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EDITING

STRUCTURE

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LEARNING OBJECTIVES

- ❖ After studying this chapter, you will be able to know the meaning and concept of Editing.
- ❖ To know the different techniques of Editing.
- ❖ To understand the principles of editing.
- ❖ To know the making of Headlines and its types.
- ❖ To know the role and responsibility of a types good news editor
- ❖ To understand the requirement and process of rewriting.
- ❖ To know about the punctuation and quotation.

• INTRODUCTION

The word edit is synonymous to prepare, correct, tidy up, check over, revise, amend, change, alter, modify, adjust, transform and this all is done while editing any written item as well as the news. The editing desk of a news channel is the hub and center around which all activities of news production revolve and upon which news team ultimately concentrate. The gathering of news is an interesting and peculiar job and for this purposes a large crew is engaged in every quarter of the world, reporting to their principal news stories, momentous, interesting dull, sad and funny. News is a short-lived and ephemeral commodity, yet it is regarded as essential to civilization and in the making of that commodity a sub-editor plays an important role in shaping it in to form, attractive and pleasant. Media has no control over the events taking place all around, but they have to present the sum total of the day's happening in a digestible form. Great occurrences are few and far between and minor happenings are more numerous. A particular day may be full with great events or even one event may overwhelm all other happenings. The next day may be very insignificant from the news point of view but the sub-editor has to produce

the bulletin and has to make it as interesting as possible to the large number of people who listen and watch it. Although the sub-editor cannot determine the nature or the quality of the material gathered of the day but one can control the use of news. S/he has to choose enough for filing the time of different news bulletins. Keeping that limitation in view, the sub-editor can pick, choose and reject the news but it cannot be arbitrary or random. Throughout the whole process of selection, he has to take care of the policy of the news channel. The quality of resultant production depends on wisdom, the judgment and the skill of group of sub-editors producing the news bulletin. The reporters exercise an initial discrimination in the selection of the news and in shaping it according to the policy and time available with a news channel, but it is in the newsroom where it is finally dressed for bulletin. It is here that the news is polished and improved and errors that creep in reporter's copy are corrected. It is in the newsroom that the news takes a new form. Thus the sub-editor has to be ever vigilant. Competent handling of the copy is essential to every news channel and an inefficient sub-editor can nullify the efforts of a best reporter and a very efficient direction of the superior staff. While efficient and experienced sub-editors can correct the errors of the reporting staff if any and can recover the indifferent and loosely worded copy. Since the sub-editor has the last word in the production of the news bulletin, their inefficiency, lack of knowledge and failures mar the finished product. For these particular reasons they have to be careful, intelligent, knowledge able, alert and skilled. The sub-editing of a news, the cutting of the news according to time available on any given day, the formation of suitable headlines, and arrangement of news bulletins require a very high grade of news sense, but also a sound education, a lot of general knowledge and a long practice of news making, competence in international affairs, and a sense of balance and proportion are the attributes of a good sub-editor.

In journalism, editing the news is a very important function in journalism. But there is a lot of ignorance among the public regarding the importance of editing the news. Some laymen may just think that the newspaper reporters simply have to gather enough news material to fill the columns of their newspapers. Some others may think that all the newspaper reporters write the headlines over the news stories filed by them. Sometimes even the working newsmen may not realise the importance of editing the news.

There have been examples of some small papers functioning without sufficient editing operations but generally, the news stories offered by them are very weak and unimpressive. In fact, those who edit the news enjoy the same importance in good newspapers as the reporters of the news. Those who edit the news are called copy-editors in America or sub-editors in Europe and other countries. Generally sub-editors are graduate reporters and they get good salaries. Some reporters may have certain complaints against the editors that they have spoiled their good stories, by interfering with their original prose or by cutting the important parts of their stories or by giving misleading headlines to their stories. Some reporter may even nurse a feeling in his heart that an editor has run other stories instead of his highly deserving story.

But there are also many experienced reporters who would accept the fact that the editors have improved their stories by correcting the errors and properly trimming them. It is the duty of the editors to offer the readers only the best stories in their newspapers by rejecting the less deserving ones. There is no doubt that a bad editor can even ruin the news value of a good story by miswriting the headlines or by cutting the essential parts of the story. On the other hand, good editing by an experienced editor can enhance the news value of the stories. The good editors will not only make a wide choice of stories which are available on their desks but also improve greatly their effect and language by then-editing.

Thus we see that good editing is very necessary for a good report. The editor tries his level best to improve on the original effort made by his reporter. He would like to give it a good headline and also improve the phraseology of the report to enhance its effect. No editor worth his salt would like to spoil intentionally the good work done by a reporter. Rather he would do his utmost to fill up the holes in the story and give it a dress up to make it presentable.

The editors not only have to decide which story should reach their readers and with what emphasis but they have also the final responsibility for the maintenance of accuracy and clarity in their news items. They also try to see that the story confirms to their style as well as it is understood correctly.

Good editing means scrupulous attention to the spellings and grammar of everything which appears in the newspaper. Correct spellings are not only necessary for accuracy but they are also necessary for maintaining the good image of the newspaper.

A good copy editor or a sub-editor is expected to improve the phrasing of the stories. To make the stories read better, he may shorten or lengthen the sentences, improve the vocabulary or even rearrange the paragraphs. The sub-editor may improve the story and remove the flaws in it. In fact, the sub-editor's desk is the last chance for repairing and improving the news items.

Editing is the process of selecting and preparing written or visual for presentation through

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|---------------|--------------------|
| —Correction | —Organization |
| —Condensation | —Accuracy of facts |

• OBJECTIVES AND PRINCIPLES OF EDITING

Objectives of Editing—Through there can't be the definite objectives of editing as they vary from organization to organization. However, the prominent objectives of editing can be summarized as below.

1. To enhance the clarity of news item.
2. To present an item or piece in a summarized or concise forms.
3. To enhance the understanding or comprehension of the item.
4. To ensure coherence of thought in the news item.
5. To maintain consistency or continuity in the news coverage.
6. To make the item readable and interesting.

7. To put the item in a presentable manner like layout, design etc.
8. To ensure that the item is presented according to taste of readers.

• PRINCIPLES OF EDITING

News editing is tailoring news items or a news story to the required shape and size, using the right kind of expressions 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 organisation. The Editorial Desk (also known as the Editorial Department or Copy Desk or News Desk) is the nerve centre of a newsroom. It is here that everyday the newspaper issues are planned and made.

However, in a news agency, the news desk is the final stop before a story is sent to the transmission room or creed room for transmission on the wires. In news agencies, their news operations are computerised, 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).

Pudovkin’s 5 principles of editing

Pudovkin’s techniques describe several ways editing can be used to enhance the viewer’s understanding of a story, and they’re all designed to create a specific reaction from the audience, something he calls relational editing.

1. Contrast: cutting between two different scenarios to highlight the contrast between them. As an example, Pudovkin suggests moving from scenes of poverty to someone really rich to make the difference more apparent.

2. Parallelism: here you can connect two seemingly unrelated scenes by cutting between them and focusing on parallel features. For example if you were shooting a documentary about fish stocks in the Atlantic, you could cut from a trawler being tossed about in the ocean to a family chomping down on some fish’n’chips – in both scenes drawing our attention to the fish: the object that connects them. It creates an association in the viewers’ mind.

3. Symbolism: Again, more intercutting, you move from your main scene to something which creates a symbolic connection for the audience. Pudovkin (living in Soviet Russia) suggested cutting between shots of striking workers being shot by Tsarist police and scenes of cows being slaughtered: in the audience’s mind, they associate the slaughter of the cattle with the slaughter of the workers.

4. Simultaneity: This is used lots in Hollywood today: cutting between two simultaneous events as a way of driving up the suspense. If you’re making a film about a politician on election night, you might cut between shots of the vote

being counted to shots of your main subject preparing to hear the result. This extending of time builds anticipation.

5. Leit motif: This 'reiteration of theme' involves repeating a shot or sequence at key moments as a sort of code. Think how Spielberg uses a 'point of view' shot in *Jaws* showing the shark looking up at swimmers. The first time he does it creates a visual code for "the shark's about to attack". Every time we see that underwater POV we know an attack is imminent. He has allowed us to participate in the decoding.

Major News Editing Principles

1. Replace "to be" verbs (is, was, were, etc.) with strong active verbs. Often this entails making your statement in active rather than passive voice.

Original sentence in passive voice: The ball was kicked by Bill. Revised sentence in active voice: Bill kicked the ball. This example is easy because the stronger verb is fairly obvious. In other situations, words ending with -tion are often verbs waiting to happen. For example, we can transform "frustration" into "frustrates," and "allocation" can become "allocates." Also, collapsing compound verbs into a single verb ("are able to" into "can") rids your sentences of both dull verbs and a lot of clutter. For example, we can rewrite "I am hopeful that he will recover" as "I hope he recovers."

2. Eliminate strings of prepositions (often a symptom of passive voice). Original sentence: Shakespeare's Hamlet is dominated by a sense of the main character's brooding over the nature of man in society. Notice all the prepositional phrases: by a sense, of the main, over the nature, of man, in society. We may not be able to eliminate them all, but we can tackle a few. Revised sentence: In Shakespeare's Hamlet, the main character constantly broods over man's place in society.

3. Be concise. Eliminate clutter, which often appears in the form of prepositional phrases, but also watch out for the senseless and the redundant moments. Notice how, in the example above, "by a sense of" adds nothing to the meaning of the sentence. And beware of pairs of words, which create a nice rhythm to your prose but say the same thing: "With careless nonchalance, she threw the bag over her shoulder." Clearly, either "carelessly" or "nonchalantly" will serve our purposes, but we don't need both. Also, expletives (there are, it is) often launch weak sentences: "There are many people who find success intimidating." We have a couple options with this sentence: "Success intimidates many people" or "Many people fear success."

4. Vary the structure and length of your sentences. Your prose becomes choppy (and dull) when every sentence begins with the main subject followed by a verb, and when sentences are of uniform length: "I stopped exercising. I gained 50 pounds." We could improve these sentences by combining them: "After I stopped exercising, I gained 50 pounds."

