

---

# SYLLABI-BOOK MAPPING TABLE

## Editing

---

Syllabi	Mapping in Book
<b>Unit I</b> <b>Newspaper Organization:</b> Operations, functions and duties of the editorial departments.	<b>Unit 1:</b> Introduction to Journalism and Editing (Pages: 3-16); <b>Unit 2:</b> Newspaper Organizations: Editorial Functions (Pages: 17-39)
<b>Unit II</b> <b>Need and Purpose of Editing:</b> Principles of editing, print and electronic media.	<b>Unit 3:</b> Need, Purpose And Principles of Editing in Print And Electronic Media (Pages: 41-56)
<b>Unit III</b> <b>Duties and Responsibilities of Editor:</b> News editor, chief sub editor, sub editor.	<b>Unit 4:</b> Duties and Responsibilities In the Editorial Department (Pages: 57-83)
<b>Unit IV</b> <b>Headlines:</b> Kinds of headlines, function of headlines, headline writing and unit count.	<b>Unit 5:</b> Headlines: Types and Functions (Pages: 85-108)
<b>Unit V</b> <b>Introduction to Typography:</b> Graphic arts, importance and methods.	<b>Unit 6:</b> Introduction to Typography and Graphic Arts (Pages: 109-136)

---



---

# CONTENTS

---

<b>INTRODUCTION</b>	<b>1</b>
<b>UNIT 1 INTRODUCTION TO JOURNALISM AND EDITING</b>	<b>3-16</b>
1.0 Introduction	
1.1 Unit Objectives	
1.2 Journalism in the Contemporary Scenario	
1.3 The Press in India	
1.4 The Role of Editing in Media	
1.5 Troubling Times in Indian Media History	
1.6 Growth and Evolution of Indian Media	
1.7 The Dynamics of Editorial Department	
1.8 Summary	
1.9 Key Terms	
1.10 Answers to 'Check Your Progress'	
1.11 Questions and Exercises	
1.12 Further Reading	
<b>UNIT 2 NEWSPAPER ORGANIZATIONS: EDITORIAL FUNCTIONS</b>	<b>17-39</b>
2.0 Introduction	
2.1 Unit Objectives	
2.2 Historical Background	
2.3 The Meaning of Press Freedom	
2.4 An Introduction to Big Dailies	
2.4.1 The English Dailies	
2.4.2 Newspapers beyond Borders	
2.4.3 Language Dailies	
2.5 Editorial Functions in a Newspaper	
2.5.1 Professional Editors or Trouble-Shooter Editors	
2.5.2 News Editors/Leader Writers/Assistant Editors	
2.5.3 Chief Subeditors/Subeditors	
2.5.4 News Editor and Reporting Staff	
2.5.5 Managing District or Regional Desk	
2.5.6 Autonomous Desks within the Newsroom	
2.6 Emergence of Electronic Media	
2.6.1 Evolution of News Desk in Television Channels	
2.6.2 Funny Side of News Channels	
2.7 Summary	
2.8 Key Terms	
2.9 Answers to 'Check Your Progress'	
2.10 Questions and Exercises	
2.11 Further Reading	

**UNIT 3 NEED, PURPOSE AND PRINCIPLES OF EDITING IN  
PRINT AND ELECTRONIC MEDIA**

**41-56**

- 3.0 Introduction
- 3.1 Unit Objectives
- 3.2 Role, Nature and Scope of Editing a Copy
  - 3.2.1 Preparing the News Desk for the Final Edition
- 3.3 Fundamentals of the Craft of Editing
  - 3.3.1 The Role of Language in Editing
- 3.4 Difference between Editing and Rewriting
  - 3.4.1 Necessity of Rewriting
- 3.5 Dimensions of Editing a Copy
  - 3.5.1 Classical Approach
  - 3.5.2 Direct Writing
- 3.6 Summary
- 3.7 Key Terms
- 3.8 Answers to 'Check Your Progress'
- 3.9 Questions and Exercises
- 3.10 Further Reading

**UNIT 4 DUTIES AND RESPONSIBILITIES IN THE  
EDITORIAL DEPARTMENT**

**57-83**

- 4.0 Introduction
- 4.1 Unit Objectives
- 4.2 The Anchoring Role of Editor
  - 4.2.1 The Role of Editor in Electronic Media
- 4.3 The Functionaries in a Television Room
- 4.4 The Functioning of Editorial in a Newspaper
  - 4.4.1 The Essential Style of a Media House
- 4.5 Editing in Practice
- 4.6 Copy/ Video/ Audio Editing
- 4.7 Editing on the Digital Platform
- 4.8 The Challenges of Editing
- 4.9 The Radio/Television Broadcasting
- 4.10 Technology—The New Age
- 4.11 Newsreels: Predecessor of the Television News
  - 4.11.1 Some Experiments in Kolkata
  - 4.11.2 The Arrival of Television in India
- 4.12 The Expansion of Electronic Media
  - 4.12.1 Satellite Television
  - 4.12.2 Revolution through Telephone
- 4.13 Summary
- 4.14 Key Terms
- 4.15 Answers to 'Check Your Progress'
- 4.16 Questions and Exercises
- 4.17 Further Reading

## **UNIT 5 HEADLINES: TYPES AND FUNCTIONS**

**85-108**

- 5.0 Introduction
- 5.1 Unit Objectives
- 5.2 Headlines Selection
  - 5.2.1 Television Headlines
  - 5.2.2 Sports and Business Headlines
- 5.3 Evolution of Headlines
- 5.4 Treatment of a Headline and Letter Counts
  - 5.4.1 Innovations without Sensationalizing
- 5.5 The Art of Writing Headlines in Practice
- 5.6 Summary
- 5.7 Key Terms
- 5.8 Answers to 'Check Your Progress'
- 5.9 Questions and Exercises
- 5.10 Further Reading

## **UNIT 6 INTRODUCTION TO TYPOGRAPHY AND GRAPHIC ARTS**

**109-136**

- 6.0 Introduction
- 6.1 Unit Objectives
- 6.2 The Role of Typography, History and Importance
  - 6.2.1 Treatment of a Headline and Letter Counts
  - 6.2.2 Arrival of Computers
  - 6.2.3 Importance of Typography
- 6.3 Selection of Types and Its Importance
- 6.4 The 'Lead' Continues its Role
- 6.5 Graphic Arts: Importance and Methods
  - 6.5.1 Graphics for Value Addition
  - 6.5.2 Graphics Invade Front Page
  - 6.5.3 New Business
  - 6.5.4 The Wonder Called 'Photoshop'
  - 6.5.5 New Experiments
  - 6.5.6 Significance of Graphics
- 6.6 Cartoonists
- 6.7 Role of Photographs
  - 6.7.1 Difference between Montage and Collage
- 6.8 Summary
- 6.9 Key Terms
- 6.10 Answers to 'Check Your Progress'
- 6.11 Questions and Exercises
- 6.12 Further Reading



---

# INTRODUCTION

---

Journalism is among few professions, where one can seldom keep professional inadequacies under wraps for too long. This hard professional reality has forced journalists, irrespective of the medium they serve, to stay committed to their quest for high professional standards. The requirements of high-quality of writing and growing market challenges keep media professionals very focused. They need to be on their toes to survive in the industry. Any media product, which is basically a journalistic endeavour, can make a mark in the market only on the basis of its quality. A media house needs a team of highly accomplished journalists, editors and competent management to make products available to its patrons much below the cost of their production. This testing situation, specific to media products, has led to cut-throat competition among journalists or media men.

The immaculately designed newspapers, which land on our doorstep with the freshness of latest news and views, are the outcome of many journalists burning midnight oil on their respective desks. These unknown soldiers of pen-work toil really hard to make clumsy writings of reporters and other writers to make them print-worthy. Even the well-known newspaper columnists have flaws and shortcomings in their writing styles. We appreciate their informative write-ups appearing in journals and newspapers. A lot of credit for this goes to the people who process or even rewrite their copy. They are the real editors. This book is an attempt to make the new entrants to the present day much glamorized profession of journalism understand the art and craft of editing and its crucial role in making any newspaper or journal readable.

In this book, efforts have been made to make a new journalist understand the basics of editing to enable him to proceed in his career with confidence and necessary professional knowledge. It takes years to carve out an image in the profession, but once someone reaches to the desired position, he may really feel himself like a mountain climber who wades through difficult, steep peaks to achieve the goal.

## NOTES



---

# UNIT 1 INTRODUCTION TO JOURNALISM AND EDITING

---

## NOTES

### Structure

- 1.0 Introduction
- 1.1 Unit Objectives
- 1.2 Journalism in the Contemporary Scenario
- 1.3 The Press in India
- 1.4 The Role of Editing in Media
- 1.5 Troubling Times in Indian Media History
- 1.6 Growth and Evolution of Indian Media
- 1.7 The Dynamics of Editorial Department
- 1.8 Summary
- 1.9 Key Terms
- 1.10 Answers to 'Check Your Progress'
- 1.11 Questions and Exercises
- 1.12 Further Reading

---

## 1.0 INTRODUCTION

---

Denis McQuail defines journalism as 'paid writing (and the audiovisual equivalent) for public media with reference to actual and ongoing events of public relevance'. Due to its relevance for the contemporary society at any given time, it is a very popular profession. In fact, there is a never-ending stream of bright young people who want to become journalists. It is an exciting domain involving opportunities to meet powerful and interesting people, villains and victims, inspiring role models, public heroes, etc. It satisfies many passions related to travel, knowledge, writing and tasting the soup of different cultures. Young reporters get the thrill of their life by seeing their byline in the newspaper. Journalism provides many categories keeping with your interest and hobbies. These are: tabloid journalism, 'prestige' or quality journalism, specialist journalism, local journalism, civic journalism, investigative journalism, development journalism, advocacy journalism and even gossip journalism. In the modern scenario, when democracies world over are establishing themselves on a more solid footing, the 'fourth estate' has emerged as the pillar of modern democratic systems. Naturally, given the nature of things involving the public issues, the role of editing is really critical. The editors are supposed to be skilled, well-informed and sensitive human beings who polish the inputs keeping in view both the professional as well as the outside issues like legality, morality, ethics, etc.

NOTES

---

## 1.1 UNIT OBJECTIVES

---

After going through this unit, you will be able to:

- Evaluate the significance of journalism in the society
- Discuss the role of editor in the media
- Learn the troublesome and exciting times in Indian media history
- Explain the exciting dynamics of the editorial department

---

## 1.2 JOURNALISM IN THE CONTEMPORARY SCENARIO

---

During the two centuries of newspaper history, print media has emerged as one of the key components of civil society. With the new technological inventions, journalism too has undergone unprecedented changes. It all started with hand composing. There used to be big halls for compositors, where the proofreaders and composing teams gave final touches to the copy. Meanwhile, one of the news desk members kept a vigil on the tele-printer for the latest news. The situation has undergone a sea change now. The newsrooms remain in touch with the world through tele-printers, which have become computerized now. Apart from this, they also keep an eye on the satellite 24×7 news channels. The pressure has increased manifold on the news desk, but the work discipline remains unchanged. There are instances when a subeditor has to take hard decisions even to the extent of assuming the role of top executive. There have been instances of multi-skilled personalities like S. Mulgaonker. Mulgaonker, who had served in *The Pioneer* as its News editor before assuming the editorship of *Hindustan Times*, was one of the rare editors who had mastered the art of typography and composing. In an era when there were no computers, he could even tell by the size of a copy how much space it would take. His language was perfect because he had graduated to the top position by sheer hard work. However, we are living in an era of non-journalist editors. The reason is that the character and challenges of newspapers have undergone big changes. A professional journalist may not be able to fathom the difficulties of the circulation and advertisement departments.

The tradition of highly skilled editors having a real expertise in language appears to have dwindled with the passage of time. It is also true that in some newspapers, the owners themselves have assumed the responsibility of editor. In some cases, they have appointed some junior under the law to be made responsible for the contents. These are somehow tricky issues changing the entire gamut of media. It is now the technology, which is the deciding force for new experiments and challenges. It is obvious that the newspaper

owners pursue a good return for their investments, but if they reduce the status of a newspaper to a public relations exercise, the paper loses its credibility. It should be clear that credibility cannot be camouflaged by packaging only. All these factors need to be examined very carefully. There is a need for a new press commission to study and advise the government on these sensitive issues. Fortunately or unfortunately, the present laws are seldom invoked against the media even for defamatory pieces. The reason, perhaps, is that the successive governments have remained committed to the freedom of press. The only exception was the 19-month period of the Internal Emergency, when the press was kept under severe censorship.

## **NOTES**

---

### **1.3 THE PRESS IN INDIA**

---

There is no state censorship on media, but there are other factors which directly or indirectly control the contents. It is felt that the pressure is much more on the Indian language press than the English publications. Some of the Gujarati papers in their bid to grab maximum circulation offer gifts, which are equivalent to a month's subscription. Even popular news magazines offer gifts, if someone subscribes for long periods of 1–3 years. These commercial gimmicks may make it difficult to evaluate the real journalistic worth of a publication just by knowing the circulation numbers. During election times, some of the leading language dailies have been reported to publish the election campaign of a particular party or a candidate in news form. It is alleged that these campaigns were paid for, but the impression gained by a common reader was that they were part of news only. The matter is under the consideration of the Press Council of India. Press freedom faces various unprecedented challenges now. The state pressure on newspapers is more visible in smaller states. However, the ownerships are so varied that it is difficult to really find out the level of independence being enjoyed by the journalists in today's newspapers.

Readers in India have various choices when it comes to publications and audio-video channels. They may shift to a newspaper or news channel of their choice, if they find the news is opinionated or biased. Therefore, a newcomer in the profession of journalism needs to be much more aware about the real meaning of the freedom of press. A budding journalist can definitely carve out a niche for himself, if he really works hard and picks up the art of editing with sensitivity. Further, he must learn to visualize even through a printed copy.

## NOTES

### CHECK YOUR PROGRESS

1. Why the subeditors must be trained to attain a comprehensive approach?
2. What is the difference between today's subeditors and their predecessors two decades ago?
3. How can a subeditor remain calm even during a crisis?

### 1.4 THE ROLE OF EDITING IN MEDIA

Each media house, irrespective of its domain in print, audio or video, has to adopt the twin strategies of continuously improving its contents as well as updating its technologies. The market is highly competitive. The cost of a media product has to be met by selling its space, be it a newspaper, periodical or a television channel. For example, the cost of a newspaper, which includes the inputs of newsprint, printing and content development, is almost ten times of the printed price. This cost has to be met through intensive marketing of the space. It means, only higher circulation will attract advertisers to a newspaper. Similarly, the audience response determines television rating points (TRPs) in case of electronic media. However, one has to remember that there are multiple choices before a newspaper reader—he may watch news on a television channel or for details visit any news site on the Internet. With the help of a 'remote controller,' one may shift to another channel. Therefore, the content has to be made really attractive to lure the audience or a newspaper reader. In this context, editing becomes a key factor for any media product whether it is print or electronic.

Further, the state-of-art technologies available in this field have revolutionized the media scenario world over. The technology has provided level-playing ground even to small players in the field against their formidable rivals. Presently, even a local daily can be accessed anywhere in the world through the Internet. On the other hand, big newspapers have launched multi-editions to cater to the requirements of audiences in various metropolises. Even before the start of the present hi-tech era, some well-known national dailies used to represent specific regions. The *Times of India* was known as a Mumbai daily (an undisputed leader in western India) and *Hindustan Times* was considered to be a north Indian daily from Delhi. Similarly, *The Hindu*, initially published only from Madras (now Chennai), was considered to be a south Indian giant. *The Hindu* was first Indian daily to introduce the concept of daily multi-editions through facsimile editions. It happened much before the advent of computer and Internet era.

The current tradition of editorial systems in the Indian newspapers is inherited from the British-period newspapers. However, during the past three

decades, the Indian newspapers have come out of the sphere of proven British systems in the editorial management to acquire distinct traits. The journalists are no more insulated from the day to day interference by the management. The role of editors has changed from being the team leaders to become departmental heads of circulation, advertisement, etc. In most of the dailies, except where the owner himself is the editor, editor is considered just like any other manager appointed in other sections of the newspaper establishment. However, in *Times of India* the position of editor is discontinued and the entire editorial department functions under a highly skilled marketing team. Only those news are allowed to be printed which are cleared by the advertisement department. Also, some big media establishments in India have reinterpreted the concept of press freedom. For them the press freedom, which is derived from the fundamental rights provided in the Indian Constitution and supposed to be expressed through the editorials, is now the freedom of newspaper owners. The position of editors in the media houses has been compromised in such a way that the owners now prefer their own name or the names of their kin to be published as the editors. Nonetheless, in spite of these structural changes within the newspaper industry, the role of editors remains crucial in the newspaper and electronic media.

## NOTES

Editing remains a key factor for any media product. This book attempts to make the upcoming journalists understand the role of editing and explain how the newsrooms function. The author, during his long years in the profession, has served in the newspaper offices in different capacities. Like any reporter from the field, he too had frequent clashes with the news desk for giving inadequate space to his news. There was, however, a realization also that whatever appeared in the newspapers under the bylines of a reporter or special correspondent is the processed copy. It reflects the hard work done on the news desk. The credit for error-free writings in any newspaper or periodical goes to the effort or toil of many faceless journalists who serve on the news desk. Their names are not known beyond their respective newspaper offices and the small circle of their editorial world.

The tough training in newspaper offices really prepares the 'soldiers of pen' for a challenging task. They have to provide orderliness to the final product. This process is called layout. Prompt decisions have to be taken for giving suitable treatment to each copy. They have to decide what will be the first, second or the third lead stories. The type size is decided according to the importance of the news item and availability of space on the page. The blending of photographs, graphics and headings has to be made in such a way that the reader finds it easier to locate important news. Usually, there is an overflowing of news. The practice of introducing the *bill of news* giving brief details of important news and also telling on which page the reader may find the full details has become a normal practice in the newspaper offices. The growing emphasis on visuals and graphics is, perhaps, the impact

of the electronic media on the print media. However, with the Internet, the print, audio and video have converged on a digital platform with worldwide access.

## NOTES

### 1.5 TROUBLING TIMES IN INDIAN MEDIA HISTORY

Except the brief 19 months of Internal Emergency censorship on media during 1975–77, Indian newspapers have enjoyed reasonable freedom of expression. The Government seldom interfered in their functioning. In the USA, the Constitution guarantees press freedom, but in India press freedom is provided by a clause under the fundamental rights. However, with the unprecedented expansion of both print and electronic media, the journalists are facing new challenges.

Like any other profession, media too has its own dark shades; but despite these aberrations, India still has a vast reservoir of dedicated media professionals. They work almost round the clock to maintain the credibility of this profession despite political, market and owner's pressures. It is widely believed that the media campaign on the reported corruption in the Commonwealth Games (CWG) 2010 was not an altogether open affair. Allegedly, a section of print media, which was denied advertisement revenues, and the electronic media which could not get broadcasting rights joined together to raise the issue. Since most of the newspaper readers and television viewers are not aware of such tactics of the owners, the journalists are blamed for such campaign reporting.

As per another contemporary trend, the institution of 'editor' is being eclipsed; the owners themselves are officially taking up the post of editor. There is an opinion that this step is motivated by the wish to meet and build personal acquaintance with the who's who including the Prime Minister, President and other dignitaries. Critics point out that they seldom write, but use the dignity of this position to promote their other businesses. In Indian political history, there have been instances when some of these owner-editors became members of the Rajya Sabha (the Upper House of India's bicameral Parliament). Thus, there is this unfortunate trend of using media to achieve personal political ambitions and also for promoting business. Another setback to the editorial autonomy—looking at it from the purely 'editorial skills' point of view—is due to the deployment of brand managers to supervise editorial functioning.

These new experiments are being done in India's biggest newspapers or media establishments. After the supposedly 'unceremonious' exit of Dilip Padgaonker as its editor, *Times of India* does not have any editor; it has only resident editors or market page editors to fulfill the statutory requirements for publishing a newspaper. It is noticed that the brand managers too have

diluted the autonomy of news desk. For example, recently it was observed that a national daily surprisingly relegated the news concerning Bihar state legislative elections to the list of nondescript items, while it continued to give banner news on the alleged corruption in the CWG 2010 games.

Earlier, the newspaper owners seldom used to interfere in the editorial functioning of their newspapers on a daily basis. The journalists now get much higher wages. However, a contract job regime is being introduced. It means that the tenure of a journalist depends upon the management. There are instances when on the complaint of a minister or a high-ranking government official the tenure of a journalist was not renewed. The impact of these developments is now visible; during press conferences most journalists almost cringe before the ministers and high officials and seldom ask probing questions. The impact of this policy is quite noticeable during the press conferences of highest office bearers in the country. It has been alleged that with a view to avoid any searching or inconvenient question being asked, the concerned ministry and Press Information Bureau give advanced questions to the journalists. Although such measures help the media owners enter the good books of the government, yet this approach curtails the right to freedom of expression. Such press conferences do not leave any impact on the people watching the lacklustre drama on television. It certainly defeats the purpose of press conference. Normally, one expects the announcement of some credible policy statements in such press meets of a high dignitary. However, these types of manipulations rob the people of their right to get first-hand information from the people who really matter.

The Indian media scenario is under stress due to the challenging dynamics of socio-economic and political factors. Unfortunately, the response from most of the journalist unions on the media issues has so far failed to evoke the issues related to the neutrality and independence of media. In this matter, the plight of the language press is even worse than the English dailies. The market forces have made independent journalism vulnerable. The *Gujarat Samachar*, perhaps the most popular daily of Gujarat offers a bucket to its readers, if they submit a coupon published every day in the daily. The price of a bucket is equivalent to the monthly subscription of the daily. It means that the daily is available to the readers almost without any cost. Such market gimmicks undermine the value and credibility of newspapers. There are allegations that some highly circulated Hindi dailies too indulge in such practices during the election time. They publish political campaigns as news and charge money from the political parties or candidates. The plight of journalists is hardly better in Orissa. Here most of the dailies are owned by the political leaders themselves.

The self-correcting mechanism is almost non-existent. The Press Council of India, which is generally headed by a former prominent judge of the Supreme Court or the Chief Justice of a High Court, has no teeth to

## NOTES

## NOTES

punish newspapers for their unprofessional activities. The trade unions of journalists, which were earlier serving as a vanguard of press freedom, too have fragmented due to the personal ambitions of their respective leaders. Also, most of these leaders are either inept or self-seeking journalists.

### CHECK YOUR PROGRESS

4. How has the tradition of highly skilled editors come down during the recent times?
5. How are the costs met in the newspaper industry?
6. How have the latest technologies revolutionized the media scene?

## 1.6 GROWTH AND EVOLUTION OF INDIAN MEDIA

In spite of some aberrations, the Indian media has reached almost each and every village. There are daily newspapers being published in the remote hilly regions of north-eastern states of Nagaland, Arunachal Pradesh, Mizoram, etc. With the increase in advertisement revenue, even the state or regional papers are offering better wages to the journalists. These higher wages and job opportunities are further attracting fresh incumbents to the field. The salaries in established media houses are now at par with any other profession.

India's print media has been enjoying an ever-increasing readership because of the growth in educated class. Further, the Supreme Court's verdict allowing the private sector to enter electronic media has opened numerous possibilities for the new entrants. During the last 15 years, we have witnessed enormous growth in this sector.

During the British rule, the three prominent English dailies, *Times of India*, *The Statesman* and *The Pioneer* were the custodians of imperial interests. These dailies were edited by Englishmen. The Indians working in these dailies could be promoted only to the post of news editor or assistant editor. Among the top three dailies, S.N. Ghosh was the first to be elevated as editor. *The Pioneer* had a rich history. One of its assistant editors, Rudyard Kipling was given Nobel Prize for his literary contribution. During the First World War, Sir Winston Churchill had served as its war correspondent before joining active politics. Its another famous editor, Desmond Young, had left the job to join the Second World War. He was one of the officers of the British army which had fought the decisive battle with Rommel in the famous desert war. His book, *Desert Fox*, is considered one of the finest books written on the Second World War.

The Indians had launched their own dailies, such as *The Hindu*, *The Tribune*, *National Herald*, *Hindustan Times* and a number of language journals

to promote country's nationalism. In professional terms, only *The Hindu* could match in quality and content with the British-owned dailies. The dailies under the native initiatives were almost campaign papers. They were always resource-starved. In spite of the paucity of funds and the continuous harassment of the colonial government, *National Herald*, under K. Rama Rao, could be matched with the best newspapers during the pre-independence era. However, during the post-independence era, the Marwari businessmen took the ownership of the British-owned dailies.

## NOTES

---

### 1.7 THE DYNAMICS OF EDITORIAL DEPARTMENT

---

There is a general practice in each daily newspaper that editorial meetings for the night editions are held before the final pages are sent for printing. In case of reporters, such meetings are held during the morning hours. It enables the newspapers to plan their news priorities accordingly. It is also an established practice that the reporters can also alert the newsroom regarding the developing stories. For example, in case of the judicial verdict on the disputed temple-mosque issue of Ayodhya in Uttar Pradesh, the judgment date was known. The reporters as well as editors were alert and awaiting the court order. In this case, the judges too ensured that media should get full text of the order. It was intended that the media should not report the verdict in parts because it might be misinterpreted. Since the verdict might have had an adverse impact on the communal harmony in the country, the judges were cautious, especially if their verdict was partially reported in the electronic media. With the availability of the full text of the order, there was little apprehension that the verdict might have been misreported. The credit goes to both the electronic and print media that the coverage was extensive and it was quite balanced with views and counterviews.

During editorial meetings, the editors interact with the news editor, chief subeditor and other senior desk persons to give a final shape to the daily. In case of electronic media too, such meetings are held before the main evening bulletin is broadcast. It has been noticed that despite these efforts, the coordination sometimes is not effective. Some experienced editors feel that due to computerization, the shifts fail to coordinate or leave the message. The online editing system is faster, but in many cases the desk is not able to really restructure the copy. These are only technological hiccups. The newspaper industry has undergone a sea change due to technological innovations. These problems are expected to be resolved, when the technology is assimilated among the desk people.

There is a general practice in each daily newspaper that editorial meetings for the night editions are held in evenings to decide the highlights of the final pages scheduled to be sent to bed for the night edition. However, the reporters meetings are normally scheduled during the morning hours to

## NOTES

plan the possible news stories in advance. The advertisement departments also give a dummy to the editorial during the morning hours to inform the details of the space available for the editorial contents in each page. Unless there is some additional flow of advertisements, the number of pages is seldom changed.

It has been noticed that the Indian media suffers due to its inability to have direct access to the international news. The international news services are either the British- or US-owned. Thus, the Indian media sees the world mostly through the Western perception. Hence there is a need for a caution while handling international news.

It is interesting to note that before the Al-Qaida attack on the twin towers of the World Trade Center in New York and Pentagon buildings on September 11, 2001, the Western news agencies used to describe the terrorists of Kashmir, Punjab and Chechnya as freedom fighters. Their tone has changed considerably following these terrorist attacks.

### CHECK YOUR PROGRESS

7. Name the daily which started the concept of multi-editions.
8. How has the editorial system in Indian newspapers changed from its British times?
9. How is the self-correcting mechanism almost non-existent in Indian press?

## 1.8 SUMMARY

- After going through this unit, we got an introduction to journalism in electronic and print media. Journalism is defined as 'paid writing (and the audiovisual equivalent) for public media with reference to actual and ongoing events of public relevance'.
- It is a very interesting and challenging profession. Media sets up a viable platform for providing knowledge and information on scores of issues related to the social, economic, religious, cultural and political issues at all levels, i.e., local, national and international.
- In fact, it serves as the tool of healthy awareness among the masses so that they become better functioning parts of democracy.
- It is necessary that the media creates an unbiased environment for free flow of news, views, opinions and insights on the issues directly and indirectly related to the welfare of the individual as well as the masses. Under this scenario, the role of editors becomes really critical.

- There is always a risk that slightest misrepresentation of facts might result in severe repercussions. So the editors have to be multi-skilled professionals having not only the professional capabilities, but the foresight and wisdom to visualize the events in multitudes of aspects.
- The role of editors for any publication can not be understated because they are the people who devise media products that meet the ends at many levels.

## NOTES

---

### 1.9 KEY TERMS

---

- **Journalism:** The discipline of collecting, verifying, reporting and analyzing information gathered regarding current events, including trends, issues and people.
- **Journalists:** The people who practice journalism are called journalists.
- **Byline:** It is the line at the beginning or end of an article in a newspaper, etc. giving the writer's name.
- **Reporter:** A type of journalist who researches and presents information in certain kinds of mass media.
- **Film editor:** A person handling the responsibility of the flow of a motion picture or television programme from scene to scene.
- **Sound editor:** A person responsible for the flow and choice of voice, music and other sound material in a recording.
- **Text editor:** A kind of computer software for editing plain text, distinguished from a word processor in that it does not involve document formatting or other features normally used in desktop publishing.
- **Editing software tools:** This class comprises HTML editors, text editors, source code editors and graphics editors.
- **Copy editing:** The procedure of an editor making formatting changes and other improvements to text.
- **Copy:** It refers to material such as handwritten or typewritten pages to be set (as in typesetting) for printing.
- **Copy editor:** A person who performs the task of copy editing.
- **Civic journalism:** It makes an effort to reach out to the public more aggressively in the reporting process, to highlight how citizens put their problems and what they see as solutions for such problems.
- **Investigative journalism:** In this form of journalism the reporters deeply investigate a single topic of interest, usually involving political corruption, crime, or corporate wrongdoing.

## NOTES

- **Development journalism:** This type of journalism involves an effort to heavily influence the government policies for development.
- **Teleprinter (teletypewriter, teletype or TTY):** Presently outdated, this electro-mechanical typewriter can be used to communicate typed messages using a simple electrical communications channel, usually just a pair of wires.
- **TRP (Television Rating Point):** A communication tool specially used for cable television ratings and cable TV show ratings. It is used to judge and rate the frequency of viewing the television programs.

---

### 1.10 ANSWERS TO 'CHECK YOUR PROGRESS'

---

1. The pages in a daily newspaper cannot be produced in isolation. Therefore, a subeditor has to be an all-rounder, i.e. an expert in language, a visionary like an artist and a learner of the art of coordination. He has to face the blast of information; still he must have the capability to select and prioritize the news for the day. He cannot insulate himself from the happenings around him, because a newspaper is a capsule of information printed to keep the readers well-informed.
2. The invention of computers has given a totally new look to the newsroom. The era of composing through hot-metal is over. A subeditor has to acquire thorough knowledge of the computer software. He may be supported by the graphic artists and computer operators, but he must be well-versed in computers to have an effective coordination with these key persons. In desk-top publishing, the role of pre-press operations has now shifted to the newsroom. The subeditors have to give a final touch to the daily before it is sent for printing.
3. The crisis in a newsroom is always two-pronged: the lack of news or overflowing of news. There are occasions, when due to the paucity of news, the desk finds it extremely difficult to decide a lead story. Also, when there are big events happening simultaneously, the decision to select the lead story becomes difficult. There cannot be any set protocols for handling such situations, but the subeditor may decide according to the location of a newspaper and its focus. For example, a district daily may not give the same importance to UN news, which a national or international publication might give.
4. The tradition of highly skilled editors having a real expertise in language appears to have dwindled with the passage of time. It is also true that in some newspapers, the owners themselves have assumed the responsibility of editor. In some cases, they have appointed some junior under the law to be made responsible for the contents.

5. The cost of a newspaper, which includes the inputs of newsprint, printing and content development, is almost ten times of the printed price. This cost has to be met through intensive marketing of the space. It means, only higher circulation will attract the advertisers to a newspaper.
6. The state-of-art technologies available in this field have revolutionized the media scenario world over. The technology has provided level-playing ground even to small players in the field against their formidable rivals. Presently, even a local daily can be accessed anywhere in the world through the Internet. On the other hand, big newspapers have launched multi-editions to cater to the requirements of audiences in various metropolises.
7. *The Hindu* was the first Indian daily to introduce the concept of daily multi-editions through facsimile editions. It happened much before the advent of computer and the Internet.
8. The current tradition of editorial systems in the Indian newspapers is inherited from the British period newspapers. However, during the past three decades, the Indian newspapers have come out of the sphere of proven British systems in the editorial management to acquire distinct traits. The journalists are no more insulated from the day to day interference by the management. The role of editors has changed from being the team leaders to become departmental heads of circulation, advertisement, etc.
9. The self-correcting mechanism is almost non-existent. The Press Council of India, which is generally headed by a former prominent Judge of the Supreme Court or the Chief Justice of a High Court, has no teeth to punish newspapers for their unprofessional activities. The trade unions of journalists, which were earlier serving as a vanguard of press freedom, too have fragmented due to the personal ambitions of their respective leaders. Also, most of these leaders are either inept or self-seeking journalists.

## NOTES

---

### 1.11 QUESTIONS AND EXERCISES

---

#### Short-Answer Questions

1. Write a brief note on the press scene in India.
2. What is the significance of editing in media?
3. What makes journalists 'soldiers of pen'?
4. What have been the troubles faced by the Indian media after Independence?

5. How were the prominent English dailies working as the custodians of imperial interests during the British times?

## NOTES

### Long-Answer Questions

1. What makes journalism an ever-interesting profession?
2. How contemporary journalism is different from the British-era journalism?
3. Discuss the growth and evolution of press in Independent India.
4. Explain the role of editors in media.
5. Critically evaluate the dynamics of the editorial department.

