so obvious, such as direct mail billboards, transit cards (bus and car cards), stadium scoreboard ads, and point-of-purchase ads.

Even the slickest and most imaginative advertising message will fail if it is delivered to the wrong people. To make sure that this catastrophe doesn't happen, advertisers employ highly skilled media planners to help them place and schedule their ads.

Advertising specialists evaluate media along four dimensions:

1. Reach: How many people can get the message?
2. Frequency: How often will the message be received?
3. Selectivity: Does the medium actually reach potential customers?
4. Efficiency: How much does it cost to reach a certain number of people? (This is usually expressed as cost per thousand people.)

In addition to the above considerations, advertisers have to take into account many other factors before deciding on which medium to use. An important part of any decision involves considering the creative limitations imposed by the physical properties of each medium. Television, for example, allows the advertiser to show the product in action. On the other hand, TV ads are short and cannot be used to present a great deal of technical information. A magazine ad can be in full color and can present a large amount of data, but it might not have the same impact as a TV ad. All in all, choosing which media to use in the final advertising mix is a difficult decision.

ADVERTISING ONLINE:

Online advertising began in 1994 when HotWired, the digital counterpart of the techno-hip Wired magazine, started a website with about a dozen sponsors who paid for advertising banners embedded throughout the site. Since that time, a whole new industry has grown up consisting of companies that sell ads, create ads, and measure how many people see ads. Most large companies now treat web advertising as part of their normal advertising media mix, along with radio, TV, print, and outdoor. In addition, the growth of the dot-com Internet companies has fueled the growth of web advertising. It's no surprise that companies on the net use the net to advertise. One

recent survey disclosed that more than 70 percent of advertising on the web came from other Internet companies.

The surge in advertising by Internet companies has helped to increase revenue for the traditional media. Here are just a few examples: From 1998 to 1999, spending by online companies increased 900 percent for network TV advertising, 500 percent for outdoor media, 300 percent for cable TV ads, and 200 percent for magazine ads. Dot-com spending for advertising in business-to-business media increased as well.

Although on the increase, the amount of money generated by web advertising is still small when compared with the more traditional media. Estimates of Internet ad spending vary widely among industry analysts. Even with the most optimistic assessment, the Internet accounted for about 2 percent of all advertising expenditures in 1999 or about \$5 billion. To put this number in perspective, consider that General Motors by itself spent about \$3 billion in advertising in traditional media that same year. Even so, everyone expects Internet advertising to become more important. Industry forecasting company Jupiter Communications projects that Internet ad revenue should be nearly \$9 billion by 2002.

Moreover, companies are learning how to use Internet ads to their maximum potential. Some companies allow advertisers to buy space on a number of different sites, sort of like buying time on a radio or TV network. Doubleclick.com, for example, sells banner ad space on 490 web sites and serves as a liaison between them and 3,100 advertising clients, such as General Motors Corporation and Visa International. Other companies, such as Digital City, have created cyber-based city web sites in an attempt to gain a share of the multibillion dollar classified ad market.

Not all is bright, however, for online advertising. Advertisers are beginning to have doubts about the efficacy of online banner ads. One study suggested that only about 0.5 percent of all people actually click on a banner ad and even fewer actually make a purchase. This percentage is even less than that of direct-mail campaigns (those ads that many people consider junk mail and toss away without opening). About 2 percent of direct-mail campaign recipients usually respond to the mailing. Advertisers are also discovering that acquiring customers through banner ads is much more expensive than using traditional media. As a result, many companies have cut their online budgets or are demanding cheaper prices for banner ads.

Finally, since so much of Internet advertising is done by dot-com companies themselves, an economic downturn among web companies will have a serious ripple effect on advertising. Such an event occurred in early 2000 when the financial failure of several high profile dot-com companies meant that less money was spent on Internet ads.

CATEGORIES OF INTERNET ADVERTISING:

There are several types of Internet advertising. Banner ads are the most common. These are the banners that appear on the top, bottom, or sides of a web page or are scattered throughout the content. Each banner displays a company logo or catchy phrase and some are even animated to attract attention. Visitors who click on these sites are provided with more information about the product and are given a chance to buy it online. Some advertisers pay websites according to the number of "click-throughs" they generate. As has been mentioned, very few banner ads ever get clicked.

An advertiser can purchase banner ads, or the advertiser can establish a free link exchange. In this arrangement, one company offers banner ad space on its website to another company in exchange for space on the other company's site. An automotive repair service, for example, might set up a free-link exchange with a company that sells auto parts with an online used-car site.

In addition to banner ads, advertisers can sponsor chat rooms that are related to their product. A travel agency, for example, might sponsor a room that is devoted to travelers' cruise experiences.

Advertisers also use direct e-mail campaigns. These are similar to traditional direct mail campaigns except that the advertising message is delivered to a targeted group of people via e-mail. Several commercial companies develop and maintain highly specific e-mail lists that advertisers can purchase. This form of advertising, although highly efficient, carries some risks because many consumers consider this content spam and react negatively.

Websites devoted to a product or company are another form of web advertising. Companies spend a great deal of time and energy creating the site most appropriate for their product. International diamond merchant De Beers, for example, created a "design your own engagement ring" site that allowed visitors to view various combinations of stone, setting, and sidestones online. After a visitor designed the preferred ring, she or he could e-mail the design to a friend (or fiancé).

Nike integrated its website with its offline advertising. TV ads put the viewer into immediate situations. Sample: "You're racing Marion Jones, fastest woman in the world. Look out for that glass door! What do you do?" The tagline then told the viewer,

"Continued at whatever.nike.com." When the viewer got to the website, he or she could choose the ad's ending. Gap.com went for simplicity with an easy-to-navigate website. Products are displayed attractively in a way that it creates the in-store shopping experience. There is no high-tech, dazzling graphics or animations that take time to load and sometimes cause frustration among online shoppers.

PRODUCING ADVERTISING:

Department and Staff:

Many large companies have their own advertising departments, structured like agencies. There are four major departments:

1. Creative services 2. Account services 3. Marketing services 4. Administration

The creative department, as the name implies, actually produces the ad. The people in this department write the advertising copy (the headline and message of the ad), choose the illustrations, prepare artwork, and/ or supervise the scripting and production of radio and TV commercials.

The account services department is responsible for the relationship between the agency and the client. Because the advertising agency is an organization outside the firm doing the advertising, it is necessary to appoint someone, usually called an account executive (AE), to promote communication and understanding between client and agency. The AE must represent the viewpoint of the agency to the client but at the same time keep abreast of the needs of the advertiser. Since the AE tends to be the person in the middle, his or her job is obviously an important one in the agency.

The marketing services department is responsible for advising the client as to what media to use for his or her messages. Typically, this department makes extensive use of the data collected by the Audit Bureau of Circulations, Arbitron, Nielsen, MediaMetrix, and the other audience research services mentioned in earlier chapters. This department is also in charge of any sales promotions that are done in connection with the advertising. These may include such things as coupons, premiums, and other aids to dealers.

Finally, like any other business, the advertising agency needs a department to take care of the day-to-day administration of the agency. This department is in charge of office management, clerical functions, accounting, personnel, and training of new employees.

The Advertising Campaign:

The best way to illustrate how ads get produced is to present a general discussion of an advertising campaign for a national product. A campaign consists of a large number of advertisements, all stressing the same major theme or appeal that appears in a number of media over a specified time. Following is a discussion, greatly simplified, of these six phases of a typical campaign:

1. Choosing the marketing strategy.
2. Selecting the main appeal or theme.
3. Translating the theme into the various media.
4. Producing the ads.
5. Buying space and time.
6. Executing and evaluating the campaign.