5. Use transitional words and phrases to show relationships between sentences. Notice how, without any transitional words, we cannot be sure what the relationship is between "I stopped exercising" and "I gained 50 pounds." Did the speaker stop exercising because he had gained fifty pounds? Or did he gain

fifty pounds because he stopped exercising? Did exercise or the lack thereof have anything to do with the speaker's weight gain? A revision should clarify this relationship.

Shift System

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 link shifts-morning and evening-which are headed by the news editors and or 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 looks after the smooth functioning of the news desk.

They plan and write "leads" (updated versions of developing stories). Here, there is an additional shift called "Extra Night" (from 2 a.m to 8 a.m.), which is managed by a senior sub-editor.

News has a number of characteristic elements. Five conventional determinants of the news values are:

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 a 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.

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. For example, the bank securities' scam involving Harshad Mehta and others, or the Bofors gun deal.

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 hospitalised, most papers carried everyday reports on their health.

Consequence

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, will be given a good display, and attract 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.

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 yourself or to your neighbours or friends. These stories are worth little or nothing as news in any strict sense. Yet these are worth telling. For example, a 30-year-old woman with a baby in her arms is trapped in a belittling on fire. Such a story interests the readers.

The five elements cited above, generally, have a direct bearing on a majority of news stories. In addition, there are various other elements that could come into play in judging the news:

(i) To be newsworthy, a story must interest a large number of the readers.

(ii) 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 makes 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 towards 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, labour, obituaries, and tragedies.

Managing Editorship

Under the managing editor in most organizational lineups are two or three people with whom you will have most of your dealings. One is the news editor (or in some instances there are both an executive news editor and a news editor), who supervises the placement of your stories in the newspaper and, dictates the typography or "layout" of the pages.

However, the news editor often is a distant figure in your daily work concerns. Most of your dealings will be with the city editor (called metro editor on some newspapers). The city editor selects your daily assignments, determines to a large degree who does what, and controls any number of assistants who carry out directions. The city editor usually is the authoritative figure whom you, as a reporter, are most responsible to. However, his or her assistants generally carry much authority in editing your stories. Especially on big projects-series and such-the city editor usually assumes direct command in doing the planning and resolving confusions.

Organizational structures, of course, 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 charged with covering the nation. Some newspapers also have a state desk responsible for state news coverage. Also, there are special feature sections with special editors—feature editors, life-style editors, people editors, fashion editors, women’s editors (a position of growing obsolescence in feminist times), special assignment editors, ad infinitum. In the sports department, the sports editor usually is very much like the editor in that he or she is charged primarily with opinion in taking. The overseer of the daily sports news flow is the executive sports editor, who is to the sports department what the city editor is to the news operation.

Art of Elimination

What can be eliminated? To cut a story, the editor may whack out (or blip off the VDT screen) whole paragraphs deemed superfluous. In the enthusiasm for detail, some reporters are inclined to repeat certain facts and ideas. To an editor, these repetitions are readily obvious and easily cut out. After that, the process becomes more tedious and arbitrary. After lopping off paragraphs, the editor may begin cutting sentences within paragraphs, with the constant question: “Do we really need that?” Then, the individual words are scrutinized. Could a shorter, perhaps simpler word do better? (Obfuscate might be changed to confuse.) Is the wording as accurate as possible? (A “gutted” house may replace one the reporter has “burned to the ground except for the walls.”) Is the reporter relying too heavily on the words of the interviewee? (Rules that have been “promulgated” may become merely “made public.”) Some nonessential words often can be eliminated at first glance. (The mayor related to the press that he is of the opinion that ice cream tastes quite good” can be written simply as, “The mayor says he likes ice cream.”)

Editors, of course, have their quirks that can cause a reporter misery. Some editors, for instance, think that said is the very best word you can use when somebody had said something. Others like variety: “he declared” or “she commented” or “he related” or even “she opined.” (However, do not confuse merely saying and commenting with words that lend slightly different meaning to the qualifier, such as “he guessed” or “he implied” or “she hinted” or “she gurgled.”) Some editors like to draw fine lines of distinction. Slay or kill, they argue, is not the same as murder, which is a criminal act of homicide. (Homicide, in fact, may not be a murder.) But chances are pretty good that a slain person who died under suspicious circumstances has been murdered as well. Some editors also insist that who rather than that should be the pronoun of choice in modifying a reference to a person. (The man who, rather than the man that.)

Other editors prefer that for almost everything, arguing correctly that is a “neutral” pronoun. The safest way to walk across such deep waters is to find out what your editors like and try to do it their way.

There are definite regional quirks that are not the editors’ fault. In the South, particularly, there seems to be a grander tolerance of colloquialisms,

slang, and, most definitely, dialect. Because of the South's rich and disparate dialects, you find editors letting pass such quotes.

In the editing process, each newspaper has its set of rules that generally are strictly enforced. These are contained in something called a stylebook. At some smaller newspapers, this may be no more than a mimeographed sheet of paper. At larger newspapers, the stylebook may consist of up to two hundred pages and resembled a dictionary in format. Most commonly, newspapers rely on the stylebooks adopted by the associated Press and United Press International, which vary slightly. Top editors also add their personal idiosyncrasies. In Atlanta, for instance, Atlanta Hartsfied International Airport abruptly became just Hartsfield Airport. There was a brief move on one newspaper to use no middle initials in identifying people in stories. This presented a problem when Robert E. Brown ran against Robert H. Brown in a municipal election. Middle initials quickly were reinstated.

The Playup

A news story must play upon the event reported therein. Ideally, read every story, preferably thrice-once for familiarisation, once while you edit, and the third time to check your work. If the story, has no glaring problems, and if you fully understand it, you would be ready to edit it. Now, you are concerned with spelling, punctuation, grammar, consciousness of expression, smoothness of writing, general accuracy and comprehensibility.

The Format

A news story is divided in to two parts-the opening para called the "intro" (introduction) or the "lead", and the body. The lead 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 the maximum, it should be limited to 40 words. It should not meander or puzzle the reader, but summarise the story. Details should be dispersed and blended in the subsequent paragraphs.

There is a famous example of any eye-catching intro. "James Wilson lit a cigarette while bathing his feet in gasoline. He may live."

This is a masterpiece of economy of words in writing. It tells the whole story at once: the careless stupidity of the act, the swift of retribution and the grisly consequences, all conjured up in our minds in vivid detail.

In sense, we do not need to read on. But, we all would. We would want to know more about James Wilson, why he was soaking his feet in gasoline, where he was performing this act; and so on. And, all this would be told in subsequent paragraphs, in a logical order.

This particular example is what is called a "teasing" intro, for it arouses our curiosity and makes us read on.

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 low lead. 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 :

(i) 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].

(ii) 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];

(iii) A sub-editor, to write the headline gets in the gist in the first few paras; and

(iv) A sub-editor, to change the order of 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 more catchy. 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.

Rewriting Matter

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 para may lack the punch, or the copy may seem confusing, or the news may be hidden below. Hence, rewriting may become necessary for the sake of clarity. Highlight the news point, taking care to avoid distortion and respect the 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.

Headlines

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, howsoever 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 serves the reader in several ways.

The size of the headline determines the importance of a story: the larger or bolder the headlines, 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:

(i) A headline should speak. It should say something which educates and entertains the reader. Avoid headlines like, Lok Sabha, S.D. Sharma.

(ii) 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.

(iii) A headline should be sharp, and convey the essence of a story.

(iv) A headline should be active and positive.

(v) 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.

(vi) Use commonly-known abbreviations.

(vii) Never split names between lines of a headline.

(viii) Single quotation marks (' ') should be used in headlines, since double quotation marks (" ") consume more space. Single quotation marks are more attractive.

(ix) Articles such as 'the', 'an' and 'a' are generally not used in headlines.

(x) Above all, common sense should remain the primary rule in determining clarity.

Kicker

Kicker is another conventional headline, usually a one-line heading with a second line (Kicker) above it in a different style and half the type size. It extends no more than midway above the main line. Kicker headlines are used to dress up a page by lending variety.

Hammer

Hammer is the reverse of kicker, but, usually, in all capital letters. The big type is the kicker and the smaller type the main headline. One word, or two at the most, will suffice of the hammer. By virtue of their size, hammers impress the readers with their importance. But too many hammers on one page may dilute that significance, and destroy the look of the page.

Leads

This lead is different from the one we have already talked about above. Suppose there is a train accident at Aarah, about 60 km. from Patna. Just an hour before the first edition of a newspaper goes to the press. The first information reports from the Railways, or any other sources, convey the news about the accident but give scanty details. There is no precise mention about casualties. It will take about two hours for a reporter to reach the scene to get the first hand details. But we cannot wait till the reporter telephones from the spot or comes back to file the story. We must cover the story in the first edition.

Details Awaited

Details will pour in once the reporter reaches the site, and a composite story would crystallise, besides, the Railway Ministry, in New Delhi, will give the official version. There shall also be eyewitness accounts. Hence, many news items are bound to flow in on the same event. All these are tied together, highlighting the major facts, and the Lead is written for the newspaper's city edition. A Lead is a device, used mostly in the case of developing stories, for updating the top or changing the story's emphasis in the light of new information of facts as these unfold.

Such stories include a strike, a 24-hour bundh, a river flood, an air crash or a train accident or other mishaps, a conference or a political meeting, an election, a visit to a state by a VIP such as the Prime Minister or the President. As the story advances with the day, all these may require one or more Leads, like the Second lead, Third Lead and finally a Lead all.

Besides, a Lead is used to tighten loose ends of a dispersed story. A tie-up will provide a combined top for different items relating to a single subject or related development, namely, the Independence Day or Republic Day celebrations, religious festivals, etc.

Copy Editing

A copy 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 Toles.

A copy 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 backroorn worker, who does a thankless but stupedendous 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 with subbing (editing). A desk person takes all the blame; he/she rarely gets any credit, and remains anonymous.