---

## 1.12 FURTHER READING

---

Harcup, Tony. 2009. *Journalism: Principles and Practice*. London: Sage Publications.

Wahl-Jorgensen, Karin and Thomas Hanitzsch. 2009. *The Handbook of Journalism Studies*. New York: Routledge.

Allan, Stuart. 2005. *Journalism: Critical Issues*. Berkshire: Open University Press.

Allan, Stuart. 1999. *News Culture*. Berkshire: Open University Press.

Sharpe, Leslie T. and Irene Gunther. 1994. *Editing Fact and Fiction: A Concise Guide to Book Editing*. UK: Cambridge University Press.

---

# UNIT 2 NEWSPAPER ORGANIZATIONS: EDITORIAL FUNCTIONS

---

## NOTES

### Structure

- 2.0 Introduction
- 2.1 Unit Objectives
- 2.2 Historical Background
- 2.3 The Meaning of Press Freedom
- 2.4 An Introduction to Big Dailies
  - 2.4.1 The English Dailies
  - 2.4.2 Newspapers beyond Borders
  - 2.4.3 Language Dailies
- 2.5 Editorial Functions in a Newspaper
  - 2.5.1 Professional Editors or Trouble-Shooter Editors
  - 2.5.2 News Editors/Leader Writers/Assistant Editors
  - 2.5.3 Chief Subeditors/Subeditors
  - 2.5.4 News Editor and Reporting Staff
  - 2.5.5 Managing District or Regional Desk
  - 2.5.6 Autonomous Desks within the Newsroom
- 2.6 Emergence of Electronic Media
  - 2.6.1 Evolution of News Desk in Television Channels
  - 2.6.2 Funny Side of News Channels
- 2.7 Summary
- 2.8 Key Terms
- 2.9 Answers to 'Check Your Progress'
- 2.10 Questions and Exercises
- 2.11 Further Reading

---

## 2.0 INTRODUCTION

---

In India, the newspaper industry cannot be compared with the evolution of the British and American newspapers. In these advanced countries, journalism developed along with their democratic institutions. However, in India journalism started during the colonial rule. It evolved through two streams of professionalism: while the British-owned dailies were symbol of professional excellence, the Indian-owned dailies (both English and language dailies) could not compete with them in terms of printing quality and the art of newspaper production. Nonetheless, the Indian efforts in journalism were the symbols of the people's urge for freedom. In fact, the editors of such dailies were prominent personalities related to our freedom struggle and they paid dearly for expressing their independent views.

## NOTES

Till 1947, when our country attained freedom, there were two categories of newspapers: Indian-owned newspapers and the British-owned newspapers. Broadly speaking, the language dailies were Indian initiatives, while the English dailies were owned by the Britishers. The British government had enacted tough laws to regulate and control the vernacular press. These were fined and even their editors were arrested for promoting Indian interests. The English-owned dailies were *The Statesman*, *Times of India* and *The Pioneer*, etc. There were some Indian initiatives as well in the field of English newspapers such as *The Hindu*, *Hindustan Times* and *Indian Express*.

---

### 2.1 UNIT OBJECTIVES

---

After going through this unit, you will be able to:

- Discuss the historical background of the Indian newspaper industry
- Understand the basic concepts of print media and the key role of editing
- Identify the editorial challenges in today's newspaper establishments
- Learn the art of work distribution within the editorial department

---

### 2.2 HISTORICAL BACKGROUND

---

During the British period, Indian journalists struggled to give voice to Indian sentiments, hopes and aspirations. The famous trial of Bal Gangadhar Tilak—and that of Gandhi more than a decade later—serves as a lesson of press freedom even today. As the struggle for independence was gaining momentum, the need for putting across the Indian view point against the British rule was felt more than ever before. Tilak, with his *Kesari* and *Maratha*, the two dailies in Marathi and English respectively, and later Mahatma Gandhi, with *Harijan*, *Navajivan* and *Young India*, vociferously took up the fight for the freedom of press.

In 1909, Tilak was tried by the British for sedition when he justified a bomb attack on a district judge by some youths, who were part of some underground movement against the colonial regime. In his editorial, he had written:

This, no doubt, will inspire many with hatred against the people belonging to the party of rebels. It is not possible to cause British rule to disappear from this country by such monstrous deeds. But rulers who exercise unrestricted power must always remember that there is also a limit to the patience of humanity.... True statesmanship consists in not allowing things to reach such an extreme stage.... Where government neglect their duties towards their subjects, the occurrence of [such] calamities is inevitable.... The authorities have falsely spread the report that [these] bombs... are subversive of society. There is an excess of patriotism at the root of the bomb.... If bombs are to be stopped, government should act in such a way that no 'turn-headed' man should feel any necessity at

all for throwing bombs. When do people who are engaged in political agitation become 'turn-headed'?... The real and lasting means of stopping the bombs consists in making a beginning to grant the important rights of Swarajya to the people....

Tilak was sentenced to six years of prison in exile. The final exchange between Tilak, who was defending himself without a lawyer, and the judge is very interesting. Tilak maintained: 'In spite of the verdict of the Jury, I maintain that I am innocent. There are higher powers that rule the destiny of men and nations and it may be the will of providence that the cause which I represent may prosper more by my suffering than my remaining free.' The judge on his part censured Tilak thus: 'You hail the advent of the bomb in India as if something had come to India for its good. I say, such journalism is a curse to the country.'

The most significant initiative in the domain of news services was that of Sadanand. In a bid to counter the pro-British propaganda of Reuters and Associated Press, he dared to start an Indian news service, Free Press News Service, in 1927. The news services, as we know today, are the backbone of any newspaper. They provide 24×7 news on a teleprinter. Unfortunately, Sadanand's news service could not survive. Afterwards, he acquired a loss-making newspaper, the *Indian Express*, published from Madras (Chennai). He worked very hard to make it an economically viable enterprise, but he lost its ownership to Ramnath Goenka, who had initially financed the newspaper. In 1935, after a prolonged court battle, Sadanand lost the daily to Goenka. He made yet another effort in journalism, when he converted the Free Press News Service into the *Free Press Journal newspaper*. With his death in 1950, his plans of an Indian global news agency were also forgotten. During the Emergency days, Prime Minister, Indira Gandhi, merged the two English news agencies, Press Trust of India (PTI) and United News of India (UNI). Further, the two Hindi news agencies, Samachar Bharti and Hindustan Samachar were also merged into one bilingual news agency, Samachar. Following the end of the emergency, Samachar was again bifurcated. The four news agencies were again revived, though they were economically weak. The Hindi agencies, Samachar Bharti and Hindustan Samachar could not survive due to severe financial losses. The UNI is also reported to be under huge losses. The financial health of the PTI is also reported to be critical. Thus India still continues to view the world events through Reuters and other Western news agencies.

**Post-independence era:** The British-owned newspapers were quietly transferred to the Indian ownership during the post-independence period. The prominent among the British-owned dailies were *The Statesman* and *Times of India*. Earlier, the ownership of *The Pioneer*, which was owned by an Englishman, was transferred to a consortium of landlords known as British India Association having deep sympathies for the colonial government.

## NOTES

## NOTES

Therefore, all these three dailies were the backbone of pro-British media in the country.

On the other hand, there were dailies such as *National Herald*, *The Leader*, *The Tribune* and *Hindustan Times*, which were either owned or promoted by the Indian business companies or political parties. Apart from these English dailies, there were language dailies espousing the cause of the country's freedom. They were successively crushed and harassed under some or the other draconian press laws; yet they did not succumb and survived under the colonial administration.

If during the British days, the editors were sent to jail for writing anti-British writings, the modern newspaper owners sack the editors for toeing a policy which is not suitable to them. The Press Council of India (PCI) during the chairmanship of Justice P.B. Sawant, known for his deep commitment to the freedom of press, tried to chastise the big dailies such as the *Times of India*, *Hindustan Times* and *Indian Express*. However, the owners of these dailies joined hands against the PCI. The PCI, which has no power to punish, has become a totally defunct institution. These dailies are so powerful that even if someone studies the judicial verdicts, one may notice that seldom a journalist gets favourable order by the apex court on the issues of delayed wages.

Therefore, the job of editor and his editorial team remains uncertain even today unless they succumb to toe the management line. The moment they lose the favour of the management, there is little chance to get any reprieve from the court of law. There are scores of cases, when the wages of journalists were forfeited. Hence the champions of freedom of press were forced to take up some other profession for their survival. However, there is also a silver lining to the growth of journalism in India. The readership has gone up, which is being supported by unprecedented boom in advertisements. The salaries of journalists have increased manifold. Now they can be the envy of any other professional executive. The freedom of press needs to be reinterpreted because due to multimedia choices, it has acquired a new perspective. The owners may be pursuing their own business agenda, but the cut-throat competition forces them to come with latest and interesting news and fight for their survival in a no holds barred environment. Therefore, in spite of the pressures, the role of editor remains crucial for the quality of final products made available to the readers, viewers or listeners.

---

### 2.3 THE MEANING OF PRESS FREEDOM

---

The newspapers and electronic media have flourished in independent India. The Indian Constitution has given freedom of expression as a fundamental right to the Indian citizens. The newspapers or media houses enjoy press

freedom under this constitutional provision, though there is no specific provision in the Constitution regarding press freedom. There may be clashes or difference of opinion on the issue of press freedom regarding whether the journalists or press management should have the last say on this issue. However, S. Sahai, one of the legendary editors of *The Statesman*, has defined press freedom in these words:

By freedom of the Press. I do not mean the freedom of the paid employee, like anyone of us, ultimately to usurp the paper for all practical purposes. By freedom of the Press, I mean not the freedom of the proprietor, the editor or reporter to do what they please but people's right to know, and in this sense, the managerial and editorial wings of a newspaper collectively discharging their responsibility to educate, inform and entertain the people.

Interestingly, R. Venkataraman, a national leader, journalist, scholar, who became the President of India, has given his stamp of approval to this definition in his foreword to Sahai's much acclaimed book, *Another Age, Another Time*.

This approach to press freedom ends unnecessary discussions on the issue of press freedom, i.e. whether a journalist is the custodian of such rights or the press magnates. The frequent clashes between the management and editorial have presently subsided to an extent due to the marginalization of journalists. It is particularly so in big media houses like *Times of India*, where the brand managers have become the bosses of the journalists on duty in the newsroom. While the management provides the facilities for publication, the journalists have to perform by producing a newspaper to the best of their abilities. The newspapers function in a highly competitive environment. Therefore, each big daily in India evolved as a regional giant during the past 100 years or so. The situation, however, has changed during this Internet era.

---

## 2.4 AN INTRODUCTION TO BIG DAILIES

---

There has been a surge in the number of people reading newspapers in India, especially after the Independence. We now have English national dailies which have acquired international status. Apart from this, there are many influential vernacular dailies playing a very crucial part in spreading news, views and opinions.

### 2.4.1 The English Dailies

The British *Times of India* from Bombay, *The Mail*, the English daily from Madras (now Chennai), and *The Statesman* in Kolkata were started in 1838, 1867 and 1875, respectively. Robert Knight, the founder of *The Statesman* successfully merged two newspapers, *The Englishman* and the *Friend of India* to start this daily. It was founded in 1875 and presently it has

## NOTES

simultaneous editions from Kolkata, New Delhi, Siliguri and Bhubaneswar. Initially, all these four dailies were owned by the British; however, their ownership shifted to Indian hands after 1947.

## NOTES

The first Indian-owned daily was *The Hindu*, which was started in 1879. In the year 1934, the Akali Dal started the English daily, *Hindustan Times*, in Delhi. Due to financial constraints, its ownership was transferred to Ghanshyam Das Birla, a noted industrialist. The daily has now been inherited by his granddaughter Shobhana Bharitya. Thus, India's major English dailies, *Hindustan Times*, *Times of India*, *The Telegraph* (it has replaced *The Statesman* in Kolkata) and *The Hindu* are being published from the four metros, Delhi, Mumbai, Kolkata and Chennai. All of them are considered as the unquestioned leaders in their special ways.

There was also an unwritten understanding that these big dailies would not target the readership beyond their respective regional zones. However, the situation has totally changed during the past two decades. Among the prominent Indian dailies, only *Indian Express* had editions in almost all regions including Chennai, Mumbai and Delhi. However, its market share was much less than the other giants, therefore, *Indian Express* was seldom considered as a threat to any daily. It never claimed to occupy first position in any region to threaten the market leaders of the region. It always occupied second or third position in its respective areas. Its importance rose during the 1975–77 Internal Emergency days, when it took a strong stand against press censorship. With the death of its founder, Ramnath Goenka, its anti-establishment bias is no more evident; therefore, its image is just like any other daily in the country.

Initially, a biweekly, *The Bombay Times and Journal of Commerce*, was published on Wednesdays and Saturdays in 1838. It was turned into a daily as *The Bombay Times* in 1850. In 1861, it was renamed as *Times of India*. After independence, its ownership was changed to Indian hands. In its bid to have impact at the national level, it started its Delhi edition. Presently it has twenty-five editions spread almost in every part of India.

Apart from these top four dailies from metropolises, there were also equally prominent dailies such as *The Pioneer* and *The Tribune*. George Allen, an English businessman who had earned huge profits in tea business, had started *The Pioneer* from Allahabad in 1865. At that time Allahabad was the capital of the United Provinces (UP) of Agra and Avadh. The capital was shifted to Lucknow; the daily too started its publication from the new capital. It remained a symbol of British interests and was known for its conservative approach. The daily even denounced Viceroy of India Lord Irwin as Bolshevik for his moderate approach on the Indian leaders during 1926–33. In 1933, it was sold to a consortium of landlords of the Avadh region under the banner of British India Association. Its first Indian editor was S.N. Ghosh. In

subsequent years, its ownership changed hands, and now it is under the management of Chandan Mitra, once known as a journalist for his progressive leftist viewpoints. However, Mitra later joined the Bharitya Janata Party, a conservative Hindu outfit, to become a Member of Parliament.

The evolution of multi-edition dailies accompanied by their Internet editions has further burdened the journalists in the newsrooms. If the subeditors in the newsrooms are not adequately trained, the high flow of information makes a person almost confused. The practice of appointing some young journalists directly as assistant editors sometimes creates a piquant situation in the newsrooms. Since they have hardly any experience in the newsroom, they find themselves lost amidst the heap of news wires. They get higher wages than that of a subeditor and are taken to be on a higher pedestal in the newspaper hierarchy. However, we are yet to get sufficient reasons to believe that they play equally effective role in running a newsroom.

Interestingly, these assistant editors, who are appointed only for a specific task of writing leader (editorial) or some special supplements, are being elevated as editors instead of the workhorses of newsrooms. Many of the well-known newspaper editors of the 20th century such as K. Rama Rao, S.N. Ghosh, S.M. Mulgaoker and C.Y. Chintamani had served on the news desk before being elevated to the coveted position of editor. Chintamani had edited *The Leader*, a nationalist English daily from Allahabad. They could write, rewrite and edit any copy with ease and even do make-up of pages before the newspaper got printed.

Among the modern editors, S. Sahai and M.L. Kotru, both from *The Statesman* have excelled in the profession of journalism. Sahai had started his career as a trainee and rose to the position of an editor. Similarly, Kotru, who is perhaps one of the finest writers, rose through the tortuous route of proof readers. Those who have toiled through the news desk to become editors include S.M. Mulgaonker, Ajit Bhattacharjee and A.S. Abraham. Mulgaonker was news editor in *The Pioneer* before he was elevated as editor of *Hindustan Times*. Bhattacharjee, who is considered a living legend, had served as editor in *Hindustan Times* and *Indian Express*. Abraham, who was one of the deputies of Girilal Jain, the famous editor of *Times of India*, was expected to be made his successor. However, the management preferred Dilip Padgaonker, who was considered more docile than other journalists for this top position. He was made editor of *Times of India*. However, after his exit the *Times of India* management under the two brothers, Sameer and Vineet, has decided not to employ editors. They have a large and efficient team of journalists, but no editors. These journalists serve under the overall supervision of the market team. The business acumen of the two brothers must be admired. The *Times of India* continues to attract maximum advertisement share in India. Its audio-visual channels too are symbols of success.

## NOTES

## NOTES

In today's journalistic world, the key positions of editors are being taken up by the owners themselves, even though they may not be aware of some of the most sophisticated editorial principles. There are a few exceptions such as N. Ram of *The Hindu*, who is an owner editor, but has also evolved himself as an excellent journalist.

The names of the editors, which appear in a journal, are not necessarily those of journalists. Some newspapers or media houses have now created the position of director editorial. Earlier, the management used to have its say in the functioning of editorial through managing editors. Unfortunately, such people holding the high-profile positions in newspaper offices are rarely professional journalists.

The trend of appointing those who have toiled in the field or on the news desk as newspaper editors is on the decline. These days, mostly the directly recruited assistant editors are elevated as editors. May be it has something to do with the changing priorities in business and political areas that these assistant editors hold more prospects for newspapers.

### Top Ten English Dailies: Indian Readership Survey (IRS) 2008

Following are the top ten English daily newspapers in India, according to the Indian Readership Survey (IRS) 2008 Round 2 released recently by the Media Research Users Council (MRUC).

**Note:** These are all readership figures (in Lakh) and not circulation numbers.

TOP TEN ENGLISH DAILIES			
Rank	Newspaper	IRS 2007 ROUND 2	IRS 2008 ROUND 2
1	<i>Times of India</i>	134.78	133.32
2	<i>Hindustan Times</i>	60.92	63.47
3	<i>The Hindu</i>	52.53	52.76
4	<i>The Telegraph</i>	30.40	29.70
5	<i>Deccan Chronicle</i>	29.87	28.23
6	<i>The Economic Times</i>	19.86	20.06
7	<i>The New Indian Express</i>	18.75	18.25
8	<i>Mumbai Mirror</i>	16.27	16.22
9	<i>Mid Day</i>	17.72	16.17
10	<i>Daily News &amp; Analysis</i>	12.18	13.3

### CHECK YOUR PROGRESS

1. Why were the British-owned dailies better equipped than the Indian newspapers?
2. Who has called Mahatma Gandhi and Bal Gangadhar Tilak as campaign journalists and why?

Newspaper Organizations:  
Editorial Functions

### NOTES

#### 2.4.2 Newspapers beyond Borders

Earlier, due to logistic reasons, district papers could survive and flourish in their respective geographical areas only. However, with the arrival of the state-of-art technologies in the field of printing, communication and accessibility to newspapers, periodicals and electronic media, the reach of national dailies has increased to the towns in all regions of the country. It has also enabled the district or small town regional dailies to fathom uncharted waters thousands of kilometres away. For example, *Rajasthan Patrika*, a regional Hindi daily from Jaipur, has started its edition from Chennai, hundreds of kilometres away in a non-Hindi region. Similarly, a Hindi daily from Madhya Pradesh, *Bhaskar*, has already become a multi-state edition daily carving its unenviable position in the ever-expanding market of Hindi dailies. It has also forayed into English journalism by starting English daily, *DNA (Daily News & Analysis)* that too from the country's most challenging media hub of Mumbai.

All these media initiatives could be possible because of the rapid strides in the field of media-related technologies, be it communication or printing or electronics. The advent of these new technologies has also erected a common media platform. It is now the era of convergence of audio, video and print mediums. Latest technologies have revolutionized the media industry. Much before the arrival of radio and television, newspapers depended on hand composing. This system was replaced by monotypes and linotypes. Similarly, the printing presses too graduated from sheet-fed processes to rotary machines. During the late seventies, the big halls comprising the composing department were replaced by photo-composing systems. Simultaneously, multi-colour web-offset machines changed the printing processes. Meanwhile, the photo-composing machines were replaced by the computers.

During the past three decades, if the printing technologies were revolutionized, so was the electronics media. With the advent of communication satellites in geostationary orbits, people have got access to any television or radio programme beamed from any part of the earth. The Internet has further augmented this global access. It has converged all the three mediums—print, audio and video. Therefore, the quality of any media product is now based only on the strength of its content. The main competition among various media institutions has now zeroed on the contents and how it can highlight the issues being handled on a given day.

## NOTES

The 21st century journalists are facing unprecedented challenge to present their copy in such a way that it can survive a global scrutiny. Almost all the print media can be accessed through the Internet anywhere on this planet. Journalists, who are nicknamed as the 'soldiers of pen', have to be on a constant vigil. Another factor which has led to this fierce competition is born of a continuous round-the-clock bombardment of information through electronic, print and Internet media. It has made the task of editors, irrespective of the medium they serve, much more difficult. In the case of 24×7 electronic media channels, it is possible to update information regularly. However, in the case of print media, the information is to be presented or packaged in such a way that it remains relevant till the next edition. It may be noted that news is a highly perishable commodity.

It is true that in comparison to television or radio, the print media is not as glamorous as it used to be, but it continues to be the provider of basic framework for the functioning of news desk. Unlike radio and television, which have mushroomed only during the past 50 years, the print media has evolved during the past two-and-half centuries. The tradition of newsroom management in newspaper offices is being considered useful for other media too. Perhaps for this reason, even those journalists keen to have a career in electronic channels, are being asked to have sound professional grounding in the newsrooms of daily newspapers. The traditional approach of handling news in print media helps a person to achieve a successful career in any other medium. The purpose of this book is to enable the aspiring journalists to be well versed about the basic functioning of a newsroom. The role of a professional editor and his or her team is being explained in detail. We explain how a newsroom is converted into a war room each evening to produce a powerful newspaper to be read by millions along with the morning tea.

Even within the print media, some may like to serve in a magazine, but when it comes to learning true professionalism, the hue and cry or din of a newsroom surpasses any other place. Here the paucity of time makes a journalist learn the ways to take prompt decisions and prepare a copy fit to be printed immediately. A good copy may become a part of literature, but bad literature cannot be a piece of journalism.

In this book on editing, magazine journalism is not being undermined, but we focus more on the editorial functioning of dailies. The excitement of a newsroom in a daily newspaper or a television news channel cannot be experienced in a magazine office. It is true that the magazine publishers or editors use traditional journalism tools of interviews, background research and writing to produce sustainable content, which has to survive for a week in case of a weekly or 30 days in case of a monthly. The shelf life of the content of any journal has to be according to its periodicity.

The impact of technology is being felt in the media industry. A daily newspaper which used to be the only channel of information has now been

replaced by the electronic media. A cellular phone user continuously gets news through short messages. One need not even put on a radio or television set for news. The information percolates down to him at lightening speed. In this changed and highly competitive media environment, one has to produce a newspaper both to retain its traditional readers as well as to capture fresh audience.

The effort of this book on editing is to help the aspiring journalists to steer themselves successfully through these challenging times. With multi-editions, newspapers are now not limited to the given geographical area of a town or metropolis. The audience has expanded. A newspaper has to cater to the needs of all the sections of society irrespective of their age or vocation. Even a regional newspaper has to give space to national and international news. Therefore, readers expect contents having more in-depth analysis of issues and trends and that too without a bias!

In this regard, the art of editing is being explained with all its challenges. The emphasis is on the neutrality of a journalist. It is essential for an editor to help the writer to express his views; but there should never be any effort to put personal views in a copy assigned to a journalist for editing.

### 2.4.3 Language Dailies

With a phenomenal growth in the number of educated people in the country, the newspapers too have been benefited. The market has expanded and so have their advertisement revenues. In their bid to get a larger share in the growing market, these English dailies started their sister editions in Hindi and other languages. The publishers of *Times of India*, Messrs Bennett & Coleman, publish *Navbharat Times* (Hindi) from Mumbai and Delhi, and *Maharashtra Times* from Mumbai. The *Indian Express* has its Hindi edition, *Janasatta*, and a Marathi daily, *Lok Satta*. Earlier, one of the most important regional English dailies, *The Pioneer* of Lucknow having only one edition from Lucknow, has now expanded to various parts of the country, including New Delhi and Bhubaneswar. *The Tribune* of Lahore, which had first shifted to Ambala during the partition years, later shifted to Chandigarh. In its bid to retain its supremacy in the region, it has editions in Hindi and Punjabi. The *Punjabi Tribune* has higher circulation than any other Punjabi daily in the region.

*Hindustan Times'* Hindi publication, *Hindustan*, has been very successful. However, the sister publication of *Times of India*, *Navbharat Times*, is yet to make a significant impact in the Hindi heartland. It rose to prominence for a brief period during the editorship of Rajendra Mathur. After his sudden demise, the daily lost its audience beyond its publishing centres in Delhi and Mumbai. A similar fate awaited *Janasatta*, the Hindi publication of the *Indian Express* group. During the editorship of Prabhas Joshi, it became

## NOTES

## NOTES

one of the most prominent daily from Delhi, but after Joshi's death it also lost its sheen to an extent.

During the past three decades, a number of local dailies, which were started by some local entrepreneurs rose to prominence. The Hindi daily, *Jagran*, which used to have presence only in some districts of Uttar Pradesh and Madhya Pradesh, has now editions almost in all regions. The success of three Hindi dailies, *Jagran*, *Amar Ujala* and *Bhaskar* has been phenomenal. These dailies were owned by local businessmen, who worked hard to build up their publications in harsh Indian realities. The three English dailies, *Times of India*, *Hindustan Times* and *Indian Express* are owned by big business houses. The owners had little time or inclination to become editors themselves. They could provide financial assistance to their big dailies from other businesses. Somehow these newspapers helped them to influence the government which further promoted their other businesses. Given the hard commerce involved, the concepts of editorial supremacy and freedom of press freedom were redefined to acquire their present shape.

On the other hand, the owners of Hindi dailies themselves assumed the mantle of editorship. The daily, *Aaj* of Varanasi, had a tradition of employing professional editors, but the three dailies, *Jagran*, *Amar Ujala* and *Bhaskar*, adopted different policies in this regard.

During the pre-Independence era, the editorials and opinions of the Hindi daily, *Aaj* from Varanasi were discussed and noticed beyond the geographical limits of Varanasi. It was considered a national daily. For its immaculate editing, it was called *The Statesman* of Hindi. The daily acquired its pan-Indian influence during the editorship of Baburao Vishnu Paradkar. In the early 20th century, under the stewardship of Ambika Prasad Vajpayee, who is also remembered as the father of Hindi journalism, Hindi journalism was born and nurtured in Kolkata. His colleagues, Paradkar and Laxman Narayan Garde, had introduced high quality editing and content in Hindi publications, which became the envy of even the prominent English dailies like *The Statesman*, *Times of India*, etc. Further, there have been the incidences when envious of the importance and prestige enjoyed by reputed editors, the owners felt that they should themselves assume the position of editor. In fact there has been an unfortunate incidence when the editor of a reputed Hindi daily was personally manhandled and attacked by one of the scions of the owners to oust him. Over all, the tradition of fine editing in Hindi dailies has survived even though the position of 'editor' as such has declined significantly. Critics point out the downfall of the institution of editors in Hindi publications. Although the Hindi dailies now have higher market share both in terms of circulation and advertisement revenues, yet their prestige as independent publications with strong, unbiased contents has been dented.

The practice of owners themselves becoming the editors of their publications was also introduced in other language dailies as well. However, despite the lack of quality contents, the regional dailies have become large publication houses. The Gujarati dailies, *Sandesh* and *Gujarat Samachar*, Telugu daily, *Eenadu*, *Vaaritha* (Telugu and Hindi), Oriyaa daily, *Dharitri*, Marathi daily, *Lok Mat* having its editions in Nagpur, Pune, Aurangabad and Mumbai, Tamil daily, *Dinamani* and Malayalam daily, *Malayala Manorama* are the regional giants. The Bengali daily, *Anand Bazar Patrika*, is one of the most popular dailies of India.

Among the Hindi dailies, *Bhaskar*, which was initially considered a regional publication of Madhya Pradesh, has now editions in various parts of the country. It has also launched a powerful Gujarati daily, *Divya Bhaskar*, and the English daily from Mumbai, *DNA (Daily News & Analysis)*. The concept of multi-edition dailies has percolated down to almost all language dailies. In Orissa, *Dharitiri*, owned by a powerful political family, has a vast network of editions. The daily *Samaj* from Cuttack, launched by Servants of India Society, is a non-capitalist venture: credibly, it has survived many financial problems. Also, the evolution of multi-edition dailies accompanied by their Internet editions has further burdened the journalists in the newsrooms.

## NOTES

### CHECK YOUR PROGRESS

3. Why the owners seek the position of editors without having the professional abilities?
4. Who are the boxwallahas? What is difference between the assistant editors/leader writers and the subeditors?

## 2.5 EDITORIAL FUNCTIONS IN A NEWSPAPER

A newspaper needs the support of strong circulation and advertisement departments. Therefore, the editor has to work out an efficient interactive relationship with these two departments. If the newspaper content is not reader-friendly, it may not be able to get a large circulation base. The advertisement revenue is directly related to the number of copies sold or the hits on the website or TRP of the television channel. Therefore, for any periodical or media product to survive in the market, it is necessary to focus on increasing its circulation for adequate advertisements to sustain it. We should always remember that a newspaper is sold at a much cheaper cost than its printing cost. Therefore, the deficit has to be met by more and more advertisement revenues.

## NOTES

It is a common experience that if circulation rises but the advertisements are not raised to meet the printing cost, it results in financial loss to the newspaper. Therefore, the editorial cannot insulate itself from the key departments of advertisements and circulation. The editor must be aware of the needs and aspirations of the readers and the theme of the newspaper and contents should be evolved accordingly. The role of advertisement department is quite crucial, but if it pressurizes to publish promotional news in the name of news, the credibility of the publication suffers. Allegedly, two prominent Hindi dailies published election campaigns in lieu of huge financial consideration. However, these dailies have lost credibility. The Press Commission of India is investigating the complaint against them. Undoubtedly, the image of these inherited media enterprises has suffered due to this mischief committed by their owner-editors.

### 2.5.1 Professional Editors or Trouble-Shooter Editors

With most of the owners themselves becoming editors of their publications, the number of professional editors has already dwindled in India. The issue is whether the newspapers should have 'editors' playing their conventional roles or there should be someone to guide the editorial department to function under an overall policy and daily supervision of the management. Earlier, the owners were keen to have editors who were basically good writers. Some people believe that newspaper editors should be non-descript backroom workers producing an excellent newspaper. However, there are few takers of this logic. Even some prominent newspaper editors regularly appear in the electronic media for seeking recognition as a media personality.

**Work Distribution:** It is true that the components of editing such as typography and layout need a capacity to visualize a good newspaper comprising several elements. It is also true that such traits are inborn in some people, but these can be acquired too. The editor must think himself a statesman having a keen observation like an eagle and compassion to accommodate all possible facets of human activities. His vision should be clear and the goals for human good must be specified through writings and sound newsroom management.

### 2.5.2 News Editors/Leader Writers/Assistant Editors

In a newspaper, they belong to the same rank, but the news editor is the key functionary because he is the incharge for the publication of all the pages. He is the supervisor of the editorial team. The News editor functions as a link between the editor and the news desk. He may be called the chief executive officer of the daily because he coordinates and gives the direction to the newspaper as asked by the editor himself.

The leader writers are the specialists who write on the edit page. They are also designated as assistant editors. The highly romanticized world of

journalism has three major players within the ambit of the editorial: the reporters, subeditors and assistant editors. The pressure and nature of their duties generally finds them in perennial apathy, if not hatred, against each other. Still they have to work in unison to produce the daily. The reporter is the face of the journal, who regularly writes to give a distinctive image to the daily. The subeditors go through their copies to make them more understandable. The assistant editors provide value additions through their contributions to the edit page. Apart from their editorial responsibilities, they also function as feature writers and magazine supplement editors. Generally they are better paid than the reporters and subeditors, so some critics even go to the length of calling them 'lazy **boxwallahs** who get too much money for too little work'.

## NOTES

### 2.5.3 Chief Subeditors/Subeditors

In India, the journalists working on the news desk are called subordinate editors or *subs*. This nomenclature for the desk people has been inherited from the British media. This practice is being followed in almost all commonwealth countries, the countries once ruled by the British. In India too, the British system of editorial management, though marginally influenced in recent years by the US media, has been followed.

The *subs* mostly function in shifts. During the night shifts, they get the responsibility of producing the newspaper. Mostly, these *subs* are two to three people in strength. They are led by a senior journalist, who is called chief subeditor. In USA, the chief subeditors are also called night editors. The editorial desk mostly comprises a small but highly efficient team. These committed subeditors or desk team members produce the morning editions of newspapers. They work till small hours of the night to provide maximum news coverage to their readers.

The real charm of the news desk cannot be really described in words only. It has to be experienced. Pages after pages are being signed off till the first page is released. One of the subeditors keeps a constant vigil on the teleprinter. Most of the dailies take wire services to get connected to the world happenings. In case a big event takes place, the teleprinter repeats the news item to draw the attention of the desk. There is also a practice among news agencies to inform their clients or the editorials of the newspapers about the breaking news.

In many newspapers, the tradition of leaving for home only after the edition is printed continues. The chief subeditor awaits the first printed copies of the daily, while it is being packed for distribution. In case of any major mistake or news development, the edition may be reprinted. There are incidents when even the press foreman took initiative to stop the printing and added the news. It happened in case of *Swatantra Bharat*, then a sister daily of *The Pioneer*, Lucknow, when its printing press foreman, Sheshnarain,

## NOTES

inserted the sudden death of the then Prime Minister, Lal Bahadur Shastri, on page one. During the mid sixties, the news was to be composed on a monotype machine. He also did the proofreading and edited the copy with a heading to be printed on the page. The daily was, perhaps, the only paper in northern India, which had carried the sad news. Shastri's death was also carried by the Mumbai edition of *Times of India*. S. Krishnamurthy, a well-known chief subeditor during those times, was on night duty. It was 3 o'clock in the morning; his other editorial colleagues had already left for their homes. Krishnamurthy was awaiting the cab, when he heard the teleprinter's bulletin bell and saw the flash-flash-flash announcing Shastri's death. In case of Singh, he had edited the copy and composed the item to insert the news. Here was a chief subeditor, who put on the line machines and composed the matter himself. Meanwhile, he had stopped the printing of the press. Since the chief subeditor himself composed the matter, there was no need for proofreading. Within an hour the printing resumed telling the people that they have lost their Prime Minister.