In the first phase, a great deal of research is done to determine the target audience, the marketing objective, the appropriate price for the product or service, and the advertising budget. It is during this phase that the word positioning is often heard. Positioning has many interpretations, but in general it means fitting a product or service to one or more segments of the broad market in such a way as to set it apart from the competition without making any change in the product. For example, the Walt Disney company repositioned its theme parks as places where even adults without children would have a good time.

The Canandaigua Wine Company positioned Arbor Mist, a wine-plus-fruit drink, as a beer alternative for women. For years, the Red Lobster restaurant chain was perceived as a rather drab family restaurant. A new campaign launched in 2000 attempted to reposition the restaurant to appeal to upscale baby boomers with its "Escape to Red Lobster" campaign. One ad intercut shots of a group of young sunbathers baking themselves red with shots of plump lobster tails.

Sometimes positioning doesn't work. Minute Maid orange juice failed in its attempt to reposition its product from simply a breakfast drink to an all-purpose beverage. Despite an \$18 million campaign that featured the message "Not Just for Breakfast Anymore," sales of orange juice remained flat as consumers failed to respond to the switch.

After the product or service has been positioned, an overall theme for the campaign is developed. Once again, considerable research is done to find the proper themes. Subway Restaurants introduced its "Gotta Have It Taste" campaign to appeal to young consumers who were more interested in taste than in the product's low-fat content. Research revealed that going to baseball games was not a popular choice as family

entertainment. As a result, Major League Baseball launched a campaign with the theme "The First-Choice Destination for Family Entertainment" that showed parents and children bonding at the ballpark.

The next phase is translating the theme into print and broadcast ads. Advertisers try to achieve variety in their ads but with a consistency of approach that will help consumers remember and recognize their product. The recent "We Like to See You Smile" campaign for McDonald's is a case in point. Eight different TV commercials were created, but each centered on the "smile" slogan. The US Army used its "Be All That You Can Be" theme for 11 years in print and broadcast ads and has only recently introduced variations.

The actual production of the ad is done in much the same way that other media content is produced. In the print media, the copy, the headline, subheads, any accompanying illustrations, and the layout are first prepared in rough form. The initial step is usually just a thumbnail sketch that can be used to experiment with different arrangements within the ad. The headline might be moved down, the copy moved from right to left, and so on. Next a rough layout, a drawing that is the actual size of the ad, is constructed. Usually, several layouts are prepared, and the best are used to produce the comprehensive layout, the one that will be used to produce the ad. Many agencies use outside art studios and printers to help them put together print ads and billboards.

Radio commercials are written and created in much the same way that early radio drama shows were produced. A script is prepared in which dialogue, sound effects, and music are combined to produce whatever effect is desired. The commercial is then either produced in the sound studio or recorded live on location. In either case, postproduction

editing adds any desired special effects, and eventually, a master tape is prepared for duplication and distribution.

The beginning step in the preparation of a television commercial is a storyboard, a series of drawings depicting the key scenes of the planned ad. Storyboards are usually shown to the client before production begins. If the client has any objections or suggestions, they can be incorporated into the script before production. Once the storyboards are approved, the commercial is ready to go into production. Most TV commercials are shot on film (although some are now switching to videotape). Television commercials are the most expensive ads to produce. A 30-second commercial can easily cost \$250,000. Special effects, particularly animation, can drive the costs even higher. In an effort to keep costs down, much of the time spent producing TV commercials consists of planning and rehearsing. As with the print media, many agencies hire outside production specialists to produce their commercials.

While the creative department is putting together the print and broadcast ads, the marketing department is buying time in those media judged to be appropriate for the campaign. If the product is seasonal (e.g., suntan lotion, snowmobiles), the ads are scheduled to reflect the calendar, appearing slightly before and during the time people begin buying such items. Other products and services might call for a program of steady advertising throughout the year.

The last phase of the campaign consists of the ads' actually appearing. Testing is done during and after this phase to see if consumers saw and remembered the ads. In addition, sales data are carefully monitored to determine if the campaign had the desired effect on sales.

Advertising Research:

Advertising research takes place during all phases of the campaign and helps agencies and their clients to make informed decisions about their strategy and tactics. Formative research is done before the campaign begins to help guide the creative effort. It can take several forms. One is audience definition-identifying the target market, such as "females 18 to 34" or "all adults." After this is accomplished, audience profiling is done to discover as much as possible about how the target market lives-what they think, what their attitudes are, how they decide to buy.

The next phase, message research, involves pre-testing the messages that have been developed for the campaign. At its most basic level, pre-testing determines if the audience can actually understand the ads. This type of testing guards against possible double meanings or overlooked sexual connotations might have eluded the creative staff. In a second type of pretest, researchers show mock-ups of magazines that contain the prototype of the print ad and rough cuts of TV ads to test audiences. Consumers are tested to see whether they recall the main points of the ad and whether their attitude towards the product shows any change. Some advertising campaigns go through pilot tests in actual markets. A split-cable transmission can show one version of an ad to one group of people and a second version to a similar group. The ads are compared to see which did a better job. A split run of a magazine uses the same strategy.

Tracking studies examine how the ads perform during or after the actual campaign itself. Samples of consumers are studied to see if they recalled the ads, if their attitudes about the product changed, and if they actually bought the product or used the service advertised.

Agency Compensation:

How advertising agency makes money is not well known outside the agency and media community. This section will discuss three common methods:

(1) media commissions, (2) agency charges, and (3) fees.

Historically, the major mass media have allowed advertising agencies a 15 percent commission on the time and space they purchase. In simplified form, here's how the commission system works. Let's assume you have a new product and have enlisted the services of an agency to help you market it. You wish to run an ad in a particular magazine that will cost \$1,000. Your agency places the order, prepares the ad, and sends it to the magazine. After the ad appears, the magazine sends the agency a bill for \$1,000. The agency passes this bill on to you. You send \$1,000 to the agency, which then deducts its 15 percent commission (\$150 in this case) and sends the remainder (\$850) to the magazine. If the total ad charges were \$10,000, the agency would retain \$1,500 in commission. Recently, however, the commission system has been declining in popularity. Many advertisers have struck pay-for-performance deals with ad agencies. Payments to ad agencies are based on sales or some other measure of performance. If sales go up, the ad agency gets more money. Other companies pay agencies a fixed fee, while still others use a combination of a flat fee plus performance-based incentives. A survey done in the late 1990s revealed that only 35 percent of advertisers were still using the traditional commission arrangement.

As its name suggests, business-to-business advertising is designed to sell products and services not to general consumers but to other businesses, typically via specialized trade publications, direct mail, professional journals, and display advertising at trade shows.

Recently, however, some business-to-business ads have turned up in the mass' media.

There are four main categories of business-to-business advertising:

Trade. Advertising goods and services to wholesalers and retailers who, in turn resell these items to a more general audience.

Industrial. Advertising those items, that are used in the further production of goods and services, such as copy machines, forklifts, and drill presses.

Professional. Advertising aimed at doctors, lawyers, architects, nurses, and others who might influence the buying process or use the product in their profession.

Agricultural. Advertising aimed at farmers and possibly including products such as fertilizer, seed, and chemicals.

Although its visibility might not be high, business-to-business advertising is big business, ringing up more than \$150 billion in revenue in 2000. Some students ignore a career in business-to-business advertising because they feel it's not as glamorous as consumer advertising. There may be some truth to this: Selling a chemical solvent, bench-top fermenter or blast furnace is not as flashy as designing a campaign for a sleek new sports car. In its own way, though, business advertising poses greater creative challenges. Coming up with a theme to sell the sports car is probably a lot easier than coming up with a winning idea for the chemical solvent.

