SYLLABUS

Class – B.A. (HONS.) MASS COMMUNICATION

IV Semester

Subject – ADVANCE EDITING

UNIT – I	Rewriting the copy of mofussil correspondent, editing political and foreign copy
UNIT – II	Re-writing, page make-up and layout
UNIT – III	Headlining – principles, types & techniques.
UNIT – IV	Photo editing, cropping, composition, colours, caption writing, placements of photographs, photo feature
UNIT – V	On line editing, word processing spell check, page make up on computers.

B.A. (HONS.) MASS COMMUNICATION IV Semester   **Subject – ADVANCE EDITING**

UNIT-I
REPORTING AND EDITING

PRINCIPLES OF REWRITING

LEARNING OBJECTIVE: Recognize the basic principles of rewriting a story in terms of improving copy, updating the story, transforming informal reports, localizing, combining stories and shifting emphasis. interview — before a finished product can be turned out have to convert a feature story — or a poor attempt at a feature — into a news story. Therefore, a reporter should The principles of rewriting are the same as those for good news writing. If a story does not conform to acceptable news writing standards, it should be rewritten and made to do so. In other words, you take what someone else has written poorly and convert it into usable news copy. When you are assigned to a command publication, such as a ship or station newspaper, you will find that ascertain amount of your material comes from contributors who do not write in journalistic style. Other material comes to you as handouts and from outside sources, such as clipsheets, naval messages, directives and official correspondence. If you want your publication to contain readable and consistently good material or if you have a local angle and want it to be accepted by commercial news media in your area, it is often necessary to rewrite it. To transform informal reports into properly written news stories To localize general information To combine two or more stories To change story emphasis

IMPROVING COPY Often, a person's first attempt at writing a story produces dismal results. Some members of a public affairs office staff may not be thoroughly skilled in the writing craft. Also, material for intended release is often received from other staff offices or departments. These articles frequently need the professional touch of are write reporter. A rewrite reporter organizes a poorly written, improperly arranged item into a sequential logical finished product. A rewrite reporter may have to turn a straight newsstory into a feature. In this event, the rewriter often needs to acquire additional information and can expect to spend some time on the telephone — or in a face-to-face There are times, too, when the rewrite reporter maybe proficient in both types of writing before assuming are write assignment. One of the most frequent faults of badly written copy is the writer's failure to give ample play in the lead to the dominant news element of the story. The rewriter must dig through the story, find the proper lead, put it at the beginning where it belongs and, finally, organize the remainder of the story in coherent form

UPDATING THE STORY Often, the rewriter must update a story that has already been printed. So naturally, this person needs afresh angle to perform this feat. For example, assume that a military aircraft crashes with three people aboard. Two crewmen are killed and the third is missing. A story based on these facts would be released as soon as possible. Then suppose the third man is still alive, that he had managed to parachute from the falling airplane, The following are six basic reasons for rewriting copy: To improve poor copy had made his way back to a highway, caught a ride, telephoned the base and reported his experience. The news of a survivor is the fresh angle needed by the, rewriter to update the story of the crash. To update material

How to Rewrite the copy of Mofussil Reporter

A mofussil Reporter is the reporter who is not assigned on the regular basis. He/ She works for the Newspaper occasionally and not regularly. He/She is paid for that time only. Due to giving news at irregular intervals, He/ She is not too much professional and thus lags News Sense sometimes. In India this term is especially given to reporters placed in small Districts and Tehsil place. Thus there is special need for editing such news.

Changes in which consultation is not required:
1. Correcting a misspelled word.

2. Correcting an obviously misspelled name. If the name is odd or tricky, consultation is desirable.
3. Updating news in a story.
4. Making minor cuts for space.
5. Tightening or uncluttering sentences, unless they are obviously important sentences.
6. Correcting most violations of the stylebook. Some violations that accomplish specific purposes may be acceptable.
7. Clarifying the attribution, that is, making clear where certain information comes from.
8. Adding little facts, if they are obvious.
9. Localizing wire copy, unless controversial.
10. Eliminating casually libelous material, but depends upon the complexity of the story. Follow-up consultation is always required when it comes to libel.
11. Removing information from police story that implies conviction.
12. Resolving conflicts between the story and a graphic, photo or cutline if obvious.