S. Sahai himself has narrated a similar incident from his long career on the news desk. He was a subeditor in the *Indian Nation*, a daily owned by Maharaja Darbhanga. He was on the desk and was asked to keep vigil on the wire service. During those days wire services were connected with the newspaper office through teleprinters. While the chief subeditor or the night editor, Gauri Babu, had gone to the press to sign off the pages, Sahai had dozed off. He could not notice the flash-flash on the teleprinter. When Gauri Babu came up to the news desk, he checked the creed on the teleprinter and to his horror it read: flash, flash, flash, Jinnah dead. He woke him up to tell him what he had missed. He stopped the printing of the press. He subbed the creed copy almost with a lightening speed and got the story on page one of the edition.

During the British days, special messengers were deployed to send the first printed copies to the residence of the editor, news editor and other important functionaries of the daily. This practice in the Kolkata edition of *The Statesman* continued till seventies of the 20th century. It was one of the precautions to avert any major mistake in the paper. There was also a practice of keeping clandestine contacts with the chief subeditor or night editor of the rival newspapers. It enabled the night editors to avoid any embarrassment of missing any major item on page one.

**Distribution of work:** Experience has shown that a horse-shoe table is most conducive to productivity. If separate tables are kept, it is difficult to coordinate and distribute the copy. A horse-shoe table enables the chief subeditor to sit in the middle. It helps him to distribute the copy for subbing to other colleagues. The interaction between the chief subeditor and the subeditors is functionally very important because they remain in constant touch with each other to regulate the flow of copy. In most of the newspapers,

the cabin or seat of the news editor is kept near the desk to keep him almost at a shouting distance.

In modern newspaper offices, there is also a provision of satellite television to keep the update on news. Earlier, the flow of news depended only on the teleprinters. Apart from the wire services, the teleprinters are needed for keeping the newspaper headquarters connected with the regional or district offices. In fact, the newsroom has to be designed in such a way that the other *subs* working on the sports, business, regional, foreign and district desks, etc. are able to coordinate their jobs effectively. The coordination of the desk is essential because the news flow almost turns into a cyclone by the evening. It has to be regulated to avoid repetition of news and also to ensure that the newspaper is ready in time for printing.

#### **2.5.4 News Editor and Reporting Staff**

The news editor while coordinating the desk also helps in ensuring the flow of the copy to the desk from reporters. The chief reporter every morning briefs the news editor about the possible news stories. During the afternoon, the desk is again informed about the possible news stories.

Big dailies like *The Hindu*, *Times of India* and *Indian Express* have also a system of the editor for news services. They coordinate with the outstation correspondents for news and also remain in touch with the news editor to keep him aware of the possible developments at different centres. There are designated pages for the regional news, but it is also possible that some important news could be placed on the front page. Similarly, some newspapers have correspondents in major world cities such as Washington, London, Paris, Moscow and Beijing or any other foreign destination. The flow of news from such centres also has to be monitored and accommodated.

**Flow of news:** The newsroom gets news from various sources. The main flow, however, is from the wire services. The chief subeditor and subeditors are trained about how to edit the copy in a way they are ready for print. In case of developing stories, the flow of news is retained and the copy has to be revised in successive editions.

#### **2.5.5 Managing District or Regional Desk**

It has been noticed that the correspondents or reporters deployed in districts or other smaller towns do not have the command over language. Their copy has to be rewritten. Therefore, the district desk needs to be augmented by those subeditors, who are also skilled 're-write' people.

#### **2.5.6 Autonomous Desks within the Newsroom**

The two desks, sports and commerce, enjoy their own autonomy within the newsroom. They follow their own language. Their reporting is done by specialists of their respective fields. If a news item is to be taken on the front

## **NOTES**

## NOTES

page or it needs a leader to be written, the concerned desk coordinates with the news editor and the assistant editors. In big newspapers, such as the *Indian Express*, *The Hindu* and *Times of India*, there is also a desk to cover features and city pages. They also have designated subeditor for the editorial pages.

---

### 2.6 EMERGENCE OF ELECTRONIC MEDIA

---

The credit for the present expansion of electronic media should go to the decision of the Supreme Court. A bench comprising Justice P.B. Sawant and Mr Justice Jeevan Reddy, in a historic judgment allowed the emergence of private channels in the country. Earlier, only newspapers and journals were in private hands. The private initiative was limited to provide news-based programmes to the government-owned national television channel, Doordarshan (DD). The private channels were given a time slot to provide news and analysis on the DD platform. The first such initiative on a large scale was allowing the *Asia Wall Street Journal* on DD-3. A private company was allowed to download the content from the business channel of the *Asia Wall Street Journal*. It was then edited by taking out the anti-Indian comments before putting on the DD-3.

Similarly, the Indian viewers got the first taste of international sports and live cricket on the DD through an initiative of a consortium of private companies. In collaboration with the private companies, selling these marketing rights proved financially very rewarding. Later on, it became a big business. One of the members of the consortium now has his own sports satellite channel. Interestingly, most of the current private channels have their roots in DD. They had begun by offering some value-added programmes and later on they started their own channels. The newspaper owners too have entered into the field of electronic media. The *Times of India* owns a news channel, Times Now. The Zee News, owned by a food grain trader, has entered into print media. It has collaborated with the Bhaskar group to start, *DNA*, an English daily from Mumbai.

The success of *Asia Wall Street Journal* on the DD platform encouraged an Indian company to launch its own business channel. Following the success of these initiatives, almost all news channels have their own business channels giving updates on financial news. Among such channels, ET Now is the latest entrant to the group of business channels.

#### 2.6.1 Evolution of News Desk in Television Channels

Apart from STAR News and Zee News channels, other news channels such as AAJ Tak, a Hindi news channel and NDTV, an English news channel, also have carved a niche in the market. They gained experience in the art of electronic media through their experience with DD. Initially, they used to get

their editing done at hired places. However, with the arrival of STAR in India, the paradigm of electronic media has totally changed. They have now their own studios and news desk accompanied by Outside Broadcasting (OB) Vans.

The technology has enabled the private news channels to provide on-the-spot news to their viewers. The NDTV team reported from the war zones during the India–Pak conflict in the Kargil sector. The structure of newsroom in the print media and electronic media remains almost same. However, the basic difference is that it has to function 24×7 in an electronic channel, while the newsroom in print media gets at least 8 hour respite after the release of the edition in the early hours of morning.

## NOTES

### 2.6.2 Funny Side of News Channels

News is a costly affair. One has to depute reporters, whether it is a newspaper or a media channel. Some newspapers in their bid to increase their TRPs have resorted to infotainment. They even indulge in irrational claims such as wedding of a snake couple or some ghost marrying a female ghost! A news channel has become so notorious that it promotes irrational practices in the name of religion or interprets history through some non-existent claims, e.g. it says that the mummy of Ravana has been found! Therefore, it is natural that there is a need for some sort of regulation to supervise these channels.

#### CHECK YOUR PROGRESS

5. Why do we need separate desks for sports, business, features, etc?
6. What is the basic difference between a newsroom in print media and the one in electronic media?

## 2.7 SUMMARY

- In this unit, you got an introduction to the basic issues related to the press freedom and how the newsroom actually functions. Effort has been made to enable the students to understand the roles and responsibilities of the people who manage the editorial.
- The system of coordination within the media establishments, especially the print media, has been discussed in detail.
- The history of the evolution of Indian journalism is meant to enable the student get a proper assessment of print media's role in shaping modern India.
- The functioning of different sections in the editorial department is discussed in detail. You have also seen that the issue of press freedom remains still unsolved, though prominent editors have well defined the concept.

## NOTES

---

## 2.8 KEY TERMS

---

- **Journalism:** A discipline of verifying, collecting, reporting and analyzing information about current events, trends, issues and people.
- **Journalist:** A person who practices journalism.
- **Editor:** A person who acquires or improves material for a particular publication.
- **Newspaper:** A disposable and lightweight publication, generally printed on low-cost paper called newsprint, and comprising a journal of current news.
- **News:** The reporting of current events generally by regional, local or mass media such as newspapers, television, radio programs and sites on the Internet.
- **Magazine:** A periodical publication having a variety of articles on various subjects.
- **STM publishing:** An abbreviation for academic publications in science, technology and medicine.
- **Plagiarism:** It refers to the use of another's information, ideas, language or writing, without proper acknowledgment of the original source.
- **Copyright:** A kind of intellectual property which grants its holder the exclusive legal right to copy his works of original expression, e.g. literary work, movie, musical work or sound recording, painting, computer program, or industrial design, for a specific period of time.
- **Tabloid journalism:** A newspaper of small layout giving the news in condensed form, usually with illustrated, on sensational material.

---

## 2.9 ANSWERS TO 'CHECK YOUR PROGRESS'

---

1. The English-owned newspapers were well financed and they could employ best of the editors and deploy latest machines. For example, the famous poet Rudyard Kipling was an assistant editor in *The Pioneer*. Sir Winston Churchill served the daily during the First World War as its war correspondent. It was true about *The Statesman* and *Times of India* too. On the other hand, the Indian-owned newspapers and journals survived due to the sacrifices of their founders, employees and editors. Both Tilak and Vajpayee suffered long-term imprisonment for criticizing the government. Due to the independent writings of K. Rama Rao, the editor of *The National Herald*, the British government stopped its publication. The government asked the management to sack the editor, if they wanted to resume the publication. However, the

management led by Jawaharlal Nehru declined to be cowed down by the colonial government's pressure tactics.

2. Some of the contemporary high profile editors call Gandhi and Tilak as campaigners, because they were espousing the cause of the country's freedom. However, these editors may be branded as corporate editors. A close scrutiny of their writings reveals that they asked soft questions and wrote in such a way that instead of providing the information, their writings turn out to be public relations documents.
3. With the spread of education, the newspapers have become popular tools to influence public opinion. In a democratic setup, anyone who can influence the public opinion is respected, be it a saint or a newspaper editor. Therefore, the newspaper owners try to assume the position of editors to promote their other business interests or to attain political gains. The policies of such editors also suit the government because they can be easily manipulated either by offering some political positions or offering them business promotional packages in lieu of their support to the establishment.
4. The practice of elevating subeditors to the position of assistant editors has almost been abandoned. The major newspapers recruit assistant editors or leader writers, because there is a growing specialization in our society. For example, to cover the events related to Supreme Court or judiciary in general, a journalist needs to have a law degree to report the decisions of the apex court. Similarly, newspapers appoint economists or market experts to cover the happenings in the share markets. Since such specialists do not have journalistic experience, they keep themselves aloof from the newsroom. They sit in their cabins and have been nicknamed as 'boxwallahas'.
5. The editorial of any newspaper office needs to be well organized for providing quality content for its pages according to a strict time schedule. If the general desk is asked to fill the pages related to business or sports, they may not be able to maintain the quality and mete out proper treatment to each copy. Therefore, it is necessary that these two crucial desks should be separated from the main desk. However, they must work under the overall supervision of the news editor. It is necessary because sometimes the business or sports news may have to be taken to the front page. Similarly, for giving coverage to the film world, some Mumbai newspapers have appointed separate reporters and even subeditors who are aware of the latest news and happenings in the celluloid world. For the city pages too, there is separate news desk in some dailies to ensure adequate coverage to the local news.
6. The focus remains the same, but functioning is different. The coordinating job is done by the news producers, who ensure that the

## NOTES

## NOTES

news is well edited before it is handed over to the desk for viewing. Instead of the assistant editors of print media, there is a designated team which produces features including panel discussions. The subeditors are replaced by the online editing by the editors on computers. In case of live telecast, the OB vans are used to enable the viewers to get live experience of the incident. However, it has some unfortunate aspects too. During the 26/11 episode, the presence of TV crew helped the terrorists to know the location of the security forces. It has also happened during the Kargil war, when helped by the live coverage, the enemy could blast Indian bunkers causing unnecessary losses in terms of men and material. However, there is also a positive side of the live media coverage, e.g. when the security forces entered the Golden Temple in Amritsar, electronic media could report from inside the temple. This coverage exposed the terrorists and their nefarious designs.

---

## 2.10 QUESTIONS AND EXERCISES

---

### Short-Answer Questions

1. What is the meaning of the freedom of press in the Indian context?
2. Briefly explain the meaning of 'newspapers beyond borders'.
3. What is the role of editorial in the success of a newspaper?
4. Who are professional editors or trouble-shooter editors?
5. What is the role played by the leader writers?
6. Briefly give the responsibilities assigned to chief subeditors.

### Long-Answer Questions

1. Give an account of the evolution of newspaper industry during the British period.
2. Explain the developments in newspaper industry during the post-independence era.
3. Discuss the arrival of big English dailies on the Indian newspaper scene.
4. Evaluate the progress of language dailies after independence.
5. Give a detailed account of the roles and responsibilities assigned to different profiles in a newspaper editorial department.
6. Write an introduction to the arrival of electronic media in the news segment.

---

## 2.11 FURTHER READING

---

Richardson, John E. (Ed.). 2010. *Languages and Journalism*. New York: Routledge.

Whitaker, W. Richard, Janet E. Ramsey and Ronald Smith. 2004. *Media Writing: Print, Broadcast, and Public Relations*. New York: Routledge.

Conley, David and Stephen Lamble. 2006. *The Daily Miracle: An Introduction to Journalism*. USA: OUP.

Viswanatha Ayyar, K.P. 1956. *The Indian Press Yearbook*. New Delhi: Indian Press Publications.

Syed, M.H. 2006. *Encyclopaedia of Modern Journalism and Mass Media*. New Delhi: Anmol Publications.

Pandey, K.S. and R.N. Sahu. 2005. *The Press in India: Perspective in Development and Relevance*. New Delhi: Kanishka Publishers.

## NOTES



---

# **UNIT 3 NEED, PURPOSE AND PRINCIPLES OF EDITING IN PRINT AND ELECTRONIC MEDIA**

---

## **NOTES**

### **Structure**

- 3.0 Introduction
- 3.1 Unit Objectives
- 3.2 Role, Nature and Scope of Editing a Copy
  - 3.2.1 Preparing the News Desk for the Final Edition
- 3.3 Fundamentals of the Craft of Editing
  - 3.3.1 The Role of Language in Editing
- 3.4 Difference between Editing and Rewriting
  - 3.4.1 Necessity of Rewriting
- 3.5 Dimensions of Editing a Copy
  - 3.5.1 Classical Approach
  - 3.5.2 Direct Writing
- 3.6 Summary
- 3.7 Key Terms
- 3.8 Answers to 'Check Your Progress'
- 3.9 Questions and Exercises
- 3.10 Further Reading

---

## **3.0 INTRODUCTION**

---

It is often stated that the God has created man, but the tailor makes a gentleman. It is true about journalism too. A reporter or an author may write an excellent copy. However, it is the editor who processes the copy for print. To do this important task, a subeditor has to acquire multi-disciplinary skills to handle a copy, whose contents fall in various categories of interesting happenings around us. The medium may differ, but the art of communicating in a simple way remains the main agenda of any copy. In this, the role of subeditor becomes quite important.

---

## **3.1 UNIT OBJECTIVES**

---

After going through this unit, you will able to:

- Understand the nature and concept of editing
- Explain the fundamentals of editing as a craft
- Learn the difference between editing and rewriting

- Discuss the situations when rewriting becomes necessary
- Evaluate the various dimensions of editing a copy

## NOTES

### 3.2 ROLE, NATURE AND SCOPE OF EDITING A COPY

It is the editorial team or news desk which gives the finishing touches to any media product. The editorial team is generally led by a news editor, who is assisted by chief subeditors. These chief subeditors work in shifts. There are separate desks for sports, business or commerce apart from district or regional desks.

In the case of a daily newspaper, the night shift is very crucial because it is the time when real media action takes place. In the case of weekly, fortnightly or monthly newspapers or periodicals, the editorial teams need not stay till late hours. They can very well enjoy 9-to-5 work schedule. Therefore, the real journalistic charm and experience is enjoyed in a daily paper or a 24x7 news channel.

The editors as well as reporters and contributors may have a flexible schedule. They need not rush their copies or pages to the printing press. Those working in periodicals may send the final pages for printing at much leisure compared to a daily newspaper.

#### 3.2.1 Preparing the News Desk for the Final Edition

There is an elaborate system of preparing the news desk for the final edition. In most of the dailies, the editorial starts functioning from the morning hours. The first task of a news editor is to compare the daily with other newspapers to ascertain whether there were any big misses in the edition. Simultaneously, the editor decides the issues on which the editorial or leader has to be written. With most of the dailies having city-specific editions or special pages for the satellite towns, the preparations for such pages begin during the day time. Some important functions are given below:

- The news editor or the editor of news services (the editor who coordinates with the correspondents) prepares a list of the possible areas to be covered.
- The reporters headed by the chief reporter or special correspondents led by the chief-of-bureau hold meetings to decide the possible news which may emerge during the day or reporting an ongoing event.
- Editorial meetings with the senior functionaries of the editorial team such as news editor, chief-of-bureau and assistant editors are necessary to review the previous day's performance as well as to decide about the priorities of the day.

- There is also a practice of holding final editorial meetings for the night editions. Such meetings are ordinarily held between 7.30 p.m. and 8 p.m. During such meetings, the layouts are almost finalized.

### **3.3 FUNDAMENTALS OF THE CRAFT OF EDITING**

### **NOTES**

Even the best of writers seek the help of editors to improve their copy, and make it more presentable and understandable. The job of an editor is crucial in the media, whether it is print, video or audio. If a newspaper or periodical can ill afford to send the reporter's copy for printing without processing, it is true about the radio and television scripts too. The definition of editorial spaces in a newspaper, according to Lord Thompson, is the space not being occupied by the advertisement departments. K.K. Birla, owner of *Hindustan Times*, a daily which was known for its classified advertisements, used to call classified advertisements as news rolled with crisp currency notes. According to him anything which interests the reader is news. In his opinion, classified advertisements for matrimonial or property attract a large number of people, therefore, it comes in the category of news. However, these observations stress the fact that the advertisements are the financial keys to the success of any journal. The two departments, editorial and advertisements, need not be on warpath on the issue of space management in any daily. While the flow of advertisement depends on the popularity of any media product, the cost of any such product can be met by the advertisement inputs only.

Editing is required for the following reasons:

- There is always paucity of space in any journal; therefore, editing is required for accommodating maximum news.
- It is noticed that even well-known writers unknowingly miss words or commit mistakes; therefore, a second look is necessary.
- All established journals have product-specific style. The copies must follow this style to maintain harmony.

It is always suggested that one should use simple words. Complex sentences should be rewritten in a simple manner for the clarity of meaning. One has to remember that it is easier to communicate in simple language than using difficult words. In today's economically driven society, the audience—whether it is reading a newspaper or periodical, or watching any television programme or listening to a radio broadcast—has little time to waste. Therefore, a journalist should ensure that the news get communicated without the audience going through the ordeal of consulting a dictionary.

A reporter as well as subeditor must remember that it is not the era of Victorian English known for long sentences. The news desk must emphasize on splitting long sentences. It should also be remembered that even

## NOTES

grammatically correct long sentences are cumbersome. It is difficult to understand their meaning. However, recently some of the English dailies have resorted to a new trend as per which they have started using long sentences. The headings, which are supposed to be crisp and short, too are being written like a sentence. The following story appeared on the front page of *Times of India*. The first paragraph is written so clumsily that a reader may find it difficult to relate it with the headline.

### Global Boom in Gandhi Busts

MUMBAI: One of the big stories of an 'emerged' India is of desi industrial houses setting up shop in every nook and cranny of the planet. But quietly, India has been embedding itself as a soft power through its prophet of non-violence. In the last decade, statues and busts of Mahatma Gandhi have been installed by scores of cities—from Trujillo in Peru to Osnabrueck in Germany—to honour what could arguably be India's greatest export: Gandhian philosophy.

### 3.3.1 The Role of Language in Editing

The language teaching cannot be a part of this book, but some cautions are being suggested. These essential parameters are applicable in all languages irrespective of the medium.

The spelling check feature in the computers has made the job of identifying mistakes a lot easier, but sometimes it is noticed that computers may clear a copy, if the wrong word too figures in the dictionary. Therefore, subeditors should remember that the spell checks through computers have their own hazards. Recently, in a programme sheet at a reputed institute, the use of the word **cost** in place of **coast** had almost gone unnoticed. The mistake could be rectified due to the vigilance of one of the participants in the programme. The reason is that computers during the spell check identify only the word. If a wrong word is used with correct spelling, the mistake might go unnoticed. Earlier, during the pre-computer era, the proofreaders were the last link between the news desk and the printing press. With the exit of proofreaders from the editorial desk, the buffer between the desk and the press is gone. The responsibility of ensuring corrections now solely lies with the subeditor.

During the past two decades, the technology has enabled even the people from the small towns to start newspapers. They are mostly published by local politicians or some small time businessman. They publish the news items without proper editing. Most of such dailies have hardly any advertisements in comparison to major dailies like *Times of India*, *Hindustan Times*, *The Hindu* and a few other regional dailies. These publications need more news or features for filling up their columns. Some dailies in the north-eastern regions of Arunachal Pradesh, Mizoram and Nagaland do not have a reasonable share in advertisement revenues. They have spaces to be filled up. Further, they do not have adequate resources to seek the services of writers

or freelance journalists. To overcome this problem, they publish government press notes or even statements of local politicians or organizations verbatim. Such publications do not have a large team of editors to process or *sub* the copies. It is noticed that the mistakes of press releases or statements are not even corrected and are allowed to appear in almost a raw form. Therefore, there is a need to train a large number of subeditors to run newspapers and periodicals to improve the present quality of publications. For contents, it is advisable that they should promote local writers or contributors to write for their publications. It may resolve the problem of good quality material for such publications. Apart from this, they can provide much better coverage to their respective districts or regions.

Subeditors must ensure the availability of space in each page of the daily before processing the copies. The news desk must understand that if there is a dearth of space and each copy is not adequately trimmed or shortened, even important news may not get space in the daily. It is true that the job of the news desk is to produce clean and processed copy before it is printed. However, the editing depends on the availability of space. If adequate care is not taken, the publication may ultimately suffer. Next morning the daily may come out with some very important news missing, while its rivals have carried the news.

#### CHECK YOUR PROGRESS

1. Why even the reporters must be trained to write such copy which needs minimum corrections?
2. What is the basic difference of approach towards editing in big dailies like *Times of India* or *The Hindu* and small town publications?
3. What steps the news desk should take to ensure the coverage of all the important news?
4. What is difference between city-specific pull outs and the main desk?

### 3.4 DIFFERENCE BETWEEN EDITING AND REWRITING

A subeditor is the last link between the reporter and the printer. Earlier, there were proofreaders and copyholders to recheck the spellings and also point out mistakes if any. With the computers checking the spellings automatically, the newspapers have almost eliminated the proofreaders from their lists of functionaries. Earlier, they were a key functionary in the editorial department. Apart from the individual copies, they used to check the pages before they were printed. Their absence has further burdened the news desk. The *subs* have to edit the copy and also lay out the pages. The last minute checks too have become their responsibility now.

#### NOTES

## NOTES

In this era of free flow of information, the task of editors is increasingly becoming complex. The newspaper owners in their bid to reduce the editorial cost have burdened editors with a large number of copies to be edited. The workload on the desk has increased manifold. In better coordinated editorial offices, the desk even provides the details of the space to the reporting team. In dailies like *Gulf News*, an international daily published from Dubai, after filing his copy, the reporter may even see the position and display of his item on the page on his computer.

The perennial complaints of the editors on the desk against reporters or the reporters having grievances regarding their processed copy appearing in the newspaper continue despite new technological innovations. The reporters point out that the editors change the copy in such a way that either the focus of their copy gets diluted or it gives a different meaning. Therefore, it is suggested that the journalists working on the desk and the reporting team should have better coordination. It is necessary to maintain the basic thrust of the copy.

The two other players, reporters and subeditors, too are seen on the warpath. The reporters have perennial complaint that the subeditors turn their strong copy into feeble, lackluster statements. On the other hand, the subeditors generally view the reporters' copy as a clumsy document, which with their efforts has to be made fit for printing.

There is a subtle difference between 'editing' and 'rewriting' a copy. In the case of editing, the copy has to be corrected and improved in terms of its grammar and presentation. However, a rewrite person has to go through the entire copy, understand its meaning and focus and then write it again. The journalistic protocol demands that even a rewritten copy should ensure that the basic idea of the writer is retained. There are instances when even good reporters file clumsy copy or the desk finds the copy incoherent. Ultimately, the responsibility of polishing the news item lies with the desk.

### 3.4.1 Necessity of Rewriting

For any subeditor, the rewriting skills are must. It becomes necessary when the desk receives news from various sources to be presented in an integrated single story. If a reporter is assigned to an event, the wire copy received on the same subject is given to him; but in case of news received from different wire services and also from the correspondents deployed outside the headquarters, the desk has to compile and integrate the copy.

If the desk receives dispatches giving different dimensions on the same subject, it is also expected to integrate the copy. It is necessary to weave different stories into a single document instead of one part of the news followed by another. It has to be remembered that newspapers have limited space and also the readers have little time to go through lengthy stories.

## NOTES

Since most of the wire services file their news in English, the English dailies find it easier to compile and integrate them. However, in case of language dailies, the rewrite comes naturally to the subeditors. These subeditors should have a thorough knowledge of their own language as well as an understanding of English. In Tamil, Malayalam, Telugu or Hindi dailies, the subeditors unconsciously become translators as well as rewrite specialists. However, there are instances, when the carelessness among the subeditors in English dailies leads to poor presentation of a copy and also repetition of news received from two or more sources.

The rewrite persons in newspaper offices are not only well versed in English or the language of the daily, they have a reasonable comprehension of the events unfolding on a particular day. Their ability to write, comprehend and present a polished copy within a time frame ensures that the deadlines are not missed. The reporters also understand how the deft handling of their clumsy copies makes them readable. Since the reporter's byline appears, it is he who gets the fame and appreciation. The rewrite subeditor remains a faceless writer.

In India, the English magazines are almost at par with their Western counterparts. Their immaculate language, fine printing and good editing make an excellent reading. Some of them have their Hindi or other language editions, but they do not have that level of professionalism. The credit for India's fine magazine journalism goes to the rewrite men. On the face of it, rewriting in a daily and a magazine differ, but the essentials remain the same. A magazine cannot survive without highly efficient and knowledgeable rewrite subeditors. The magazine journalism requires pleasant reading flow and harmony, therefore, the role of a rewrite man is very crucial in a magazine.

It is noticed that when a newspaper covers a Prime Minister or a President's visit, it has to cover many engagements. For example, the newspaper and other media were expected to provide vast coverage to Prime Minister Manmohan Singh's whirlwind tour to Japan, Malaysia, South Korea and other South Eastern countries. These engagements, if covered fully, may take away the entire space in a newspaper. In such cases, the role of the rewrite desk becomes crucial. The subeditor can integrate all the information in such a way that a reader may get the gist of the tour along with the social or academic events in which the Prime Minister participated during the tour. The number of agreements reached during the visit is yet another key area to be given adequate space. Therefore, the rewrite person has to keep himself updated with various news and issues.

The elections also provide an occasion for a rewrite person to write an integrated copy. In case of elections, if the polling is peaceful and the voter turn out is good, the job of the rewrite person becomes easier. If the incidents of violence take place or re-polling is ordered, the headlines and intro have

## NOTES

to be changed accordingly. There are also human interest stories on such occasions that need to be covered. They add colour to the newspaper.

There are instances when lack of coordination leads to a news chaos in the newsroom. For example, when the budget is presented, it becomes the responsibility of the news editor to personally coordinate the copy. The budget reporting cannot be left to the business desk. Also, its highlights are to be given to the assistant editors for enabling them to write an editorial. If the desk receives a bunch of separate stories, the newspaper may carry scattered news forcing the readers to scout here and there for comprehensive and detailed information on crucial budget aspects.

The teamwork and coordination among the news editor, subeditors, reporting team and rewrite men ensures a good finished product on the following morning. However, the task of rewriting copy is always given to the best and knowledgeable subeditors. They have become essential elements in a standard newspaper office committed to excellence.

### CHECK YOUR PROGRESS

5. What is the difference between the editorial desks of a periodical and a daily newspaper?
6. Why do the news desks function in shifts?
7. What is the role of a news editor?
8. Explain the difference between a news editor and the chief subeditor or night editors?

## 3.5 DIMENSIONS OF EDITING A COPY

A subeditor should act like an efficient tailor or surgeon. He has to process and polish the copy before it is sent to the press. He has to ensure that his personal views or attitudes do not affect the meaning or thrust of the copy. He has to handle the copy without any bias. In this case, subeditor may have certain political ideology, but in the copy he has to be cautious that his personal views are not incorporated. Even geographical affinity should not be allowed to influence the opinions.

During the Vietnam War, a subeditor was so highly influenced by the struggle of the Vietnamese people that he used to give their news on the front page every day. Similarly, a night editor in *The Pioneer* in Lucknow was known to give space to Andhra Politics on the page one in this north Indian daily.

There have been cases when the present day editors abandoned their self-imposed discipline of not publishing their own or family related

## NOTES

photographs or news in their paper. An editor of a Chandigarh English daily got his visit to the Golden Temple in Amritsar printed in his own daily! It is not surprising because the self-imposed disciplines we have inherited from the British days are being abandoned. In most of the dailies, the owners themselves have become editors replacing the professional journalist as the head of the editorial department. In this environment, the job of the subeditor has become quite tricky and testing.

There are also instances when the non-professional editors creating hilarious situations in the newsroom. During seventies of the previous century, the management had appointed one gentleman, who had acquired some doctorate from a non-descript university, as the managing editor of *The Pioneer*. One day, he walked into the newsroom and asked a seasoned reporter, 'What are you doing?' The reporter promptly replied, 'I am doing a story.'

The managing editor thundered, 'You are paid to write news not stories.' The entire newsroom burst into a peel of laughter. Another journalist corrected him, 'We call news as stories, it's a slang used in the editorials.' Being a gentleman, he promptly apologized and left the newsroom.

The ridiculous war between the management and editorial for supremacy in the affairs of editorial content has adversely affected the quality of journals. The management's concern for raising revenues is legitimate. However, it is seen that some editors as well as owners use newspapers for promoting other businesses and also seeking a political office. Sometimes both vie for a Parliament seat or Padma Vibhushan Award. The main sufferer is the credibility of the media.

There are instances when the relationship becomes so sour that they indulge in verbal or sometimes even in physical violence. In a Hindi daily, the owner who himself wanted to become editor physically manhandled the talented editor. Professionalism has suffered even in the leading national dailies because there have been allegations that even the top brands recruit only such journalists who never question the newspaper owners and meekly follow the brand manager who keeps a vigil on their writings.

### 3.5.1 Classical Approach

During the past decade or so, even some of the established journals have diluted their strict editing norms. The dailies like *The Statesman*, *Times of India*, *The Hindu*, *Hindustan Times*, *Indian Express*, *The Pioneer* and *The Tribune* were highly respected for their editorial contents and well-edited editions. For maintaining the high standard of language, even reporters were expected to submit mistake-free copy. Among the well-acclaimed dailies, *The Hindu* and *The Tribune* have maintained a high standard of editing; but unfortunately some of the other well-established national names have diluted their editorial standards because of their overemphasis on the commercial

## NOTES

part of the venture. There have been instances when even within the same edition, news is being repeated.

We have to bear with this fact that English is not our native language. However, with the mushrooming of English-medium schools in the country, the new generation, especially in urban India uses English like their mother tongue. Their expressions are natural. However, in writing the language, they do not follow its nuances. They also use native idioms or epithets without really acclimatizing them as per the English grammar. It must be remembered that English is not only an international language; it is also a medium of expression for different linguistic groups within India.

In case of other languages, journalists are expected to have command over language. The daily, *Navbharat Times*, a sister Hindi publication of *Times of India*, has evolved a funny language called **Hinglish**. It has two editions, Mumbai and New Delhi. To keep its editorial options open, it has no specific style book. Its language sometimes appears to be influenced by the local language Marathi in Mumbai, while its Delhi edition sometimes carries Hindi slangs usually not that much popular in the general society. The Hindi daily, *Hindustan*, a sister daily of the *Hindustan Times*, under the editorship of Mrinal Pande, had evolved a style book. However, after her exit, some critics point out that the language of the newspaper, once known for its high standards, has changed according to the commercial times we are living in.

The journalists have always been feeling the pressure of using the words of common usage. There is an established fact that a newspaper's language has to be simple. It cannot be literary. The concept of people's Tamil was first used in the daily, *Thanthi*. It became very popular and captured huge readership in the state.