Consumer versus Business- to-Business Advertising :

There are some obvious differences between advertising directed at consumers and business advertising. This section will list four. First, the target audience in business advertising is much smaller. In some industries, the audience may number in the hundreds. Companies that manufacture storage tanks for petroleum products have

determined that there are only 400 people in the United States authorized to purchase their product. In other areas, it may be in the thousands. This means, of course, that the media used to reach the target market must be selected carefully. In the nuclear reactor business, everyone in the market may read one or two publications.

Second, most of the products that are advertised tend to be technical, complicated, and high-priced. For the advertiser, this means that the ads will probably contain a great deal of technical information and will stress accuracy.

Third, the buyers will be professionals: purchasing agents whose only job is to acquire products and services for their company. Generally speaking, the decisions of the purchasing agent are based on reason and research. An error of a penny or two on a large purchase might cost the company thousands of dollars.

Consequently, business advertising typically uses the rational approach. Additionally, it's important for the advertisers to know exactly who makes the buying decision, since most purchases in large business are generally made in consultation with others in the company.

Fourth, personal selling plays a greater role in the business arena and advertising is frequently used to support the sales staff in the field. As a result, ad budgets in the business sector may not be as high as their consumer counterparts.

Media:

The media mix for business advertising is also different from consumer advertising. Since the target audience tends to be small, personalized media are best. Business publications tend to be the mainstay of campaigns. One study suggested that about 60 percent of industrial advertising dollars went to business and trade publications. Trade

publications can be horizontal, dealing with a job function without regard to industry (such as Purchasing Agent), or vertical, covering all job types in an entire industry (such as LP/Gas).

Direct mail is also a valuable business advertising tool. Highly differentiated mailing lists can be prepared and ads sent to the most likely prospects. Research has shown that direct mail is perhaps more effective among businesspeople than among consumers. Whereas a large percentage of direct-mail material is thrown out unopened by the general public, about three-quarters of all businesspeople, according to a survey done in the early 1980s, read or at least scan their direct-mail ads.

Advertising in trade catalogs is particularly important to companies that sell through distributors rather than via their own sales staff. Since a catalog is a direct reflection of the company, extra care is taken to make sure it is up-to-date, accurate, and visually appealing.

Business-to-business advertising in the mass media used to be rare, but some large companies, such as Federal Express, IBM, and Xerox, have used it to great effect. Federal Express, for example, found that its business increased more than 40 percent after it started to advertise in consumer media. Purchasing time and space in the mass media must be done skillfully because of the expense and the chance of wasted coverage if the right decision makers are not in the audience. Specialized cable channels have made it possible for many business-to-business advertisers to use more general media with reduced chances of wasted coverage. CNN's "Money Line" and several shows on CNBC, for example, attract an audience that contains many business decision makers. General news magazines, such as Time and

Newsweek, along with Forbes, Business Week, and Fortune, are rather obvious choices for this type of advertising. It comes as no surprise that business-to-business advertising has embraced the Internet. Experts estimate that about \$1 billion will be spent on this type of advertising in 2000. The majority of net advertisers are technology companies, but some other firms also have made use of the medium. Federal Express, for example, has spent considerable sums on net ads. This is one area of advertising that will see accelerated growth in the future.

Appeals:

Close attention is paid to the copy in business-to-business advertising. A lot of consumer ads depend on impression and style to carry their messages. The copy tends to be brief and can cater to the emotions. Business copy tends to be longer, more detailed, and more factual. A premium is placed on accuracy and completeness. If the ad contains technical inaccuracies or exaggerations, the credibility of the product is compromised. Some of the most-used formats in business advertising are testimonials, case histories, new-product news, and demonstrations.

This is not to say, however, that all industrial ads should be stodgy and dull. In recent years, several ad agencies specializing in business ads have introduced warmth, humor, and creativity into their messages. The philosophy behind this movement is that businesspeople are also consumers and that they respond as consumers to business and trade ads. For example, Teddy, a California company that makes women's sportswear, placed special cover wraps on hundreds of copies of Forbes magazine that went to clothing retailers. The wraps featured Teddy clothes with headlines such as "As seen in

Cosmo. Cosmopolis, Washington," or "As seen in Harpers. Harper's Ferry, West Virginia."

ADVERTISING:

Although exact figures are hard to determine, there are more than 200,000 people working in the advertising business, with approximately 85,000 of those employed at advertising agencies. Job prospects appear bright for the future. The increasing amount of consumer goods being produced, along with more intense competition among existing companies, will create a sustained need for advertising specialists in the years ahead. Many experts think that opportunities will be the greatest in the advertising departments of large to medium-sized companies. No matter where a person intends to work, the following guidelines will be helpful in providing an overall view of the field.

Entry-Level Positions:

A job applicant must make some basic decisions early in his or her professional training. Probably the first decision is whether to concentrate on the creative or the business side of the industry.

The creative side, as mentioned earlier, consists of the copywriters, art directors, graphic artists, photographers, and broadcast production specialists that put the ads together. Entry-level jobs include junior copywriter, creative trainee, junior art director, and production assistant. In most of these positions, a college degree in advertising or the visual arts is helpful, with a secondary concentration in marketing, English, sociology, or psychology also a benefit. Good web skills are also a plus.

Working on the business side of the industry refers to choosing a career as an account executive, a media planner, market researcher, or business manager. Proper preparation

for this career includes extensive course work in both advertising and business, with particular emphasis on marketing. Common entry-level positions in these fields are assistant media buyer, research assistant, junior account executive, or account service trainee.

Agencies and advertising departments in private companies are not the only places to look for potential employment. A significant number of opportunities are available in companies that supply their goods and services to advertisers. Freelance artists, photographers, jingle writers, film and videotape producers, sound-recording specialists, and casting specialists are just some of the people needed by media suppliers. And, as has been pointed out in previous chapters, many people work for the various media in their advertising departments.

Upward Mobility:

Opportunities for advancement in advertising are excellent. Outstanding performance is rewarded quickly, and many young people progress swiftly through the ranks. Beginning creative people typically become senior copywriters or senior art directors. Eventually, some may progress to become creative director, the person in charge of all creative services. On the business side, research assistants and assistant buyers can hope to become research directors and media directors.

Account trainees, if they perform according to expectations, move up to account executives and later may become management supervisors. The climb to success can occur rapidly; many agencies are run by people who achieved top status before they reached age 40.

Advertising in Newspapers:

The nation's first newspaper advertisement appeared in The Boston NewsLetter's first issue in 1704 when the newspaper's editor included an ad for his own newspaper. The penny press of the 1800s counted on advertising to underwrite its costs. In 1833, the New York Sun candidly stated in its first issue: "The object of this paper is to lay before the public, at a price within the means of everyone, all the news of the day, and at the same time afford an advantageous medium for advertising."

Three years later, the Philadelphia Public Ledger reported that "advertising is our revenue, and in a paper involving so many expenses as a penny paper, and especially our own, the only source of revenue." Because they were so dependent on advertisers, newspapers in the 1800s accepted any ads they could get. Eventually they got complaints from customers, especially about the patent medicines that promised cures and often delivered hangovers. (Many of these medicines were mostly alcohol)

Products like Anti-Corpulene pills claimed they would help someone lose 15 pounds a month. "They cause no sickness, contain no poison and never fail." Dr. T. Felix Couraud's Oriental Cream guaranteed that it would "remove tan, pimples, freckles, moth patches, rash and skin diseases and every blemish on beauty."