Duties of a Copy Editor: A copy editor or a sub-editor receives, sifts, processes and issues news items after giving them a final shape.

A copy editor:

(i) 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 or a sub is to remove rough edges so that the copy makes sense. This will make the copy pleasing and presentable to the readers.)

(ii) adjusts the copy to the style of his newspaper; [Style is essential, particularly, to a newspaper, and every news organisation follows its own style. It is a device to maintain consistency and, thus, the credibility of a newspaper.]

You may ask what difference would it make if “P” is parliament” is written in the capital letter at some places and in small letter at other. It does make, for at least two reasons: style lends a sense of craftsmanship, and it affects the reader at two levels -consciously simplifies, and clarifies and corrects the language.

Hong Kong	Hongkong
Fertiliser	Fertilizer

Only one of the above should be followed consistently.

(iii) 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 directive. Also, he/she should delete cliches, extraneous words, jargon, ambiguities, non-descript adjectives and 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.

(iv) Tailors story length to space requirements.

(v) Detects and corrects errors of fact.

(vi) Simplifies, clarifies and verifies meanings.

(vii) 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.

(viii) Adjusts stories to make these 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.

For example : When reporting an accident between a car and a bus, avoid writing who hit whom, unless it is established through a judicial inquiry. It should be described as a “collision”.

(ix) Rewrites and restructures stories extensively, where necessary. As far as possible, the sub (editor) should look for errors in 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, the copy may seem

confusing, or the news may be hidden below. Hence, rewriting may become necessary for the sake of clarity.

Highlight the news-point, taking care to avoid distortion and respect the facts produced by the reporter. In case the copy is badly written, show 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.

(x) Follows the policy of the newspaper.

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

(xi) Corrects copy in the interest of good taste.

(xii) Avoids sensation.

(xiii) Removes those points that could be called undue publicity or puff.

(xiv) 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 copy 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.

The 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 in '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 copy editor/ sub-editor are:

Calmness: Be calm and composed, come what may.

You should not get excited when a big story breaks-be it 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 indecisives.

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 hand 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 a 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). You are required to have some knowledge about these, including how these compared with the past events, how the names of different nationalities are spelt. A good editor should store most of the information as it comes across, and search for more.

Stability: Have enough stability to work under pressure.

The Tools : The copy editor will require-a set of tools, the lack of which may lead to loss valuable time while subbing the copy. These aids are indispensable. Often, you may come across problems of spellings and facts, arising out of an average day's handing of the news. You should focus on the errors, and correct the name.

• HEADLINES AND ITS TYPES

A headline in advertising grabs the attention much like a newspaper's headline. An advertising headline is designed to be the first copy the potential customer reads, and it is usually written by a copywriter (but can also be crafted by a copywriter/art director team, or anyone in the creative department). Bold text, large font size, and various colors are some of the methods used to make the headline stand out from copy. A headline must be written well in order to be effective and draw the reader into the ad.

A heading in a newspaper for any written material, sometimes for an illustration, to indicate subject matter, set in larger type than that of the copy and containing one or more words and lines and often several banks. The largest such heading on the front page, usually at the top. The line at the top of a page, containing the title, pagination, etc.

The importance of headlines cannot be understated. For many editors, can seem like added burdens; the stories are what really count. Headlines are far too often written last (often quickly and under deadline pressure).

But let's think like a reader. The reader unfolds the newspaper and sees what first? The photos, the headlines. These are the first reader entry points. Busy people (which includes all of your readers) scan the newspaper, surveying photos, headlines and cutlines to decide if they want to commit more time to reading the stories that interest them. The photos, cutlines and headlines are thus important decision-making points. In fact, they may be more important than any paragraph in a normal story. Probably more news consumers see the headlines and cutlines on Page One than read the first graph of even the lead story.

Good photography and writing good cutlines are vital but this lesson focuses on the page editor's role in providing information the reader needs to decide whether to read on: writing good headlines. Consider this: what is the correlation of the readers' needs for headlines -- and the importance placed on

them by editors in terms of attitude and time allotted toward the task. Editors should dedicate plenty of time to this important task.

Headlines must be accurate: in fact, in implication, in spelling, in grammar. When readers see errors, they assume a similar rate of error will continue. They must decide whether it is worth their time to read a story that may start with a 20 percent error rate in the headline (e.g., one error in five words).

The term headline has pretty much the same meaning from one news paper to another news paper but is often confused by the public. Any line or collection of display type that precedes a story and summarizes or introduces it can be called a headline. Some people used the term incorrectly to apply only to the banner line across the top of [page one. Others use it incorrectly to apply only to the top until of a series of decks in a headline-The separate units that make up a compound headline. But all its parts add up to a single line. A head of two or more decks is still one headline.

Although headline- writing practices vary from newspapers to newspapers within a small range of differences, newspaper headlines tend to have five obvious distinguishing characteristics.

1. Headlines are defined as the sentences that are built by around action of verbs.

2. However, they must be adjusted to a pre- determined space and typographical style.

3. Therefore they are skeletonized to save space. Omitting articles and other unnecessary encumbrance's leaves room for more detail in the restricted space headlines are allowed. But more importantly, skeletonizing contributes to a sense of urgency, the rationale being that no words should be wasted in getting the latest intelligence to the reads as quickly as possible. Even though today's increased freedom in shaping and presenting stories has correspondingly given the headline writer freedom from strict skeletonization.

4. They are present tense to convey immediacy and also to save spaces. Usually present tense forms of verbs are shorter than the past tense forms.

5. They used to be set in the style of titles, that is, with all principle words capitalized. Early in the 1970's a new view swept the country and a down style became all but universal. That is to say, headlines were capitalized in the manner of text, rather than in the manner of titles. The idea was to help readers read them as sentences, rather than as titles of magazine articles or books.

The first newspaper in the American colonies in 1690 contained no headlines. Nobody had thought of them yet. Besides, literate colonists were starved for news and needed no headlines as inducements to read every story in the newspaper. Today's proliferation of media competing for reader's time and attention boosts the importance of headlines.

Subheads

Another minor typographical trend these days appears to be the gradual elimination of subheads. Subheads are not subsidiary headlines; they are not in fact headlines at all, even though they are usually written in the head line form.

They are actually typographical devices inserted in the body of the text primarily to break up large masses of straight matter and are one of the numerous device used for this purpose. It has seemed that gradual changes in typical page- one makeup have tended to make subheads superfluous, but that's only an impression.

For example, subheads are more conspicuous and perhaps less needed when wide columns are used and when they are made up in modular form.

In any case, subheads and any other typographical devices are determined as a matter of local style. Some papers bold face the first few words in a paragraph in all caps. Some use two- line flush- left subheads in exceptionally long stories, sticking to one line in shorter stories. Some use larger type for subheads than text. Where are the subheads has been set traditionally in bold face type and usually in the same size as the body type, some papers are using italics now instead. In the new technology both italics and bold face variants of all type faces are usually available to able ways. Before the new technology came along most news papers had to choose either italics or bold faces as a variant of roman body types because, as we have seen, there was room for only two letters on each matrix used in line casting machines.

Characteristics of Good Headlines

Good headlines have these characteristics:

- Accuracy in fact, tone, scope and focus
- Emphasis on the main theme of the story
- Clear, succinct, grammatical, easy to read and to understand
- Vitality through strong, active verbs
- Balanced and fair
- Tasteful
- Fresh and immediate
- Legally sound (avoid libel)

The Purpose of Headlines

What are the headlines for? What a function do they perform? Do we cling to them as a tradition or do they serve a real purpose?

Most of use of headlines to guide us to stories in which we are of marginal or no interest to us. This is the indexing function of the headline and it suggests the first requirement of good headlines- it should state plainly what the story contains. That is true, at least, of the straight news headline.

But the second principle function of the newspaper headline is even more important; it must convey accurate information for headline scanners, a person who get most or much of their information on current affairs from the headlines only.

Thus it is clear that the headline has both of these prime functions:

1. To index the parts of the news of greatest interest to each reader
2. To tell the news to the reader of headlines alone.

3. To convey the reader the relative significance of the news. News significance is expressed in terms of type display the relative size and weight of headline used and is decided on by the editors on the basis of their own expert opinion of a story's value.

4. To convey to the reader the relative seriousness of the news. For example, italics and various decorative typographical device such as boxes, star, dashes, and so on. Indicate that a story is primarily included for some value other than the significance of the news it conveys.

5. To make the news paper attractive. The headline in all its various forms is essential to assembling age catching yet coherent new pages.

6. To give the newspaper character and stability. The consistent use of familiar headline structures gives the newspapers or relatively familiar and welcome personality. Many readers might cynically at a seventh function of the headlines to sell newspapers. This was true once and is to a moderate degree, still true in a few large markets where news stand sales are regular and important sources of circulations. Such circumstances might put some pressure on the editors to use large banner lines across the top of the page one because that's ideal for displaying the top news of the day on newsstands. It is not as important now that single copies are handled largely by newspaper vending machines.

Functions of a Headline

The modern trend in headlines is toward simplicity. Most newspapers now use heads that say what has to be said in a minimum of words. A good headline conveys the news in a story and the significance and meaning behind the story. It never implies more - and should not say too much less - than what actually appears in the story. It does not contain misleading suggestions and it does not leave false impressions.

An easy way to remember the functions of the headline is through the acronym HEADS:

H - Heralds the days news; tells what is of importance.

E - Entices the reader with essential or interesting facts.

A - Advertises the most important story by size or placement on the page (the most important stories are displayed at the top of the page).

D - Dresses up a page with typography; helps make design attractive.

S - Summarizes the story with a "super" lead; tells what the story is about.

A Headline Should Grab the Readers Attention

As mentioned in yesterday's article [What's in it for me?] a headline's best tools for getting attention are to appeal to the reader's self-interest or to give news. A web reader is always, either consciously or subconsciously, searching for something. If you present a headline that is aligned with that quest and you will have the attention of the reader.