A similar experiment was done during seventies in the last century by Ramoji Rao, who had a thriving business of mango pickles. He had launched a Telugu daily, *Eenadu*. The *Eenadu* style is being followed by another Telugu daily, *Vaaritha*. *Vaaritha* has started a Hindi daily from Hyderabad. Hyderabad has a large population of Urdu-knowing people. Since Hindi and Urdu are similar languages, the Hindi *Vaaritha* has been able to catch a good readership within a short period of its existence. It has evolved a style of Hindi, which can be easily understood by the Urdu-knowing people of this metropolis. With the number of Hindi-knowing people increasing even in Tamil Nadu, *Rajasthan Patrika*, a regional giant of Rajasthan, has started its edition from Chennai. However, its patronage is limited. It mostly caters to the Hindi-knowing people, especially Marwaris, living in Chennai. It has not tried to capture the local audience comprising people well versed in Hindi. It is felt that there is no effort to recruit Hindi-knowing Tamils in the editorial staff of the daily.

On the other hand, the Hindi dailies from non-Hindi regions such as Maharashtra, West Bengal, Assam and Andhra Pradesh have a number of local people. They also add flavour to the publication. One may notice the impact of Marathi on *Navbharat Times* in Mumbai. Similarly, there is a Telugu flavour in the Hindi *Vaaritha* of Hyderabad. Also, the Hindi dailies of Kolkata have a substantial number of Hindi-knowing local people on their staff. There used to be a few pages in Hindi as well as in Bengali in the Hindi *Bangwasi*. These bilingual dailies could be edited by those who had command over both the languages. Moreover, they have always retained the grammar of the respective languages in their publication.

The successes of *Anand Bazar Patrika*, *Malyala Manorama* and *Gujarat Samachar* in Bengali, Malayalam and Gujarati, respectively, are noteworthy examples. These newspapers used colloquial language, but somehow retained the inherent beauty of language.

### 3.5.2 Direct Writing

It must be remembered that the journalistic copy written in passive voice loses its shine. It is advisable that even if a reporter writes in indirect speech, the subeditor should try to rewrite the sentences in direct speech in a simple language.

In this context, the responsibility of a subeditor is to improve the given copy with a view to help the writer to communicate his ideas (not the editor's views or perception) in an effective and focused format. With a view to avoid any ego issues between the reporting staff and the subeditor, it is advisable to have continuous live dialogue within the editorial team. On his part, a subeditor should have a clear understanding between a shoddy and clean copy. Unless, this basic issue is clear, the *sub's* effort to polish the copy may not succeed. He may further jumble up the copy.

With the advent of computers, the subeditor too has to master the technology. The old-fashioned approach has hardly any place in today's newsroom. The convergence of print, audio and video on the Internet has ushered an era of high-tech journalism.

#### CHECK YOUR PROGRESS

9. Why do reporters and news desk remain at loggerheads?
10. Under what circumstances rewriting becomes necessary in a magazine or daily?
11. What is direct writing? Why is it necessary?
12. Why is it suggested to write in an inverse pyramid style?

## NOTES

## NOTES

---

### 3.6 SUMMARY

---

- After going through this unit, you got to know the basics of editing in both print and electronic media. The role of editor in polishing a raw copy to provide a print-worthy one is really significant.
- The subeditors need interdisciplinary skills to handle a copy. It requires unrelenting focus on several issues related to style, language, facts, figures and legitimacies all at one time. In fact, the editorial team has to work as a cohesive unit to give finishing touches to a media product.
- The editorial team led by a news editor has chief subeditors to help him. There is an elaborate system of preparing the news desk for the final edition.
- The functioning of editorial departments in most of the newspapers is just like walking on the razor's edge. The schedule is very hectic and the night shifts put up a very challenging environment where the dynamics of changing scenarios sometimes requires last-ditch efforts to incorporate major happenings even though the dummies have gone for printing.
- Right from the reporters to senior-most editors, the field is full of talented and creative people. As a result, many a times there are tantalizing clashes between the people of different hierarchies.

---

### 3.7 KEY TERMS

---

- **Subeditor:** The person checking and correcting the text of a magazine or newspaper before printing, usually also writing captions and headlines.
- **Editing:** The process of preparing written material for publication by condensing, correcting or else modifying it.
- **News desk:** The department of a newspaper or broadcasting organization responsible for gathering and reporting the news.
- **Periodical:** A newspaper or magazine published at regular intervals.
- **Edition:** The total number of copies of a newspaper, book or other published material issued at one particular time.
- **Reporter:** A person who reports, specially the one employed to report news and conduct interviews for the broadcasting media or press.
- **Correspondent:** A person employed to be deployed outstation to report for a newspaper or broadcasting organization.
- **Rewriting:** The practice of writing something to alter or improve it.

---

### 3.8 ANSWERS TO 'CHECK YOUR PROGRESS'

---

#### NOTES

1. With the computers playing now a crucial role in the newspaper offices, the composing and the proofreading sections prepare the pre-press pages. Therefore, most of the editing is done online. It is now possible for the newsroom to tell reporters how much space is available for their news. It helps in avoiding unnecessary editing or shortening of any news copy. It is necessary for the subeditors as well as reporters to be well-versed in the computer technology to prepare a mistake-free copy. It must be remembered that there is no further check once the copy leaves the news desk on its way to the printing press.
2. There is a vast difference between the big dailies such as *Times of India* or *The Hindu* and small-town newspapers. While the big dailies have to cater to a much larger audience, the small-town newspapers have more local contents. In the big dailies, there is a constant flow of news from the wire agencies, own correspondents and news bureaus, so, the editorials in such organizations are big departments having proper hierarchies of editing personnel. Here editing as a profession takes several steps to reach the final destination. On the other hand, local dailies mostly cover local events. They depend upon their local reporters for local news. Further, due to the limited news coverage, they might have a few editors with one particular individual fulfilling various roles.
3. The one line answer is 'better coordination and team work'. There has to be a proper coordination among the important functionaries of the daily such as news editor, bureau chief, chief reporter, news bureaus from other centres. The newspaper offices also keep a close watch on the latest developments on the electronic channels too.
4. The main desk basically provides a platform for current news and analysis. There is also a practice of soft pages or page three items mainly dealing with social or cultural events. These are paid items published in news form. The big dailies such as *Times of India* have introduced separate city-specific pages. Examples of these supplements are: *Delhi Times*, *Ahmadabad Times*, *Chennai Times* or *Lucknow Times*. There is always a separate staff for such pull outs. Since these are not news pages, they can be planned a day before or so.
5. The editorial staff in periodicals generally functions in the office schedule of 9 a.m. to 6 p.m. In case of dailies, the news desk is asked to function till late hours to ensure any last minute insertions, if so necessary.

## NOTES

6. If it is a four-page daily, there is hardly any need to feed the press since morning. Also, if the daily has more than one edition from the same centre for other regions, it might have to print 'dak' editions. Much before the advent of computers, newspapers used to have a number of pre-morning editions to be dispatched to far-flung places. The situation has undergone a sea-change with the arrival of computers and mobile phones. The newspapers have their own printing presses in important cities. It helps them to provide an updated daily in such cities and also saves efforts of sending the daily through road or rail transport. Except the local pages, all the pages are sent through the Internet. The main pages are prepared at the main centre. For example, in case of *Times of India* and *The Hindu*, the page one, editorial and other important pages are prepared at the headquarters of the publication. The outside editions prepare their local pages. For all these efforts, the news desk has to work in shifts.
7. The role of a news editor can be compared with the chief executive officer (CEO). He is the link between the editor and the desk. He fine-tunes and implements the newspaper's thrust by ensuring coordination among different sections of the editorial. He also ensures that the daily does not miss any important news item and is printed as per the schedule.
8. The news editor coordinates the entire newspaper. The night editor is responsible for the edition to be printed next morning. The news editor himself or through the deputy news editor helps the night editor to take care of the news flow and also avoid any repetition. While the entire newsroom irrespective of the shifts functions under the news editor, the night editor is only one of the shift incharges.
9. There is always a paucity of space in a daily newspaper. Sometimes, if a report is not important, the desk spikes it; therefore, the reporter may feel unhappy with the decision. There are occasions when a report has to be trimmed to be fitted in a short space. The reporters complain that some of the salient points of the report have been cut, thus changing its meaning. The news desk, especially the subeditors, has its own complaint against the reporters. They point out that the reporters do not write tight and mistake-free copy, which in turn increases their workload. On an average, a subeditor has to edit almost 15–20 columns per day.
10. The answer is 'if the copy is clumsy'. The writers or reporters have to be careful in preparing their copy before submitting the same to desk. Another reason for rewriting a copy is to maintain the style of writing. For example, in magazines like *Frontline* or *India Today*, the rewrite editors have to give a new look at the copy to make it compatible with

the style of the periodical. However, much of the rewriting can be avoided if the contributors or reporters are made to familiarize with the style of the journal or magazine.

11. The readers or viewers have little time these days. They have hardly any spare time to pay attention to any information wrapped in lengthy sentences. If news is not told to them directly, they may move to some other item and thus the communication is lost. Another reason is that direct communication has better impact than a language written in passive voice.
12. The concept of inverse pyramid style enables the subeditors to adjust the copy of any reporter. He may cut the last paragraph to adjust the copy without compromising its contents. The experience is that the news desk functions under severe constraints of space. It has to adjust news as well as the advertisements. Since advertisements are the main source of revenue earmarked to sustain any publication, they cannot be shifted from the allotted space. Therefore, the news has to be adjusted. In this process, it is always stressed that the intro or the first paragraph has to be written in such a way that it must contain all the relevant information. It enables the subeditors to carry the first paragraph to tell the news even if the rest of the copy is deleted.

## NOTES

---

### 3.9 QUESTIONS AND EXERCISES

---

#### Short-Answer Questions

1. Briefly describe the roles and responsibilities of a subeditor in a newspaper organization.
2. Write a short note on the process of a news desk preparing the final edition.
3. What is the role of language in editing?
4. Explain the difference between editing and rewriting.
5. What is the classical approach to editing a copy?
6. What is direct writing?

#### Long-Answer Questions

1. Describe the need and purpose of editing in print media.
2. Explain the principles of editing in electronic media.
3. Describe in detail the nature and scope of editing a copy.
4. Discuss the fundamentals of the craft of editing.
5. Evaluate the different dimensions of editing a copy.

**NOTES**

---

**3.10 FURTHER READING**

---

Dancyger, Ken. 2002. *The Technique of Film and Video Editing: History, Theory, and Practice*. Burlington: Focal Press.

Ross-Larson, Bruce. 1996. *Edit Yourself*. New York: W.W. Norton & Co.

Donald W. Bush. 1995. *How to Edit Technical Documents*. Phoenix, Arizona: Oryx Press.

Shoemaker, Pamela J. and Akiba A. Cohen. 2005. *News Around the World: Content, Practitioners, and the Public*. New York: Routledge.

Wilson Neal, Robert. 1921. *Editorials and Editorial-Writing*. Springfield: The Home Correspondence School, inc.

Gross, Gerald, ed. 1993. *Editors on Editing: What Writers Need to Know about What Editors Do*. New York: Grove Press.

---

# UNIT 4 DUTIES AND RESPONSIBILITIES IN THE EDITORIAL DEPARTMENT

---

## NOTES

### Structure

- 4.0 Introduction
- 4.1 Unit Objectives
- 4.2 The Anchoring Role of Editor
  - 4.2.1 The Role of Editor in Electronic Media
- 4.3 The Functionaries in a Television Room
- 4.4 The Functioning of Editorial in a Newspaper
  - 4.4.1 The Essential Style of a Media House
- 4.5 Editing in Practice
- 4.6 Copy/ Video/ Audio Editing
- 4.7 Editing on the Digital Platform
- 4.8 The Challenges of Editing
- 4.9 The Radio/Television Broadcasting
- 4.10 Technology—The New Age
- 4.11 Newsreels: Predecessor of the Television News
  - 4.11.1 Some Experiments in Kolkata
  - 4.11.2 The Arrival of Television in India
- 4.12 The Expansion of Electronic Media
  - 4.12.1 Satellite Television
  - 4.12.2 Revolution through Telephone
- 4.13 Summary
- 4.14 Key Terms
- 4.15 Answers to 'Check Your Progress'
- 4.16 Questions and Exercises
- 4.17 Further Reading

---

## 4.0 INTRODUCTION

---

The editorial is the backbone of any publication. News editor, chief subeditor, subeditors and reporters are the tireless workhorses of this hardworking department who ensure that the audience gets the content of its choice. It is true that the role of editor has undergone a sea change in the past three decades. The law, though, clearly says that whatever is printed in a newspaper, whether it is news or advertisement, the editor is legally responsible for it. He may be prosecuted for anything appearing defamatory, but the truth is that it is impossible for any editor to read all the pages before they are printed. Therefore, it is really testing for anyone to monitor what finally goes into the print. The editor is supported by a highly skilled team comprising news editors, chief subeditors and subeditors. Their functions are well defined in the editorial department. This unit is expected to make the students understand

## NOTES

the respective roles of editor, news editor, chief subeditor and nuances of editing. Editing does not mean condemning the reporter's copy; rather it is a professional endeavour to make the copy fit to be printed with minimum changes. Editor is the key functionary of the media product irrespective of its medium, be it the print, electronic or the new media. It is the editing which gives the required shape to a media product. It is the process of selecting and preparing contents in various media through language, images, audio or video. The news editor acts as a coordinator in the editorial department ensuring content development and flow of copy or coordination with other centres for ensuring smooth flow of news and content. The subeditors are the skilled personnel conversant with the art of producing the daily according to a tight schedule.

---

### 4.1 UNIT OBJECTIVES

---

After going through this unit, you will be able to:

- Discuss the critical aspects of editorial functions in media
- Learn the roles and responsibilities of different profiles in the editorial department
- Explain the difference in editorial approaches adopted by the print and electronic media
- Evaluate the latest twists in editorial functions in different types of media

---

### 4.2 THE ANCHORING ROLE OF EDITOR

---

It is the job of an *editor* in media to ensure condensation, organization and other modifications in any media product. He conceptualizes the media product in its wholesome aspects. Any inadequacy may adversely affect the meaning and sense of the copy. It is the efforts of the editor that ensure the editing process projects the idea without leaving any scope for misinterpretation.

Editing is, therefore, a practice that includes creative skills, human relations and a precise set of methods by following well-laid protocols. The student, while trying to understand the exact role of *editor*, has to ensure that he is not misled by the nomenclature of the word *editor*. The top editor sometimes has the title of *executive editor* or *editor-in-chief*.

The *editor* is a person who is generally responsible for the content of the publication. In case the newspaper owners themselves assume the post of *editor*, they appoint deputy editor or someone senior enough to undertake the responsibility of the editor. In large newspapers, there are a number of senior editors looking after the editorials and opinion pages, etc.

However, it is the job of the editor or news editor to ensure overall production of the media product. Irrespective of the medium, he has the crucial responsibility of maintaining the quality of the product. He is the person who sets the standard of the publication. He must have the leadership qualities to motivate and evolve a strong team of professional journalists or media men. He is responsible for strategic and operational planning. In a nutshell, he is effectively the head of the newspaper or the channel and has to keep a vigil on the contents.

## NOTES

### 4.2.1 The Role of Editor in Electronic Media

The role of an editor gets changed in electronic media. Sometimes, he is called television director. The role is varied and depends on whether the production is live (as in a news broadcast or sports event) or filmed/taped (as in a dramatic production). In both types of productions, the director is responsible for supervising the placement of cameras (*camera blocking*), lighting elements, microphones and props. In a dramatic production, the television director's role can be similar to that of a film director, giving clues to actors and telling the operator of videotape recorder when to start and stop recording. In a television series composed of individual episodes, the television director's role may differ from that of a film director in that he or she may work only on some episodes as opposed to the *auteur* of the entire production. In an episodic television production the major creative control usually lies with the producer of the show.

Like the chief subeditor or the night editor in print media, the live-director supervises the newsroom in the electronic media. In addition to rattling off rapid-fire commands, the live-director is supposed to be cool under pressure and maintain order among the staff in the control room and on the set. The director's commands must be artistic, accurate and calm. There is almost no room for error.

A news studio might have four cameras, at the most, and require few camera movements. In a sports broadcast, the director might have 20 or 30 cameras and must continuously tell each of the camera operators what to focus on.

While the director is responsible for specific shots and other production elements, the producer (typically seated behind the director in the second row of chairs in the control room) coordinates the 'big picture', including commercial breaks and the running length of the show. His assignment may be compared to the news editor in print media. In a smaller production unit, the director may also be responsible for operating production equipment like the video switcher.

---

## 4.3 THE FUNCTIONARIES IN A TELEVISION NEWSROOM

---

### NOTES

#### **News director**

The news director is like a newspaper editor. He has to visualize the entire channel and its contents. He is also entrusted with the responsibility of hiring, firing and setting the tone for news coverage.

#### **Assistant news director**

The assistant news director is like a news editor in the print media. He executes the concepts and plans of the news director. He is also responsible for the reporters' stories and ensures that they are factually, legally and ethically correct.

#### **Executive producer**

The job of the executive producer is similar to the chief subeditor in a daily newspaper. He oversees the producers and is responsible for the look and content of the newscast.

#### **Managing editor**

The job of managing editor can be compared to the incharge or editor of the desk, who coordinates the flow of news from other centres. Apart from coordinating the news or clippings received from other centres, he ensures that the big stories are adequately covered.

#### **Assignment manager**

The assignment manager coordinates the reporters and photographers or cameramen to ensure coordination of news with visuals. His role becomes crucial during the breaking news.

#### **Producer**

The producer decides the positioning of news stories in the telecast. He also determines the visual look of the stories.

#### **Reporters**

The reporters' role in print as well as in electronic media is more or less similar. Their task is to find stories, gather information and suggest visuals for the stories.

#### **Assignment desk**

The job of assignment desk can be compared with the chief reporter or chief of news bureau in a daily newspaper. He is responsible for day-to-day coverage of news events. He organizes and directs photographers and reporters as events happen and warrant attention.

## **Planning Editor**

In this era of 24×7 news channels, the role of planning editor becomes quite crucial. He may visualize the possibilities of the upcoming events weeks in advance and makes calls to research those events. He functions in close coordination with the news director of the channel.

## **NOTES**

---

### **4.4 THE FUNCTIONING OF EDITORIAL IN A NEWSPAPER**

---

The editorial functioning of a daily newspaper resembles in essence with the television news channels. The only difference is that most of the editing work is done by the journalists themselves. The editorial department is structured in the following manner:

**Editor:** The newspaper editor has an identical role to the news director in a television channel. He has to visualize the entire daily and its contents. He is also entrusted with the responsibility of hiring, firing and setting the tone for news coverage. Under the law, he is responsible for the contents, both news and advertisements, appearing in the publication.

**Assistant editors/Leader writers/Sports editors/Feature editors/Business editors/Editor news service:** These editors are responsible for their specific pages. Assistant editors and leader writers write the edit pages and are responsible for the edit pages and the articles published on such pages. The job of the sports editor is to prepare the sports pages and also coordinate with the sports reporters hired for giving coverage to important sports events. Feature editors write themselves and also organize features for the daily. These features add colour to the publication. The business editor is responsible for the business pages. The person who is assigned this job is considered to be a specialist in commercial news. The 'editor news service' coordinates with the correspondents of the daily posted outside the publication centre. His job is like that of a managing editor of a news channel.

**News editor:** The job profile of the news editor resembles the responsibilities of assistant news director in a television news channel. He is the vital line between the editor and the newsroom. He executes the concepts and plans of the editor. He is also responsible for the timely signing off of the editions; and also ensures that the reporters' stories are submitted to the desk at the appropriate time. Apart from this, he keeps a watch on the content to ensure that the news stories are factually, legally and ethically correct.

**Chief subeditors:** The job of the chief subeditor in a daily newspaper may be compared to the responsibilities of an executive producer in a news channel. He oversees the work of the subeditors and is responsible for the page make-up and editing.

## NOTES

**Subeditors:** The subeditors in a newspaper function like the producers of a television channel. The only difference is that in a newspaper the *subs* edit the copy, but in a television channel, the producer gives the final touches to a programme with the help of reporters, graphic artists and editors.

**Chief of bureau/Chief reporter:** The job of the chief of news bureau or chief reporter is to coordinate and visualize possible news stories expected during the day or in the coming week. While the coordination is necessary for adequate flow of copy, he also ensures adequate visuals by giving assignments to the photographers, etc. In the television channels, this task is assigned to the assignment desk.

**Reporters:** The job of reporters in a newspaper is similar to that of the television reporters. While the reporters in newspapers are expected to write a clean copy, a television channel reporter, on the other hand, is expected to be well versed in anchoring and also handling the camera.

Both print and electronic media, including the Internet, need a professional editor for the necessary coordination. The nomenclature may change. There are also different views on the role of editor. Analysts also have different opinions on whether he should be a writer or just a functionary at the apex in the editorial department. A number of scholars are of the view that with the expansion of the editorial, the essential job of an editor is coordination. The success of any media product depends upon the visualization and coordination within the outfit.

A good newspaper always depends upon the quality of its editorial team. Regarding mistakes in the daily, the famous news editor of *Indian Express*, Pilo Saxena had once told the all-powerful Ramnath Goenka that for quality subbing you cannot depend upon Rs. 350 a month subeditors. Those days, *Indian Express* owner Goenka was keen to have a quality publication which was better than the best produced newspapers of the day. At that time TOI salaries were considered the best in the industry. People say that Goenka's *Indian Express* wages were less than half of the TOI staff. During the eighties, a new generation of journalists joined the newspaper industry. They were educated in highly acclaimed English-medium schools and had a command on the language like the mother tongue. Some of shining stars in English journalism during this era are Inder Badhwar, M.J. Akber, Hari Jaisingh, etc.

A new trend surfaced during this period. Some journalists having top political connections occupied the position of editors in some of the leading dailies. Personalities like Hiranyamay Karlekar, Khushwant Singh, H.K. Dua were tremendously gifted editors having a good rapport with the political class.

#### 4.4.1 The Essential Style of a Media House

The technology has almost changed the entire scenario of the newspaper world. Johann Gutenberg in 14th Century had heralded the printing revolution with the invention of printing press. The next important development was communication through telegraph and telex lines. The use of telephones made it possible for the information to reach the news desk without any delay. However, each newspaper used to process the news received through wire services or reporters according to its own style. For example, the word *rape* which is frequently used in newspapers these days was not allowed to be used in *The Pioneer*. In place of the word *rape*, the daily used to express this outrage through the expression '*criminally assaulted*'. The word *rape* was considered outrageous. The daily like *The Hindu* never allowed the photograph of a girl in its matrimonial columns, though the matrimonials appearing in the daily are paid for.

#### NOTES

##### CHECK YOUR PROGRESS

1. Write a short note on the role played by the editorial department in the success of a publication.
2. What is the role of editor in media?
3. Give the job responsibilities of a news editor.

#### 4.5 EDITING IN PRACTICE

David Brinkley, a well-known American broadcaster is often quoted when it comes to editing. A media scholar had asked him, 'Mr Brinkley, what advice could you give me to be successful in broadcast journalism?' Brinkley observed, 'Three things: Learn to write, Learn to write, and Learn to write.' Therefore, irrespective of the media one opts for, the writing skills must be improved. However, one should remember that the writing skills require reorientation when one writes for the ear. Those who write for print may have command over language, but they too need reorientation if they want to work in television or radio.

There have always been deliberate efforts to project the independence of media. There is a joke that in a bid to keep their editorial teams free from outside influences, some newspapers used to serve their editors with milk and food. This practice was retained in a Chandigarh daily till recently. The role of editor was considered very judicious and in a bid to keep editorial functioning free from managerial influences, the editor had the power to veto any news or advertisement, if he felt it was not befitting to the basic policy of the daily. Basically it was the duty of the editor to lay-down the thrust and policy of the newspaper, journal or the channel. He was also required to prioritize the contents irrespective of the medium.

## NOTES

During the pre-independence days, the newspapers used to publish verbatim speeches of the leaders. The practice of publishing full text of the Prime Minister's Red Fort speech on the Independence Day on August 15 or the Presidential address on the eve of the Republic Day on January 26 has now been abandoned. The newspapers give only the highlights of such speeches because such speeches can be accessed through the Internet.

There is a need to repeatedly emphasize that an editor should point out only the inadequacies of a copy without putting his own ideas. It must be noted that an editor has no business to put his own views or ideas in the copy. An editor's job is to enable the writers—in case of newspapers they are called reporters—to process the copy fit to be printed.

**Distribution of Work:** The present day electronic media has its roots in the print media. Therefore, the distribution of work within the newsroom is almost identical in these mediums. It only differs in those areas where the journalists need the support of technical people such as those who conduct editing on computers to give a new touch to the copy received from various sources. Therefore, the distribution of work is the key factor in newsroom management. The reporters function under a chief reporter who maintains a register and assignments. The chief reporter coordinates with the news editor and regularly reports to him regarding the expected news items and the developing stories. In New Delhi, there is a two-tier system of reporters: while reporters cover the government of Delhi, senior reporters who are called special correspondents are assigned ministries, political parties and state-specific developments. The special correspondents form a news bureau headed by a bureau chief. In major newspapers, the post of political editor is also created to help the bureau chief in reporting; but the basic function revolves around the chief reporter and bureau chief. The big dailies with multiple editions have also the post of resident editors to provide autonomy to the local editions. There is also a post of 'editor news services' to coordinate news from states and *mofussil* towns.

**News desk management:** The job of the chief subeditor in print media can be compared with the duties of the newsroom incharge. The news editor functions in the same way, but he also coordinates with the other desks. The flow of news is regulated at the news desk and the main highlights are communicated to the editor/news editor. It enables a better coordination within the editorial. This system also works in the electronic media.

The following is an actual classroom exercise joined by a group of journalists. They submitted their reports and their copies were edited online to enable them to understand the process of editing and also how an effective headline is selected:

**ORIGINAL Copy:**

**Media brings change to the society through humanitarian reporting**

Abraham

New Delhi 11th November:

The majority of journalists would prefer reporting on political and conflict matters in order to make big sales, yet their role as media would be very essential if they focused on humanitarian issues.

Indeed it is through reporting on daily lives that bring change to people. An outbreak of a disease for instance is supposed to get media attention so that affected people get help.

**NOTES**

**REVISED Copy:**

**Media may bring social changes through humanitarian stories, advice experts**

Abraham

New Delhi 11th November:

The journalists may become an instrument of social change if they shift their focus from reporting the corridors of power or conflicts, to humanitarian stories, advised social activists, senior journalists and media gurus.

Comment: The original copy asserts that media brings social changes, but in the revised copy, the statement is attributed to experts. The introduction too has been made in a simple language.

The following is an ordinary copy, which has been written by two journalists with a little variation in its focus. The job of a subeditor is to carry out the minimum changes in a writer's copy:

**IBN-CNN to become More Competitive with Wider Media Coverage**

**Abraham**

New Delhi 9th November:

Getting news to many people as possible is the goal for India Broadcasting News (IBN-CNN) which has partnered with CNN on the basis of reciprocal exchange of news.

CNN or Cable News Network, an international media channel, is getting India news from IBN. IBN too is being benefitted with the news from CNN through its worldwide network.

The IBN, the India-based media house, has five channels which broadcast in both English and Hindi. According to the chief editor Rajdeep Sardesai, more efforts and resources are required to have channels reporting in all the fifteen Indian languages.

## NOTES

‘This would be more effective since the majority would understand information better in their own language,’ he remarked.

The India-based media house has five channels which broadcast in both English and Hindi. According to the chief editor Rajdeep Sardesai, more efforts are required to have channels reporting in all the fifteen Indian languages.

‘This would be more effective since the majority would understand information better in their own language,’ he remarked.

Comment: The reporter has given a level headline in his copy, but it has been improved to give a specific message and accordingly the first paragraph too has been simplified.

The same subject has been differently treated by Charles Kwizera. The editors call that it a *perfect copy*, which requires minimum editing.

### **TV: A lucrative business in India**

By Charles Kwizera

New Delhi – Given the size of the population of India, it is reasonable to say that any business can be successful due to the available market. This is also true for the TV business.

As you enter into the Cable News Network-Indian Broadcasting Network (CNN-IBN) studios situated in Noida, a one hour drive from the capital, you notice the kind of business it is from just the size of the newsroom and the state-of-art equipment that is used.

It is actually not easy to estimate how much setting up such a studio could have cost due to the fact that the many types of equipment were bought separately. This shows that TV business is a flourishing one in India.

This was further confirmed by the CNN-IBN Editor-in-Chief Mr. Rajdeep Sardesai when a group of Rwanda Journalists went to visit the Station’s offices. He says that they get many advertisement deals because of the many viewers that the station has. It is ranked as the top viewed TV station by a local survey.

Mr. Sardesai however maintains that though it is a good business, it is also a very competitive one hence the need to be more innovative to keep ahead. He says that there are over 120 news channels around the country to compete with.

CNN-IBN is an English-language Indian TV news channel. The network is a partnership between Global Broadcast News (GBN) and Turner International (Turner) in India (a subsidiary of Time Warner).

The Indian company GBN runs the channel completely but uses the CNN brand name, in return gave 26% stake to Time Warner.

The network broadcasts 24-hour a day, 365 days a year. The network models most of its programming on that of CNN in the United States, with current-event talk programs mixed with news reports. However Mr. Sardesai maintains that CNN does not control its editorial and that they do what they deem fit for the Indian society.

The Editor-in-Chief says that the channel was one of the first news channels in India to use the concept of citizen journalism, whereby any person can send in a report that will be aired in a separate section.

CNN-IBN expanded the Citizen Journalism Segment by including Mobile Citizen Journalism. People in India are now able to send photos from mobile phones via MMS to the news desk of CNN-IBN.

Though the Station has a channel that broadcasts in Hindi, Mr. Sardesai says that their vision is to broadcast news in all the regional languages across India which is about 15 in number.

## NOTES

---

### 4.6 COPY/VIDEO/AUDIO EDITING

---

Those in academics do not have a high opinion for the language used in newspapers. However, the journalists should not be overawed by these biases or unfriendly comments being harboured by the academicians. The newspapers are meant to be read by the masses. Therefore, they have to adopt a language which is simple, communicative and not verbose. The journalists, especially the subeditors or editors, have to compress news into the space left by the advertisement department.

The efforts to evolve simpler and effective language have met some problems. Wolcott Gibbs wrote a parody in *The New Yorker* regarding the new style being evolved by *The Time* magazine. Briton Haddon, one of the cofounders of *The Time*, had experimented with new words and style. Though some of the efforts initiated during those days have been softened, but *The Time* is respected for its exclusive simple style of writing.

It is true that during the past one decade or so, Indo-Anglican writers have made English almost an Indian language. The number of English-knowing people in India has increased manifold. Among these writers, Arundhati Roy and Chetan Bhagat have not only earned international fame, they are among the most popular writers in the country. Similarly, the writings of Shobha Dey, a well-known writer and columnist, reassert the Indians' claim on English language that they have mastered this foreign language like their own mother tongue. However, the problem arises when Indian dailies use Indian words in English. Many a time, the British nuances and idioms are used along with Indian words. For example, in an English article, the subheading was '*Tu Anari Main Khiladi*' (*you are innocent, I am the manipulator*).

## NOTES

During the past decade, the use of Hindi or other Indian languages has increased in our newspapers; but it is still advisable to use the local phrases with caution. Even if the non-English words are to be used, their meaning should be explained. It is true that with the local popular words, the beauty of language improves, but caution is necessary. The electronic media too in their Hindi bulletins use a number of English words, e.g. the word 'regular' for its Hindi counterpart *niyamit* is being used. A section of editors asserts that since most of the reporters are not cautious enough, it is better to rewrite their clumsily written reports than edit them. There is a practice that only desk people or editors give heading to the news items. A reporter is not expected to give a heading to his copy. However, some efficient reporters prepare a flawless copy and also suggest headings to facilitate the job of editors.

The era of tape editing is over with the use of compact discs (CD). The editing in print as well as electronic media is done on computers with different software. It is much easier to edit a copy in print media than in electronic or new media. During the initial years, the editing required only specialized people. However, with the availability of new software, it is possible to learn editing both for print as well as electronic media. However, in television channels the editing needs to be done on a larger scale, therefore, a separate team of editors is engaged for this task.

A subeditor can personally handle the copy in the newsroom, but in case of audio or video CDs, the concerned desk person or producer has to personally supervise the content and blend it with the necessary voice or music, if necessary. While in the case of a print copy, the dateline ensures the origin of the news; in the case of a video, one has to establish the place either by announcement or through the visuals. The element of creativity accompanied with graphics assumes bigger role in electronic medium. It is true that the computer software has opened up unprecedented opportunities for a news producer, but it must be remembered that no computer can really replace imaginative and innovative approach of the deskman. For a successful career in radio or television, the aspirant journalist should have strong training in the newsroom of a daily newspaper.

The computer enables a person to adopt new experiments in designing or even rewrite the copy according to the space available in a newspaper. There is one difference between the print media and electronic channels, both audio and video, in that 'there is no place for a weak copy in electronic media, because with a click of a button, the viewer may shift to another channel. In case of print media, the reader may shift to the other news, but may not pick up another daily'.

Therefore, it is necessary that there should be regular workshops to enable the journalists to update themselves regarding the latest wave of technical innovations. In such workshops or study camps, the issues should

be articulated to develop content-rich, genuinely creative and human-centred programmes and use the computer software for this purpose. In spite of the efforts, both in print as well as in electronic media, the dedicated effort to keep up the pace of software upgradation has not really helped in luring the readers or viewers. It seems that higher technology has not miraculously improved the content, except bringing about some improvement in the packaging of the programme.