Changes in which consultation is desirable
13. Filling a hole in the story, but consultation is required for a big hole.
14. Moving a sentence, but consultation is required if an important sentence.
15. Moving a block, but consultation is required if an important block.
16. Revising a problem headline.
17. Deleting obscenity unless crucial to the story.
18. Paraphrasing a quotation.

Changes in which consultation is required
19. Cutting a story that is less newsworthy than expected.
20. Changing a lead.
21. Revising for fairness.
22. Cleaning up quotations.
23. Changing a controversial fact.
24. Revising the tone of the story.
25. Reconciling inconsistency with past story.
26. Making major cuts.
27. Cutting a story that comes in longer than budgeted, if breaking news made it longer.
28. Editing a problematic photo.
29. Correcting factual or identification errors in cutlines, unless obvious.
30. Dealing with a source who calls in new information
31. Using anonymous sources against policy.
32. Pointing out conflicts of interest.
33. Holding a story.
34. Punching up a dull story.
35. Doubting a story.
36. Selecting a photo.
37. Cropping a photo.
38. Creating a sidebar.

We need to be told if we make errors in copy editing. Assigning editors and Mufossil Correspondents should know why changes are made. If a copy editor must make extensive changes in a story, or routinely makes the same change in the same Mufossil Correspondent's story, we are obligated to communicate that to the Mufossil Correspondent or assigning editor, who should talk about it with the Mufossil Correspondent.

When a copy editor and assigning editor or Mufossil Correspondent disagree about whether a change is needed:

1. Collaborate. Each editor should explain his/her position. For example, a note from an assigning editor, answering a questioned passage, that says only, "Let's keep it this way,"doesn't provide much information.

2. Make sure the copy desk slot knows what the issue is. He or she can help collaborate.

3. If the impasse remains – if either editor thinks the wrong thing is going into the newspaper – consult whoever's in charge of the newsroom.

4. Remember the rules of conduct: We're all trying to put out an excellent newspaper. We respect each other, even when we disagree. Remember the readers.

1. **ANY QUESTIONS** of fact pertaining to reporting are referred to the line editor, who either answers them for the copy desk or contacts the Mufossil Correspondent and then relays the information to the copy editor. Examples of this would be conflicting spellings of names, unclear paragraphs and missing first references to sources. In general, copy editors do not contact Mufossil Correspondents directly, but they may do so. Most of the time, line editors can answer questions without consulting the Mufossil Correspondents because of their previous knowledge of the story, so copy editors consult the line editor first. If further information is needed, the line editor calls the Mufossil Correspondent. If no line editor is available, the copy desk may decide a call to aMufossil Correspondent is warranted.

2. **ANY QUESTIONS** of fact pertaining to general knowledge and/or style are checked with the appropriate reference source. Examples of this would be spellings of town names, historical events, grammar, capitalization and style.

3. **COPY CAN BE EDITED** as needed, without consulting the line editor, to make the Mufossil Correspondent's meaning more clear or to conform to style. Examples of this would be unclear writing, punctuation and awkward sentence construction. Exceptions: The line editor IS consulted if copy editors need to change the lead or a quotation, if copy editors aren't certain what meaning was intended in a passage, and in other special circumstances. (For example, if a school superintendent uses poor grammar, there might be an argument in favor of leaving it as it is.)

4. **If A MUFOSSIL CORRESPONDENT BELIEVES** a significant error was edited into a story, the Mufossil Correspondent should discuss the matter with the line editor to determine whether this protocol was followed. If the matter needs further discussion, the line editor should talk with the supervisor of the copy desk, who will try to determine where an editing error occurred. The copy desk supervisor will be responsible for discussing the error with the copy editor and determining corrective action, which can range from discussing the change with the Mufossil Correspondent/line editor to writing a correction for publication.