News is also effective, as it has the promise of seeing something exciting and new. News headlines use words like new, discover, announcing, first, just released, or introducing.

The biggest attention getter is, and you'll see it constantly used in AdWords, is "Free". It is also the most dangerous because it raises the reader's expectations and if you don't deliver they may hate you, they certainly won't trust you, and we kind of all know in the back of our mind that there is no such thing as something for nothing [a separate article I think].

A Headline Should Pre-Screen or Select Your Readers

The headline needs to be specific enough to screen your viewers. It needs to tell the reader if the article is for them. Looking at a recent headline from this site "The Buying Process". It is actually a story about the how the buying process can be related to a website, so the headline should have had at least some indication of the fact that the story related to websites. Remember to review your headlines out of their page context; as they may be seen in RSS readers, search engine results and others.

A Headline Should Deliver a Complete Message

If you realize that many more people will read your headlines than will read the complete article, the headline can be used to deliver a complete message. Here's a headline from Google News: "Rogers buys Call-Net". You can get the whole story from the headline. This type of headline can be effective for branding if you include the site or company name.

A Headline Should Draw a Reader into the Story.

The ways to draw someone a story usually involve humor, intrigue or the desire to find out more: curiosity. This can be done by asking a question or by making a promise of useful information.

The very effective: "Top 10 Tips for Getting Rich" style headlines make a promise of practical, easy to use information. If you aren't feeling rich it's difficult to not click a headline like this.

Here's another from today's news: "Bye-bye Tony Blair?". Even though I have no particular interest in Tony Blair, the question headline is so effective I find myself wanting to read the story.

So, to summarize there is a lot that can be accomplished with a headline, whether it is in an AdWords ad or a regular story headline that may be seen in a search engine result. In the realm of the hyperlink; the effectiveness of your headlines can make a big difference in your earnings.

The next story in this series will probably be the last on headlines. In it I will go down one more level of detail and explore the types of effective headlines.

Types of Headlines

Different types of headlines are used in journalism; the specific type used is based on the structure of the news story. Print media is geared toward informing the public on various topics. An important aspect in getting and holding the attention of the public is through the use of attractive headlines, no longer than one, two or in some cases three lines. Headlines should summarize in a few striking words the news story featured under it. The point is to get the attention of the reader and draw him into the story. There are generally two kinds of headlines.

The first type works hand in hand with an image. If the ad is done well, both elements rely on each other to create an advert greater than the sum of its parts. A classic example of this is the VW ad featuring a mechanic under the psychiatrist's couch, with the headline "are we driving our mechanics too hard?" The headline alone is not a great one.

The image alone is confusing. But together, they create a fantastic ad.

The other kind of headline is one that does not need an image (or has an image that doesn't add anything to the headline). One only has to look at the classic billboard for the Economist for such an example - "I never read The Economist." - Management Trainee, Aged 42.

Traditionally, the latter was how advertisements were created, printed, and published for decades. A copywriter would work up the headline and body copy for an ad. That ad would then go to the art department, where an art director and/or designer would create imagery that played off the headline in some way, or complemented it. This was an old-fashioned way to do advertising, but was the cornerstone of every ad created in the forties, fifties, and early sixties. Then, Bill Bernbach came along.

He revolutionized the industry by putting art directors and copywriters together as teams. Instead of copy coming first, and an image being created to accompany it, the entire ad campaign was created by the team. Maybe the image came first. Maybe the idea was formulated, and the headline and image came after. It is the foundation upon which all modern advertising is built.

Flush Left Headline

This is one of the more modern headline forms in use. It consists of two or three lines of headline, each one set flush left to the left side of the space. The design is simple and allows freedom in writing the headline. No rules govern the writing of the flush left headline; however a uniform style for better results is generally adopted. This type of headline is popular because it is easy to write, allows flexibility in unit count and provides a feeling of airiness to the page with the white space.

Banner Headline

The journalism industry is highly competitive, and attracting the attention of the readers, viewers or listeners is the most important thing. The audience should have a reason for choosing a particular newspaper, television channel or radio station. Headlines play an important role in attracting attention, especially in print media. Banner headlines are words printed in extra large letters across the top of the front page of the newspaper on extremely important stories; they are not used frequently, but when they are used, they have significant impact.



Fig.: Banner head.

Inverted Pyramid Headline

There are distinct advantages to using the inverted pyramid headline style for news writing. People often are in a rush and seldom have time to read every word of a story. The advantage of the inverted pyramid headline is that it concentrates on presenting pertinent facts first. With inverted pyramid stories, the most important information goes in the first paragraph, and the less important information follows to the very end of the story. The inverted pyramid headline generally consists of three lines -- the first runs across the column and the other two lines are shorter than the first line. The headline is created from the informative facts presented at the start of the story, giving the reader the most important points quickly.

Cross-Line Headline

The cross-line headline is quite similar to a banner headline. While it is a large headline, it does not span the entire width of the page, but it does run across all the columns of the story it pertains to. The cross-line headline is one of the simplest types of headlines, consisting of a single line and one or most often more columns in width. It can run flush on both sides of the paper or it can have the words centered over the columns. This type of headline is generally used when there is more than one column for a story and to produce a formal look.



Fig.: Crossline head.

Other Types of Headlines

1. Kicker headline: Conventional headline used when a headline cannot be written in one line. A line above the main line is a different, half the size of that runs no more than mid way compared the main line is called a kicker. This type of headlining is used to dress up a page by giving it variety and clarity.

2. Hammer: It is exactly opposite of kicker. Here smaller type is the main headline whereas the kicker is in the bigger type and usually in capital letters. Usually hammers do not extend beyond one or two words.

3. Boxed headline: As name indicates is framed in a rectangular box.

4. Multi deck headlines

(a) Flush left

(b) Flush right

(c) Pyramid

(d) Inverted pyramid

(e) Hanging indent

5. Teaser: Headline or caption which rather than informing the reader attracts him to read.
6. Jump head: headline given to a continued part of a story carried in some other page as a jump.
7. Labels: Permanent headlines that appear in newspapers on a regular basis like listings, reviews, careers, city notes, etc.
8. Barker: In which one line usually one word is set in large type over deck of smaller headline
9. Blanket head: Headline covering all columns occupied by a story or combination of related stories.
10. Block heading: Headline enlarged photographically from proof useful for producing headlines in larger size than normally available
11. Cross heads or cross lines: Sub heads placed in text between paragraphs.
12. Drop head: In which each line is set further to the right
13. Eyebrow: Short line in smaller type, often underlined, above main deck of headline also called teaser, highline or strap.
14. Overbanner: Banner headline running higher than the nameplate or flag of the newspaper. Also called sky line and over the roof (in US).
15. Overline: Display type over a picture
16. Screamer: Crude sensational headline (exclamation marks, question marks etc)
17. Shotgun head: Two or more decks of headline on the same story
18. Side head: Small subsidiary heading in the body of a story set left, instead of centered (cross head)
19. Streamer: Headline running across top of all or most of the columns in inner pages
20. Tinted headline: One in which the black of the type is softened to gray

Headline Styles

There are several ways in which you can display headlines. For style variation, your headlines can be set in all-caps, caps and lowercase or downstyle. These methods are covered in the following text.

All-caps Heads

The all-capital letter headline style is almost extinct. All-caps heads, while they are easier to write than others, are the most difficult to read. To test this premise, read the following paragraph:

AS THIS PARAGRAPH DEMONSTRATES, THE ALL-CAPITAL SETTING IS NEITHER EFFICIENT FOR THE READER, NOR PLEASING TO THE EYE. WILLIAM RANDOLPH HEARST USED TO HAVE KEY GRAPHS IN HIS EDITORIALS SET ALL-CAPS. INSTEAD OF MAKING THE POINT

EMPHATICALLY, AS HE INTENDED, SUCH SETTING ACTUALLY CUT DOWN THE READERSHIP AND ITS IMPACT.

Even the most patient, attentive and skilled reader will be blinded by the onslaught of all those capital letters. By the way, did you spot the typo?

Caps And Lowercase Heads

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

Down-style Heads

The down-style head usage has increased in popularity in recent years. In down-style heads, the first letter of the first word - and the first letter of any proper noun - is set as a cap, and all other letters are lowercase. Down-style is presented in the way persons are taught to read and write. The style is visually attractive and enhances the readability of the line. By design, it lacks the numerous capital letters in a headline which serve as "eye stoppers."

• 4.6. ROLE AND RESPONSIBILITIES OF EDITOR

An editor is an individual who is in charge of a single publication. It is, therefore, his responsibility to make sure that the publication performs to the best of its ability. He determines the position of publication on contentious issues and decides when to run campaigns and series.

The News Editor is one of the most important persons who plan a daily newspaper. His role in any newspaper office-whether it be weekly or daily-is all pervading. To a national newspaper an active, intelligent and enterprising news editor is the vital spark which energises its news coverage and outlook.

He is responsible for a steady and continuous inflow of up-to-the-minute news into newspaper office. Although most of the news supplied is a mechanical process covered by daily routine, but like all machinery of news gathering, the news editor is responsible for watching its smooth functioning. The news editor keeps a careful eye on the routine side of his news collection as well as on the other side of his work or the news desk which calls for more imaginative emulation.

Editors take many different roles in publishing and broadcasting. They may be copy editors or acquisitions editors in a book publishing company, news editors at a television or radio station, or features editor at a magazine or newspaper. They may also work in academic publishing dealing with conference papers or contributions to journals. Whatever their role, editors share many of the same duties and responsibilities.

Function of the News Editor

An ideal news editor manages to get all the obvious stories into his paper with a good proportion of them as exclusives. While the selection of obvious stories is important, greater importance is attached to the original ones produced by his team of correspondents.

The number of words received on the teleprinter in a newspaper is so large that if each word were to be printed, the newspaper will have to run into hundreds of pages each morning.

The news editor is called upon to use his discretion, discrimination and imagination in reading the public mind and select the stories which have real news value and can be called important by his readers- quite a large number to be allotted a "splash" position on the main news pages according to the subject matter or field of activity they are concerned with.