The challenges of both the print as well as the electronic media have almost converged in the new media. The presence of graphic artists in the present day computer-savvy editorial rooms means that almost all media houses have adopted innovative and practical ways by reaching across the boundaries of imagination and writing skills. One must realize the limitations of prepackaged imaging formats. The quality of any media product depends upon keeping an emphasis on human-centred work within the ever-changing technological innovations. Some well-known media academics like Boyarski are studying the effects of computers and computer-led designing on people. These studies are being jointly done by engineers, designers, computer scientists and social scientists.

## NOTES

---

### 4.7 EDITING ON THE DIGITAL PLATFORM

---

The composing of printed matter has undergone a sea-change in the past few decades. The process is now computer-based. Similarly, the film-making too has been revolutionized from the times of traditional videotape editing systems to non-linear editing for films and television production. The new system enables direct access to any frame in a digital video clip without having to play the entire tape or shuttling through the adjacent tapes to reach it. Earlier, we used to lose a large quantity of footage, but today we may load any audio/video programme on the hard disk of the computer. We can edit any electronic programme almost in the way we edit a word copy.

The beauty of this system is that in the non-linear system, original source files are not tampered with. They remain with the channel. The editor does wonders by using computer software, because it provides flexible editing opportunity. Earlier, the editing was done under the linear method or tape-to-tape method, due to which a lot of tape was wasted. It was more time consuming and required a very specialized editor to work on it. On the other hand, even a home computer can be used for the editing purposes by loading video capture card or FireWire connection to load analog or digital videos. The FireWire has provided a simple and inexpensive way of loading or unloading videos on computers. Earlier, videos had to be converted from analog signal to digital data. However, FireWire offers a straightforward way of transferring data without the need for additional hardware. This software has enabled desktop editing of high-quality video/audio tapes.

## NOTES

With the arrival of 3G spectrum in India, one may capture any event on a mobile camera and forward it to the electronic channel. Even with a web browser and Internet connection, any video or audio clip can be forwarded or transferred anywhere anytime. The popularity of the non-linear editing may be attributed to Michael Rubin's book, *Nonlinear: A Guide to Digital Film and Video Editing*, published in 1991. The march of technology continues with the introduction of high definition formats, which enable compressing huge data for editing on a home computer. Moreover, efforts are on to improve this technology to avoid degradation in this format.

---

### 4.8 THE CHALLENGES OF EDITING

---

The present day editing and style of presentation in the videos has followed the film world. It has followed the tradition of film world and its professional news presentation has its roots in the radio and newspaper industry. Interestingly, during the initial years, it evolved under the overall umbrella of the All India Radio (AIR). The government-owned radio and television national channels were restructured under the Prasar Bharti (PB), a corporate body similar to the BBC. However, the practice of appointing non-professionals as its chief executives, especially drawn from the superannuated civil servants, has changed the focus and nature of PB to an extent that some critics dub it as 'a defunct organization'.

Almost delayed by a quarter century, in 1959, television was introduced in India. It was a part of the AIR and the programmes were basically designed for educational purposes and also provided the farmers necessary technological knowledge on crops. It did not emerge as a news channel till 1976. In 1976, it was separated from the AIR. However, close cooperation continued till eighties. However, under an international cooperation programme, India conducted Satellite Instructional Television Experiment (SITE) during August 1975–July 1976. A core team was created at the Indian Space Research Organization (ISRO), Ahmadabad. The contents were developed in close collaboration with the AIR team. It was before the launch of the geostationary satellites. The SITE programme depended on the American satellite, ATS-6, a satellite rotating in an elliptical orbit. It means that the programme could be beamed according to its footprints in India. Therefore, only six states, including Gujarat and Orissa, were selected for this experiment. It is only during the era of the present geostationary satellites that a radio or television can get access to any part of the world. Thus, during the early 1990s when the broadcast industry was liberalized in India, the cable revolution overwhelmed the Indian media industry.

With the arrival of Ku-band, the media scene in India is just ready for yet another revolution. We are at the threshold of the Direct-to-Home television (DTH) services. The symbol K is derived from the German word,

*Kurz-unten*—in other words, the band directly below the K-band. In engineering terminology, it is apportion of electromagnetic spectrum in the microwave range of frequencies. Before its use in the media transmission, it was dedicated basically to monitoring through radars.

Earlier, the usage of Ku-band was limited only to the satellite communication. However, with the expansion of this technology, the International Telecommunication Union (ITU) has allotted its segments to various geographical regions. The American broadcasting company named National Broadcasting Corporation (NBC) had started the use of this technology in 1983. Its reporters located in different parts of the world could uplink their feeds through the Ku-band. The Ku-band is considered a user-friendly communication system. A smaller dish size and the Ku-band system's freedom from terrestrial operations make the receiving of the channels hassle-free. It is much easier to install its small antennae in any building. For the users, Ku-band is generally cheaper. It enables smaller antennas (both because of the higher frequency and a more focused beam). Ku-band is also less vulnerable to weather than other systems. However, Ku-band operator's Earth Station antennas do require more accurate position control in comparison to C-band.

The satellite television arrived in India with the participation of foreign media giants like Rupert Murdoch's Satellite Television Asia Region (STAR) in 1991. The Sun TV (India) was started in 1992. It has now 20 channels. The Raj Television Network began its broadcast in 1994. It is one of the popular channels in India.

In 1992, the government opened the cable television for private players. Initially, the Hong Kong based STAR TV offered a bouquet of programmes to the Indian viewers. Among the Indian initiatives, ZEE TV was the first private-owned Indian channel to broadcast over cable. A few years later CNN, Discovery and National Geographic too joined the Indian broadcasting scene. The sports as well as regional channels flourished along with a multitude of Hindi channels and some English channels.

---

## **4.9 THE RADIO/TELEVISION BROADCASTING**

---

There cannot be any strict protocols in any media format. However, some suggestions in this regard may be found useful:

- Radio news writing is aimed at the listener. Therefore, the broadcasting copy should be clear and simple. It must be remembered that listeners do not always carry dictionary to understand a difficult word.
- Like print media, five Ws and one H (who, what, why, where, when and how) should be told in the outline of the news story.
- There should be a lead sentence to draw the attention of the listeners.

## **NOTES**

## NOTES

- It must be remembered that if we use 200–300 words in a print media story, it has to be compressed to 100–150 words. The first 30 seconds are crucial to attract the attention of listeners. It is estimated that 100 words can be broadcast in 30 seconds.
- Like the print media copy, efforts should be made to sum up the story in the last sentence.
- The broadcast copy too needs subbing for maintaining the style of the radio station and also to avoid any mistake.

In case of television, the role of anchor is crucial. One has to recognize the utility of team coordination. The anchor tells the audience about the main headlines. It has to be immediately followed up by the same or another anchor to inform the audience about the main story. For example, the death of Indira Gandhi was announced on the evening bulletin of radio and television channels. The coordination team immediately provided details about her gruesome murder by her own security men. It was also accompanied by the voice over/bites from international/national leaders mourning her death. Since during the eighties, communication satellites were not available for live telecast from other centres, only sound bites were broadcast. The job of the producer is to blend sound bites and visuals relevant to the story with the help of engineering staff of the studio. Sometimes the anchors give personal touch to the death of an eminent person:

Dateline – two shots

We've got some sad news to report to you about the famous teacher and Guru, who was principal of Modern School, Delhi, Padmashri M.N. Kapoor, who was loved by many of his students and respected by his colleagues and admired in the academic circles, died this morning after a brief illness.

Clippings/ VO

More than 1,000 people showed up for the funeral procession. Wreaths were laid on behalf of the President and Prime Minister of India.

---

### 4.10 TECHNOLOGY—THE NEW ENGINE

---

The present development and growth in the field of mass media may be attributed to the successive inventions both in print and electronic mediums. Technology has provided immense possibilities to journalists, whether they are working in the print or electronic media. The continuous technological inventions provide attractive displays, both in visuals as well as in the written text.

The present day composing and communication technologies have revolutionized the entire concept of mass media. During the past two centuries,

the print media has graduated from hand composing to computer-based composing and image make-up. Also the electronic media has evolved itself from Analog to Digital platforms. The leading newspapers published in any part of the world provide their Internet editions too. These electronic newspapers can be accessed through the Internet anywhere.

## NOTES

Technology has changed the paradigms of media industry. It is true that a journalist working either in the print or electronic medium need not study the technological intricacies, but he must keep himself abreast of the new inventions. The updating may provide him new opportunities in high-speed communication and innovations in graphics, etc. In the 19th century, the telephone and telegraph systems revolutionized the process of news gathering. It led to the setting up of wire services such as Reuters, Associated Press and Agency France Press, etc. In India too, the newspapers with the support of the Government succeeded in setting up the Press Trust of India (PTI). During the post-independence era, language news services such as Samachar Bharti and Hindustan Samachar were set up. However, with their closure, the English news agencies, PTI and United News of India (UNI) started Hindi services such as BHASHA and UNIVARTA. These ventures have been reasonably successful.

The arrival of communication satellites and the use of Ku-band gave unprecedented boost to the media scenario. A journalist aware of these changes may evolve himself as a better professional. For example, understanding the basic differences of the two systems, Analog and Digital, may enable a journalist to experiment with new ideas and better coverage. The American television channels and newspapers were using the Ku-band during the eighties and nineties of the 20th century. They were ahead of other newspapers in transmitting photographs and videos directly from the news spots. Technology has now percolated down to common use with the Direct-to-Home (DTH) services. With the spread of technology, the journalists from the developing world are now at par with the media persons of the developed world. The Internet has provided convergence of print, audio and video on the same platform. It is also called the new media. With these new technologies, a journalist gets the capacity of adapting himself to any medium. He has to update himself to adopt more professional and innovative approaches in handling the copy irrespective of the medium he opts for.

### CHECK YOUR PROGRESS

4. Explain how the role of an editor gets changed in the electronic media.
5. Write a brief note on the duties of a live-director in electronic media.
6. What is the difference between the duties of a director and producer in electronic media?

## 4.11 NEWSREELS: PREDECESSOR OF THE TELEVISION NEWS

### NOTES

Much before the newsreels could be the features in Indian cinema halls, these had already become a craze in USA and Britain. Though radio and television had entered the news scene, the newsreels survived till 1979. During India's freedom movement, most of the historical events were recorded in the newsreel form. The credit goes to V. Shantaram. The coverage of the funeral procession of Lokmanya Balgnadhar Tilak in 1920 may be described as the first newsreel, though silent, in India.

Earlier, the Indian documentaries were called 'Factual films' or 'Topicals'. One such documentary may be traced back to the coverage of a wrestling event at Mumbai's Hanging Garden. It goes to the credit of Harishchandra Sakharam Bhatwadekar, who according to archives had shot a wrestling match in 1899 between two well-known wrestlers Pundalik Dada and Krishna Navi. In 1903, Rangunath P. Paranjpye had covered the great Durbar held in Delhi to celebrate the coronation of Edward VII. During the initial years, most of the documentaries were made in Britain. The newsreels were silent during the period 1910–30. Written introductions to each event accompanied by light music were used during this period. The leading British newsreels of the silent period were *Pathe Gazette*, *Gaumont Graphic* and *Topical Budget*. The first British sound newsreel, *British Movietone News*, appeared in June 1929. By the mid-1930s, the familiar newsreel style with authoritative commentator and upbeat musical accompaniment became established. The prominent newsreels were *Movietone*, *Pathe Gazette* (later *Pathe News*), *Gaumont-British News*, *British Paramount News* and *Universal News*. These were a familiar part of the cinema programme until the mid-1950s, when the emergence of daily television news began to render them obsolete.

Initially these 'Factual films' were confined to the installation functions and weddings of Maharajas, Dussera Festivals, day-to-day life of people in various parts of India, snippets from Parsi Theatre, etc. Dadasaheb Phalke, known as the father of the Indian fiction film, did try his hand at this genre of 'Factual filmmaking'. He even made a documentary *Chitrapat Kase Taya Kartat* (How Films are made) in 1917 wherein he showed himself directing the cast, shooting and editing a film!

The popularity of news documentaries rose during this period, when the sessions of the Indian National Congress and meetings of Mahatma Gandhi were covered in such topical documentaries, e.g. leaders like Gandhiji addressing the nation, a solar eclipse, the Viceroy's Cup Race, inauguration of the Tata Hydroelectric Station, etc. Initially, the cameramen of those days would get what scenes they could, then the photographically bad shots or camera stops would be removed and the scenes be joined together. There

was little concept of editing leave alone creative editing. It may be recalled that sixteen short reels of the Congress Session at Faizpur were shot. In 1938, Wadia Movietone and Chicago Radio in a combined effort covered the Haripura Congress session, where Netaji Subash Chandra Bose was elected the party president.

The British introduced a Film Advisory Board (FAB) in 1940, which had J.B.H. Wadia as its Chairman and Alexander Shaw as the chief producer. The rare coverage of the Quit India Movement of 1942 may be credited to V. Shantaram. He had joined FAB following the resignation of Shaw as its chief producer, but he too resigned when Gandhiji gave the call of 'Do or Die' in 1942.

#### 4.11.1 Some Experiments in Kolkata

If Narayan G. Devare, the Patankar brothers and few others are considered pioneers in the making of topical films, Kolkata too had its contribution in this emerging field. Hiralal Sen had added ideas and sentiments in his shooting scenes on the streets, bathers in the river Hoogly, cockfights, etc. The Aurora Film Corporation ran a regular newsreel named *Calcutta Film Gazette*.

K.S. Hirelekar (who had studied filmmaking in Germany) and D.G. Tendulkar (who had studied motion pictures in Moscow and Germany) had introduced the then latest concepts of documentary filmmaking. In this manner, India too joined this new era of news feature films.

During the Second World War in 1939, the British decided to use film documentaries for promoting war efforts. The government established a Film Advisory Board (FAB) in 1940. J.B.H. Wadia was appointed its chairman and Alexander Shaw as chief producer. Apart from providing good war promotion documentaries, Shaw produced some classical films such as *Women of India* and *Industrial India*. A. Bhakar Rao's film, *The Tree of Wealth*, was one of the earliest documentaries to win awards abroad. The Government provided 2000 feet of films and it was made mandatory to exhibit these documentaries in each cinema hall. The filmmaking was entrusted to two outfits, the Information Films of India (IFI) and the Indian News Parade (INP). With a view to ensure adequate revenue, the government introduced a modest fee on cinema halls for showing these documentaries. During the period 1940–46, more than 170 films were produced. Apart from promoting war efforts, some of the documentaries were also made on Arts and Crafts of India, Indian classical dances and major Indian industries. During the formation of the interim government in 1946–47, its budget was cut and thus the production of documentaries suffered on this account.

#### 4.11.2 The Arrival of Television in India

Radio, print and cinema already existed before the arrival of television. The idea of television existed long before the actual invention of television. Several

## NOTES

## NOTES

inventors were working on the creation of a technology which could transmit sound as well as visuals. In India, while the print media was free from the government controls; the television and radio, on the other hand, were under the strict government controls. Also, India joined the television club quite late. The British Broadcasting Corporation (BBC) had begun its first telecast in 1936. Three years later in the year 1939, television telecast also began in USA. The first successful programme in colour was transmitted in USA in 1953. In India, television was introduced in late fifties, but its expansion took place with the introduction of satellite television and also a Supreme Court judgment allowing private players in this field. This huge growth has taken place only during the past 15 years. The press freedom was limited only to the print media. However, the situation changed following the landmark decision of a three-member bench of the Supreme Court comprising P.B. Sawant, S. Mohan and Jeevan Reddy in 1995.

The background facts that led to this judgement on the airwaves relate to a dispute between the Ministry of Information and Broadcasting and the Cricket Association of Bengal over whether or not the cricket organization had the right to grant exclusive telecast rights to a private agency other than Doordarshan. In responding to the dispute over the facts of the case, courts at various levels had to examine the larger issue of whether or not the Government or Government-related agencies like Doordarshan could enjoy a monopoly over the creation of terrestrial signals and the sole discretion over telecasting or not telecasting them.

### **The Verdict:**

- i) The Supreme Court held that the airwaves or frequencies were a public property. Their use had to be controlled and regulated by a public authority in the interests of the public and to prevent the invasion of their rights. Since the electronic media involved the use of airwaves, this factor creates an inbuilt restriction on its use, as in the case of any other public property.
- ii) The Supreme Court held that the right to impart and receive information is related to the right of freedom. The best means of imparting and receiving information as such is to have access to telecasting for the purpose. However, this right to have access to telecasting has limitations on account of the use of public property—viz, the airwaves—involved in the exercise of the right and can be controlled and regulated by a public authority. This limitation imposed by the nature of the public property involved in the use of the electronic media is in addition to the restrictions imposed on the right to freedom of speech and expression under Article 19(2) of the Constitution.
- iii) The Supreme Court instructed the Central Government to take immediate steps to establish an independent, autonomous public

authority representative of all sections and interests in society to control and regulate the use of airwaves. The Supreme Court said that a diversity of opinions, views and ideas cannot be provided by a medium controlled by a monopoly—whether the monopoly is of the State or any other individual, group or organization. The Court stated: ‘As a matter of fact, private broadcasting stations may perhaps be more prejudicial to the free speech right of the citizens than government-controlled media, as explained in the body of the judgement. The broadcasting media should be under the control of the public as distinct from government. This is the command implicit in Article 19(1)(a).’

## NOTES

---

### 4.12 THE EXPANSION OF ELECTRONIC MEDIA

---

It is true that India lagged behind in the television broadcast, but with the satellite television, it is in a position to be at par with the developed world. With this sudden expansion, there is an urgent need to set up new standards, both in the field of technology as well as in content development. Radio, print and cinema were already there before the arrival of television, but with the availability of more visual options, it became necessary to evolve a professional team which could provide world class quality content to match any international channel.

Much before the advent of television news, Indian audience could see news visuals through the news documentaries in cinema halls. The present-day television industry has only two decades of history. The government-owned Doordarshan was the only channel till 1990 available to a vast majority of Indians.

Early televisions were broadcasting in halftones only. Its viewing was not like what we see on a television set today. It was quite primitive. The limitations of the early camera forced the actors and anchors to work under impossibly hot lights. Imagine trying to read news with full make up under a blazing light. The television stations could cater to a small area of 15–20 kilometers only. However, with the satellite television, we can watch news, while a newsreader may be thousands of kilometers away in a news studio. A viewer can access the television channel by just switching on the television set.

Terrestrial television in India started with the experimental telecast starting in Delhi on 15 September 1959 with a small transmitter and a makeshift studio. The programmes were beamed in the evenings only. Under the overall supervision of the All India Radio (AIR) the regular daily transmission could be introduced in 1965 with the help of a small team. The progress was too slow. It took almost another seven years to introduce television service in Mumbai and Amritsar in 1972. Only seven Indian cities had a television that too in a radius of hardly 15–20 kilometers. The television

## NOTES

services were separated from AIR in 1976. During the Asian Games in 1982, the colour television broadcast was introduced in India. National telecasts were introduced in 1982. There was only one Government-owned, television channel, Doordarshan, which was allowed in India. With the expansion of television, the Government allowed the second channel called DD-2 in India.

### 4.12.1 Satellite Television

Arthur C. Clarke, a fiction writer, wrote in February 2001 issue of Reader's Digest, 'Still, I take pride in the fact that communications satellites are placed exactly where I suggested in 1945, and the name 'Clarke Orbit' is often used (if only because it's easier to say than "geostationary orbit").' He was the first individual to come out with the crazy idea that you can use satellites in order to send and receive radio signals— something that made continent-to-continent phone calls possible and later also the Internet.

The Union Government under Prime Minister P.V. Narsimha Rao had initially launched a series of economic and social reforms in 1991. During this era, the Government allowed private and foreign broadcasters to start limited operations in India. This process has been pursued consistently by all the subsequent Governments. Foreign channels like CNN, Star TV and domestic channels such as Zee TV and Sun TV started satellite broadcasts. Beginning with forty-one sets in 1962 and just one channel, by 1991 TV in India covered more than 70 million homes giving a viewing population of more than 400 million individuals through more than 100 channels.

According to the available statistics of 2010, India has nearly 134 million households with television sets. Of them 103 million have access to Cable TV or Satellite TV, including 20 million households that are DTH subscribers. It means of the total 223 million households, more than 50 per cent have access to television. It comprises nearly 30 per cent of the rural households having access to television. It is also estimated that India now has over 500 TV channels covering all the main languages spoken in the country.

### 4.12.2 Revolution through Telephone

The expansion of media may be attributed to the invention of telephone. The print media was revolutionized with the advent of telegraphs and telephone systems. The news contents received further boost with the invention of telephone. It enabled people to carry information from one point to another. A modern life cannot be visualized without a telephone connection. It has become indispensable to business, household and even the government departments. A modern journalist may not be able to visualize how crucial telegraph and telephone systems were for updating news. Till the arrival of satellite-based digital systems, the long-distance calls were carried through sea-cables. Any disruptions in the cables created communication problems.

Initially, all these communication tools depended upon analog systems, but with the digital technology and entry of microchips, the communication technology has been revolutionized. The basic telephone systems, which were functioning through the copper wires, are now functioning with optical fiber network, communication satellites, etc.

These unprecedented technological developments forced some of the leading international communication giants to shutdown their operations during the last quarter of the 20th century. The technological breakthrough also immensely expanded the reach of mass media. Thus, the basic telephone system, which had ushered in a new era in the print media industry, has also undergone great changes. There was a time when reporters filed their news reports through voice on telephone. The subeditor had to write and edit the same. However, with the invention of the Internet, the news can be transmitted without any hassles. The voice communication too has now been complemented with the cordless phones and mobile telephones.

## NOTES

### CHECK YOUR PROGRESS

7. Give the responsibilities handled by a news director in a television channel.
8. What is the importance of the job of managing editor in print media?
9. Provide a write-up on the functions of chief subeditor in a newspaper.
10. Should the journalists take the academicians' criticism about the substandard language of newspapers too seriously?

---

## 4.13 SUMMARY

---

- After going through this unit, you understood the crucial role played by different editorial functionaries in ensuring the success of a publication. Even best of writers seek the help of editors to improve their copy, make it more presentable and better understandable.
- The job of the editor is crucial in the media, whether it is print, video or audio. If a newspaper or periodical can ill afford to send the reporter's copy for printing without processing, it is true about the radio and television scripts too.
- It is the job of an editor in media to ensure condensation, organization and other modifications in any media product. He conceptualizes the media product in its wholesome aspects. Any inadequacy may adversely affect the meaning and sense of the copy.

## NOTES

- It is the efforts of the editor that ensure the editing process projects the idea without leaving any scope for misinterpretation.
- The role of an editor gets changed in electronic media. Sometimes, he is called television director. The role is varied and depends on whether the production is live (as in a news broadcast or sports event) or filmed/taped (as in a dramatic production).
- In both types of productions, the director is responsible for supervising the placement of cameras (camera blocking), lighting elements, microphones and props.
- The composing of printed matter has undergone a sea-change in the past few decades. The process is now computer-based. Similarly, the film-making too has revolutionized from the times of traditional videotape editing systems to non-linear editing for films and television production.
- The new system enables direct access to any frame in a digital video clip without having to play the entire tape or shuttling through the adjacent tapes to reach it.

---

### 4.14 KEY TERMS

---

- **Electronic media:** General term that includes television, radio, internet, CD-ROMs, DVD, etc. or anything that is not paper based.
- **Editing:** Arranging, revising and preparing a written, audio or video material for final production, usually by a party (called an editor) other than the creator of the material.
- **Digital media:** Digitized content (text, graphics, audio and video) that can be transmitted over the Internet or computer networks.
- **Newsreel:** A newsreel was a form of short documentary film prevalent in the first half of the 20th century, regularly released in a public presentation place and containing filmed news stories and items of topical interest.
- **Auteur:** A filmmaker, usually a director, who exercises creative control over his or her works and has a strong personal style.
- **Style:** The rules or customs of typography, punctuation, spelling and related matters used by a newspaper, magazine, publishing house, etc.
- **Newsroom:** A room, as in a newspaper office or radio or television station, where news stories are written and edited.
- **Newsprint:** Absorbent, coarse, off-white or light brown, soft, wood-pulp paper used for newspapers but not for books or records because of its short life span.

- **3-G spectrum:** 3-G stands for third-generation technology. It is usually used in the context of cell phones. The services associated with 3-G provide the ability to transfer both voice data (a telephone call) and non-voice data (such as downloading information, exchanging email, and instant messaging).
- **K-band:** A band of radio frequencies extending from 10,900 to 36,000 megahertz, corresponding to wavelengths of 2.75 to 0.834 centimetres.
- **Ku-band:** A band of frequencies extending from 15.35 to 17.25 gigahertz, corresponding to wavelengths of 1.95 to 1.74 centimeters.
- **C-band:** A band of radio frequencies extending from 4 to 8 gigahertz.
- **Satellite television:** A television system in which the signal is transmitted to an orbiting satellite that receives the signal and amplifies it and transmits it back to earth.

## NOTES

---

### 4.15 ANSWERS TO 'CHECK YOUR PROGRESS'

---

1. The editorial is the backbone of any publication. News editor, chief subeditor, subeditors and reporters are the tireless workhorses of this hardworking department who ensure that the audience gets the content of its choice. Editor is the key functionary of the media product irrespective of its medium, be it the print, electronic or the new media. It is the editing which gives the required shape to a media product.
2. It is the job of an editor in media to ensure condensation, organization and other modifications in any media product. He conceptualizes the media product in its wholesome aspects. Any inadequacy may adversely affect the meaning and sense of the copy. It is the efforts of the editor that ensure the editing process projects the idea without leaving any scope for misinterpretation.
3. It is the job of news editor to ensure overall production of the media product. Irrespective of the medium, he has the crucial responsibility of maintaining the quality of the product. He is the person who sets the standard of the publication. He must have the leadership qualities to motivate and evolve a strong team of professional journalists or media men. He is responsible for strategic and operational planning. In a nutshell, he is effectively the head of the newspaper or the channel and has to keep a vigil on the contents.
4. The role of an editor gets changed in electronic media. Sometimes, he is called television director. The role is varied and depends on whether the production is live (as in a news broadcast or sports event) or filmed/taped (as in a dramatic production). In both types of productions, the director is responsible for supervising the placement of cameras (camera blocking), lighting elements, microphones and props.

## NOTES

5. Like the chief subeditor or the night editor in print media, the live-director supervises the newsroom in the electronic media. In addition to rattling off rapid-fire commands, the live-director is supposed to be cool under pressure and maintain order among the staff in the control room and on the set.
6. While the director is responsible for specific shots and other production elements, the producer coordinates the 'big picture', including commercial breaks and the running length of the show. His assignment may be compared to the news editor in print media. In a smaller production unit, the director may also be responsible for operating production equipment like the video switcher.
7. The news director is like a newspaper editor. He has to visualize the entire channel and its contents. He is also entrusted with the responsibility of hiring, firing and setting the tone for news coverage.
8. The job of managing editor can be compared to the incharge or editor of the desk, who coordinates the flow of news from other centres. Apart from coordinating the news or clippings received from other centres, he ensures that the big stories are adequately covered.
9. The job of the chief subeditor in a daily newspaper may be compared to the responsibilities of an executive producer in a news channel. He oversees the work of the subeditors and is responsible for the page make-up and editing.
10. Those in academics do not have a high opinion for the language used in newspapers. However, the journalists should not be overawed by these biases or unfriendly comments being harboured by the academicians. The newspapers are meant to be read by the masses. Therefore, they have to adopt a language which is simple, communicative and not verbose.

---

## 4.16 QUESTIONS AND EXERCISES

---

### Short-Answer Questions

1. Write a brief note on the critical role played by the editorial department in the success of a publication.
2. Briefly explain the anchoring role played by the editor in media.
3. What do you mean by the essential style of a journal?
4. What are the challenges faced by the professionals in editing domain under the contemporary circumstances?
5. Write a short note on 'editing on a digital platform'.

### **Long-Answer Questions**

1. Discuss the roles of key functionaries in a television room.
2. Explain the responsibilities of different persons in a newspaper editorial department.
3. Explain how the arrival of new technologies revolutionized the media scene.
4. Critically evaluate the expansion of radio and television broadcasting in India.
5. Discuss the difference between the editorial functions on a digital platform and the ones in print media.

### **NOTES**

---

### **4.17 FURTHER READING**

---

- Westley, Bruce H. 1985. *News Editing*. Calcutta: Oxford and IBH.
- Berner, Thomas. 1980. *Editing*. New York: Holt, Rinehart and Winston.
- Butcher, Judith. 1980. *Copy Editing*. London: Cambridge.
- Johnson, S. and Harris J. 1961. *The Complete Reporter*. New York: MacMillan Publication.
- Gebson, Martin. 1984. *Editing in the Electronic Era*. New York: Prentice Hall.
- Rogers, Jeffery. 1985. *Editing for Print*. London: Macdonald & Co.



---

# UNIT 5 HEADLINES: TYPES AND FUNCTIONS

---

## NOTES

### Structure

- 5.0 Introduction
- 5.1 Unit Objectives
- 5.2 Headlines Selection
  - 5.2.1 Television Headlines
  - 5.2.2 Sports and Business Headlines
- 5.3 Evolution of Headlines
- 5.4 Treatment of a Headline and Letter Counts
  - 5.4.1 Innovations without Sensationalizing
- 5.5 The Art of Writing Headlines in Practice
- 5.6 Summary
- 5.7 Key Terms
- 5.8 Answers to 'Check Your Progress'
- 5.9 Questions and Exercises
- 5.10 Further Reading

---

## 5.0 INTRODUCTION

---

Headlines are the entry points for any news story or write-up. It is true about print as well as the electronic media. The readers' or viewers' attention depends upon the strength of a headline. The affectivity of a write-up majorly depends on whether its headline is able to get the attention of readers or is able to lure the viewers to the channel. It has to be remembered that both readers as well as viewers have choices. A reader may shift his option from one news story to another, if he finds the headlines not interesting enough. Similarly, the viewers too have choices; they have only to click a button on the TV remote controller to move to some other channel.

'Types' are the key components of any medium. They are the parts of the overall display of any news, feature or write-up. It all started with innovative people who designed the typefaces with wooden carvings. In later years, when the metals were introduced, the typefaces became more prominent. The print media expanded. The introduction of mechanical composing systems added speed to the composing systems. However, during the past three decades, the typefaces, which had begun their journey on wooden castings, have now joined the virtual world of computer images. With these efforts, the headlines too have undergone a lot of changes.

## NOTES

---

### 5.1 UNIT OBJECTIVES

---

After going through this unit, you will be able to:

- Understand the meaning and concept of headlines in media
- Discuss the salient features of effective headlines
- Evaluate the important points to be kept in mind while making a headline selection
- Explain the evolution of headlines along with the new developments in media
- Learn the art of creating highly effective headlines

---

### 5.2 HEADLINES SELECTION

---

A headline gives an indication of the importance of any news item. For almost a century after the publication of newspapers in various parts of the country, headlines were just announcements. For example, even bank robbery cases just informed the readers; however, by the headline none could apprehend what the story contained in the body. A modern journalist cannot imagine that most of the weeklies in the 19th century did not mention anything in their headlines.

We may have an eight-column banner headline in a newspaper. Such headlines are generally reserved for a mega event, death of an eminent personality or big cases of violence. The 9/11 terrorist attack on the twin towers in the USA was reported in an eight-column banner in major world newspapers. The electronic channels too announced the tragedy with visuals. Interestingly, an eight-column banner cannot be on 16-point typeface. The typeface has to be corresponding with the breadth of the headline.

There was a reason for the stress on single-column news. During those days, vertical metal strips (column rules) were used on both sides of each column of types to lock up the page. It ensured that the type was held firmly in place. It was the period, when printing was done on flatbed rotaries. The experiments in headlines really started following the introduction of curved metal plates in the rotary machines. However, it must be admitted that there was hardly any focus on the headlines during those years. Even single-column headings could have been made more meaningful.

The *Times of India* has pioneered the art of writing headlines even in the single-column format. In June 1914, the daily announced the news on the assassination of the Archduke and Duchess of Austria in a three-line single column headline:

**AUSTRIAN TRAGEDY**  
**FULL STORY BY THE MAIL**  
**AN EYE-WITNESS STORY**

On the conclusion of the First World War, the daily published the news with the following headlines:

**THE ARMISTICE**  
**TERMS ANNOUNCED**  
**WORLD-WIDE REJOICING**

The real innovations in the field of headlines began with the arrival of the new rotary system, which replaced the flatbed rotaries. The subeditors too started experimenting with new ideas. For example, when India attained its freedom on 15 August 1947, *Times of India* published an eight-column banner:

**BIRTH OF INDIAN FREEDOM**  
**NATION WAKES TO NEW LIFE**  
**MR NEHRU CALLS FOR BIG**  
**EFFORT FROM PEOPLE**

The type size was 72-point for the banner headlines. It may be recollected that the type sizes are measured in points. One point is equivalent to 0.01384 inch or 1/72 of an inch. It is almost like a dot. Twelve points make a pica. The types are measured in *em*. It is an area that has been derived from the letter M. The letter is square because normally its width and height are the same. It means that 10-point type is a square area of 10×10 points and the area of 72-point type is 72×72 points.

Therefore, the subeditor's role is crucial in deciding the headlines. He has to decide about the typeface on the basis of space available. Earlier, due to variations in machines, the exact measurement of the typefaces was not possible. However, the situation has changed with the arrival of computers. One must remember that all deskmen function under severe time constraints. A subeditor always functions under a tight schedule. He has to decide about a headline according to its importance. However, it must be remembered that one should avoid giving a headline with an opinion. The importance of headlines can be estimated from the fact that they almost determine the character of any journal or newspaper.