The newspaper publishers' response to the complaints was to develop an open advertising policy, which allowed the publishers to continue accepting the ads, Then the publishers criticized ads on their editorial pages. The Public Ledger's policy was that "Our advertising columns are open to the 'public, the whole public, and nothing but the public.' We admit any advertisement of any thing or any opinion, from any persons who will pay the price, excepting what is forbidden by the laws of the land, or what, in the

opinion of all, is offensive to decency and morals. "But some editors did move their ads, which had been mingled with the copy, to a separate section.

Advertising historian Stephen Fox writes:

Advertising was considered an embarrassment. . . , the wastrel relative, the unruly servant kept backstairs and never allowed into the front parlor. . . . A firm risked its credit rating by advertising; banks might take it as a confession of financial weakness. Everyone deplored advertising. Nobody-advertiser, agent, or medium-took responsibility for it. The advertiser only served as an errand boy, passing the advertiser's message along to the publisher: the medium printed it, but surely would not question the right of free speech by making a judgment on the veracity of the advertiser.

Advertising in Magazines:

Until the 1880s, magazines remained wary of advertising. But Cyrus H. K. Curtis, who founded *The Ladies' Home Journal* in 1887, promoted advertising as the way for magazines to succeed. Once when he was asked what made him successful, he answered, "Advertising. That's what made me whatever I am. . . . I use up my days trying to find men who can write an effective advertisement."

When Curtis hired Edward Bok as editor, Bok began a campaign against patent medicine ads and joined with *Collier's* and the American Medical Association to seek government restraints. Congress created the Federal Trade Commission in 1914, and part of its job was to monitor deceptive advertising. The FTC continues today to be the major government watchdog over advertising.

Advertising on Radio:

WEAF in New York broadcast its first advertising in 1922, selling apartments in New Jersey. B. F. Goodrich, Palmolive and Eveready commercials followed. In September 1928, the Lucky Strike Dance Orchestra premiered on NBC, and Lucky Strike sales went up 47 percent. More cigarette companies moved to radio, and Camel cigarettes sponsored weekly, then daily, programs.

Sir Walter Raleigh cigarettes sponsored the Sir Walter Raleigh Revue. In one hour, the sponsor squeezed in 70 references to the product.

The theme song ("rally round Sir Walter Raleigh N) introduced the Raleigh Revue in the Raleigh Theater with the Raleigh Orchestra and the Raleigh Rovers; then would follow the adventures of Sir Walter in Virginia and at Queen Elizabeth's court, with ample mention of his cigarettes and smoking tobacco.

In 1938, for the first time, radio collected more money from advertising than magazines.

Advertising on Television:

Television began as an advertising medium. Never questioning how television would be financed, the networks assumed they would attract commercial support. They were right. In 1949, television advertisers totaled \$12.3 million. In 1950, the total was \$40.8 million. In 1951, advertisers spent \$128 million on television.

In a practice adopted from radio, television programs usually carried direct sponsorship. Many shows, such as Camel News Caravan, carried the sponsor's name in the title and advertised a product (Camel cigarettes). Advertising agencies became television's programmers. "Given one advertiser and a show title often bearing its name, viewers

associated a favorite show with its sponsor and-because of a 'gratitude factor'-would buy the products."

Alfred Hitchcock became legendary for leading into his show's commercials with wry remarks about the sponsor: "Oh dear, I see the actors won't be ready for another sixty seconds. However, thanks to our sponsor's remarkable foresight, we have a message that will fill in here nicely." But Hitchcock's sarcasm was the exception, and most TV programs today welcome advertising support without comment.

HOW ADVERTISEMENTS WORK:

The word 'advertise' originally meant to take note or to consider. By the 1700s, that meaning had changed. To advertise meant to persuade. "If we consider democracy not just a political system," says Daniel J. Boorstin, "but as a set of institutions which do aim to make everything available to everybody, it would not be an overstatement to describe advertising as the characteristic rhetoric of democracy."

Advertising Shares Common Characteristics:

Boorstin says that advertising shares three characteristics: repetition, style and ubiquity.

Repetition. When Robert Bonner bought the New York Ledger in 1851. He wanted to advertise his newspaper in the competing New York Herald, owned by James Gordon Bennett. Bennett limited all of his advertisers to the same size typeface, so Bonner paid for an entire page of the Herald, across which he repeated the message "Bring home the New York Ledger tonight." This is an early example of the widespread practice of repeating a simple message for effect.

An Advertising Style. At first, advertising adopted a plain, direct style. Advertising pioneer Claude Hopkins, says Boorstin, claimed that "Brilliant writing has no place in

advertising. A unique style takes attention from the subject. . . . One should be natural and simple . . . in fishing for buyers, as in fishing for bass, one should not reveal the hook."

The plain-talk tradition is a foundation of what advertisers call modern advertising. But advertising today often adopts a style of hyperbole, making large claims for products. Boorstin calls this "tall talk."

The tall-talk ad is in the P. T. Barnum tradition of advertising. Barnum was a carnival barker and later impresario who lured customers to his circus acts with fantastic claims. You may recognize this approach in some of the furniture and car ads on television, as an announcer screams at you that you have only a few days left until all the chairs or all of the cars will be gone.

Both plain talk and tall talk combine, Boorstin says, to create advertising's new myth: This is the world of neither true nor false-of the statement that 60 percent of the physicians who expressed a choice said that our brand of aspirin would be more effective in curing a simple headache than any other brand. . . . It is not untrue, and yet, in its connotation it is not exactly true. "

Ubiquity. Advertising can be and is everywhere. Advertisers are always looking for new places to catch consumers' attention. Ads appear on shopping carts, on video screens at sports stadiums, atop parking meters.

The ubiquity of advertising is, of course, just another effect of our uninhibited efforts to use all the media to get all sorts of information to everybody everywhere.

Since the places to be filled are everywhere, the amount of advertising is not determined by the needs of advertising, but by the opportunities for advertising, which become unlimited.

In some cases this ubiquity works to advertising's disadvantage. Many advertisers shy away from radio and TV because the ads are grouped so closely together. In 1986, in an attempt to attract more advertisers, TV began selling the 'split-3D' ad, which fits two 15-second ads into a 30-second spot. Even 10-second ads are available. Wherever these shorter commercials are sold, the station runs twice as many ads for different products, crowding the commercial time even more.

Grabbing Your Attention:

To sell the products, advertisers must catch your eye or your ear or your heart (preferably all three). A study by the Harvard Graduate School of Business Administration reported that the average American is exposed to 500 ads a day. With so many ads competing for your attention, the advertiser must first get you to read, to listen, or to watch one ad instead of another. "The immediate goal of advertising [is to] tug at our psychological shirt sleeves and slow us down long enough for a word or two about whatever is being sold."

How Ads Appeal to Consumers:

You make your buying decisions based on several sources of information besides advertising: friends, family and your own experience, for example. To influence your choices, the advertising message must appeal to you for some reason, as you sift through the ads to make judgments and choose products. Humanities and human sciences professor Jib Fowles in his book *Mass Advertising as Social Forecast*

enumerated 15 appeals, which he calls an "inventory of human motives" that advertisers commonly use in their commercials:

1. **Need for sex.** Surprisingly, Fowles found that only 2 percent of the television ads he surveyed used this appeal. It may be too blatant, he concluded, and often detracts from the product.

2. **Need for affiliation.** The largest number of ads uses this approach: Are you looking for friendship, Advertisers can also use this negatively, to make you worry that you'll lose friends if you don't use a certain product.

3. **Need to nurture.** Every time you see a puppy or a kitten or a child, the appeal is to your maternal or paternal instincts.

4. **Need for guidance.** A father or mother figure can appeal to your desire for someone-to care for you, so you won't have to worry. Betty Crocker is a good example.