All this has to be done with an alertness to ensure that the kind of stories readers seek shall be found in his newspaper.

There are some fundamental stories which no newspaper can afford to miss as they go into all the daily newspapers without exception. While they are important and have to be included, there are others called exclusive which only an alert news editor can discover from the large ocean of copy that has been pouring into the office during the day.

An intelligent news editor has to make a judicious follow-up of a seemingly promising paragraph or sometimes even make further enquiry before finalising the story and give it the perfect shape he wants.

Exclusive Stories of News Editor

The news editor gets good satisfaction from the stories which are exclusive to his own newspaper. If he can manage to get into every issue a dozen or more minor stories with good news value but exclusive, he feels elated.

The news editor is also responsible for final scrutiny of important news stories submitted by different correspondents, feature writers and outside correspondents. He gives special attention to the facts and figures included in the write-ups and wherever he is in doubt, he takes pains to check-up their accuracy from the authentic source.

Any slip on his part can land the newspaper into trouble. Hence good newspapers have highly experienced and intelligent news editors.

Organising Ability of News Editor

The hurry and scurry of daily routine makes heavy demands upon the organising ability of the news editor and his decisions, especially when time is short yet there has to be accuracy. The exigencies of the case may sometimes mean even deputing different correspondents to different parts of the country to piece together the links of a promising story.

There are certain qualities that the News Editor must possess. He must have an infinite amount of patience and a keen interest in news of all kind. He must have a good general educational background with a fair amount of historical, political and economic knowledge. He must try to keep himself abreast and informed on every important development in the work-a-day world.

He must enjoy reading the newspapers, the weeklies, and the magazines. He must not think that he can keep normal working hours, for it is truer of the

News Editor than of anybody else that he is always on duty whether at home or in the office.

He must be a good mixer, he must be on the lookout for news all the time, he must learn to scan the newspaper, and-perhaps the most important asset of all-he must be able to retain his sense of humour however depressing the situation may be.

Daily Routine of News Editor

His working day begins early. Once he gets to his office there is so much to be one that he has little time to examine thoroughly his own paper and those of rival manage ments.

Therefore, he must begin his reading with his early morning cup of tea and continue it on the way so that when he gets to his desk he has a fair idea of the contents of the morning papers. His assistant will have arrived earlier and will have prepared a list of his papers, exclusive news items and a more depressing list, that of the stories which the paper has missed.

He will probably regard the 'scoops' as in the natural order of things, but he will certainly want to hold an inquest on the news which has been missed, prima rily to satisfy himself that there is not a fault in the paper's methods of news gathering which needs to be eradicated.

Having dealt with the past he must immediately concern himself with the future and launch his plan of campaign for the next issue. Probably his first task will be to decide whether there is anything in any of the papers which needs to be followed up.

It used to be Lord Northcliffe's dictum that a first-class news story will always stand up to one or two 'follow-up' stories, and the reporters can be put on to these right away. Next he must mark the diary and assign the reporters to attend meetings which ought to be specially covered and not left to the news agencies.

He must also allot men to the news stories which have cropped up and to enquiries which may not produce immediate results but which may be the preliminary step towards a first-class article a few days later. But he must watch his man-power closely. He must not fritter it away and he must not be left in the position that if later in the morning big news comes in, the reporters' room is empty.

It is certainly not false economy to have one or two reporters sitting idle; if they are wise they will spend their free time in reading newspapers, books, or periodicals which can always be borrowed from the office library.

It is the great thrill of the News Editor's life that he can never guess when the big news will break. One News Editor certainly will never forget the moment when a pale-faced messenger tore an item off the tape machine and put on his desk the first news of the death of Lal Bahadur Shastri. Or another moment when, as he sat quietly in his armchair, the telephone rang in the late evening and he was informed that his paper's Patna correspondent had been kidnapped.

Morning News Conference of News Editor

Assuming that the morning is a normal one the News Editor, having allotted the reporters their assignments turns his attention to the preparations for the morning news conference, for which he is primarily responsible.

This is generally attended by the Editor or one of his assistants, the Junior Editors and their assistants, the picture editor, the cartographer, a representative of the City Department, and a man from the circulating department which should always be kept in close touch with the news as it arises.

This conference is usually of an informal character when ideas on the day's news and on space requirements are freely exchanged in preparation for the more important conference which will be held in the late afternoon.

The News Editor also remains in communication with many of the special writers, who do much of their work away from the office, and with the heads of other departments. He goes through the 'marked papers' in which the contributions from correspondents are brought to his notice. That is why it is held that the News Editor should not stick to his desk all the time, because good contacts are necessary for the maintenance of a first class news service. For that reason, most of the News Editors of the national newspapers are given an entertainment allowance and most of it is spent at the luncheon table.

Acquisitions

Editors in publishing houses find writers or authors to take on specific projects, or review proposals and submissions from writers or their agents. In larger publishing houses, they may have the job title of acquisitions editor. They have a network of contacts, including writers they have already published, subject experts and agents. When writers submit proposals or manuscripts, they review them to see if they're suitable for the market. In book publishing companies, editors work with authors using a questionnaire to identify the market, the scope of the book, and the factors that will make the book a commercial success. Editors also discuss payment terms and schedules with writers. In book publishing, they provide contracts that set out the authors' responsibilities and remuneration.

Copy Editing

Copy editing is one of the most important duties for an editor. Copy editors are responsible for the clarity and accuracy of content that is published or broadcast. They check copy from journalists, authors and writers to ensure that it is factually accurate and conveys its meaning clearly. If they have queries on the copy, editors check references or discuss the issues with contributors. Copy editors also check grammar, spelling and punctuation, using style guides, such as the Associated Press Stylebook, or their own in-house style rules as reference.

Management

Editors in senior positions take responsibility for editorial standards and the commercial success of their publishing organization. In book publishing companies, for example, they make decisions about the types of books they will

publish and the markets they will sell to. They also offer publishing rights to other companies that market the book in their own territories.

News

Editors responsible for the news output of newspapers, radio and television have a dual role. To cover event news stories, they assign staff journalists or freelance writers. They review the stories and edit them for factual accuracy. Editors may also take responsibility for copy editing stories. They must make judgments about the relative importance of different stories and ensure that they fit the available space or time slot.

Role of Editorial Department

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

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

(i) The News Desk:

All stories destined for the newspaper, whether they come from the typewriters of reporters and rewrite men or from the several wire services, teleprinters and other sources-require editing. This duty falls chiefly on the copyreader who sits on the horseshoe shape table called the desk. The city editor and other editors read all the copy.

In the old days there was what was called the universal desk system under which the desk editor handled everything that came in. Nowadays, even in small dailies, the work is usually divided between the city desk and the teleprinter's desk. Between them they edit the 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 allocates the news of different readers, each of whom has his own team of copyreaders. The editors with a crew of men edit the news designated as cable, teleprinter, city beats, society, business, finance, sports and reserve news. In larger newspapers there is a separate desk for international news.

Where the system is the universal desk or separate desk, the process of editing runs along similar lines, in which case the story goes to a 'slot man' who sits at the head but on the inside rim of the horseshoe desk.

This editor, called 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 on the copy and passes it on to one of his copyreaders who sits on the rim of the horseshoe.

This copyreader, also called the desk man, rim man or 'mechanic' of the editorial room, is the anonymous and frequently unappreciated collaborator of the writer. Newsmen or correspondents who see his blue pencil flay their cherished prose, have no words of praise for him. Neil Mac Neil in his book "Without Fear or Favour" indicates the newsman's true worth. He says that the reputation of many a star reporter rests partly on the work done by rim man in the green eye shade who comes out the reporter's cliches and trims them, to pieces.

Only where the copyreader happens to be a former reporter, driven to the horseshoe desk by the dint of seniority, does the correspondent feel encouraged.

Copyreaders are generally paid higher than reporters. The work holds out attractions for men with editorial ability. The chances for advancement are good as the copy desk is a recruiting ground for office executives. The work is mainly two-fold: the editing of the story and the construction of a suitable headline for it.

The amount, of this work varies with each paper and even at different timings on each day. On a big desk the copyreader may edit from 10 to 15 columns. His editorial function is to bring each news 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, then it is not worth printing.

Is it accurate and fair? Inaccurate and uncertain items are no; wanted by a good newspaper. If at all he selects anything which is dubious or doubtful, he takes the responsibility for published inaccuracies.

Is it libellous? 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 lead the reader up in the air? If so, its details must be rounded, with or without the help of background materials.

If the item meets these qualifications, the copyreader starts his editing to fit his paper's requirements. These requirements may vary but, as a general rule, we take it that the paper requires.

(i) Clearness:

The reader must have no difficulty in finding out what the story means.

(ii) Condensation:

The copyreader must cut and condense each story to the length assigned to it. Condensation applies to words and not to ideas. Verbal frills may go but the meaning must remain. Condensation is done by substituting short words for long ones-even smaller words for bigger ones; for example, 'try' in place of 'endeavour'.

(iii) Arrangement:

The copyreader's notion of arrangement differs from that of the literary man. It is based on the convention of the Mead' which puts the important parts first and the least important parts last. It also makes for the sequence of ideas.

(iv) Style:

The copyreader's style has nothing to do with literary quality. It refers to particular rules which his paper has laid down for spelling, punctuation, capitalisation, abbreviation, use of numerals and the like.

The copyreader edits his copy along the foregoing principles by means of a set of standardised copy reading symbols, which tell the typesetter what section to omit, when to transpose, when to spell a word out and when to contract. He then proceeds to check the copy paragraphs and if the story has sufficient length, supplies sub heads.

The subhead is a line to be printed in a type which differs from the body of the story/article and is used to break up the too solid look of a long column. The best rule is to paragraph for ideas and not for mechanical reasons. Copyreaders try to avoid being mechanical when it comes to the subhead.

The look of the column demands a sub-head every two sticks or a stick and a half at least, or say about every 300 or 350 words.

The copyreader aims to have his subheads make divisions in the subject, each division meant for something new, and not merely for repeating what has been already told.