5. **MUFOSSIL CORRESPONDENTS MAY ASK** line editors to explain or look into significant changes or major errors, following the chain of responsibility outlined above, and editors should provide such feedback when it is requested.

ADDENDUM TO PROTOCOL

Minimizing errors is a team process — for Mufossil Correspondents, line editors, copy editors and layout editors — and cooperation is key. Some suggestions:

For Mufossil Correspondents:

* Take your notes and stories with you when you leave work, in case you're called for clarification.

* Call your line editor if you're particularly concerned about a story.

* Put notes of suggested cuts into your copy.

* Realize that space shortages are not the fault of the copy desk.

For copy editors:

* Realize that Mufossil Correspondents are criticized for edited-in errors.

* It's easy for cuts to become personal to the Mufossil Correspondent when the Mufossil Correspondent's name is on the story.

* Mufossil Correspondents must deal with sources who may have been offended or irritated by editing changes.

* Some stories aren't written in inverted pyramid, and it's not always best to cut the ending.

How to rewrite the Political Copy
Politics should be reported in the same way as other news, giving the same thought to the selection, gathering and presentation of facts and opinions.

Story structure
Political stories can be written in the inverted pyramid style. However, because political issues can usually be seen from a number of different viewpoints, political stories are often more complicated to write than a simple report of an event. You need to include factual details of any measure or decision, but also report the different opinions on the issue.

The simplest way of doing this is to start by giving one angle in the intro and first part of the story, then switch to other views later.

However, this approach can be unfair, especially in newspapers where the reader might lose interest before coming to the other comments. The best way to structure a news story to overcome this problem is to include a reference to the other opinions early in your story. You do not have to give them in full at the beginning of your story; you just need to mention them, then you can explain them in more detail further down. (For a full explanation of how news stories can move from the main inverted pyramid structure into a pyramid of pyramids.

In the following example, we mention the alternative viewpoint of Mr Choo in the fourth paragraph. The Finance Minister has introduced a bill to tax foreign property investments. Mr Ben Bali says the tax is an attempt to stop people buying houses if they have no interest in living in this country. The Bali plan will increase stamp duty on house purchases by 100 percent, but give all residents a full tax rebate on the extra amount. The plan has been attacked by Opposition Leader Jo Choo, who says it will be difficult and expensive to operate. The bill was first drawn up in 1987, but was not introduced into Parliament because of a lack of support in the Government ranks. Mr Bali says the measure now has the support of all Government MPs etc... In the example above, you would need to return to Mr Choo's comments later in the story, after you have discussed the bill in more detail, explaining how it would affect your readers or listeners.

This structure can also be used for long reports on radio and television. However, for short reports, it does not make sense to change from Bali to Choo, then back to Bali, then back to Choo, all in the space of just six or seven sentences.

News first
As with other news stories, you should give the news first, the comment second (as in the example above). The only time you give the comment first is if you are writing a follow-up or reaction story, in which case you refer back to the facts already revealed.

In cases where your intro interprets an event or announcement in different terms - perhaps putting a human face on a political announcement - you should immediately explain it.

In the following example, we give the human interest angle in the intro - the holiday - then explain in the second paragraph why children are getting an extra day off school:

Schoolchildren throughout the country will have an extra day's holiday this year.

This is because the Education Department has made November 1 a day of national stock-taking.

More than 2,000 teachers in primary and secondary schools will be expected to spend the day counting books, pencils, rulers and other equipment.

The human face

The example above shows the value of putting a human face on what could have been a very boring story about stock-taking. Most political stories are about people, but many politicians and bureaucrats hide the human face behind the way they talk about issues and events. This is because they are specialists in politics and government, not in communications. They see things from a different angle, and sometimes concentrate so much on solving a specific problem that they forget how it will appear to ordinary people. So it is your job to express stories in human terms - what is happening to your readers or listeners where they live, work and play.