5. **Need to aggress.** We all have had a desire to get even, and some ads give you this satisfaction.

6. **Need to achieve.** The ability to accomplish something difficult and succeed identifies the product with winning. Sports figures as spokespersons project this image.

7. **Need to dominate.** The power we lack is what we can look for in a commercial: "Master the possibilities."

8. **Need for prominence.** We want to be admired and respected, to have high social status. Tasteful china and classic diamonds offer this potential.

9. **Need for attention.** We want people to notice us; we want to be looked at. Cosmetics are natural for this approach.

10. **Need for autonomy.** Within a crowded environment, we want to be singled out, to be "a breed apart." This can also be used negatively: You may be left out if you don't use a particular product.

11. **Need to escape.** Flight is very appealing; you can imagine adventures you cannot have. The idea of escape is thus pleasurable.

12. **Need to feel safe.** To be free from threats, to be secure is the appeal of many insurance and bank ads.

13. **Need for aesthetic sensations.** Beauty attracts us, and classic art or dance makes us feel creative, enhanced.

14. **Need to satisfy curiosity.** Facts support our belief that information is quantifiable and numbers and diagrams make our choices seem scientific.

15. **Physiological needs.** Fowles defines sex (item no.1) as a biological need, and so he classifies our need to sleep, eat, and drink in this category. Advertisements for juicy pizza are especially appealing late at night.

FINDING THE AUDIENCE: WHICH DEMOGRAPHIC ARE YOU?

Advertisers target their messages to an audience according to the audience's needs. But an advertiser also seeks to determine the audience's characteristics. This analysis of observable audience characteristics is called demographics.

Demographics are composed of data about a target audience's sex, age, income level, marital status, geographic location and occupation. These data are observable because they are available to advertising agencies through census data and other sources. Advertising agencies use demographic audience analysis to help the advertisers target their messages.

A motorcycle dealer certainly wouldn't want to advertise in a baby magazine, for example; or a candy manufacturer probably wouldn't profit from advertising in a diet and exercise magazine. Advertising agencies try to match a client's product to a thoroughly defined audience so that each advertising dollar is well spent.

Defining the audience is very important because the goal of advertising is to market a product to people who have the desire for the product and the ability to buy the product.

Audience analysis tells an advertiser whether there are enough people who can be targeted for a product to make the advertising worthwhile.

WHAT'S WRONG WITH ADVERTISING?

The study of advertising provokes three main criticisms, according to Louis C.

Kaufman, author of *Essentials of Advertising*:

1. Advertising adds to the cost of products. Critics of advertising maintain that advertising, like everything that is part of manufacturing a product, is a cost. Ultimately, the consumer pays for the cost of advertising. But the industry argues that advertising helps to make more goods and services available to the consumer, and that the resulting competition keeps prices lower.

2. Advertising causes people to buy products they do not need. Says media scholar

Michael Schudson:

Most blame advertising for the sale of specific consumer goods, notably luxury goods (designer jeans), frivolous goods (pet rocks), dangerous goods (cigarettes), shoddy goods (some toys for children), expensive goods that do not differ at all from cheap goods (non generic over-the-counter drugs), marginally differentiated products that do

not differ significantly from one another (laundry soaps), and wasteful goods (various unecological throw-away convenience goods).

The advertising industry contends that the ultimate test of any product is the marketplace, and that advertising may stimulate consumers to try a new product or a new brand, but consumers will not continue to buy an unsatisfying product.

3. Advertising reduces competition and thereby fosters monopolies. Critics point to the rising cost of advertising, especially television, which limits which companies can afford to launch a new product or a new campaign. The industry argues that advertising is still a very expensive way to let people know about new products. "The cost of launching a nationwide advertising campaign may be formidable," writes Louis C.Kaufman, "but the cost of supporting larger, nationwide sales forces for mass-marketed goods would be greater still."

To answer these and other criticisms, the American Association of Advertising Agencies (called the 4As) introduced-what else?-an advertising campaign to explain their point of view. The AAAA ads questioned the assumptions that many people make about advertising. Criticism of advertising also extends to the types of products sold in some ads.

Does advertising work? According to media scholar Michael Schudson:

Apologists are wrong that advertising is simply information that makes the market work more efficiently-but so too are the critics of advertising who believe in its overwhelming power to deceive and to deflect human minds to its ends. Evaluating its impact is more difficult than these simplicities of apology and critique will acknowledge.

WORKING IN ADVERTISING:

About 6,000 advertising agencies are in business in the United States, but only 452 of them collect \$1 million or more a year. Advertising agencies buy time and space for the companies they represent. For this, they are usually paid a commission (commonly 15 percent). Many agencies also produce television and radio commercials and print advertising for their clients.

Depending on the size of the agency, the agency may be divided into as many as six departments: marketing research, media selection, creative activity, account management, administration and public relations.

Marketing research examines the product's potential, where it will be sold, and who will buy the product. Agency researchers may survey the market themselves or contract with an outside market research company to evaluate potential buyers.

Media selection suggests the best combination of buys for a client-television, newspapers, magazines, billboards.

Creative activity thinks up the ads. The "creatives" write the copy for TV, radio and print. They design the graphic art and often they produce the commercials. They also verify that the ad has run as many times as it was scheduled to run.

Account management is the liaison between the agency and the client. Account executives handle client complaints and suggestions and also manage the company team assigned to the account.

Administration pays the bills, including all the tabs for the account executives' lunches with clients.

Public relations is an extra service that some agencies offer for companies that don't have a separate public relations office.

All of these departments work together on an ad campaign. An advertising campaign is a planned effort that is coordinated for a specific time period. A campaign could last anywhere from a month to a year, and the objective is a coordinated strategy to sell a product or a service. Typically, the company assigns the account executive a team of people from the different departments to handle the account. The account executive, answers to the people who control the agency, usually a board of directors.

The members of the campaign team coordinate all types of advertising - print and broadcast, for example-to make sure they share consistent content. After establishing a budget based on the client's needs, the campaign ~ team creates a slogan, recommends a strategy for the best exposure for the client, approves the design of print and broadcast commercials and then places the ads with the media outlets.

Advertising agencies tend to be clustered in big cities such as New York, Los Angeles, San Francisco and Chicago. In part, this is by tradition. The agencies may be near their clients in the city. They also have access to a larger pool of talent and facilities such as recording studios. But technology may enable greater flexibility.

THE BUSINESS OF ADVERTISING:

The advertising business and the media industries are interdependent-that is, what happens in the advertising business directly affects the media industries. And the advertising business is very dependent on the nation's economic health. If the national economy is expanding, the advertising business and the media industries prosper. If the nation falls into a recession, advertisers typically reduce their ad budget, which

eventually leads to a decline in advertising revenue for the agencies and also for the media industries where the agencies place their ads. During a recession, advertisers also may change their advertising strategies choosing radio over television because it is much less expensive, for example.

The advertising industry today, therefore, must be very sensitive to economic trends. The success of an ad agency is best measured by the results an ad campaign brings. The agency must analyze the benefits of different types of advertising and recommend the most efficient combination for their clients.

Commercials on Television:

Even though the cost seems exorbitant, sponsors continue to line up to appear on network television. "Advertisers must use television on whatever terms they can get it, for television is the most potent merchandising vehicle ever devised," writes TV producer Bob Shanks in his book *The Cool Fire: How to Make It in Television*. Shanks is talking about national advertisers, who buy network time-companies, whose products can be advertised to the entire country at once.