The copyreader usually faces three problems: (i) to tighten up the story and thereby speed up the action; (ii) to cut out the excess matter and bromides; and (iii) to reduce the story so that a telegraphic editor could splash it in a page-one box if he chose to handle it that way.

• DEPUTY EDITOR

The deputy editor is the second-in-command at a newspaper, magazine or website, who takes over the editor's role in the editor's absence. The role performed by the deputy editor depends very much on the management structure of the publishers. In some cases they might operate like a section editor, while in others they will take on some of the editor's workload.

In some cases, the editor's deputy may have the job title of assistant editor; at some publications there may be both a deputy editor and an assistant editor. Assistant editors (not to be confused with editorial assistants) typically support a publication's editor, which, in practice, may mean working as a section editor.

• CHIEF SUB-EDITOR

The editorial department is made up of many sections. The first sorting of all the incoming news is done at the general desk, which concerns itself with the front page and the national pages. The foreign desk, regional desk, city desk, business desk and spots desk take care of their respective pages. A Chief Sub-editor heads each of these sections. A couple of Chief Sub-editors, who handle the front page, bear additional responsibility as edition-makers.

What is the role of a Chief Sub-editor? She is the fulcrum of the production operation. Into her basket land the copy, pictures and ideas, that have been ordered, discussed and provided, and out of it flows the finished material checked and edited ... that will make up the next day's edition.

She is primarily answerable for what goes in her section of the paper. She selects news items (selection), decides on their importance (prioritising), edits or gets them edited (processing), decides on how the page should look (designing) and decides on the placement of news items on the page (packaging). She gets the bouquets and faces the brickbats (though often it is more of the latter).

The job of a Chief Sub-editor combines a piece-by-piece planning operation with quality control of the material that is being processed. It is an arduous and unrelenting task.(2)

The Deputy News Editor from above and Sub-editors from below assist her. Her role in the editorial production of a newspaper is influenced by a number of factors, some of which are: how newsy the day is, space available for news after what the advertisements have taken up, volume of information available at a point of time, how close it is to the deadline, etc.

Selection: In fact, it is all about rejection. Of all the news that a Chief Sub-editor pours through, a very small percentage finally makes to print. The real news hides among a huge pile of non-news. The news is not only that is new, but should also be relevant to the readers from the point of view of proximity, influence and interest. "Fifty people killed in a road accident in Uganda" is no news for a Bangalore reader compared to "Six injured in a road accident on M.G. Road in Bangalore".

Prioritising: After a Chief Sub-editor has identified a dozen or two items for the page, the next step is putting them in the order of importance. This is often a very subjective process. What looks important to me may not be for you. Newspapers themselves differ in the level of importance they attach to events, persons and places. What was unimportant at 6 pm may develop into a major story by 10 pm. Similarly, what looked important earlier in the day, may be overtaken and knocked off the front page later.

Processing: This is what we call editing, which is commonly mistaken by laypersons as censoring, which has a far negative connotation. After selecting and prioritising items, a Chief Sub-editor slots them on a page and gets them edited by Senior Sub-editors and Sub-editors. Editing involves ensuring accuracy of facts, correct language and lucid narrative. Items are trimmed to fit the space. Sub-editors seek clarifications from reporters in case of doubts. They also arrange photographs or graphics that can add value to the news item.

Designing: Once the Chief Sub-editor has a good idea of what she has to offer the reader, she gets down to designing the page. It is a rough outline of what items should go on which pages, depending on importance and reader-interest. It gives a general shape to the next day's paper.

Packaging: Then comes the actual making of a page. Sometimes a Chief Sub-editor herself does it or gets juniors to do it. Here a number of visual and aesthetic elements are taken into account without compromising the intrinsic value of the news item. It is a tough balancing act. No one will have a second look at a badly made page even though the items on it are highly readable. Conversely, a neatly made page should not be just that, it should have matter to

read. It is easier said than done. A lot of further editing and rearranging of items have to be done on the page to make it good, content and look-wise.

• QUALITIES OF A SUB-EDITOR

Sub-editor is a person who collects reports from reporters and prepares the report to publish or broadcast. He also corrects and checks articles in a newspaper before they are printed. A big newspaper or magazine would employ several news/feature/sports editors assign work and edit a reporter/writers material for accuracy, content, grammar, and style.

It is customary to describe desired qualities of a sub-editor separately. To be a good sub-editor one's must be an all-rounder. The qualities that must be present in a sub-editor are listed below:

NEWS SENSE

News sense is the basic quality of newsmen. News sense is essential for a sub-editor. He has to have news sense or nose for news to distinguish news from non-news. He is the first reader of a reporter's copy and if the reporter has made a mistake he has to correct it. A bad copy may have the most important element of the story buried in the fourth paragraph. It will be left to the sub-editor's nose for news to bring that to the first paragraph. He should be able to compare various news values and decide where to begin his story and should not miss important details.

CLARITY

A sub-editor should have clarity of mind and expression. A person who is confused himself cannot tell a story to others. Only clarity of mind is not enough unless it is accompanied by clarity of expression. Without clarity of expression clarity of mind has no meaning. Sub-editor is the judge of clarity of the copy a good sub editor will never allow a copy escape him unless the meaning is crystal clear. He has every right to make life miserable for a reporter who is not clear and does not write in simple language.

ALERTNESS

A sub-editor should always be alert while dealing with his subjects. Many major news breaks in the past were possible because of alertness of reporters. Scoops don't walk into newspaper offices alert reporters catch them in air and pursue. A sub-editor has to be alert while working on news-desk. Lack of alertness of a sub-editor can be seen by readers in the morning for he will be leaving or introducing mistakes for everybody to see.

SPEED

A person who cannot work fast cannot be a good sub-editor. A sub-editor has to work with speed. He cannot sit with a copy for long. He has to do swiftly whatever is required of him for a lot more copy is waiting for him. He should think fast, decide fast and write or type fast for he has to meet deadlines or may have to go to another assignment. A slow sub-editor is a curse at the news desk and is treated with contempt. Some people are misfits in the profession.

CURIOSITY

Sub-editors should have an insatiable curiosity. This characteristic will keep on improving a sub-editor for with every passing day a curious sub editor will have a better background to do his job the next day. Reporters and sub-editors should read as much as possible to constantly improve their awareness level.

BI-FOCAL MINDED

Sub-editor must be a bi-focal mind. By bi-focal mind we mean that a person observe a fact in two ways one from very close and other far from sight. It means that the sub-editor should have the ability to catch any mistake in a story.

When he take a copy of a story firstly he follow the visible mistakes, this is called very near mistake. For example, ‘Chapy Nobabgonj is the capital of mango in Bangladesh’ here contain spelling mistake, the correct spelling is ‘Chapai Nawabgonj’.

The second mistake is ‘The largest mangoes hut sits in Shivganj district’. Here Shivganj is not a district, it is a sub-district of Chapai Nawabgonj. The sub-editors should ability to face this type of mistake. In general sense this is called bi-focal mind.

Skepticism

It is another necessary quality which a sub editor should cultivate. He should not take anything for granted. He should have an unwavering posture of doubt until faced with undeniable proof. Reporters should be more vigilant for many forces constantly try to use them, and through them their paper. Many people try to plant on reporters a wrong story for their own ends. Sub-editors should also be careful for some clever politicians, public relations men and product advertisers keep on trying to take them for a ride. They should not fail to check even reporters, copy for such foul play.

OBJECTIVITY

Sub-editor should aim at objectivity while dealing with a story. They should not allow their personal bias or ideas to creep into a story. They should not take sides but try to cover all the different viewpoints to achieve balance in the story.

ACCURACY

A sub-editor should strive for accuracy. He should check and re-check his facts till he is satisfied that he has them accurate. The role of a sub-editor is to check for accuracy. It is particularly important when background is involved. In the case of dates and names the reporter may rely on his memory but the sub-editor must check them from reference material available in the newspaper office. When there is a doubt he should leave it out—this is the golden rule of journalism. It is better not to say a thing than to say it wrong.

PUNCTUALITY

It is a good habit. It is always better to be punctual and then wait than reach late and ask others—a rival may misinform you or hide some important information. At the desk too punctuality pays. If a sub-editor is punctual he will be treated with respect by his co-workers. If he is late he will irritate them and

spoil the working atmosphere. Besides he may have to face the problem of backlog of copy which he will have to clear under the pressure of deadline.

VAST KNOWLEDGE

All other things being equal reporters need additional qualities to deal effectively with all sorts of people they meet in the field. Sub-editors should have better command over language as they improve what reporters write. An intelligent envisioning of the future helps newsmen in general. The quality helps them in identifying processes and people who will be important in future. The sub-editors should keep up-date information and vast knowledge about home and abroad. Keep up to date with sector issues, by reading related publications. Adapt all these skills for a publication's website.

CREDIBILITY

A report should be credible. Before writing or editing, the sub-editor should crosscheck the facts and figures. Mistakes can creep in when work is done in haste. It is always better to revise the copy before sending to publish or broadcast. If the story can be improved, it should be rewritten.

IMAGINATION

This basic mental faculty helps reporters in writing better stories that retain the reader's interest. For a sub-editor this creative faculty is very useful as he can add sparkle to somebody else copy and make it lively. Besides, imaginative headlines attract the reader and improve the quality of a newspaper.

TACTFULNESS

A sub-editor should be tactful. He should have the ability to handle sensitive people and situations gracefully without causing hurt or angry feelings. He should be considerate of others and should be careful not to embarrass, upset or offend them. He should have an understanding of human behavior and emotions. This will help him in developing contacts that are so essential for news gathering & writing.

SELF-DISCIPLINE

One can achieve a degree of proficiency in sub-editing or reporting by systematic effort and self-control. In this sense self-discipline suggests dedication and firm commitment. It helps in journalism as in any other field.