Usually, the reporters' complain that the heading given to their copy is off the focus. Sometimes they even complain that the news has not been accorded the right display according to its importance. The fact is that an attractive headline decides whether the reader will go through the copy or shift his eyes to other headlines. In this context, the headline tests the ability of a deskman. As all of us know that in this era of packaging and visualization, the words or sounds have to be visualized without giving graphic details through pictures or sketches. Some people think that the headlines are required only for the print media, but they are needed in every medium of communication whether it is print or electronic. For example, announcement of a meeting, dance programme or circus too is a sort of headline, which determines the level of attention and participation. For example, if an unknown Yoga guru holds a health camp, few may turn up to attend, but if Baba

**NOTES**

## NOTES

Ramdev is to participate, the crowd is expected to swell. Therefore, the announcement or heading has a key word, i.e. the presence of Baba Ramdev in the camp is the determining factor for the audience. Similarly, the presence of well-known actresses such as Katrina Kaif, Priyanka Chopra or the film superstars, Amitabh Bacchhan or Rajinikanth have to be given prominence in a headline if a page three news appears in a daily's supplement. All of us agree that irrespective of the medium, headlines provide us the first glimpse of any item. They also reveal the competence of the deskman.

The headline writers or the subeditors have the twin responsibility of expressing the theme of the news or story in minimum words. For this, the desk person has to be well versed in the language to give a concise headline. The brevity is the theme of any headline. It has to be as brief as possible. It must have some colour to attract the reader or the listener. All media forms need good headlines for packaging their products. For achieving this goal, a headline writer has to be cautious that he should not try to unnecessarily sensationalize the item. For example, a television channel announced in headlines that 'India's enemies, Beware of India's Nuclear Submarine'. On the other hand, a newspaper headline just stated, 'India Acquires N-Subs to Keep a Close Watch in Indian Ocean.' Apart from giving a good headline, the subeditor has to give treatment to a headline according to its importance to decide whether it has to be a single-column or a banner headline. The deskman has to be always alert and vigilant to give proper treatment to the constant flow of news, features articles, etc. His job is always to be on a high alert like a soldier deployed on the borders. It begins the moment he arrives in the newsroom and lasts till he signs off the pages.

The task of a subeditor can be judged by the fact that he has to give a headline within a few minutes. It requires compressing the message of the news story in a few words and also decide on which page it should be printed. If the headline is unduly sensational, the daily or journal may lose its credibility. Nonetheless, the headline must draw the attention of the readers. The art of giving headlines decides the competence of a subeditor in today's highly competitive media market. It is, perhaps, rightly considered the toughest job in the newspaper office. It requires good knowledge of language, sensitivity and the ability to take prompt decisions.

### 5.2.1 Television Headlines

The electronic media has almost overtaken the entire media scene. The newspapers too have resorted to more visuals. The convergence of audio, video and print has given a new dimension to journalism. However, the journalists remain the key figures. Therefore, the journalists working in electronic media too should realize that the only difference between the print media and electronic media is that the words here are expressed through sound or visuals. Sometimes, even written headlines are flashed on the television screen. The accepted format is that only bold letters, preferably in *Times Roman*, should be put on the screen. The balance of the typeface and scrolling on the news should be such that the viewer is able to

catch the message. When the information is pasted in a word format, the presenter should realize that the viewer is just reading a printed paper. Both the radio and television journalists should be well versed in writing headlines and in selecting typefaces to efficiently handle their respective assignments.

### 5.2.2 Sports and Business Headlines

The headings for the sports, films and other supplements such as page three items giving details of a social evening need to be more visual. There cannot be any specific protocol to decide how and when the subeditor should try to make a headline livelier. We should also realize that the sensationalism and liveliness are not synonymous. A sensational headline has to be lively, but a lively headline need not be sensational. However, the decision for choosing the headlines has to be left with the subeditor.

#### CHECK YOUR PROGRESS

1. Why the subeditors must be trained to give appropriate headlines?
2. Why the journalists in the electronic media should learn to write appropriate headlines?
3. What precautions should be taken by a headline writer?

## 5.3 EVOLUTION OF HEADLINES

During the past 150 years or so, the art of giving headlines has played a major role in the success of newspaper industry. During the twenties of the previous century, it was adequate to announce that the *Session of the Legislative Assembly Begins*. Earlier, even such announcements were not made. Early newspapers were published without headlines. The Indian daily, *The Hindu* and some prominent British dailies used to publish only advertisements on their page one. The 26 May 1881 edition of *The Hindu* stands out as a landmark in this regard when it published a single-column item with a simple headline, NEWS AND NOTES. The contents of the headlines indicated some news items separated by dashes. It was considered a historic event because for the first time *The Hindu* had given space to news on a page that was the exclusive domain of advertisements.

In 1889, *The Hindu* became a daily newspaper, but it continued to follow its earlier format of giving single-column headlines. In the inside pages, the page two carried the main headline: CONTEMPORARY OPINION AND CURRENT NEWS. The foreign page had the headline TELEGRAMS. The reason was that during those days, the composing was mainly done by hand. The types had to be sustained through vertical metal strips. It severely constrained the subeditors to give single-column headings, because the text was to be composed in single columns. It is perhaps the reason that even a sensational bank robbery had to be given a single column headline: *Messrs. Arbuthnot and Co*. There was always a danger

## NOTES

NOTES

that the page may not be able to hold the type firmly during the printing, which was done on flatbed printing machine.

The trend of giving bigger and multi-column headlines started with the induction of rotary machines. The pages could be re-carved on plates and the curved plates so prepared became safer for allowing experiments with headlines. There was no threat that the types would not be retained on the page. The curved plates were in one piece; it enabled the deskmen to experiment with headlines. However, for the next decade or so, the style of giving level headlines continued till a new generation of subeditors arrived on the desk.

**Babu-lobbyist nexus being probed**  
Cab Secretariat Scrutinizes 2G Role Of 4 Ex-Bureaucrats

**Raja's men in DoT under scanner**

**Ministry set to review 85 'ineligible' 2G licences**

**BSNL, MTNL & Airtel got most extra spectrum**

**CHECK YOUR PROGRESS**

4. Why is the typographical knowledge required for a headline writer?
5. Why flush left headlines are preferred?
6. Write a brief note on the significance of headlines.

**5.4 TREATMENT OF A HEADLINE AND LETTER COUNTS**

We have already discussed that the type size determines—through its *points* and *ems*—the number of letters to be accommodated in a single column. However, the type selection also depends upon the body of the copy. If the body of the copy is small, bigger or bold headlines may not suit it. Also, there is a stress for maintaining the harmony of the types in a journal. For example, *Times Roman* is frequently used as the text as well as for headings, whereas *Bodoni* is considered fit only for headlines. The latter is not popular for the text. These days, many newspapers and periodicals are using *Calibri* (Body), but *Times Roman* continues to be the most popular typeface.

Another factor which determines the size of typeface is the column width. Some printing experts point out that the length of a line of type in newspaper body is more important than the typeface. According to a number of researches conducted on newspaper readers, it is revealed that reading is most comfortable when the reader is able to travel from one end of the line to the other by moving the eye pupils only. It has been noticed that if smaller typeface is used in an eight-column banner, it will be really causing eye fatigue to the reader. Therefore, it is always advised to use 48-point or 72-point type size for a banner headline. Similarly, the reader will not be comfortable with a bigger type size on a single-column headline.

## NOTES

### 5.4.1 Innovations without Sensationalizing

Some of the prominent dailies have resorted to six-column pages. It was argued that the readers find six columns reading more comfortable. The supporters of this view point out that some of the dailies in USA had introduced this six-column format using 9-point typeface. Their popularity and circulation increased. The *Free Press Journal* too introduced this format, but not much success could be attributed to this experiment. However, it is claimed that it helped the daily to save on bromide paper. There is almost unanimity that type sizes up to 8-points should not be set on a column, if the width is more than 16–17 inches. The column intro should be at least on a 10-point typeface. There is also the advertisement factor. Newspapers receive artwork from advertisement agencies. It becomes difficult to adjust the advertisements in a six-column format. With the use of computers, the six-column dailies use the additional space by compressing the columns. During the century-long history of newspaper industry, the new innovations were accompanied by the technological break-throughs. The technology has made the job on the desk a little easier, but the quality of headlines has to be maintained. Even during rush hours, the subeditor cannot afford to give level headlines. The headlines must attract the readers.

---

## 5.5 THE ART OF WRITING HEADLINES IN PRACTICE

---

We give a few examples in which the headline and text have different typefaces. Most of the readers do not approve such experiments. They point out that they do not find it comfortable when there are variations in the typefaces. Therefore, it is always advisable to retain the basic characteristics of the newspaper, because the readers are quite conservative in their reading habits.

The following is international news in which the headline has been given in the type, *Times New Roman*, while the text is in *Calibri* (Body):

NOTES

## Indictments in Gaza War Are Announced

By ISABEL KERSHNER

Published: July 6, 2010

JERUSALEM — The Israeli military said Tuesday that it had indicted “a number of” officers and soldiers for their actions during Israel’s three-week offensive in Gaza in the winter of 2008-9, including a staff sergeant accused of deliberately shooting at least one Palestinian civilian who was walking with a group of people waving a white flag.

The announcement came nearly 18 months after the end of the war, and on the day that Israel’s prime minister, Benjamin Netanyahu met President Obama in what many saw as a fence-mending visit after months of strained ties. A spokesman for the Israeli military denied any link between the timing of the announcement and the prime minister’s trip.

In the following news item, both the headline and the text are in *Times New Roman* font. The only difference is that the headline size is 24 point in bold, while the text is 12 point light.

### **North Korea stages artillery drill, warns of threat of war**

Seoul: North Korea staged an artillery firing drill on Friday near the South Korean border and warned that planned US-South Korean naval exercises at the weekend would bring the peninsula closer to war.

The following news item had appeared in *The Guardian* of Britain. The daily has used the same typeface in the heading as well as in the body. It has been reproduced in the web format. The main headline has been supported by the three small supportive lines to communicate the message.

### **Assassination of Mr. Gandhi**

- Point-blank shots by fanatic
- Riots in Bombay while rest of India mourns
- World-wide messages of grief

**Saturday 31 January 1948**

Mahatma Gandhi was assassinated by a young Hindu extremist while walking to his prayer meeting in the lawn of Birla House, New Delhi, yesterday. He was 78. In India, where only one short outbreak of disorder is reported, a state of mourning will be observed for 13 days; flags will fly at half mast, and no public entertainments will be held.

The news of the assassination has had a profound effect throughout the world. Messages of sympathy have been sent by the King and the President of the United States and by many Premiers. The theme of all comment, whether by statesmen or by the common man, is the same - “a saint,” “a giant among men,” “irreplaceable.”

## NOTES

Mahatma Gandhi was shot and killed this evening by a Hindu fanatic. He was walking from Birla House to the lawn where his evening prayer meetings are held and was several minutes late for the meeting. He was as usual, leaning on the shoulders of two grand-nieces, and when he approached the meeting a man dressed in a khaki bush jacket and blue trousers and standing within five feet of Gandhi greeted him with the customary Hindu salutation of *namesteh* - that is; with folded hands.

Gandhi smiled at him, and, according to one version, spoke to him. The man then whipped out a pistol from inside his pocket and fired three times at point-blank range. The bullets lodged in Gandhi's chest, stomach and groin. He raised his hands above his head in the same salutation as he fell. He was carried into Birla House and died half an hour later, at about 5.40.

The Indian Express has adopted the use of simple language to give headlines. The idea is to communicate the news even by reading the headline. The following is just an example that the daily has avoided using any jargon to describe the pathetic road conditions in the city. Also, it has maintained the discipline of the same type face in its headline as well as in the text. Both are in *Times New Roman*.

### **Corporation Plans to re-lay Roads**

Express News Service

CHENNAI: As a face-saving measure after growing public resentment against the Corporation over the bad condition of city roads, the civic body on Friday unveiled a Rs 135-crore plan to re-lay them.

Giving details of the plan here, Mayor M Subramanian, said, "Keeping in mind the state of the civic body-maintained roads in the metropolis, the government has allocated a whopping Rs 60 crore for re-laying all the battered roads."

Budget Headlines are treated in a very special way. For any newspaper office, the budget day is always very important. The reporting staff as well as the desk is fine-tuned to give the widest possible coverage to the event. The Finance Minister announces the new taxes or relief to certain sectors. It is not a mere statement on the finance bill, but it details the total policy on development and the priorities of a government. Sometimes budget headings are given like this:

### **Fresh Taxes to Bridge the Revenue Gap**

#### **Finance Minister Announces Big Deficit in the Budget**

For most of the newspaper readers, it means almost nothing to them because they do not understand words like *revenue losses* or *deficit in the budget*. Instead, the subeditors may adopt a user-friendly model of expressions. They may write like this: ***Television or Motor Cars to cost More, Fresh levies on Consumer Goods of Daily Use to Hit Hard on People.*** The headlines mean what exactly you want to communicate to the people. A common man is more interested on the impact of the budget on his daily life than the academic part of the finance bill.

## NOTES

Another example is the beautiful coverage of the spy scandal in *Times of India*. The heading lures a reader to go through the copy in international espionage allegedly done by the Russian secret agents in USA. In the following copy, the typeface, *Calibri*, of the text and headline is the same.

### **From Russia, with love**

One day you're a 28-year-old red-haired beauty from Russia trying to make it as a 'businesswoman' in New York City. The next, your name and sexy Facebook profile photo are splashed all over the world, your every status update - "Pain is only weakness leaving the body," for instance - the subject of international fascination. You are a femme fatale. And all you did was allegedly participate in a Russian spy ring.

Every good Cold War-style spy scandal needs a Natasha, and Anna Chapman, who appeared in court on Monday in designer jeans and a white T-shirt, has emerged as the tale's sexy antagonist. With all manner of minor players having capitalized on the fame that comes with a fall, is it much of a stretch to think that Chapman may be looking at a lucrative future? "Story has 'blockbuster' written all over it," said New York publicist Peggy Siegel." Sandra Block in a red wig!"

On her Facebook page, Chapman once wrote, perhaps presciently: "If you can imagine it, you can achieve it; if you can dream it, you can become it." If Chapman, aka Anya Kuchechenko found guilty of what the government has charged - conspiring to act as an unregistered agent of the Russian Federation - she faces a sentence of five years in prison.

The British Broadcasting Corporation bulletin on the death of Jawaharlal Nehru brought out a fine copy with an imaginative headline. It may be noted that the subeditor has retained the typeface in the headings as well. The following is just a level headline, because it does not need any shrieking introduction to lure the reader:

### **1964: Light goes out in India as Nehru dies**

Jawaharlal Nehru, founder of modern India and its current prime minister, has died suddenly at the age of 74.

He was taken ill in the early hours of this morning at his house in New Delhi. He had returned from holiday at a hill station near the capital the previous evening, apparently in reasonable health.

It is believed he suffered a heart attack, and although specialists fought to save him for much of the day, he passed away early this afternoon with his daughter, Indira Gandhi, by his side.

News of his death was broken to the lower house of parliament, the Lok Sabha, at 1400 local time (0830 GMT), by cabinet minister C Subramaniam.

In a broken voice, he told colleagues, "The prime minister is no more. The light is out."

The *Times of India* prefers *Calibri* (Body), while *The Tribune* has opted for *Verdana* typeface.

SPECTRUM; Tribune Sunday Supplement

January 9, 2000

Jiddu Krishnamurthi

(May 12, 1895 — February 17, 1986)

ABOUT ninety years ago, the founders of the Theosophical Society, Dr. Annie Besant and Charles W. Leadbeater were on the lookout for a 'messiah' or 'World Teacher'. During their travels around the then Madras Presidency, they spotted a skinny little boy playing on a beach along with his friends. The boy's countenance had a mesmerising effect on them, and they were sure they had found their 'messiah'. They adopted the boy, groomed him, and gave him the best education possible. Years later in 1929, when the Theosophical society was ready to announce the new messiah, Jiddu Krishnamurti shocked the Society and the rest of the world by refusing to play the role. Albeit disappointed by his refusal, the Theosophical Society did not disown him. In fact he had a very close relationship with Dr. Besant right until the end.

In the following headline, the most important word is 'Semtex', an explosive used for the first time.

### **IM used Semtex in Varanasi blast: Report**

VARANASI: Has the India Mujahidin added Semtex explosive to its armoury? It appears so, going by the analysis of the samples collected from the December 7 blast site at the Dasaswamedh Ghat.

Top police and Anti-Terror squad (ATS) officials, on condition of anonymity, said: "The use of this explosive is quite certain as initial tests with the Israeli kit have shown the use of multiple chemicals in the bomb."

The following news item has used *Times New Roman* for the heading, but the text is in *Calibri* (Body).

### **Woman tied, tortured for 'illicit' affair**

SURAT: A 35-year-old woman of Mandvi taluka in Surat was tied naked to a tree and chilly powder applied to her private parts by two women recently, leaving the former under severe pain. The two women tore victim Rani Chaudhary's clothes, beat her brutally and then tied her to a tamarind tree in Patel Faliya of Dharampur village on December

## NOTES

## NOTES

4 afternoon on the suspicion that she was having an affair with the husband of one of the assailants. Sumitra Chaudhary and her sister-in-law Shanta Chaudhary, who also threatened to kill the victim, applied chilly powder to her private parts resulting in her hospitalisation. (Name of the victim has been changed)

The following is a news item in which two different typefaces, *Calibri* (Body) and *Times New Roman* (headline) have been used. It is yet to be ascertained why the subeditors used different typefaces for headline and body of the text. A number of journalists believe that such experiments adversely affect the harmony in the newspaper.

### **Congress distances itself from Digvijay remarks on 26/11**

#### ***Country's fight against terror weakened, says BJP***

**Smita a & Vinay Kumar**

New Delhi: An embarrassed Congress on Saturday distanced itself from party general secretary Digvijay Singh's controversial reporting of a conversation he had with Mumbai Antsi-Terrorist Squad (ATS) chief Hemant Karkare shortly before he was killed by terrorists on 26/11. Karkare had apparently told Mr. Singh that he feared for his safety from Hindu extremists.

"There is no question of [one] agreeing or disagreeing [with that statement]," Congress media chairperson Janardan Dwivedi told journalists, stressing, "it concerns a conversation between two individuals. Unfortunately one of them, Karkare, is no more with us. Digvijay Singh will, therefore, be in a better position to comment on his statement."

The Congress also suffered another setback as Mr. Singh's statement hit the headlines even as WikiLeaks released a December 2008 American embassy cable, accusing the party of playing "communal politics" in not distancing itself from similar comments made by A.R. Antulay, then Minority Affairs Minister. Two of the Mumbai terrorists had gunned down Karkare and his colleagues, Additional Commissioner of Police Ashok Kamte and Inspector Vijay Salaskar on the first night of the attacks that took place on November 26, 2008.

The *Indian Express* publications have maintained their typeface discipline. Both the headlines and typefaces are in *Times New Roman* typeface.

## Mayawati flays temple ritual in Karnataka

Headlines: Types and Functions

LUCKNOW: Bahujan Samaj Party (BSP) president and Uttar Pradesh Chief Minister Mayawati has slammed an age-old temple ritual in Karnataka where people, the majority of them Dalits, roll over plantain leaves with leftovers of meals eaten by Brahmins, believing this will cure them of skin ailments.

Called the 'urulu seve' (roll over ritual), the tradition at the Kukke Subramanya temple in the coastal district of Dakshina Kannada is said to have been followed for 400 years, according to the temple authorities.

The ritual is undertaken in the belief that it will cure people of skin ailments.

Though people from all castes, including Brahmins, perform the ritual, a majority of them are said to be Dalits and those from backward classes.

The style and focus of the headline also changes according to the publication. The following is the news headline which appeared in the *Outlook*. In this heading, if the heading was only 'More Radia tapes', it might have been just a label headline, but the accompanying phrase 'more red faces', makes it an action headline; the verb, thus, gives life to a headline.

### More Radia tapes; more red faces

NEW DELHI: *Outlook* magazine has made 800 new Radia tapes public, further exposing the role played by the lobbyist in key decisions like accommodating DMK leaders in the Union cabinet at the beginning of Prime Minister Manmohan Singh's second innings in office and how Kamal Nath got the surface transport ministry. *Outlook* claimed its reporters were still decoding the intercepts offering fresh insights into the working of Radia.

One of the conversations is between Radia and former head of CII Tarun Das in which the lobbyist talks of how Karunanidhi wanted only A Raja, a Dalit, to get the telecom portfolio despite the 2G controversy. In one of the transcripts, Tarun Das, former head of CII, terms Raja as very unpopular but Radia says: "That's only with Sunil Mittal... it is better to have Raja in telecom. He will behave himself."

Journalists played a key role, says Radia in one of the transcripts. "Congress ne to statement Thank God issue kar diya. Barkha ne karwaa liyaa us se." The person talking with her confirms her statement.

## NOTES

## NOTES

“Haan woh to maine dekh liya. Aa gayaa naa Manish Tewari kaa”. In conversation with colleague Manoj Warriar on June 1, 2009, Radia discusses a letter for Reliance Group’s Manoj Modi on a suitable communication plan that will be shown to Mukesh Ambani.

“You’re expecting us to take care of certain situations,” she asks Warriar to write, adding “I don’t want to go into this whole thing about journalism...ga-tekeepers”.

The *Outlook* magazine has provided detailed news about the WikiLeaks founder Julian Assange, who had appeared in a court. The news heading is detailed, but it does not add new information, which has already appeared in daily newspapers. With a special story regarding fake cables to embarrass India, it has added more interest in the copy. While this exposure has helped the journal to remain relevant despite the news already appeared, it has at the same time followed a graphic style of headlines to give a better look and ensure attention of the reader. One section of the news has exposed Pakistan’s Inter-services Intelligence (ISI) for faking cables to malign Indian defense personnel. The magazine has maintained the harmony of the typeface by adopting the same typeface for the heading and the text. It has also re-introduced the drop letters, which had gone in disuse for a long time. However, the magazine uses *Times New Roman* in another news item. There can be differences of opinion on this issue whether the magazine should try different typefaces for different articles. In the same edition of the magazine, several news articles have appeared in different fonts. The classical approach does not permit such experiments, because they believe that the magazine should give a composite look.

The following heading needs to be made more tight and effective:

**Anarchist, liberator, web terrorist, www messiah, predator or a man cornered? How exactly would you describe Julian Assange?**

Saptarish Ray, Ashish Kumar Seri

Tuesday, December 7, a scrum of over 50 British and international journalists were crammed into court number one in the Westminster magistrates court, central London. There were TV crews from Japan and Algeria, print reporters from Russia, a radio team from Spain. Outside, the scene seemed straight out of a showbiz trial—Pete Doherty nabbed with drugs, Paris Hilton caught driving over the drinking limit, Tom Cruise suing someone. One passerby asked, “Who’s in there?” A photographer cleaning his lens answered, “WikiLeaks bloke.” The passerby sighed, “Aah.”

WikiLeaks founder Julian Assange is indeed a celebrity now, with a global footprint, his face recognised everywhere, his name giving the jitters to powerful world leaders and evoking a range of responses among common folk—from admiration to exultation to confusion

and scorn. His fame spread far and wide from the time the United States deployed its formidable power to launch an international operation to prevent the WikiLeaks website from releasing some 2,50,000 diplomatic cables that American embassies worldwide had sent to their headquarters in Washington. Unable to sabotage Wikileaks or stem the release of cables shared with five media outlets—the *Guardian*, the *New York Times*, *Le Monde*, *El Pais* and *Der Spiegel*—America and other western countries then sought to at least temporarily incarcerate him, to set him up as an example for audacious netizens daring to challenge powerful governments.

The following news item is quite interesting, because its heading text is in *Times New Roman*, but its write-up has been presented in the *Calibri* (Body) typeface. The text uses drop letters. It also reveals the new generation of Indian politicians, who prefer chartered planes, though it needs huge money to avail this luxury.

### **Politics: chartered flights**

#### **Me and Mine in a Plane of Our Own**

**For more and more politicians, the sign of big-time arrival is arrival by hired aircraft**

#### **Amba Batra Bakshi**

The much-publicised, opulent wedding of BJP president Nitin Gadkari's son in Nagpur last fortnight saw as many as 30 aircraft being chartered to ferry guests for the three-day event. The fleet: two planes from Karnataka, an Airbus from Delhi with high-profile guests, private planes from Uttarakhand, Gujarat, Chhattisgarh and Madhya Pradesh. But it's not Gadkari alone. The trend of politicians, across parties, using private aircraft and choppers has of late seen a huge increase. Once used mainly for election campaigns to save time and take netas to far-flung places, choppers and private planes are now routinely used by them for private trips—even to places well-connected by commercial flights.

A BJP leader puts this in perspective: "These days even small-time netas hire choppers and planes despite the option of commercial flights. Taking chartered aircraft has become a status symbol." Venkaiah Naidu, for instance, took a chartered plane this June to attend a party function in Mumbai. He flew back to Delhi within a few hours. Another senior leader flew to Mumbai in a private plane to attend a wedding.

## **NOTES**

## NOTES

Taking chartered flights means huge bills: the average cost per hour is Rs 2 lakh for private jets, Rs 70-90 lakh for choppers. A flight from Delhi to Chennai and back could cost around Rs 12 lakh—perhaps more, depending on time on the ground, for which the hiring rate remains the same. Capt A. Ranganathan, an aviation expert, says, “The use of corporate aircraft is uncontrolled. In Delhi and Mumbai, during peak hours, general flights are embargoed and therefore delayed. But many chartered aircraft are bulldozed into the slots because some mantri or the other is on board.”

Since flying private is seen as a status symbol and a reflection of one’s stature in a political party, the desire to be seen doing so runs high in all parties across the country. BSP general secretary Satish Chandra Mishra is known to use only private carriers for party and personal work. In Madhya Pradesh, chief minister Shivraj Singh Chauhan uses only private planes. According to sources, a week ago, Chauhan flew to three different weddings of party workers in a private plane. A BJP functionary in charge of organising these trips points out that “the CM is popular with party workers because he makes sure he attends every ceremony he’s invited for. He can’t cover the distances by road so he has to fly. Private planes ferry him at least 10 days in a month.” He says private planes are also hired in Madhya Pradesh for the trips of senior party leaders in Delhi.

*India Today* is facing tough challenge from two magazines, *The Outlook* and *The Week*. Both these magazines have successfully challenged the nearly two-decade old supremacy of *India Today* in the country. The following has a heading, **Ta ta to privacy**, which adds colour to the magazine, because India’s noted industrialist Ratan Tata has taken up the issue of privacy. In fact, it is double-decker heading and these days such headings have become quite popular. The reason, perhaps, is that even if the reader is in hurry he may be able to get the message of write-up.

### **Tata to privacy**

#### **A thin line divides the right to privacy and matter of public interest**

**By Vijaya Pushkarna and Vandana**

When he petitioned the Supreme Court to stop further publication of the transcripts of the telephone conversations between him and corporate lobbyist Niira Radia, Ratan Tata also sought a probe into how they were leaked to the media. His right to privacy, under Article 21 of the Constitution of India, was infringed, Tata said.

The Enforcement Directorate using the tapped conversations to investigate alleged tax evasion and money laundering by Radia, who handles the corporate communications of all Tata companies, was okay. But there was no ground for a private conversation between the two of them to be made public, he told the

## NOTES

Supreme Court.

Tata, Radia, top journalists, veteran politicians and bureaucrats are all busy trying to disentangle themselves from spools of the infamous tapes that exposed their ignominious dealings in the 2G spectrum allotment and the fight for gas between the Ambani brothers. Right from influencing decisions on ministerial portfolios to lobbying for “convenient candidates” to open the debate on the Budget, the conversations exposed it all.

Tapping phone calls is nothing new in India. Politicians and industrialists have protested it, but no one has ever dared to petition the Supreme Court for defending their privacy as Tata did. And he has a good reason, too. For, not only his own reputation, but that of the business empire he heads has come under a cloud. Within seconds of the leak, people were screaming everything from “ta ta to honesty” and “rotten ta ta”, suspecting his loyalties and questioning all that the industrial house had ever stood for.

Says lawyer Prashant Bhushan, who first brought out the tapped conversations: “There is nothing private in these conversations. These are professional conversations between a businessman and a fixer broker. They would not be protected even under RTI. These should be brought out to let people know what is happening in the corporate world. If a man of the calibre of Ratan Tata employs such brokers and fixers, his image is bound to be tarnished. There are 5,800 such tapes with 104 being in the public domain. These 104 conversations give a fairly good glimpse of how corporates are employing fixers and brokers. If Tata goes ahead with it, I will intervene and oppose restraint on this case.”

“Tata may be correct to some extent that these are his private conversations. But if these conversations pertain to national interest or matters of public importance, the country would like to know what is happening with taxpayers’ money,” says Lalit Bhasin, senior lawyer at Supreme Court.

The muck thrown all around by the Radia tapes may have marred the reputation of India’s nascent and largely unacknowledged business of lobbying. But co-founder of Perfect Relations and lobbyist Dilip Cherian does not see the damning tapes as really damaging for the profession. “In inclusive policy-making, corporates and social organisations pool in their voices and that is an acceptable democratic system. It is when the lines of propriety are transgressed that the need for back-room negotiations arises. That is where the Radia tapes issue actually exploded,” he says. “Kosher lobbying continues to be a legit practice everywhere in the world, including India, and it is information-based rather than driven by inducements.”

The magazine, *India Today*, has used a mix of headlines in the following news item. The heading and text is in *Times New Roman* and the by-line is in *Aerial* typeface. The content has hardly any relationship with the heading, but with the picture of the sacked Union Minister for Communications and Information Technology, A. Raja, the heading becomes relevant. The typefaces are being used

to make the news a little more interesting, which is almost a repetition of the news items already appeared in other newspapers.

### **A king's ransom**

## **NOTES**

### **Sandeep Bamzai | November 19, 2010**

If Prime Minister Manmohan Singh had wanted, he could have stopped the loot. At any time over the last three years, Singh could have stepped in and proved that he is as concerned about his government's integrity as he is about his own. But he did not. He chose to keep his own counsel as recently jettisoned Minister for Communications and Information Technology A. Raja, in collusion with operators, caused a potential loss of Rs 1,76,645 crore of public money.

This story is three years old. It grabs your attention for the sheer audacity of Raja and the deafening silence of the prime minister. On January 3, 2008, just a week before Raja went ahead and collected cheques from these operators on a first come, first served basis, the prime minister gave his virtual assent to this loot. By acknowledging Raja's letter of December 26, 2007 he gave his stamp of approval, saying: "I have received your letter of December 26, 2007 regarding developments in the telecom sector."

Singh had turned a blind eye to Raja's carefully orchestrated hijack through 7, Race Course Road. What Raja managed to do in that week beginning January 3 and ending January 10, 2008 continues to reverberate in the corridors of power in Delhi. In his letter to the prime minister dated December 26, 2007, Raja pretty much laid down the action plan. It was a brilliant stratagem. He wrote, "My efforts in this sector are intended to give lower tariffs to the consumer and to bring higher teledensity... more specifically in rural areas.

Many a times news items and their headings contain short words. For example, instead of using full name, the word 'Vajpayee' is considered adequate to communicate the message that the heading is about former Prime Minister Atal Bihari Vajpayee. The reason is that there is always a space problem while writing a suitable headline. It is not a new practice. During the sixties and seventies, newspapers and journals across the world used to write **JFK** for John F. Kennedy. We have noticed that instead of abbreviations, we give only a part of the name. Proper names are only a part of the problem during the subbing of a copy. The main problem is how to give a copy a tight look without compromising the content or message. The United Nations is now frequently used as the **UN**.

The whole exercise of providing appropriate headlines is meant to save the reader from the task of reading the whole newspaper or journal.

## NOTES

It is always advisable not to cram the headline with too many words. The practice to give almost full details in a headline is now almost disappearing. In its place more innovative things are being done to convey the gist of the message in the crispest form. For example, the heading, **Maharashtra Gets another Dose of Chavanprash or Delhi Votes for the Lotus**. The use of the word **Chavanprash** in the heading actually means that another Chavan is taking over the reins of the Maharashtra government. The popular tonic Chavanprash is a household name in India. Therefore, it means that the state administration is to get another boost under a Chavan leader.

The following are two news items regarding the political crisis in Karnataka state, where some defiant legislators had revolted against the Chief Minister B.S. Yedyurappa. The headline in the following item reveals the maturity of the deskman. The heading, **'A defiant Yeddy survives, for now', suggests that the political turmoil is yet to be finally over**.

**Tehlka News:**

**A defiant Yeddy survives, for now**

Situation in Karnataka swings things in the CM's favour

**BY Sandeep Bhushan**

Delhi

A defiant Karnataka chief minister BS Yedyurappa appears to have survived—at least for the moment.

With the results of the Bihar elections pouring in, a beaming BJP president Nitin Gadkari today told the throng of assembled mediapersons, "After consultations with senior party leaders and state leaders, the party has decided to continue with BS Yedyurappa as chief minister of Karnataka."

Gadkari's statement is being seen as capitulation to Yedyurappa's banner of revolt against the party leadership.

On the same issue, the following news item appeared on a webpage. The headline suggests that the defiant legislators are yet to be won. It shows the quality and grasp of the headline writer and his knowledge and awareness on the issue.