Minutes in every network prime-time hour are divided into 10-, 15- and 30-second ads. If an advertiser wants to reach the broad national market, television is an expensive choice because the average price for the TV time for a 30-second commercial is \$100,000. The price tag can go as high as \$1.2 million for a widely watched program such as the Super Bowl.

National advertising on programs like *3rd Rock from the Sun* is bought by national advertising agencies, which handle the country's biggest advertisers - Procter & Gamble and McDonald's, for example. These companies usually have in-house advertising and

public relations departments, but most of the advertising strategy and production of commercials for these companies is handled by the agencies. National agencies buy advertising space based on a careful formula, calculated on a cost-per-thousand (CPM) basis-the cost of an ad per 1,000 people reached.

Making a TV commercial for national broadcast is more expensive per minute than making a television program, because each company wants its ads to be different from the rest. The price to create a TV commercial can run as much as \$1 million a minute. That may be why, as one producer said, 'the commercials are the best things on TV. "

Network television commercials certainly are the most visible type of advertising, but not everyone needs the reach of network television. The goal of well-placed advertising is to deliver the best results to the client for the lowest cost, and this may mean looking to other media.

Using the Internet, Print and Radio:

Different types of media deliver different types of audiences. The Internet offers a large potential audience, but consumers can also quickly click past ads on the Web, so no one is quite sure how effective Web ads are. Network television delivers a large, diverse audience, at a high price. Advertising agencies also buy less expensive time and space in local television, radio, newspapers and magazines to target a specific audience by demographics: age, education, gender and income. Language also can be a targeting factor. A radio station with a rock format delivers a different group from an easy-listening station. The New York Times delivers a different reader from the Honolulu Advertiser. Sports Illustrated targets a different group from The Ladies' Home Journal. The competition among different media for advertisers is heavy.

The American Newspaper Publishers Association commissions, a study that reveals that only one in five prime-time adult viewers could remember the last ad they had seen on television.

Print advertisers claim that remote channel changers zap many TV ads, making TV commercials an unreliable way to deliver an audience.

Time advertises that more airline customers read its magazine than read Newsweek.

Newsweek advertises that it delivers more people for the money than Time.

Cosmopolitan says that airline companies should advertise in its magazine because women who travel often don't watch daytime television.

"Radio is the medium working women don't have to make time for," boasts the Radio Advertising Bureau (RAB). Whereas working women spend 15 percent of their daily media time reading a newspaper, they spend half of their media time with radio, says the RAB.

Advertising agencies gather demographic information provided by Nielsen and Arbitron for broadcast and by the Audit Bureau of Circulations for print; the audience is converted into numbers. Based on these numbers, agencies advise advertisers about ways to reach buyers for their products.

Advertising Locally:

Karen's Yogurt Shoppe, a small downtown business, does not need to advertise on 'Frasier' or in 'The New York Times'. Karen and other local businesses only need to reach their neighbors. Businesses larger than the yogurt shop, such as a car dealer or a

furniture store, may buy local television or radio time, but most of the local advertising dollar goes to newspapers.

A local advertising agency can design a campaign, to produce the ad, and place the ad just like the national agencies, but on a much smaller scale. And some small companies design and place their own ads directly with the local media. To attract customers, local media often help companies design their ads. Newspapers, for example, will help a small advertiser prepare an ad using ready-made art. A radio or television station may include the services of an announcer or access to a studio in the price for a series of spot ads. Broadcast stations sometimes trade ads for services offered by the advertiser-dinner for two at the local restaurant in return for two spot ads, for example. Then the station gives the dinners away on one of its programs.

Advertising Sales Representatives: What if you manufacture sunglasses in Dubuque, Iowa, and you hire a local advertising agency to sell your product nationally? The agency tells you that they believe a good market for your product exists on the West Coast. How is the agency going to find out the most efficient way to sell your sunglasses in Los Angeles?

In this situation, many advertising agencies would contact a rep firm - a company of advertising sales representatives who sell advertising time and space in their market to companies outside the area. In this case, the agency in Dubuque would first decide who the most likely customers for your sunglasses were. If the agency decided that L.A.-area males age 18-24 are the best potential customers, the agency would budget a certain amount of money for advertising in the Los Angeles area and then call the ad reps there.

The rep firm, in return, takes a percentage (usually 15 percent) of the advertising dollars they place. Ad reps are, in effect, brokers for the media in their markets.

Each rep firm handles several clients. Some ad reps sell only broadcast advertising and some specialize in print ads, but many rep firms sell all types of media. In this case, each L.A. ad rep would enter the demographics ("demos") for your product into a computer. Based on ratings, readership and the price for the ads, each rep would come up with a CPM (cost per thousand people reached) for your product. The rep then would recommend the most efficient buy-how best to reach the people most likely to want your sunglasses. (M is the Roman numeral for 1,000.)

Each rep then presents an L.A. advertising plan for your product to the agency in Dubuque. Usually the buy is based on price: The medium with the lowest CPM gets the customer. But a rep who cannot match the lowest CPM might offer incentives for you to choose his or her plan: If you agree to provide 50 pairs of sunglasses, for example, the rep's radio station will give away the glasses as prizes during a local program, each time mentioning the name of your product. So even though the ad time you buy will cost a little more, you will also get promotional announcements, every time the station gives away a pair of sunglasses. Other ad reps might offer different packages.

The agency in Dubuque then would decide which package is the most attractive and would present that proposal to you. This entire process can take as little as 24 hours for a simple buy such as the one for your sunglasses account, or as long as several weeks for a complicated campaign for a big advertiser.

REGULATING ADVERTISERS:

Government protection for consumers dates back to the beginning of this century when Congress passed the Pure Food and Drug Act in 1906, mainly as a protection against patent medicine ads. The advertising industry itself has adopted advertising standards, and in some cases the media have established their own codes.

Advertising Liquor:

Although you regularly see advertisements on television for beer and wine, the TV networks do not advertise hard liquor. For three decades, the Distilled Spirits Council of the United States, operating under a voluntary Code of Good Practice, did not run television ads. In 1996, some liquor companies decided to challenge the voluntary ban by placing ads on local television.

Seagram's, the first company to challenge the ban, advertised Royal Crown whiskey on a local TV station in Texas. "We believe distilled spirits should have the same access to electronic media, just the same way beer and wine do," said Arthur Shapiro, executive vice president in charge of marketing and strategy for Seagram's in the United States.

The Federal Trade Commission and the Bureau of Alcohol, Tobacco and Firearms regulate the spirits industry, but neither agency has the authority to ban liquor ads on television. Some members of Congress have said they will introduce legislation to ban most alcohol advertising from TV from 7 A.M. to 10 P.M. Even though they could gain a great deal of income from advertising hard liquor, the TV networks maintain that they will not accept the ads.

Advertising that Deceives the Consumer:

Government oversight is the main deterrent against deceptive advertising. This responsibility is shared by several government agencies.

1. The Federal Trade Commission (FTC), established in 1914, can "stop business practices that restrict competition or that deceive or otherwise injure consumers." If the FTC determines that an ad is deceptive, the commission can order the advertiser to stop the campaign. The commission also can require corrective advertising to counteract the deception. In 1993, for example, the FTC launched an investigation of the nation's weight-loss clinics, charging that they were using deceptive advertising.

2. The Food and Drug Administration (FDA) oversees claims that appear on food labels or packaging. If the FDA finds that a label is deceptive, the agency can require the advertiser to stop distributing products with that label. Orange juice that is labeled "fresh," for example, cannot be juice that has been frozen first.

3. The Federal Communications Commission (FCC) enforces rules that govern the broadcast media. The FCC's jurisdiction over the broadcast industry gives the commission indirect control over broadcast advertising. In the past, the FCC has ruled against demonstrations of products that were misleading and against commercials that the FCC decided were tasteless.