CALMNESS

Sub-editors often work in trying circumstances. They have to remain calm and composed in most exciting and tragic circumstances. In many situations they have to be calm—devoid of hysterical actions or utterances and apply appropriate mental and physical effort to write or edit the story. Reporters and sub-editors are human beings. They have emotions but they have to stifle them in the face of disturbing influences—they have to develop resistance to excitability. Sub-editors should develop a temperament to work under pressure of deadlines. They should not lose their cool if they are behind the clock for calm mind can work faster.

FEARLESSNESS AND FRANKNESS

These qualities help sub-editor in asking unpleasant questions and taking risks to find out truth. Nobody gives a story on a platter. He will have to probe, question, authenticate and exercise his power of deduction to write a good story.

DILIGENCE

Sub-editors should be diligent. Their jobs require painstaking exertion of intense care and effort, alertness and dedication to the task and wary watchfulness. They have to make extremely fine distinctions while writing or editing copy a sub-editor should insist on perfection and should lose his job for he can make or impair the newspaper. These qualities are basically qualities of good and efficient human beings. Good and efficient human being makes good and efficient sub-editors and reporters.

INTEGRITY

It is a virtue in itself and implies undeviating honesty and strict adherence to a stern code of ethics. This human quality is important for journalists. It is more important for reporters for they are more exposed to temptation as compared to sub-editors.

• 4.9. REWRITING OF NEWS : SYMBOL OF EDITING

Editing is the process of selecting and preparing written, visual, audible, and film media used to convey information. The editing process can involve correction, condensation, organization, and many other modifications performed with an intention of producing a correct, consistent, accurate and complete work.

The editing process often begins with the author's idea for the work itself, continuing as a collaboration between the author and the editor as the work is created. As such, editing can involve creative skills, human relations and a precise set of methods. Editors work on producing an issue of *Bild*, West Berlin, 1977. Previous front pages are affixed to the wall behind them.

There are various editorial positions in publishing. Typically, one finds editorial assistants reporting to the senior-level editorial staff and directors who report to senior executive editors. Senior executive editors are responsible for developing a product for its final release. The smaller the publication, the more these roles overlap. The major elements of editing are:

1. Strive for clarity

Does the reader understand what you are trying to say? No matter whom you write for, your audience will appreciate clear, concise language. Keep the writing lean and focused. As Strunk and White say, “Make every word tell.”

2. Write Compactly

As writers, editors, and PR professionals, we must fight for readers' attention. One way is to be brief. Omit needless words. Write in the active voice. Eliminate tepid modifiers, such as “really” and “very.”

In the words of Mark Twain: “Substitute ‘damn’ every time you’re inclined to write ‘very’; your editor will delete it and the writing will be just as it should be.”

3. Write Simply

Don’t use a complex word when a simple one will do. Unfamiliar or complex terms stifle comprehension and slow readers down. Readers may even skip terms they don’t understand, hoping to find their meaning in the rest of the sentence.

A lifelong scholar, James Michener developed a large vocabulary. “But I never had a desire to display it,” he said. “Good writing consists of trying to use ordinary words to achieve extraordinary results.”

4. Avoid Meaningless Terms

Avoid meaningless terms such as “state of the art” or “leading-edge.” Ditch jargon. Cut clichés and buzzwords.

In the words of C.S Lewis: “Don’t use words too big for the subject. Don’t say ‘infinitely’ when you mean ‘very’; otherwise you’ll have no word left when you want to talk about something really infinite.”

5. Use strong verbs

The verb powers the sentence. Choose clear, active verbs instead of throwaways such as utilize, implement, leverage, and disseminate.

As Mark Ragan, publisher of PR Daily, says: “Powerful verbs will carry a lot of work for you in your sentence. They create an image, they create a visual, and they put people right where you want them in your story or press release.”

6. Use active voice

Keep it simple—subject, verb, object. Passive voice is longer, less conversational, and drains the energy from your sentences.

Many writers use passive voice when they don’t want the reader to know who is performing the action. For example, they may write, “Rates were raised,” instead of, “We raised rates.” What they don’t realize is that readers see through this ploy. They recognize content that is purposefully vague.

George Orwell espoused this idea in the 1940s, when he advised, “Never use the passive where you can use the active.”

7. Watch Your Word Choice.

The English language is full of confusing word combinations. Here are some that I correct frequently:

- your/you’re
- their/there/they’re
- its/it’s
- to/two/too
- effect/affect
- who’s/whose

- lay/lie
- stationary/stationery
- assure/ensure/insure
- comprise/compose

As you edit, keep in mind Stephen King’s words from On Writing: “To write is human, to edit is divine.”

• **SPELLING AND GRAMMAR**

Whenever a person intends to use a certain word but ends up using a different one through a spelling mishap, then it is known as a grammar mistake. Most of the time, the words are spelled correctly, however, they are used incorrectly or improperly.

10 Common grammar mistakes, writer should avoid

1. Overuse of adverbs
2. Too many prepositional phrases
3. Ambiguous ("Squinting") modifiers
4. Misuse of lie/lay
5. Ambiguous pronoun references
6. Comma splices
7. Run on sentences
8. Wordiness (inflated sentences)
9. Using "could of" instead of "Could have"
10. Tautologies

• **EDITING SYMBOLS**

The editing symbols that are commonly used by writers and editors are as follows :

abs	incorrect abbreviation	sub	faulty
abst	too abstract	trans	subordination
ad	adjective/adverb confusion	var	transition
agr	subject/verb agreement	vb	sentence variety
awk	awkward style	wc	error in verb form
cap	capitalize	wordy	poor word choice
ca	pronoun case	wr	wordiness
comp	faulty comparison	ww	write out word
cs	comma splice	./?!	wrong word
dm	dangling modifier	,	insert punctuation

frag	fragment	;	insert comma
fs	fused or run on sentence	:	insert semi-colon
glos	see glossary	"	insert quote marks
gr	obvious grammatical error	'	insert apostrophe
lev	inappropriate level of usage : too colloquial or too colloquial or too fancy	-	insert hyphen
log	faulty logic	.../0/[]/	insert punctuation
mm	misplaced modifier	//	faulty parallelism
pass	awkward use of passive verb		separate words
p	error in punctuation	/	do not capitalize
ref	faulty pronoun reference	X	careless error
rep	undesirable repetition	?	illegible or unclear
r-0	run-on fused sentence		

Punctuating one's writing is quite important. Without it, proofreaders and editors are likely to descend into an eternal vortex of madness. One could be the world's best writer, but if he doesn't punctuate properly.....well, he will be treated as good for nothing.

Punctuation marks are a series/set of symbols commonly used in the English language that play an important role in separating parts of a sentence or sentences itself. Each type of punctuation mark plays a particular function in how they do that. It is how words jumbled up together make sense. They aid the reader in reading and interpreting the text correctly. Needless to say, a misplaced punctuation mark can make all the difference in the world.

A punctuation mark's mission (should it be accepted), irrespective of where or how it is used, is to make the meaning of our sentence clearer. What this means for our writing is that you cannot insert a mark wherever and whenever we want to, simply because we want to. It is part of a standardized system of language that needs to be adhered to.

Punction Marks			
•	Full stop or Period	" "	
,	Comma	a-b	
!	Exclamation Mark	-a	
?	Question Mark	-	

:	Colon	a...	
;	Semicolon	[]	
'	Apostrophe	()	
a/b slash			

The Simple Ones : How to Stop, Ask and Exclaim

These three are the ones we are most likely to use, irrespective of what we are writing.

Full Stops Full stops or periods (.), as they are known in American English, are perhaps the most well known and most commonly used of all the punctuation marks.

They have one main purpose. They mark the end of a statement sentence.

For example :

Al Pacino is considered to be one of the greatest actors of all time.

A minor usage of the full stop is to use it in abbreviations such as Ms. for Miss and Dr. for Doctor.

Pretty straightforward, no?

Question Marks

Question marks(?) are also a common type of punctuation. They are usually used at the end of direct questions.

Why is Al Pacino considered one of the greatest actors of all time?

Question marks can also be used within quotation marks, when the sentence inside it is (ya guessed it!) a question. Like this:

Last week, I asked Mandy, "What is your favourite film starring Al Pacino?"

You with me so far?

Exclamation Marks

We definitely seen these! To be fair, they can be quite hard to miss. They're aptly called **exclamation marks(!)**, but we can also call them exclamation points, bangs or shrieks if that suits our fancy.

An exclamation mark is generally used to suggest an element of surprise or excitement in your writing. These are super fun to use, and make your writing sound peppy...but like most good things in life, exclamation points are not the best in large doses. *Never* use more than one unless absolutely necessary. Oh, and don't ever, *ever* use them in formal writing.

Al Pacino is a wonderfully expressive actor!

It's that simple.

The gargantuan World of Commas

Now, here's when it begins to get tricky. Commas may often put you in a bit of a muddle, but just a little bit of caution will make your life a whole lot easier.

A **comma(,)** is a punctuation mark that can be used in many capacities. Commas are generally used to separate parts of a sentence. Contrary to popular belief, we can't just insert them wherever we think should be a pause in our sentence. Since the whole idea of punctuation is to place them within a standardized context, how we place them is of utmost importance. Below we have listed four situations in which commas make our writing much stronger.

1/Bracketing commas:

They are the most frequently used type of commas. **A pair of bracketing commas are often used for an interruption within a sentence.** The words we want to separate are bracketed within the two commas (hence the name). This means that we can remove that part of the sentence from the whole sentence without destroying it.

Al Pacino, who was born in 1940, is considered to be one of the greatest actors of all time.

See how " who was born in 1940" is enclosed between two brackets? It's additional information that could be important to know about Al Pacino, but is not directly related to the main purpose of the sentence—which is about how he is a great actor.

We can also write a sentence with one bracketing comma, if the interruption comes at the beginning or the end of the sentence.

Like this: Born in 1940, Al Pacino is considered to be one of the greatest actors of all time.

Bracketing commas are also known as isolating commas.

2/Listing comma:

Another way to use commas is when we list things out in a sentence. A **listing comma**, in this type of a situation, **is used instead of *and* or *or***. It's only used **in sentences that are listing three or more things**, otherwise our sentence will look rather clunky.