**Asian Tribune:**

**Karnataka crisis: CM hopes to survive as rebel MLAs play hide and seek**

New Delhi, 08 October:

The Bharatiya Janata Party government in Karnataka led by Chief Minister B.S. Yedyurappa finds itself in a deep crisis after 14 party legislators and five independents, who had extended support to the government, conveyed to Governor H.R. Bhardwaj that they had decided to withdraw support.

On receipt of the letters from the 19 signatories, including seven Ministers, the Governor told the Chief Minister to prove the government's majority on the floor of the Legislature before 5 p.m. on October 12. In a House of 225

## NOTES

members, the BJP has a strength of 117 (excluding the Speaker), the Congress 73 and the Janata Dal (Secular) 28. There are six independents.

Yeddyurappa, who called on the Governor in Bangalore, told him that he would prove his majority in the Assembly on October 11 at 10 a.m. "I am supremely confident that I will have the numbers by the time the session commences.

Already, several of the legislators who have revolted have conveyed their intention to return," Yeddyurappa claimed. The BJP is trying to lure the rebels with plum ministerial berths.

While State JD(S) president and the former Chief Minister, H.D. Kumaraswamy, is regarded as being instrumental in bringing together dissident BJP legislators, the Congress has steered clear of the developments, stating that it will spell out its stand at a later stage. Reports suggest that the JD(S) and the Congress have arrived at an informal understanding at the State level, although any understanding must have the seal of the party high command.

Senior BJP leader Venkaiah Naidu was rushed by the BJP to Bangalore to discuss the issue of the 19 dissenting MLAs with Karnataka's ruling party.

### CHECK YOUR PROGRESS

7. What is the role played by 'Types' in adding more value to a headline?
8. How is the subeditor's role very crucial in deciding the headlines?
9. How did The Hindu stand out as a landmark in the domain of headlines in 1881?
10. How did the trend of bigger and multi-column headlines start?

## 5.6 SUMMARY

- After going through this unit, you understood the role of headlines in popularizing the contents of a publication.
- Along with the professionalization of newspapers and electronic media, the headlines too have evolved over the years. The headlines create the credibility of any news item, because they define the overall content of the item. Headline-writing skills test the subeditor's capacity both in terms of language as well as in visualization to give an element of attraction to a copy.
- Like human behaviour and changing lifestyles, the media too reflects these changes. In today's computer and mobile phone era, even the nature and scope of both written and spoken forms of language have changed. These are the times of slangs and abbreviations, thus, really testing the editorial people who have the tough task cut out for them to balance the standard language against the contemporary linguistic preferences.

- If there was any tradition of giving level headlines—that too in single column—the reason was the printing process because the printing had to be done on flat-sheet presses. The headlines achieved their real role during the rotary printing press era, when the curved hot metal plates replaced the direct printing from the typefaces.
- The real revolution in this field took place with the introduction of computers and Internet. However, the basic precautions and protocols have continued in the present computer era as well.
- It is an accepted principle that the headlines should be both colourful and neutral. The subeditor must avoid including opinions in headings.
- However, the sports desk and business desk may be exempted because they have different readerships. Even today, it is an accepted principle that news is sacred and opinion is free. It must be remembered that even a good headline may turn out to be lackluster, if the correct typefaces are not used.
- In some newspapers, the headlines are given by the subeditors, but the typefaces are decided by the printer. The point size and space have to be properly worked out to ensure the headlines size.

## NOTES

---

### 5.7 KEY TERMS

---

- **Headline:** The title or caption of a newspaper article, usually set in large type.
- **Typeface:** Typeface is a coordinated set of character designs, which usually comprises an alphabet of letters, a set of numerals and a set of punctuation marks.
- **Em:** An em is a unit of measurement in the field of typography. This unit defines the proportion of the letter width and height with respect to the point size of the current font.
- **Letter-spacing:** Letter-spacing, also called tracking, refers to the amount of space between a group of letters to affect density in a line or block of text.
- **News agency:** An organization that collects news reports for newspapers, periodicals, etc. Also called press agency.
- **Typography:** The art and technique of printing with movable type.
- **Sensationalism:** The act of shocking or intent to shock, especially through the media; the practice of using startling but superficial effects, in art, literature, etc. to gain attention.
- **Broadsheet:** A newspaper having a large format, approximately 15 by 24 inches (38 by 61 centimetres).

## NOTES

- **Tabloid:** A newspaper of small format giving the news in condensed form, usually with illustrated, often sensational material.
- **Yellow journalism:** Journalism that exploits, distorts or exaggerates the news to create sensations and attract readers.

---

### 5.8 ANSWERS TO 'CHECK YOUR PROGRESS'

---

1. A newspaper or journal depends upon the headlines for the popularity of its content. If the headlines fail to attract the readers, it may not survive in the present day highly competitive media market. A subeditor is like a photographer, who must zoom his camera on a full vision. He must acquire the craft of using words with correct number counts. There is always a space constraint in terms of column and size of the copy, which makes the task more challenging.
2. A good headline improves the comprehension of a particular topic. Unless, a journalist, irrespective of the media he serves, is able to sum up a copy in 8–10 words in the headline, he cannot really prepare an effective script of a news bulletin.
3. A crisp and effective headline need not be made sensational. It has been noticed that the sensational headlines have short-term impact on the readers, viewers or listeners. However, there should not be any laboured effort to make a sensational headline. The era of double-decker headline is over. Therefore, a headline writer should write a tight, crisp headline to attract the reader. Even if multi-line headlines are given, effort should be made to create linkages between the lines. There have been efforts to point out the impact of the breaking of lines. An experienced subeditor may succeed in making a multi-line headline a lively one.
4. There is a need to evolve skills for giving proper headlines which fit into a column. A subeditor must know how and where to break the line in a heading. He should also be aware of the correct typeface to be used in a copy. It is true that point size and space commands do not always work with precision in giving headlines. However, it is advisable not to use different font sizes in the same heading. There cannot be any fast rule on this issue. Some of the headline writers may try to experiment with all sorts of fonts. However, it may go against the stylebook of the publication. One thing is clear that almost all publications have stopped using all-cap headlines. It may also be remembered that proportion and shape of a headline are needed for smooth navigation of any headline and its text.
5. The flush left headlines make a good sense because the English text is read from left to right. Our eyes are also tuned accordingly. Therefore, if this is not followed, the axis of orientation is disturbed. Since this principle also applies to the justified left flush in the body of the text, it is true for the

headlines too. The return of the drop letters in some of the magazines has reinforced the belief that the text too must be soothing to the eyes and the reader should find the reading of text soothing to his eyes. We must realize that any experiment to add the so-called beauty to the headlines may not be convenient for the readers.

## NOTES

6. Headlines are the entry points for any news story or write-up. It is true about print as well as the electronic media. The readers' or viewers' attention depends upon the strength of a headline. The affectivity of a write-up majorly depends on whether its headline is able to get the attention of readers or is able to lure the viewers to the channel.
7. 'Types' are the key components of any medium. They are the parts of the overall display of any news, feature or write-up. It all started with innovative people who designed the typefaces with wooden carvings. In later years, when the metals were introduced, the typefaces became more prominent. The print media expanded. The introduction of mechanical composing systems added speed to the composing systems. However, during the past three decades, the typefaces, which had begun their journey on wooden castings, have now joined the virtual world of computer images. With these efforts, the headlines too have undergone a lot of changes.
8. The subeditor's role is crucial in deciding the headlines. He has to decide about the typeface on the basis of the space available. Earlier, due to variations in machines, the exact measurement of the typefaces was not possible. However, the situation has changed with the arrival of computers. A subeditor always functions under a tight schedule. He has to decide about a headline according to its importance. However, it must be remembered that one should avoid giving a headline with an opinion.
9. The 26 May 1881 edition of *The Hindu* stands out as a landmark in this regard when it published a single-column item with a simple headline, NEWS AND NOTES. The contents of the headlines indicated some news items separated by dashes. It was considered a historic event because for the first time *The Hindu* had given space to news on a page that was the exclusive domain of advertisements.
10. The trend of giving bigger and multi-column headlines started with the induction of rotary machines. The pages could be re-carved on plates and the curved plates so prepared became safer for allowing experiments with headlines. There was no threat that the types would not be retained on the page. The curved plates were in one piece; it enabled the deskmen to experiment with headlines. However, for the next decade or so, the style of giving level headlines continued till a new generation of subeditors arrived on the desk.

**NOTES**

---

## 5.9 QUESTIONS AND EXERCISES

---

### Short-Answer Questions

1. Write a brief note on the role played by a headline.
2. What are the different types of headlines?
3. Write a short note on television headlines.
4. Write a short note on 'innovations without sensationalization' in writing headlines.

### Long-Answer Questions

1. Discuss important points to be considered while selecting a suitable headline.
2. Describe the evolution of headlines as an important element in media industry.
3. Explain different types of headlines.
4. Critically evaluate the difference between writing headlines for the print media and the electronic media.

---

## 5.10 FURTHER READING

---

Nelson, Marlan D. and George Rhoades. 1985. *Basics of Writing for the Mass Media*. Atlanta, GA: Kendall/Hunt Publishing Company.

Saxena, Sunil. 2006. *Headline Writing*. New Delhi: Sage Publications.

Ludwig, Mark D. and Gene Gilmore. 2005. *Modern News Editing*. Iowa: Blackwell Publishing.

Jankowski, Daniel. 2005. *World's Dumbest Signs, Ads, and Newspaper Headlines*. California: Tangerine Press.

Radder, Norman John. 1924. *Newspaper Make-up and Headlines*. New York: McGraw-Hill book company, inc.

Dewdney, Andrew and Peter Ride. 2006. *The New Media Handbook*. New York: Routledge.

# UNIT 6 INTRODUCTION TO TYPOGRAPHY AND GRAPHIC ARTS

## NOTES

### Structure

- 6.0 Introduction
- 6.1 Unit Objectives
- 6.2 The Role of Typography, History and Importance
  - 6.2.1 Treatment of a Headline and Letter Counts
  - 6.2.2 Arrival of Computers
  - 6.2.3 Importance of Typography
- 6.3 Selection of Types and Its Importance
- 6.4 The 'Lead' Continues its Role
- 6.5 Graphic Arts: Importance and Methods
  - 6.5.1 Graphics for Value Addition
  - 6.5.2 Graphics Invade Front Page
  - 6.5.3 New Business
  - 6.5.4 The Wonder Called 'Photoshop'
  - 6.5.5 New Experiments
  - 6.5.6 Significance of Graphics
- 6.6 Cartoonists
- 6.7 Role of Photographs
  - 6.7.1 Difference between Montage and Collage
- 6.8 Summary
- 6.9 Key Terms
- 6.10 Answers to 'Check Your Progress'
- 6.11 Questions and Exercises
- 6.12 Further Reading

## 6.0 INTRODUCTION

The types used in a publication determine its character. It is a key factor in the make-up of a journal. Usually an individual's personality gets a boost through proper dressing, style and jewellery. Similarly, a publication gets the attention of its readers through its types. Usually appearance leaves a deep first impression. An attractive and glossy look can certainly hide a few shortcomings in a publication. In India and also in Western Asia, calligraphy was developed into an art form. There have been great artists who produced illustrated books, mostly religious texts. In 1580, a group of Jesuits presented a copy of Holy Bible to Emperor Akbar and sought the permission to set up a printing press. The Muslim clergy described the printing press 'a creation of Satan', and the setting up of the press was denied. The reason was that the lobby of calligraphers was scared of the printing press because they thought it might take away their source of livelihood. However, East India Company, which was allowed to set up a trade centre in

## NOTES

Surat (now in Gujarat), quietly brought the first printing press to India. This effort could not make much headway, because the company could not evolve typefaces for Indian languages. Interestingly, the first Indian types, both in Bengali and Hindi, were used in the printing presses of Srirampur set up by Christian missionaries. It is true about typography too. From ancient times, typography as an art played a crucial role. It is the predecessor of present 'fonts'.

---

### 6.1 UNIT OBJECTIVES

---

After going through this unit, you will be able to:

- Discuss the role, history and importance of typography
- Understand the significance of typography in the computer era
- Explain the importance and methods of graphic arts
- Evaluate the role of cartoonists in the popularity of a publication
- Learn the role of photographs in media

---

### 6.2 THE ROLE OF TYPOGRAPHY, HISTORY AND IMPORTANCE

---

There are views and counter-views on the issue of evolution of types. There are people who credit Chinese for this invention. According to some scholars, the movable types were first invented by the Emperor of Korea in the 12th century. He was a scholarly man, who was keen to see all his subjects educated. The Europeans learned about the existence of movable types from the traders of the East. However, on the basis of recorded history available so far, Johann Gutenberg is credited for inventing movable types in 1455. He had composed and printed a 42-line Holy Bible.

In 1465, Sweynheim with his colleagues created the first typeface. Francesco Griffo created the first italic types in 1501. During 1716–28, William Castone succeeded in setting up a range of types, which are known as old typefaces. The *Bodoni* typefaces are attributed to Giambattista Bodoni, who had created a new set of types popularly called 'new typefaces'. Paul Renner offered another range of typefaces, which were taken as the 'prospectus for future'. The real typographic revolution began in 1985, when Adobe introduced the PostScript format.

#### 6.2.1 Treatment of a Headline and Letter Counts

Typography changes the look of a journal. If you are 'into' typography, then why is your type laid out so poorly on your opening page? Did no one ever explain the 'building block' aspect of good type to you? And the quote on the 'typo' page has a semicolon where a pause character is more appropriate (em dash or simple comma). These are the basic questions on which the entire edifice of modern journalism stands.

## NOTES

Among the newspapers, the *New York Tribune* is, perhaps, the first daily which introduced line-typing system for the first time in 1886. One of the innovators in the field, Ottmar Mergenthaler demonstrated the first line-casting machine before Whitelaw Reid, its editor, who exclaimed, 'You've cast a line of type!' The editor's words formed the basis for the company label, and marked the beginning of Linotype's success story.

Four years later, this ingenious inventor founded the Mergenthaler Linotype Company. Little did he know that after more than 100 years of successful business the Linotype, a wholly-owned subsidiary of Monotype Imaging Holdings Inc., would be following his footsteps. Today, Linotype has one of the world's largest font libraries, offering more than 10,500 high-quality typefaces.

Initially, it all started with the revolutionary invention of hot-metal setting. Today the fonts are no longer just for the elite, they are a popular tool of graphical and visual communication. Most of the important and internationally influential contemporary fonts are derived from the Linotype Library and its predecessors. Original fonts that you can nowadays find on every PC as *OpenType* or *PostScript* fonts have been licensed from this huge library. It has become the centre of both traditional and modern typefaces.

Much before the invention of Linotype machines, Tolbert Lanston, who was born in 1844, had invented the Monotype hot-metal composition system. It was further improved by a German, Ottmar Mergenthaler, who became the inventor of the Linotype machine. During 1845–85, Linn Boyd Benton of Milwaukee invented a mechanical punch-cutting device. Later, Frank H. Pierpont of the Monotype Corporation Ltd modified the machine. It was his efforts that the newspaper industry could introduce mechanical typesetting with its heavy demands for multiple matrices. The USA newspapers were the first to adopt new innovations in typing systems. The new systems were embodying some enduring technical principles, such as the circulating matrix.

In 1887, Lanston patented a system of composing single metal types mechanically. It consisted of a keyboard producing a perforated record of a job in a paper spool which controlled an associate machine for fashioning types from cold strips of metal with 196 matrices. Justification of text lines was by letter spacing. Three years later, in 1890, Lanston realized that the method of fashioning and composing type by stamping out characters from cold metal strips had severe limitations. Consequently, a patent application for a system based on hot-metal casting was filed and eventually granted in 1896. Thus, first punch-cutting machine was made ready. Messrs Benton, Waldo & Co. delivered the machine to the Lanston Monotype Machine Company in USA.

### 6.2.2 Arrival of Computers

The metals are too heavy to allow free flow of ideas. There was growing realization that the typography will allow free flow of ideas, if anyhow computers could be roped in. In 1960, William Garth, Jr., President and founder, and Ellis Hanson,

## NOTES

Chief Engineer of Photon, Inc., introduced typography through computers for the first time. He decided to experiment under the banner of Compugraphic Corporation, in Brookline, Massachusetts. William Garth and his team decided to apply the existing computer technology to the typesetting process. Within a year in 1961, the Compugraphic engineers succeeded in programming their computers to automatically handle repetitious typesetter coding. The firm developed a prototype model of the Directory Tape Processor (DTP) which eliminated all operator decisions and produced a fully coded tape used for typesetting. Within next two years in 1963, the company evolved Linasec I and II, the first general typesetting computers. These automated tape-processors produced justified tapes to drive the Linotype machines used in the newspaper industry. The net production of the Linasec was more than 3,600 lines per hour compared to the manually set 600 lines per hour. It revolutionized the computing systems in the newspaper industry. With these new computer-based composing systems, the newspapers could carry more detailed, late breaking news stories.

The first two phototypesetters, the CG 2961 and the CG 4961, were introduced by Compugraphic in 1968. Of them, the CG 2961 (for text) and the CG 4961 (for text and some display type) were successfully operated through a perforated paper tape prepared on off-line perforating keyboards. In 1969, Compugraphic introduced the 7200 Headliner. It was almost a new experience to operate machines and also simultaneously the headlines on a display screen. The impact of these revolutionary technologies was not visible till eighties in India. In the year 1970, the Area Composition Machine (ACM) 9000 was introduced by Compugraphic which offered the flexibility of a direct keyboard and tape-operated phototypesetting. The ACM 9000 sets text and display type mixing 96 type fonts (complete set of type in one size and style) in eight styles and twelve sizes (6 to 72 points) which is of particular interest to daily newspapers and larger weeklies for the preparation of their display advertising. Now the emphasis upon the design, manufacturing and sale of machines shifts to include a new emphasis on developing typefaces. By the year 1983, a Quality Improvement Process took shape. The company, Compugraphic began licensing its typefaces to manufacturers of electronic printers which demonstrated its ability to supply types for non-Compugraphic products. The new Personal Composition System (PCS) was introduced. It was the beginning of a new era of high-quality typographic communication in the office environment.

The revolutionary history of the evolution of typefaces from the hot metals to software is just exciting. In 1986, Compugraphic decided to set up a new division, Font Technologies, to answer the needs of software developers and printer manufacturers. The joint efforts and cooperation between Compugraphic and Agfa-Gevaert helped in improving the new technology. In 1999, Agfa Monotype was created, forming one of the largest font companies in the world. The company has released the Albany, Thorndale and Cumberland core set of fonts for new media devices. The New Media Core Fonts are designed for high legibility on low-

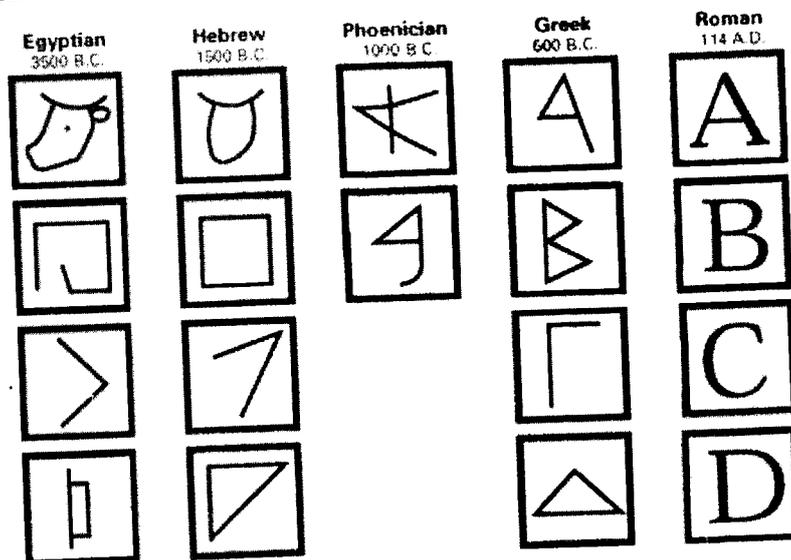
resolution devices such as computer screens, consumer electronic devices and television screens.

The major font developers in the year 2005 framed the famous *Eight Golden Rules* of font software licensing. It was an attempt to make font licensing easier to understand for the end users. The major players in this field, Monotype Imaging works alongside Berthold Types, Dalton Maag, Fontsmith, Identikal, Microsoft and Shinn Type decided to introduce a single source of information to help the end users manage their font assets. As a follow-up to this policy, Monotype Imaging has launched a new downloadable font counting tool to help businesses discover how many fonts are stored on their computers. Typefaces from the Monotype Library of more than 1,300 typefaces are now available in the OpenType font format. Monotype Imaging has released version 3.0 of its **iType** font engine to introduce the company's patent-pending **SmartHint** technology. It has enabled a clear display of scalable East Asian text. The *World Type Layout Engine* version 2.2 also made its debut. These latest releases support all the major written languages of India, Pakistan, Bangladesh, Sri Lanka and Nepal.

## NOTES

### 6.2.3 Importance of Typography

Jeremy Norman, who is known for his famous book, *From Cave Paintings to the Internet*, has given a detailed study on the evolution of humans from the cave paintings to the present day Internet era. The medium may change, but the basic role of typography remains the same. This evolution also reveals the high points of civilization:



Some of the Known Varieties in Type Fonts:



**Bodoni**

Designed after the work of Giambattista Bodoni, an 18th century typographer, Bodoni is a good representative of the Modern typeface.

**NOTES**



**Caslon**

Designed after the work of William Caslon, circa 1732, this is an archetypal Old Style font.



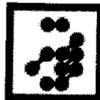
**Industria**

This typeface was designed in 1990 by Neville Brody, one of the most influential designers of the eighties and nineties.



**Univers**

Adrian Frutiger designed this typeface in 1957. It is the archetypal Sans Serif font.



**Dr. No**

Designed by Ian Anderson of the Designers Republic in 1992, it is a typeface that pushes the limits of legibility without conforming to the clichés of grunge typography.



**Platelet**

Designed by Conor Mangat in 1993, Platelet is a good example of post-modern type design and the effect of Emigre on the contemporary style.



**OCRB**

Designed by Adrian Frutiger, OCRB is a Sans Serif face designed for optical character recognition adapted for human readers.



**VOLT**

It was designed in 1996 by Taylor Deupree to cross legible text fonts with experimental typographic elements. Often looks 'normal' at the first glance, but shows its unique elements on closer examination.



**Campbel**

Designed by Alexander Smith in 1996, this typeface was inspired by a drain plate in Central Park.



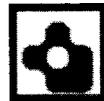
**Snell**

It was designed by Matthew Carter for Linotype in 1965. Carter derived the typeface from the handwriting of Charles Snell, the English writing master and author.



**Courier**

It was originally designed by Howard Kettler for IBM and redrawn by Adrian Frutiger. Courier is the prototypical typewriter font, and one of the most popular fixed-width fonts.



**MoonBase Alpha**

It was designed by Cornel Windlin for Fuse in 1993. Derived from bitmapped printouts, this font is designed for graphic form rather than superior legibility.



**Clarendon**

Clarendon was designed by Hermann Eidenbenz in 1951. It was adapted from Robert Besley's original design done in 1845 for Thorow good & Beseley.

**NOTES**



## NOTES

### Amoeba

Designed by Marius Watz to resemble the style of fonts used in early Space Invaders games, Protozoan delight (a fist full of fun).



### Pilot

Designed by Magnus Rakeng in 1995, it is an aerodynamic font for the next millennium.

On the basis of these types, there is already a wide spectrum or variety of type fonts available on the Windows platform.

#### CHECK YOUR PROGRESS

1. Where did typography start from?
2. Why was printing press denounced by the clergy during the time of Akbar?
3. What was the drawback of using metals in typesetting? How computers removed this hurdle?
4. Why did 'Times Roman' became the most preferred typeface?

## 6.3 SELECTION OF TYPES AND ITS IMPORTANCE

The entire world of the typography has revolutionized during the past two decades. The vocabulary of types, however, has remained almost same. Nonetheless, the hard-metal typing systems have now been totally replaced. Earlier, the metal types were three dimensional hard metals, which were three dimensional rectangles. It is useful to learn the old vocabulary, though to some extent it has changed over the years. For example, the basic set of terms referring to the various parts of a type (serif, bard, shoulder, hairline, stem, loop, ascender and descender) is not being used. However, the measurement of the type sizes continued to be used despite the shift from hard metal to two-dimensional computer images. Type sizes are measured in points. One point is 0.01384 or 1/72 of an inch, or about the size of a dot. Twelve points make a pica, which is the length of a type phase. It is equal to 1/6 of an inch.

A subeditor should know that the printers express the length of a line in picas and points. If it is stated 1.5 picas, it means 1 pica and five points. It should not be confused with one-and-half picas. Lengths are also measured in terms of

*em*. In fact, it does not really measure length, but the area it covers. The term is being used because in normal types the letter M has approximately the same height and width. Therefore, the *em* of a 10-point type is a square area of 10 points  $\times$  10 points. Similarly, the *em* of 36-point type is 36 point  $\times$  36 points.

A vertical half of this area is called an *en*. The reason is the letter N is roughly half as wide as the letter M. Therefore, the *en* of 10-point area will cover the surface of 10 points  $\times$  5 points width.

These two words continue even today in the newspaper vocabulary for measuring space. One *em* is approximately equal to one pica. Although the word pica is more correct, but *em* is now more popular and widely used.

There is also a problem of measuring space on the basis of the type size. For example, if the command is given for 30-point headlines, the actual headline will be 36 points. The reason is that the machines are being programmed on the basis of the capital letters. In fact, the machine should be programmed according to the descender too, because descenders like *p* and *q* will be outside the 30-point command. However, there is seldom any problem in editing, because both and machines have already been fine-tuned to this situation.

There are legends attached to some of the typefaces. For example, *Times Roman* was designed for the *London Times*. These typefaces are their own variants such as bold, medium and light or italics. It is interesting to note that the Microsoft has retained most of the old typefaces. With the modern equipment, it is possible to create even variety on the existing typefaces; they may be electronically italicized, condensed or even expanded. However, those who believe in the purity of fonts do not approve such experiments.

With several thousands of types in vogue, there are also brave attempts to classify them. Though it is tricky, but the attempts to classify enable a person to recognize them. The old classical varieties are in various forms such as light, bold and italics. Some of the typefaces could be compressed as well as expanded as the need be.

BODONI MT/BODONI MT Black/BODONI MT (COMPRESSED)/

BODONI MT POSTER (COMPRESSED)

TIMES NEW ROMAN/TIMES NEW ROMAN

TIMES NEW ROMAN BOLD/

VERDANA/VERDANA/VERDANA

TAHOMA/TAHOMA/TAHOMA

Calibri/Calibri/Calibri

## NOTES

There are some typefaces preferred by the designers:

ALEGERIAN

## NOTES

COPPERPLATE GOTHIC LIGHT/

COPPERPLATE GOTHIC LIGHT

There are some typefaces which may delight the calligraphers:

**Hello, how do you**

Hello, how do

There are certain typefaces, which are appropriate for some publications or printing works; the other may not be suitable. The letters in italics are preferred mostly in invitation cards, but in newspapers such usages are only limited for highlighting a particular term. The black letters, which were popular in most of the European countries, are seldom used in newspapers. They may be used in some form for advertisements or creating a name plate, etc.

The Roman typefaces were developed in Italy by a Frenchman, Nicolas Jenson in 1470. Interestingly, the italic fonts too were created by an Italian scholar, Aldus Manutius in the 15th century. The typefaces, which are easily recognizable and preferred in the newspapers or periodicals, are Bodoni, Century, Bookman, Memphis, and some others such as Ionic, Excelsior, and Corona. The most preferred, however, continues to be *Times Roman*. The well-known British typographer, Stanley Morison, had designed this typeface. However, it has been further improved as *Times New Roman*. It is widely used and available on Microsoft platforms.

The typeface, *Times Roman*, became the most preferred typeface for a simple reason that it could provide excellent printing, and ink never smeared its face to make it illegible. Another feature was its harmony between the capital and the lower case. Morison had designed *Times Roman* in such a way that it looked a little bigger than the other typefaces in the same point. It became more popular during the Second World War years, when due to acute shortage of newsprint, the dailies had to reduce pages, and to accommodate more news they had to reduce their composing to the 7-point body. However, it is an established fact that point size should not be less than 8 points to make it readable.

It goes to the credit of Stanley Morison that he designed **a**, which was slightly bigger than the *Bodoni a* in the same 14 points. A close study of English alphabets reveals that they can be categorized in two ways: primary letters (**a, x**); and the letters with ascenders and descenders (**b** and **y**). The particular height of a letter, that is, the size from the top to the bottom of lower case **x**, is what the ordinary reader captures through his eyes. But the type size is to be measured from the top of the ascenders to the bottom of the descenders. It makes the **x**-height to look larger. Morison succeeded in his efforts to make *Times Roman*

more readable. While the primary letters looked bigger, the ascenders and descenders were fitted in the same size. The readers found *Times Roman* more pleasing to eyes, because it looks bigger in size than *Bodoni* types, etc.

A lot of credit for the developments in the field goes to the USA innovators, who had developed the linotypes on hot-metal systems. They had made a detailed study of the suitable types for the newspaper industry. They identified Times Roman and Century as the most legible typefaces. They also found two other typefaces, *Regal* and *Ideal*, equally legible for newspaper readers.

With the shifting of typography from three-dimensional metal form to two-dimensional formats on computers, the softwares have opened immense possibilities for evolving new typefaces. Research and innovations are continuing, especially due to expansion of advertisements. Both print and electronic media are continuing with new experiments. Apart from making the typefaces more legible, the emphasis is also on attracting the reader or viewers in case of the television or Internet.

## NOTES

---

### 6.4 THE 'LEAD' CONTINUES ITS ROLE

---

The term **leading** has survived this computer era. It was used during the Linotype era. A strip of lead was used to space out type slugs. The use of lead has now been totally discontinued; yet the word has remained, because the written matter though composed on computer still needs readability by putting some spaces on the body type. During the hot-metal era, lead strips were being used while imposing the page. During those days, a given type had to be put on metal base called the slug or liner, and this liner could be of a size different than the type size. For example, an 8-point type can be placed on 8- or 9-point size or even on 10-point slug. A subeditor has to be really careful in order to take appropriate decision during the makeup of pages.

It is noticed that a line of typeset 8/8 may adversely smack on another such line in the body, which might be considered as too crammed for comfortable reading by some readers. On the other hand, 8/10 might appear to be having too much space and give a scrappy look to the newspaper. Therefore, it is necessary that the subeditor or make-up incharge should take correct decision to give a good readable look to the daily.

With the increase in the number of senior citizens, the typefaces in most of the newspapers have been made a little larger to make them more legible. During the seventies, the *Indian Express* management had introduced 7-point body, which reduced the readability of the daily. Many readers complained that it was difficult for them to read the daily due to smaller typeface. Some of the popular weeklies such as *Sunday Mail* of Delhi rose to eminence due to their eye-pleasing fonts. In case of *Sunday Mail*, its normal text used to be 8½ point body for normal text and 9 point for special features. The text appeared in 10½ point body. During the

tenure of its editor, A.S. Abraham, efforts were made to reduce the additional use of white space around the headlines on its pages. However, its basic design remained unaltered.

## NOTES

Hyderabad's *Eenadu* in Telugu is one of the successful stories of a regional language daily. In its bid to have influence beyond Andhra Pradesh, it started an English daily, *Newstime*. While selecting the right type, *The Hindu* did a lot of research, but it just launched the daily by using *Clarendon Light*, which is seldom used by any daily newspaper. The typeface, perhaps, was chosen to give distinct look to the daily. The publication survived and also made its presence felt in the region. On the other hand, *The Hindu* had chosen *Sans Serif* body and 15-pica column width. It was definitely a variation, because the other dailies had only 11-em width. It means their broadsheet daily carries only eight columns. *The Hindu* paved the way for a six-column broadsheet. It was later followed by the Hindi daily, *Janasatta*.

**The Logic:** Some people ask what should be the right width of a column in a newspaper. The answer is simple that a reader should read the line in a column without moving his head. He should be able to read by moving only the pupils. It is true that bolder headlines on a larger typeface may be read across eight-column page without any fatigue; but if there is more than one line, the reader has to wade through the entire eight columns, it becomes really tiring. Therefore, a subeditor must realize that there is correlation between the type size and the column width.

There is also an *optimum format formula*, which provides for better readability of any newspaper. The credit to these efforts should be given to the American newspapers, because they conducted deep studies on this issue. The usual formula they use, in a nutshell, can be reduced to  $O=42$  keystrokes. So, in an 8-point typeface, 42 letters of 8 point, including punctuation marks and space, will constitute the optimum column width. In 60 points, it will be a line comprising 42 strokes of 60 points each. The type size should increase as the width is expanded. It must be remembered that in wider columns, more leading is required, i.e. wasting space.

The optimum length in turn decides what should be the minimum and the maximum width of a column. The minimum for a line is  $O=25$  per cent or 32 keystrokes. The maximum is  $O=50$  per cent or 63 keystrokes. Any line length that falls between the minimum and the maximum width has to be within the readability range. On this basis, it is possible for a broadsheet newspaper to have six columns. Each column will then be about 15-pica *em* wide. However, a subeditor has to make efforts to make 15-pica lines readable with a minimum type size of 9 points.

In spite of some experiments of having six columns, the majority of Indian dailies prefer eight-column format. Each column in the dailies will be 11-pica wide. An 11-pica line will take 36 to 39 keystrokes in 8 points.