Other government agencies, such as the Environmental Protection Agency and the Consumer Product Safety Agency, also can question the content of advertisements. Advertising agencies have formed the National Advertising Review Board (NARB) to hear complaints against advertisers. This effort at self regulation parallels those of some media industries, such as the movie industry's ratings code and the recording industry's record labeling for lyrics.

TECHNOLOGY TRANSFORMS THE FUTURE:

The future of advertising will parallel changes in the media, in technology, and in demographics. As more U.S. products seek international markets, advertising must be designed to reach those markets. American agencies today collect nearly half of the world's revenue from advertising.

International advertising campaigns are becoming more common for global products, such as Coca-Cola and McDonald's, and this has meant the creation of international advertising. Cable News Network (CNN) announced in 1991 that it would be selling advertising on CNN worldwide, so that any company in any nation with CNN's service could advertise its product to a worldwide audience. Overall, billings outside the United States are commanding an increasing share of U.S. agencies' business.

A second factor in the future of advertising is changing technology. As new media technologies create new outlets, the advertising community must adapt. Advertisers are trying to figure out how to reach consumers on their computer screens. Or a tennis instructional video could include advertising for tennis products. One company is using lasers to create advertising in the evening sky.

A third factor in the future of advertising is shifting demographic patterns. As the ethnicity of the nation evolves, marketing programs must adapt to reach new audiences. Future television ads could include dialogue in both English and Spanish. Some national ad campaigns already include multilingual versions of the same ad, targeted for different audiences.

The challenges for the advertising business are as great as the challenges for the media industries. The advertising industry will do what it has always done to adapt-follow the

audience. The challenge for advertising will be to learn how to efficiently and effectively match the audience to the advertising messages the media deliver.

IN FOCUS:

Advertising carries the messages that come to you from the sponsors who pay for the media. As early as 1200 B.C., the Phoenicians painted messages on stones to advertise. In 600 B.C., ship captains sent criers around to announce that their ships were in port. In the 13th century A.D., the British began requiring trademarks to protect buyers.

Newspapers were the first medium to use advertising in 1704. Magazines, radio and television followed.

Daniel Boorstin says that advertising shares three characteristics: repetition, an advertising style and ubiquity.

Advertising can catch your attention, according to Jib Fowles, in 15 ways, including playing on your need to nurture, your need for attention and your need to escape.

Advertising provokes three main ~isms: advertising adds to the cost of products; advertising causes people to buy products they do not need and advertising reduces competition and thereby fosters monopolies.

Today's advertising agencies use sophisticated technology to track demographics to help deliver the audience the advertiser wants.

The advertising business and the media industries are interdependent, what happens in the advertising business directly affects the media industries. And the advertising business is very dependent on the nation's economic health.

The industry is divided into national and local advertising. Advertising sales representatives' brokers' local accounts to out-of-town advertisers.

The media compete with each other for the advertising dollar, and some media are better than others for particular products.

In 1996, the distilled spirits industry challenged the industry wide voluntary ban on liquor advertising on TV that has lasted for three decades. Although the TV networks still refuse to carry the ads, the liquor industry is placing the ads on local TV stations. Seagram's was the first company to break the ban, advertising on a local TV station in Texas.

Protection for consumers from misleading advertising comes from government regulation (Federal Trade Commission, Food and Drug Administration, and Federal Communications Commission, for example); from advertising industry self-regulatory groups (National Advertising Review Board, for example); and from codes established by the media industries.

The future of advertising will parallel the development of international markets, the refinement and expansion of new media technologies (especially the Internet), and changing demographics.

Copy reading and Proofreading for Accuracy:

Proof-reading:




When the typesetter has completed work, you will be sent a set of page-proofs, along with the copy-edited typescript (or, if the book has been edited on screen, a printout of the final screen-manipulated version). You will be asked to check very carefully that the proofs exactly match the edited typescript. At this stage you are discouraged from making any amendments to your original material – not only is this expensive, but it also disrupts pagination and can result in various types of errors creeping in.

It is extremely helpful, minimizes the risk of misunderstandings and saves a great deal of time if you use the proof-reading symbols. We normally supply notes on proof-reading (including a chart showing the main symbols) with the proofs. However, if you prefer, they can be sent to you at an earlier stage to give you time to familiarize yourself with them if the procedure and symbols are new to you.

You will be responsible for checking for accuracy. As any errors you miss are likely to end up in the final printed book, we suggest that you consider having your book read by a professional proof-reader or at least by a second pair of eyes, especially if you have no previous training in this area. You can either arrange this yourself or, if you would prefer, we could arrange a proof-reader for you. The proof-reader's fee would depend on the length of the book and the complexity of the material.

If you are the editor of a multi-author title, it will be your responsibility to arrange with your contributors whether or not they will see proofs of their chapters, and to coordinate any work that they might do on the proofs. You will be responsible for sending them the relevant parts of the proofs and for incorporating any corrections they make into one definitive set of proofs. You should return one complete 'master' set of proofs to EUP with all corrections marked on.

It's important that corrections can be clearly understood by everyone working on a publication, so some standard marks are used.

Symbol	Meaning	Example
 or  or 	delete	take it out

Ⓒ	close up	print as <u>one</u> word
Ⓓ	delete and close up	close up
^ or > or h	Caret	insert here <i>(something)</i>
#	insert a space	put one here
eg#	space evenly	space evenly ^ where indicated
stet	let stand	let marked text stand as set
tr	Transpose	change <u>order</u> the
/	used to separate two or more marks and often as a concluding stroke at the end of an insertion	
[set farther to the left	⌞ too far to the right
]	set farther to the right	too] far to the left
~	set as ligature (such as æ)	encyclopaedia
=	align horizontally	<u>alignment</u>
//	align vertically	// align with surrounding text
x	broken character	imperfect
□	indent or insert in quad space	
¶	begin a new paragraph	
Ⓟ	spell out	set <u>5 lbs.</u> as five pounds
cap	set in CAPITALS	set <u>nato</u> as NATO
sm cap or s.c.	set in SMALL CAPITALS	set <u>signal</u> as SIGNAL

<i>lc</i>	set in lowercase	set South as south
<i>ital</i>	set in <i>italic</i>	set <u>oeuvre</u> as <i>oeuvre</i>
<i>rom</i>	set in roman	set <u>mensch</u> as mensch
bf	set in boldface	set <u>important</u> as important
= or -/ or $\hat{=}$ or <u>/H/</u>	Hyphen	multi-colored
$\frac{1}{N}$ or <u>en</u> or <u>/N/</u>	en dash	1965–72
$\frac{1}{M}$ or <u>em</u> or <u>/M/</u>	em (or long) dash	Now—at last!—we know.
√	superscript superior	or $\sqrt{2}$ as in $\pi^{\sqrt{2}}$
^	subscript or inferior	$\hat{2}$ as in H ₂ O
$\hat{\wedge}$ or \wedge	centred	$\hat{\cdot}$ for a centered dot in $p \cdot q$
↵	comma	
’	apostrophe	
⊙	period	
;	semicolon	
:	colon	
“” or “”	quotation marks	
(/)	parentheses	
[/]	brackets	
OK/?	Query to author: has this been set as intended?	

↓ or ⊥¹

push down a work-up an unintended mark

⊖¹

turn over an inverted letter inveted

wf¹

wrong font wrong size or style

¹The last three symbols are unlikely to be needed in marking proofs of photocomposed matter.

Copy Reading:

While routine proof-reading is largely concerned with making the type agree, with the copy, the copy desk often uses it to make changes of another sort. In a sense, the copy editor must be able to use proof marks as an editing device. For instance, when he revises a story to incorporate new material, it may be necessary to make correction in the part of the story already in type to make it congruent.