The *Godfather* and *Dog Day Afternoon* and *Scarface* and *Heat* are some of my favourite films.

While this sentence isn't *really* incorrect (other than the crowded usage of words, of course), our sentence will sound infinitely better with the usage of a listing comma.

So instead, we should say:

The Godfather, *Dog Day Afternoon*, *Scarface* and *Heat* are some of my favourite films.

3/Joining comma:

A joining comma is used to merge two complete into one. See, sometimes sentences can be closely related to each other in such a way that making them into two sentences will make them sound rather bland. For these types of situations, a joining comma would be apt to give our work the depth and feeling it deserves.

The comma must be followed up with one of the following five words: and, but, while, or, yet.

Al Pacino was nominated for seven Academy Awards. The only time he won was in 1993 for *The Scent of a Woman*.

Sounds a bit plain, doesn't it? The same thing would sound better if we wrote it something like this:

Al Pacino was nominated for seven Academy Awards, but the only time he won was in 1993 for *The Scent of a Woman*.

Much better, right?

4/Gapping comma:

Last, but certainly not the least, **a gapping comma is used to replace a word or a phrase that was already in the sentence** previously. This is an alternative to repeating the same word or phrase twice. As an example, rather than saying:

Al Pacino's most famous role was as Michael Corleone in *The Godfather*, and Robert de Niro's most famous role was as Travis Bickle in *Taxi Driver*.

We might want to say:

Al Pacino's most famous role was as Michael Corleone in *The Godfather*; Robert de Niro's as Travis Bickle in *Taxi Driver*.

In this example, a gapping comma is used to replace the phrase, "most famous role was", which would have otherwise appeared twice in the same sentence.

Colons and Semicolons

Here comes the fun stuff. A knowledge of these marks may seem pointless, but believe they do your writing wonders!

The use of a colon(:) in the English language has one and only one major use : it **elaborates whatever was preceding it**. (See what I did there?) While the first half of the sentence is more general, the second half is more specific.

Paramount Pictures did not want to cast Al Pacino in *The Godfather* : the studio had been going through losses.

We can do the opposite as well (specific:general) but it's rarer. Another thing we need to remember : do not follow a colon up with a hyphen or dash with a white space. If school taught we that, then that was another occasion when school was just wrong.

A semicolon(;) is also used in a similar context of joining two closely related sentences. Usually the lesser used of the two, they can be used like this :

Paramount Pictures did not want to cast Al Pacino in *The Godfather* : but the director of the film was adamant in his faith in the young actor.

Pretty clear, right? But in case we've hit a snag, there's an easy way to remember the difference between the two. **Colons are used when we want to convey a cause-effect relationship** in our sentence. B happens because of A. The studio did not want to hire an unknown actor like Pacino *because* they

were going through losses. **Semicolons**, on the other hand, **convey a more symbiotic–or two way–relationship**. In other words, the sentence would work just as well if we switched the order.

Apostrophe

Apostrophes are so widely despised that even linguists have argued to do away with it altogether! Apostrophes are truly an enigma. Despite not being the vogue though, they are used for **two purposes : for contractions and possessives**.

Apostrophes are used to indicate things that are possessed by the subject(s) of a sentence.

Daisy's hat was blue.

An apostrophe mark, followed by an "s" is used for the possessor in the sentence. The sentence describes the hat of Daisy. So the apostrophe goes like this : Daisy's hat.

There's no doubt that the first two sentences conveys what it wants to, but we have to admit, it sounds unnecessarily convoluted. The apostrophe makes the sentence much cleaner.

Apostrophes are also used in contractions. We definitely seen these around, and probably wondered how on earth we should place an apostrophe in the middle of a word! The thing is, it's not all that hard. When used in contractions, an apostrophe mark is placed wherever letter have been omitted.

For example, "**should not**","**could not**","**can not**" and "**will not**" become "**shouldn't**","**couldn't**","**can't**" and "**won't**" as contractions.

Ellipsis

An ellipsis is judiciously used, when used as a punctuation mark. **An ellipsis is written out with three full stops**. No more, no less. It can add finesse to our writing but, like commas, look terrible when overused.

An ellipsis can be **used in one of two situations**.

Undo. When we want **to give our sentence an effect of suspension** or when trailing it off. It doesn't do much to clarify meaning, but it adds a wonderful, dreamy element to our work :

She knew that going to Spain to meet her friends would be a once in a lifetime experience. If only she had booked tickets on time

Dos. This reason to use an ellipsis is much less common, and is generally used **while quoting long passages** (so as to omit the excerpts we don't need) in **academic work**. For example, I have quoted this paper in a concise way :

A lot of musicians still find inspiration in the Beatles' songs.....they are still very famous and allusions to their work, lives etc can be found almost everywhere.

Quotation Marks

Okay, there are two types of **quotation marks (aka inverted commas) : the single quotes (') and the double quotes (")** We can easily find them on our keyboard next to the "Enter" button. There's not much of a difference in

how they are used in grammar, but there are slight variations to notes if we are writing in a specific style of English.

When writing in British English, single quotes are used to encapsulate direct quotes, and double quotes are used when you are quoting something within the existing quote.

Lisa said, ' I am going to see "Scarface" in the cinema hall tomorrow.'

When adhering to rules of American English, the opposite is generally followed. So the same sentence will look like this :

Lisa said, "I am going to see 'Scarface' in the cinema hall tomorrow."

There's also something called **scare quotes**. These are used in specific contexts, generally when using words or phrases that are not universal. They may be specific to the situation, or even the person using them. Sometimes, they are also used to express irony or sarcasm (like air quotes with our fingers).

Jk refers to detergent as "laundry sauce", much to everyone's amusement.

Brackets

There are **two types** of brackets that are commonly regarded as punctuation marks in English : **round brackets or parentheses () and square brackets []**.

Round brackets are always used in pairs and encapsulate an interruption within a sentence.

Abraham Lincoln (1809-1865) was born in Kentucky.

A square bracket is usually used to encapsulate an interruption within direct quotes.

"[Don Corleone is] going to make an offer he can't refuse"—The Godfather(1972)

Dashes and Hyphens

A **hyphen (-)** can be found between the "0" and "=" keys on any keyboard (the bottom half). It can be used for many purposes, although it is mainly used to create compound words.

For instance : time-tale, long-term, mother-in-law

Aside from hyphens, **dashes** are also used to punctuate our prose. There are two kinds of dashes : the em dash(—). They are so named, since each dash is as long as the width of the capital letter they are named after.

The **em dash** is often used instead of commas and parentheses if they are used to encapsulate interruptions in a sentence—sometimes even instead of colons (like in this sentence!).

Al Pacino – who was born in 1940 – is considered to be one of the greatest actors of all time.

The **em dash** is used while writing out ranges of numbers and scores.

Abraham Lincoln (1809-1865) was born in Kentucky.

Argentina won against Brazil 4-0 in last year's World Cup.

Slashes(the bonus!)

Although not considered officially as part of the 14 punctuation marks of the English language, let's give a moment to the immensely useful slash. It may not feature heavily in our work, but has many minor functions none the less. many abbreviations and shorthands – like *and*, *per* and the latin word *cum*—can be easily replaced with a slash to provide ease for writing (not to mention reading).

At last, Following things should be considered –

1. Do not follow punctuation (except colons, semicolons, and the end of a sentence) with a white space. Ever
2. Always remember that punctuation is used only when it is necessary (esp. commas), since the ultimate goal of ANY punctuation mark is to make the meaning of our sentences clearer.
3. So, don't overuse punctuation.

• QUESTIONS

1. The word 'edit' is synonymous to
 - (a) Prepare
 - (b) Correct
 - (c) Check over
 - (d) All of these
2. The main objective of editing is
 - (a) To present the news/ item in a summarized or concise form
 - (b) To enhance the clarity of news item
 - (c) Both (a) and (b)
 - (d) None of above
3. Which one of the following is a principle of editing?
 - (a) Contrast
 - (b) Parallelism
 - (c) Symbolism
 - (d) All of above
4. A good copy editor or a sub editor is expected to
 - (a) improve the phrasing of the stories so that stories can be read interestingly.
 - (b) To collect the news in an efficient manner
 - (c) Both (a) and (b)
 - (d) None of above
5. Proximity in news editing means
 - (a) Nearer the origin of news
 - (b) Closer to the residents
 - (c) Both (a) and (b)
 - (d) None of above
6. Which of the following makes news more valuable?
 - (a) Timeliness
 - (b) Consequence
 - (c) Prominence
 - (d) All of above
7. While editing a story, to look for errors in spelling, grammar etc is the responsibility of

- (a) Reporter (b) Editor (c) Sub editor (d) Chief editor
8. Which of the following is the most important part of a news?
(a) Copy (b) Headline (c) Sub-headline (d) None of these
9. Kicker is a type of
- (a) Headline (b) Copy (c) Sub headline (d) None of these
10. 'Strive for clarity' is a major element of
- (a) Reporting (b) Presentation (c) Editing (d) All of these
11.name is alleged into the scan.
(a) You're (b) your (c) you (d) None of these
12. ".....a high time to study."
(a) It (b) It's (c) Its (d) None of these
13. To write is, to edit is
- (a) divine, human (b) human, divine
(c) divine, divine (d) human, human

Long Answer Questions

1. Discuss the process of editing.
2. What are the principles of editing?
3. Discuss the major elements of editing.
4. What is the role of a news editor? What are his responsibilities?
5. What do you mean by punctuation? Describe its importance with suitable examples.

Short Answer Question

1. Write down the functions of a news editor.
2. Discuss the importance of headlines in News.
3. What is the need of re-writing in news?
4. "The quality of an edition depends upon its sub-editor". Do you agree? Explain.
5. "In editing, the words can do wonder or blunder". Discuss.

Answers

1. (d) 2. (c) 3. (d) 4. (a) 5. (c) 6. (d) 7. (c) 8. (b) 9. (a) 10. (c).
11.(b) 12.(b) 13.(b)