*The Hindu* experiment needs to be further elaborated. Earlier, it was on *Excelsior* typeface, but it was noticed that the Indian-made newsprint, popularly called NEPA could not effectively print this font. Therefore, the newspaper

management decided to change the font. After detailed studies, it was decided to shift to *Sans Serif*.

Every newspaper emerges with a unique personality. Many elements determine the making of this uniqueness. The most important of these is typography due to its visual appeal. The sensationalness or soberness, loud or sedate, liveliness or dullness of a newspaper are dependent on its choice of fonts. The subeditor, like an artist deputed to do the make-up, has to be well versed in typography. However, his professional chores will be subservient to and conditioned by an overriding design conceived by someone else. This is what may be called the Grand Format, the basic design structure of a paper into which the daily editing and make-up decisions are fitted.

## NOTES

---

### 6.5 GRAPHIC ARTS: IMPORTANCE AND METHODS

---

Alice, the famous heroine of *Alice in Wonderland*, says 'what is a book without pictures'. It is true about today's media too. With the convergence of print, electronic and now new media, i.e. Internet or web media, nobody can ignore the role of graphics and make-up. It is not only the contents, but also their effective graphic representation that decides the presence of any media product in the hot, highly competitive media world. The situation has worsened in this technology-driven era, when even an individual can produce an *e-newspaper*, even with minimum resources. However, the product will need support and visualization of graphic artists. It is, perhaps, the reason that most of the media houses now have separate design cells headed by an artist. Therefore, there is a constant need for journalists, especially the desk people, to learn the basic design format of a newspaper. Also, there are constant efforts to revise and improve the design each day. The design department, like a fashion adviser to a film star, works on how the final media product or the daily or magazine would appear after printing.

It is a common fact that fashion-conscious people take care of their wardrobes and other elements like cosmetics to keep themselves attractive. It is an admitted fact that some of the dailies such as *The Hindu* continue to be with their established make-up format, but a daily like *Times of India* has set up a large team of graphic designers attached to their editorial department. These departments design the newspaper according to the news available on a given day. They also work on advertisements in such a way that the final product not only pleases the eyes of the reader, it also becomes the delight for a connoisseur. Therefore, the era of compartmentalized thinking of running a daily is over. Even in the case of electronic media, especially television, the role of graphic artist has become vital. They explain even an accident through visuals, to enable the audience realize how it took place. Similarly, a newspaper tells the story through visual designing or sketches, e.g. the traffic regulations for the January 26 parade.

## NOTES

### 6.5.1 Graphics for Value Addition

Some media academicians emphasize that the most important issue in lay-out or design concept is that the advertisement of the journal should be eye-catching. However, the issue is why only the advertisements, the media product itself should be designed to attract its audience. It is true that advertisements provide the financial backbone to any media product, therefore, it is natural for any publisher or the owner of a media house to give more emphasis on the better display of advertisements. It is also stated that there are several advertisements placed on the front page. Therefore, it is necessary that each of them should be distinct and stand out to convince the buyer of the space that he is getting the value for his money.

It is a fact that while we flip through a publication like a newspaper, we may at least stop and glance at the pictures, even if we do not read the articles. It is the picture, perhaps, that may lure the readers, if they find it interesting. A reader may first read the headlines or introduction, and then if it is interesting or intriguing, he may read the entire story. Thus, for seeking the reader's attention, the graphic artists play an important role. It is not only the advertisements, but even a news story may be merged in the artwork to make it more interesting than a simple publication. Earlier, it was noticed that most of the newspapers did not pay any attention to their classified advertisement columns, but now the graphic artists have added colours to these spaces to make each advertisement stand out.

The graphic artists and their artwork have assumed a key role in any publication. In India, where the newspapers have to survive in cut-throat and highly competitive markets, their share is about 50 per cent of the printed space including editorial matters and advertisements. Many newspapers now employ fulltime artists for designing the entire daily. It is done to ensure harmony in all pages. It is true that the use of visuals reduces the HB space for the text whether it is an advertisement message or news story.

### 6.5.2 Graphics Invade Front Page

The role of artists is well recognized in English dailies like *Times of India*, *Indian Express* and *Asian Age*. The southern editions of *Indian Express* under the ownership of Manoj Santhlaia, a scion of the legendry press baron, Ram Nath Goenka, is now called, *New Indian Express*. Its sister dailies are: *Dinamani* or *daily mail*, a popular Tamil daily of Chennai having its editions in Vellore, Trichy, Madurai, Tirunelveli and Coimbatore; *Kannada Prabha* in Kannada; *Malayalam Varika*; *Cinema Express*, etc. All these have come out of their traditional mould of conservative looks to a new dynamic platform in which artists try to give a new identity to these publications.

A similar approach is being followed by the following dailies: *Bhaskar*, *Amar Ujala* and *Hindustan* (Hindi dailies); *Janam Bhoomi*, *Divya Bhaskar*, *Guajrat Samachar*, *Sandesh* (Gujarati dailies); Malayalam dailies like *Malayala Manorama*; Oriya dailies such as *Dharitri* and *Samaj*; Telugu dailies like *Eenadu*

and *Vaaritha*; Bengali dailies like *Anand Bazar Patrika*, *Bartman*, etc. All these have liberal doses of graphics to attract readership.

The advertisers, who muster up huge money to promote their products, are also keen to have multi-colour insertions. In dailies like *Hindustan Times* and *Times of India*, some of the big advertisers book even the whole front pages. In such cases, the credit goes to intelligent designers who cleverly produce their newspapers in such a way that a reader is seldom able to understand that the front page is set up by the advertisement department. The first page is produced in such a way that as soon as a reader opens the third page, he finds the lead stories presented in their natural first page format. For the reader, the opening third page becomes the page one. Sometimes, the numbering of pages is done in such a way that for a common reader, the page three becomes page one.

## NOTES

The big dailies, though having national or international profiles, blend their product with large doses of local news. Their local supplements splashed with multi-colour photographs and designs enable these dailies to identify them with local readership, which further enables them to compete with the local dailies. For example, the local pull outs of *Times of India* are city specific, such as *Bombay Times*, *Ahmadabad Times*, *Lucknow Times*, *Delhi Times*, etc. The regional and language dailies too have adopted this practice. They also publish soft social news of weddings or get-togethers, etc. The news published in these supplements are popularly called the page three items. It is stated that the publishers levy huge fee for publishing these items in the supplements, though they are presented in news form. In all these efforts, the role of the graphic artists is well recognized.

The graphics have also revolutionized the advertisements. The possibilities of adding colour are immense. Some of the owners of specific brands themselves appear in their advertisements to establish the credibility of their product. The graphic artists have done wonders in such cases.

The photographs of people in the publications create a powerful link with the local people. The readers may know the person, whose photographs appear in the daily. However, to keep the interest of the reader, the photograph or graphics must be interesting. The picture should be at the top or high up in the advertisements. There is an established practice to put pictures almost at the top of the story. It is because the picture draws the reader into the story and we are conditioned from long habit to read a newspaper page from the top to down. The picture should reach horizontally from border to border or very close to that.

The white spaces, though defined as open areas, are considered as wasted space. White space is not the space between letters or the leading between lines, unless the spacing is taken to extreme. White space can be wasted space, but doesn't have to be. Except in rare cases, the white space should not be more than 15 per cent of an advertisement. In rare cases where white space is the art element, the space should be at least 80 per cent of such insertions. A full page with two short lines of copy in the bottom half or middle of the page may become the most effective advertisement. Such efforts successfully draw the attention of the readers.

The modern technologies have expanded the possibilities of making any newspaper more colourful and popular with photographs and other graphics.

### 6.5.3 New Business

#### NOTES

In India as well as in some advanced countries, a number of companies have mushroomed in the past few years offering their expertise for producing high-quality graphic design services for magazines, newspapers and yellow pages. For ordinary publishers, it may not be possible to employ expert graphic designers, but with the help of such companies, they may improve their products even with small investment. They are the experts in the field giving stunning looks to magazines, newspapers and yellow page layout designs. Since they have access to the latest software, they excel in their respective jobs. The system of outsourcing is not only cost-effective, it has also enabled some of the publications to adopt a totally new look.

### 6.5.4 The Wonder Called 'Photoshop'

The software called *Photoshop* has given a new look to all publications. This software on digital platform enables to add glamour to any photograph, which even the best of cameras could not do. This software is considered an essential part of any graphic exercise, especially in fashion magazines or write-ups. It is also called *glamour enhancement* or Photoshop glamour retouching before their publication. In simple words, it is also called digital makeup or glamour makeover. The access to this digital glamour enhancement is available even to those publishers having meager financial resources. The human physique in the glamour photography may give a much younger look, or add extra beauty beyond our imagination. These days, with the help of new technology, even less attractive photos can be turned into glamorous ones after they are retouched.

### 6.5.5 New Experiments

This is a computer age. The unprecedented expansion of the Internet has provided new opportunities for experimentation in media. All major newspapers have now Internet editions. The social networking websites such as Facebook or Twitter have opened up new opportunities to the readers. There are new possibilities of having a web newspaper of one's own choice. It is also possible to print the same through a web machine to circulate the daily. Some people consider these new technologies a threat to journalism; but we have to save them from becoming a relic of the past. They must be transformed to face the new realities in the present day technology-driven society.

The graphics have always been a key-factor to improve the looks and readership of any journal. The *Times of India* used to have a famous magazine, *Illustrated Weekly of India*. With the expansion of television and even to make the main daily more colourful, the magazine has been discontinued. Inspired by the British journals such as *The Graphic* and *Illustrated London News*, this Indian

experiment ruled the media scenario for almost half-a-century. *The Illustrated Weekly*, as its name suggests, used graphics, photographs, initially in half-tones, but in later years it became one of the most colourful publication of India. The journal used to provide coverage to social events as well as some political happenings. However, it devoted its space to literature, arts, sciences, the fashionable world, sports, music, opera and occasions which were a delight to its vast readership.

The innovations in graphics were attempted even during the 19th Century. *The Daily Graphics* was founded in 1873 in USA. A daily with a similar name also started its publication under some other owner in 1889. These publications may be called the first efforts to add colour to the newspaper industry.

## NOTES

### 6.5.6 Significance of Graphics

The graphics play a pivotal role in media. Their impact is deep whether the medium is print or electronic. It is true that the formats of journals are getting shorter with each passing day. The size of broadsheet dailies has reduced during the past two decades. Therefore, the artists now play a much larger role than they used to in the 20th century. In these changing circumstances, the journalist serving in the newsroom as well as in the field duties must understand and assess the changing tastes of readers.

These technological developments have created new business opportunities within India as well as in other developed countries. A number of new companies offer expert advice for giving new look to media products. The new computer softwares, which are being regularly updated, have opened up immense possibilities for giving a new look to any media product. Some of the well-known newspaper designers such as Carlos Soria continue to assert that print media would continue its key role as a vehicle for journalism. However, according to these experts, the newspapers must be designed according to the changing world and its requirements. The new format must be customized with the new environment. It is suggested that while the weekend editions must have magazine looks, on the remaining days the newspapers should concentrate on hard news only.

With the expansion of multi-media during the almost two centuries of this industry, graphics have become the key factor. Indian journals, such as *Illustrated Weekly of India* and many other publications were inspired by the British traditions in this field. However, now in this highly competitive era, some of the Indian publications are the envy of any world-class journal. It is true that during the past century, a number of illustrated journals closed down due to the high cost and lack of markets; but the graphics as an art and science continued to expand. The British initiative in this field can be traced down to the 19th century, when in 1869, *The Graphic* started its publication. Subsequently, its name was changed to *The National Graphic* in 1932.

Few in this era, may be able to realize that graphics were introduced through engravings. William Luson Thomas, a well-known wood engraver, had started the

## NOTES

publication of newspapers, because he believed that newspaper can play a crucial role in reforming the society. Initially, the publication had started with meager resources, but in later years, it had its own big workshop and the number of employees had risen to over 1,000. Thus, during the initial phase the graphics played a big role. Nonetheless, with the arrival of computer technology, its role has become important even in city newspapers. Even a small publication these days requires the services of a graphic designer. For a subeditor or incharge of the pages, it is becoming essential to be well versed in Quark and Photoshop to handle the pages.

### CHECK YOUR PROGRESS

5. How has the computer age opened more possibilities for new typefaces?
6. How 'leading' still continues to play its role?
7. What should be the right width of a column?
8. What is the optimum format formula for newspaper column width?

## 6.6 CARTOONISTS

In India, some of the leading cartoonists became popular at the international level. Among them notables are K. Shankar Pillai, Abu Abraham, Sudhir Telang, etc. In some of the cartoons Shankar used to lampoon political leaders. The first Indian Prime Minister Jawaharlal Nehru was so much impressed by his caricatures that he even asked him 'please do not spare me'. These cartoons give us an insight of the political situation prevailing during those days.

GRANDPA AT PLAY

January 23, 1949

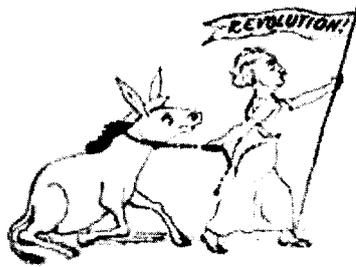


Nehru has expressed his pleasure in receiving children and letting them play at the spacious gardens of his residence.

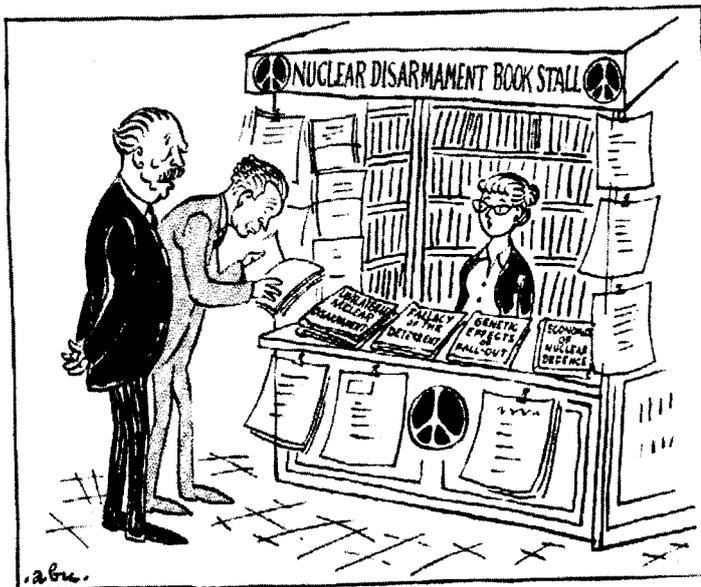
During the emergency years 1975–77, *Shankar's Weekly* was discontinued. However, he got assurance from the then Prime Minister, Indira Gandhi, that none of his cartoonists will be arrested for lampooning her.

In 1956, David Astor, the legendary Editor of *The Observer* of London, hired Abu Abraham. The *Observer* was then at the height of its influence and prestige in Britain. Abraham, then 32, was an upcoming Indian cartoonist in London 'in search of fame and fortune'. His work in Britain until then had included drawings for *Punch* and a couple of caustic political cartoons for the socialist weekly *Tribune*. In the March of same year, Abu was astonished to receive a letter from Astor appreciating his admiration for his work and offering him a permanent job and exposure to a larger audience in *The Observer*.

## NOTES



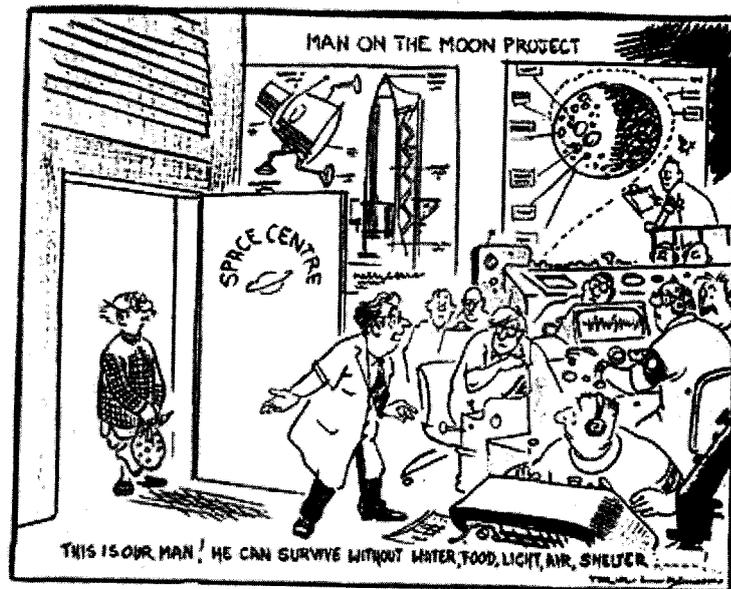
Abu got this prestigious assignment on the basis of his sheer talent. *The Observer* was one of reputed periodicals in Britain. Earlier, he had also served the *Shankar's Weekly*. Abraham worked as *The Observer's* regular political cartoonist for nearly 10 years. After that, he worked for three years at *The Guardian* of London, a place where, he said, he 'learned to draw fast'.



R.K. Laxman is one of living legends among the cartoonists of modern India. His earliest work was for newspapers and magazines such as *Swarajya* (founded by Sri Rajagopalachari) and *Blitz* of Mumbai. During his college days at the Maharaja College, Mysore, he had started illustration work. He successfully

## NOTES

illustrated the stories of his elder brother, R.K. Narayan, one of the internationally acclaimed writers of India. His graphics appeared in *The Hindu*. He rose to fame for his political cartoons in the Kannada humour magazine, *Koravanji*. The magazine was founded by a well-known physician and humour writer, Dr. M. Shivram. Interestingly, Laxman was a colleague of Bal Thackeray, famous Shiva Sena politician, who himself was also caricaturist before he became a politician. However, he rose to fame during his long innings in *Times of India*.

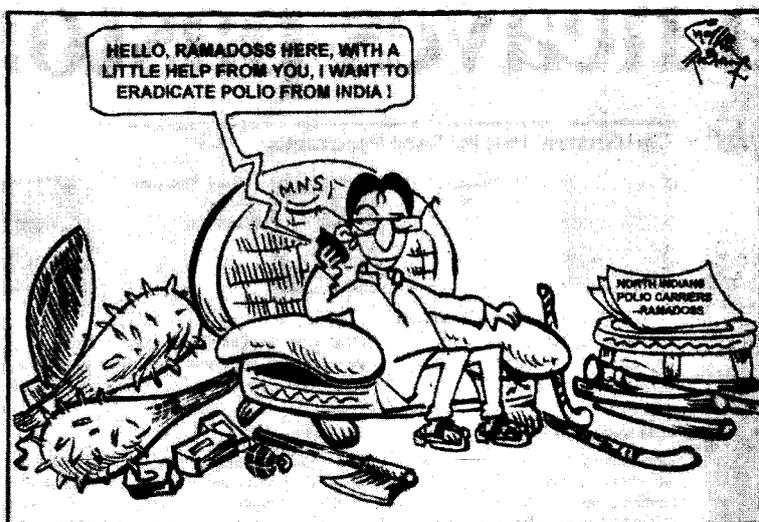


## NOTES



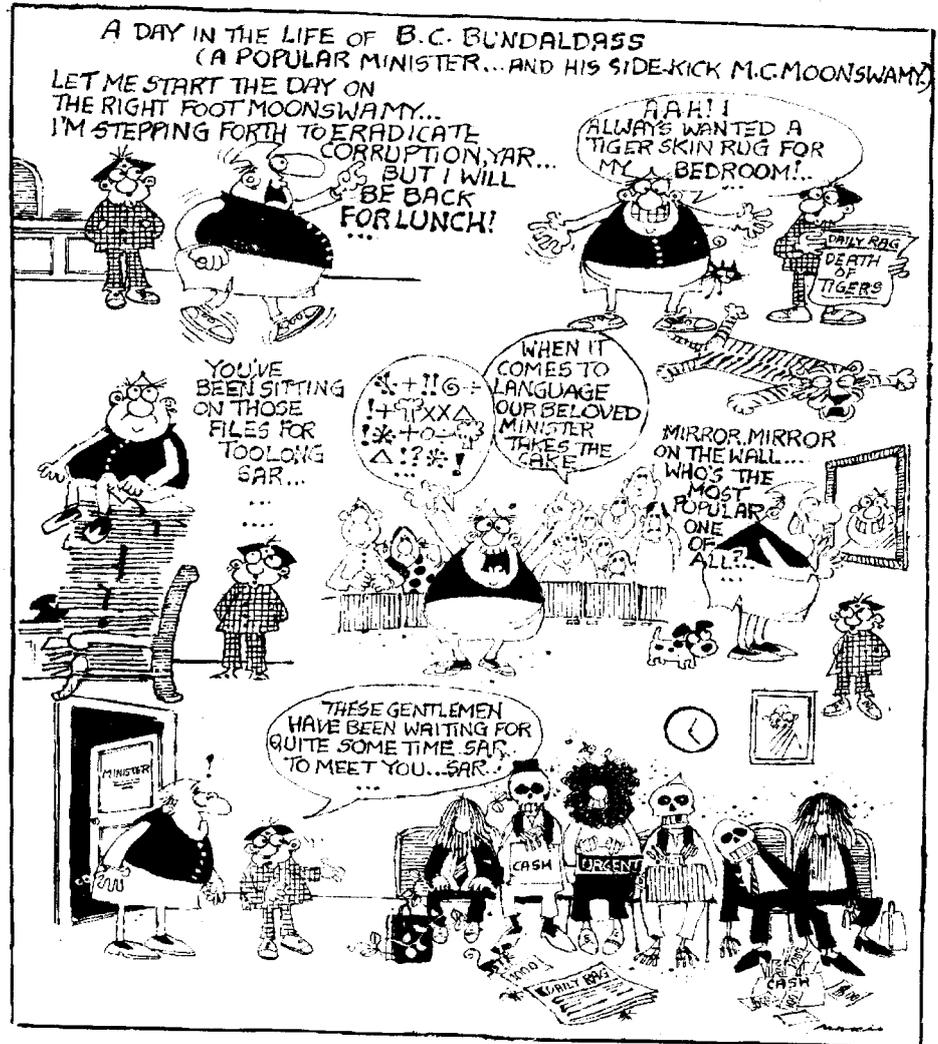
It is safer to sleep in the middle of the road than on the pavement these days.

**Sudhir Tailang:** Presently, Sudhir Tailang is considered one of the most promising among the new generation cartoonists. He has drawn a cartoon on the basis of the statement of the Union Health Minister, Anbumani Ramadoss, who had told the Rajya Sabha that the polio virus was transmitted only in **Uttar Pradesh and Bihar**, which were dogged by poor sanitation, filthy drinking water and high population density. He added that the transmission of polio virus was taking place because of the heavy migration of people from Uttar Pradesh and Bihar. Since Shiva Sena is for banishing people of UP and Bihar from Maharashtra, especially Mumbai, Tailang has drawn the cartoon.



## NOTES

**Mario Miranda:** Mario has given a new flavour to Indian cartoons. He always believed in caricatures. During his student days, he received punishment for caricaturing the priests as well as his teachers. Few could really believe that one day, he would be one of the greatest cartoonists in the country. For his contribution and his rare insight into the human behaviour, he has been honoured with Padma Shri and Padma Bhushan



Among the cartoonists, we have discussed only a few, especially those who used to appear in the English publications. There are scores of highly talented caricaturists, who serve on the editorials of language press. Among them, Kak is one of the most admired cartoonists. He rose to national fame during his stay in *Jansatta* and later in *Navbharat Times*, sister Hindi dailies of *Indian Express* and *Times of India*, respectively.

---

## 6.7 ROLE OF PHOTOGRAPHS

---

A newspaper reader or a viewer has multiple choices. In this era of convergence, typefaces, graphics and pictures have become the keys to the success of any publication or electronic channel. In the case of print media, it is advisable to put proper captions in photographs, except those which are self-explanatory. The language of captions should be straight and simple. It should be as brief as possible.

The controversy of electronic media versus print media has become totally irrelevant with the advent of new media, i.e. Internet. The era of clash between the print and electronic media has ended with the convergence of print, audio and video on the Internet. A new subeditor or reporter has to be well-versed with the newspaper work to understand the difficulties related to content development, projections and printing a daily that too when the news is being made available through all the possible channels. The tie-ups between the news channels make breaking news available through messages. The concept of citizen reporters, which is getting popular these days, makes the photographs of any event available through mobile cameras. There was a time, when dailies like *The Statesman* used to publish blow-ups on natural events or personalities to attract readership. *The Hindu* pioneered in publishing personalities during a given crisis, e.g. it carried photographs of the controversial Philippines leader, Ferdinand Marcos, during the agitation against him. Another newspaper giant, *Malayala Manorama* had installed photo-processing units on a van to provide equally good photographs to keep its lead in the industry.

The job of selecting photographs in the print media has become tricky due to the availability of a large number of photographs that too on digital platform. However, with some imagination, the photographs could add luster and information to the newspapers. For this, newspapers must train its subeditors in the art of handling photographs. The organization should have a team of cameramen equipped with the latest digital equipment to save time. With the technology available even to small newspapers, it is possible to have *Montage* as well as a *Collage* to add colour to a newspaper photograph.

### 6.7.1 Difference between Montage and Collage

A montage is an effort to unite two or more photographs in such way that it appears like a single photograph. The collage is blending of a number of photographs to add colour as well as wider coverage to any event. With the availability of software on computers, even a subeditor may learn these tasks. However, it should be remembered that many believe that a collage is not the real depiction of an event. It is a sort of manipulation; therefore, it should not be used too frequently on news pages. The right place for a collage is feature or magazine pages to add colour to the publication. They are also frequently used in advertisements to promote products.

## NOTES

## NOTES

In the 21st century media, the newspapers adopt straight style and simple language. Therefore, this policy should also apply in selecting photographs for news pages too. There is a need to be cautious, while selecting the single column photographs of important personalities. For example, if a newspaper carries a single column photograph of the Prime Minister Manmohan Singh in his younger days, it would look funny. Therefore, it is advisable to update the photo library of important personalities. It may be noted that the faces published in the photographs should not be looking outside the pages. With the new technology, one may play with the available photographs. With the advent of computer software, the onscreen page enables a subeditor to assess the impact of such pictures on the page. Since it is much easier these days to access the photo library through the computers, the subeditor may select the photographs of his choice without much difficulty. Earlier, the photographs used to occupy huge spaces, but with the computer-based digital technology, one may store hundreds of photographs in a compact disc (CD).

The dilemma of a subeditor in selecting photographs is well-known. Yet, every day we notice appropriate photographs appear in the newspapers. However, it is high time that the newspaper give up the practice of publishing photographs of ceremonial welcomes, etc. However, there cannot be any set of rules to advise the subeditor. Sometimes, the body language of a leader published in a photograph tells a lot, which even a thousand words may not communicate. There is a common saying that a photograph is not always a picture. A photograph may contain areas and objects that may not be related to a news item. Therefore, there is a role of a photo-editor. The unnecessary parts of a photograph need to be cropped. An experienced photo-editor may even give a new look to a photograph by intelligently cropping the photograph. While it will save the precious space in the newspaper, it may help in relating the picture to the news item as well. With the computer software now easily available, the role of scissors is over in editing a photograph. The online setting of photographs on a newspaper page has revolutionized the entire job of the make-up man. Earlier, the make-up was to be done on the stone; today it is being accomplished in the cozy atmosphere of the editorial department. The desk is supported by graphic artists who play a crucial role in giving final touches to the final pages.

### CHECK YOUR PROGRESS

9. What are the factors that decide the uniqueness of a newspaper?
10. What is meant by page 3 items?
11. What is Photoshop?
12. What is the difference between graphics and cartoons?

---

## 6.8 SUMMARY

---

- In this unit, we learned the selection of types and their impact on the publication. The technology has changed the entire scenario of selection of types and make-up of pages. From the editorial point of view, we understood what is fit for the publication.
- The typography and graphics, in their respective roles, function as the backbone of any publication. Without them, no effective layout is possible. These are market-driven times. Publications are fighting neck-to-neck to retain their audience and capture fresh one.
- Typography plays a great part in this. The same content is perceived differently under different typefaces by the readers.
- With technology moving fast, more and more reader-friendly typefaces are emerging. Apart from this, graphics is the other area which, with the help of new technological platforms, is almost redefining the identity of modern publishing.
- The role of a subeditor, which for an outsider is just a link in the vast network of newsroom, is much wider. He is a visualizer, an expert in language, a visionary to give a new look to the publication and much more. He must evolve as a professional to tackle the fastly changing trends in the newspaper industry.

## NOTES

---

## 6.9 KEY TERMS

---

- **Calligraphy:** The art of decorative writing.
- **Typography:** The art and technique of arranging and selecting typestyles, line lengths, point sizes, line and character spacing, word spacing and typeset applications.
- **Type:** A piece of metal having a raised character or letter on its upper surface for using in letterpress printing.
- **Typeface:** A particular design of type.
- **Linotype:** A composing machine producing lines of words in the form of single metal strips. It is rarely used in newspapers now.
- **Monotype:** A typesetting machine that casts type in metal, one character at a time.
- **Font:** A set of type of a specific face and size.
- **Typesetting:** Arranging the type or processing the text for printing.
- **Phototypesetter:** A machine for filmsetting.
- **Leading:** The distance from the bottom of one line of type to the bottom of the next.

## NOTES

- **Graphic arts:** The visual arts using the line and tone instead of three-dimensional work or the use of colour.
- **Photoshop:** Computer software enabling digital alteration in photographic images.
- **Cartoon:** A simple drawing depicting the features of its subjects in exaggerated, humorous way.
- **Montage:** The practice of uniting two or more photographs in such way that it appears like a single photograph.
- **Collage:** It is the blending of a number of photographs to add colour as well as wider coverage to any event.

---

### 6.10 ANSWERS TO 'CHECK YOUR PROGRESS'

---

1. There are views and counter-views on the issue of evolution of types. There are people who credit Chinese for this invention. According to some scholars, the movable types were first invented by the Emperor of Korea in the 12th century. However, on the basis of recorded history available so far, Johann Gutenberg is credited for inventing movable types in 1455.
2. A group of Jesuits sought permission from Akbar to set up a printing press. The Muslim clergy described the printing press 'a creation of Satan', and the setting up of the press was denied. The reason was that the lobby of calligraphers was scared of the printing press because they thought it might take away their source of livelihood.
3. The metals are too heavy to allow free flow of ideas. There was growing realization that the typography will allow free flow of ideas, if anyhow computers could be roped in. So the computers were programmed to automatically handle repetitious typesetter coding. It eliminated all operator decisions and produced a fully coded tape used for typesetting.
4. The typeface, *Times Roman*, became the most preferred typeface for a simple reason that it could provide excellent printing, and ink never smeared its face to make it illegible. Another feature was its harmony between the capital and the lower case.
5. With the shifting of typography from three-dimensional metal form to two-dimensional formats on computers, the softwares have opened immense possibilities for evolving new typefaces.
6. Although the use of 'lead' has now been almost discontinued; yet the word has remained, because the written matter though composed on computer still needs readability by putting some spaces on the body type.
7. The answer is simple that a reader should read the line in a column without moving his head. He should be able to read by moving only the pupils.

8. It provides for better readability of any newspaper. The formula can be reduced to  $O=42$  keystrokes. So, in an 8-point typeface, 42 letters of 8 point, including punctuation marks and space, will constitute the optimum column width.
9. Every newspaper emerges with a unique personality. Many elements determine the making of this uniqueness. The most important of these is typography due to its visual appeal. The sensationalness or soberness, loud or sedate, liveliness or dullness of a newspaper are dependent on its choice of fonts.
10. These are the soft social news of weddings or get-togethers, etc. The news published in these supplements are popularly called the page 3 items. Usually, the publishers levy huge fee for publishing these items in the supplements, though they are presented in news form.
11. The software called Photoshop has given a new look to all publications. This software on digital platform enables to add glamour to any photograph, which even the best of cameras could not do.
12. Cartoons are also graphics or illustrations. The illustration with a bite or message may be called a cartoon. Indian newspapers have a long tradition of cartoons, especially political cartoons. With the introduction of computer software in the newsroom, the graphics have now much larger role, because it is possible to give a new look to any newspaper with the help of graphics.

## NOTES

---

## 6.11 QUESTIONS AND EXERCISES

---

### Short-Answer Questions

1. What is the significance of typography in uplifting the image of a publication?
2. Briefly describe the significance of typography in the computer era.
3. What is the significance of 'treatment of a headline' in media?
4. Why is the selection of types so important?
5. In what manner the lead still continues to play a vital role in printing?
6. Discuss in brief the invasion of the front page by graphics in the contemporary context.

### Long-Answer Questions

1. Discuss the evolution of typography in the historical context.
2. What is the significance of graphics art for the print media?
3. Discuss the new technologies in the field of graphics that are revolutionizing the publication scene.
4. Discuss the role played by cartoonists in newspapers and magazines by giving suitable examples.
5. Describe in detail the role of photographs in modern print media.

---

## 6.12 FURTHER READING

---

### NOTES

Baines, Phil and Andrew Haslam. 2002. *Type and Typography*. London: Laurence King Publishing.

Harris, Robert L. 1999. *Information Graphics: A Comprehensive Illustrated Reference*. New York: Oxford University Press.

Heller, Steven and Gail Anderson. 2007. *New Vintage Type: Classic Fonts for the Digital Age*. New York: Watson-Guptill.

Danesi, Marcel. 2009. *Dictionary of Media and Communications*. New York: M.E. Sharpe, Inc.