Nevertheless, proof is not the stage for 'second thoughts'. Time and stress conditions in the composing room require that the editor consider the consequence of each proof mark he makes in terms of the magnitude of the correction and the time and labour needed to accomplish it at such a later hour.

Changes which correct errors of fact are necessary. Corrections which make a substantial contribution to the reader's understanding of the story should also be carried out. Corrections which add a touch of polish to the story or substitute a, somewhat more felicitous phrase should, however, be avoided. The proof-reading symbols resemble

copy-reacting symbols in some instances but in many cases the one may not be substituted freely for the other. Proof marks have more or less constant symbols from one newspaper to another.

The copy desk set up varies somewhat with individual papers, but most papers nowadays adopt one of two general procedures: the universal desk system or the independent desk system.

In the old days, the universal desk system actually was universal in the sense that it handled everything that came in. Nowadays, even on small dailies, the work is usually divided between the city desk and the telegraph desk. Between them they edit copy and write headlines for all "spot" news-everything except sports and financial coverage.

The independent or separate desk system, in operation on a large scale at the New York Times, allocates the news to different editors, each of whom has his own corps of copyreaders. At the Times, seven editors with a crew of seventy to eighty men edit news designated as cable, telegraph, city, obits-amusement society, finance-business sports, and reserve news. The Times has also a separate desk for its International Edition. Whether the system adopted be universal desk or separate desk, the process of editing runs along similar lines. In each case the story goes to a "slot man" who sits at the head but on the inside rim of the horseshoe desk. This editor or the news editor glances through the copy, quickly gauges its relative importance, determines the space it should occupy-200 words or a half or three-quarters of a column-and decides the type of headline, type of the copy and passes it along to one of his copyreaders who sits on the rim of his horseshoe.

This copyreader, sometimes called the desk man, rim man, or "mechanic of the editorial room," is the anonymous and frequently unappreciated collaborator of the writer. Newsmen who see his blue pencil lay their cherished prose have few good words to say for him, but Neil MacNeil in his book, *Without Fear or Favor*, indicates the newsman's true worth. He suggests that the reputation of many a star reporter rests partly on the work done by this man in the green eye-shade who combed out the reporter's clinches and made his clauses march.

Although the tradition persists that the copyreader is a former reporter driven to the horseshoe desk by middle age, this is rarely the case. As Chet Vonier comments 'the good copyreader is captured young. The job is much too exacting and specialized to allow of any other method of recruitment. It requires more of a special sort of mental agility and resilience than an elderly brain can encompass.' His editorial function is to bring each news item that comes to him up to par. As he picks up the copy and reads, he forms general conclusions about the story in hand. Has it news value? If it hasn't that, it's not worth printing.

Is it accurate and fair? Inaccurate items are not wanted by any newspaper. Unfair items are wanted by few papers, and their number is rapidly decreasing. The copyreader takes the responsibility for published inaccuracies.

Is it libelous? An item that contains words or implications that may get the paper into legal difficulties has to have the danger spots eliminated.

Is it complete? Is the treatment fragmentary and partial? Will it leave the reader up in the air? If so, its details must be rounded out.

If the item meets these qualifications, the copyreader starts his editing to fit his paper's requirements.

Clearness. The reader must have no difficulty in finding out just what the article means.

Condensation. The copyreader must cut and condense each story to the length assigned to it. As practiced in newspaper offices condensation applies to words and not to ideas. Verbal frills may go but the meaning must remain. He frequently condenses by substituting short words for long ones. He writes "begin" instead of "commence"; he writes "try" in place of "endeavor" He knows that by careful condensation one quarter of the words can be omitted. One "and" is usually enough.

Arrangement. The copyreader's notion of logical arrangement differs from that of the literary man. It is based on the convention of the "lead" which puts the important, part first and the least important last.

Style. The copyreader's use of the word "style" has nothing to do with literary quality. As he uses the word it refers to particular rules which his paper has laid down for spelling, punctuation, capitalization, abbreviations, use of numerals, and the like. Such usages, along with a number of words and phrases to be avoided, vary from paper to paper.

He edits his copy along the foregoing lines by means of a set of standardized copy reading symbols which tell the typesetter what sections to omit, where transpose, when to spell a word out and when to contract, etc. Some of the frequently used symbols have been shown in "Our book Theory and Practice Journalism.

He then proceeds to check the copy's paragraphs and, if the story is of sufficient length, supplies some sub-heads. The sub-head is a line of type which differs from.

the body type of the article and is used to break up too solid look of a long column of type.

The best rule is to paragraph for ideas and not for mechanical reason Copyreaders also try to avoid being mechanical when it comes to the sub—head. The look of the column demands a sub-head every two sticks or a stick-and at least, or say about every 300 to 350 words. The copyreader aims to have subheads really mark divisions in the subject, and he tries to have them: something new and not merely repeat what has been already told.

The newspaper copyreader works within the narrowest of all literary limits.

The style and size of type as well as the number of lines in the headline and determined by another editor before it reaches the copy desk. Each line of the headline will accommodate a limited number of characters-an average count for. A top-of the-column headline on most newspapers is eleven or twelve letters or spaces. Except on the most rural journals no word may be divided between one line and the next as the paper progresses in size, other restrictions are imposed. On most newspapers it is regarded as sinful to end the first line of a headline with a preposition. On others a copyreader may not begin a headline with a verb, leaving the subject understood. On still other papers, an adjective or adverb has to be on the same line as the word it modifies.

Within such narrow limits, the headline writer Contrives to write captions which are informative, intelligent, and occasionally droll. His vocabulary, is highly selective and, if -it is one of the experts of the trade, it is extensive too He may borrow "nab from thieves" argot, and "nuclear fission from the physicists; he will pirate "knockout" from the sports page and "grand slam" from the bridge table. He as a high regard for words,

but is not seriously hampered by a belief in their inviolability. The list of copy reading symbols is given below:

Capitalize	ft. knox = =	Ft. Knox
Make lower case	the Mayor M	the mayor
Make caps and lower case	(C+LC) FT. KNOX = =	Ft. Knox
Insert letter	e news stories	news stories
Change letter(s)	a action photo	action photo
Delete letter, close up	typewriter	typewriter
Delete letter, leave space	first sergeant	first sergeant
Insert word	and news photos	news and photos
Change word	(pictures) record photos	record pictures
Delete word, close up	news paper worthy	newsworthy
Delete word, leave space	the tall men	the men
Insert space	news photos	news photos
Close up	news paper	newspaper
Insert period	the end. The	the end. The
Insert comma, colon, semicolon	three, four and	three, four and
Insert hyphen	re-center	re-enter
Insert dash	fact-for example	fact--for example

Transpose letters	cap ta n	captain
Transpose words	(fast)run	run fast
Transpose sentences, paragraphs	Apply same principle as above, or circle first item and draw arrow to desired position? note with (TR)	
Make opposite	Doctor Dr. twenty-one 21	Doctor Dr. twenty-one 21
More of story to come	more	
End of story	(30) or ### or (end)	
Not a new paragraph	battle. Soldiers	battle. Soldiers
New paragraph	battle. Soldiers	battle. Soldiers
Correct as written	Jane Austen	Jane Austen
Let it stand as before corrected	the M16 rifle	the M16 rifle
Center in column (heads and subheads)]The Dog[The Dog
Insert quotes, apostrophe	"We believe..."	"We believe..."
Insert exclamation point, question mark	Wow!	Wow!
Delete punctuation	white and blue	white and blue