For example, if the politicians talk about "urban renewal", get further details and write the story in terms which the people in the areas affected can understand. Compare the stories on the following page. See how the correct version concentrates on how the policy will affect the readers' or listeners' lives, while the wrong version lacks this human face

RIGHT:	**WRONG:**
Five hundred homes in the National Capital District will be pulled down to make way for a new entertainment centre and shopping arcades.	The National Capital District Commission has announced an urban renewal policy.
The demolitions are part of the NCD Commission's urban renewal policy which will affect three areas of the NCD.	The policy will mean that about 500 houses across the city will be demolished to make way for an entertainment centre and shopping arcades
More than 300 homes will be pulled down in Boroko to build an entertainment centre. A further 100 homes in Hohola and Gordon will be demolished to build shopping arcades.	

Politicians and public servants often hide the human face of events and issues behind difficult official language we call *jargon*. Sometimes they use it to disguise the real meaning of unpleasant facts or decisions. The enemy is no longer "killed", they are "neutralised"; where there used to be "the unemployed", now we have "a pool of reserve labour" - the list is endless. When faced with a complicated idea, do not be tempted to repeat it word-for-word and hope that some of your audience will understand. Your job is to cut through the jargon to show exactly how policies, rules and regulations will affect your readers or listeners. A good dictionary or advice from other journalists is necessary if you are to avoid passing on your own ignorance to your readers or listeners.

Elections

One of the most important functions of the media in democratic societies is to act as a forum for the discussion of issues, especially during elections. The media also provide platforms for political hopefuls to be judged by the electorate.

It is important, therefore, that in the run-up to an election, you are fair to all sides and do not favour one candidate or party over another. One practical way is to keep a running table of the amount of space or time you give to each party or political group, then adjust their coverage accordingly (see *Chapter 57: Fairness*).

Balance is best achieved by focusing on issues rather than on personalities. If you give all candidates the chance to discuss the issues, you will get an approximate balance. You should be particularly concerned with issues which will affect your readers or listeners. These include such things as housing, education, health, law and order, transport, agriculture and fisheries.

As well as discussing the issues, you should also try to educate your readers or listeners about the political and electoral process. Whenever you use a story about the forthcoming election, you should ask: "Do I need to put in extra words of explanation?"

For example, you might need an occasional brief explanation of which parties belong to the opposition coalition, or that the Upper House is not due for election for another two years.

There are also basic concepts such as "electoral rolls" and "registration" which need explaining from time to time. Try to combine the explanation in the news story itself, rather than adding it on to the end:

Voters in the Southern Highlands have been warned that they have until Friday to get their names on the electoral roll.

Electoral Commissioner Fred Blani says that only people whose names are listed on the electoral roll will be able to vote in next month's provincial elections.

Election results
When writing news stories in the run-up to an election and during the count, take special care that you give only those features which will be of interest to your readers or listeners without confusing them with unnecessary detail.

You should report the winning party and winners in electorates relevant to your audience, as well as any significant losers (perhaps the defeat of the sitting member).

You should indicate how big the winning margin was, and remember that in many countries the new government does not exist until it is sworn in by the Head of State.

If you are presenting a special edition or programme on election night, you have to plan well in advance. You must make sure you can get results quickly and accurately from reliable sources and prepare material for background features to fill in gaps.

Journalists producing special radio or television programs should invite expert guests on to the show at certain times to break up what could otherwise be a very long and boring program. Try to mix interviews or profiles with up-to-the-minute reports on the latest state of polling or counting, giving regular summaries of the results so far. Many people will tune in during the program just for the latest results. If they do not hear a summary within ten or 15 minutes, they will tune elsewhere or switch off.

Although radio and television have the advantage of being able to present election results faster than newspapers, broadcasters are not able to give such detailed coverage. They can tell their listeners who has won, but radio in particular is not able to present the figures in the form of tables which people can examine for detailed information.

Newspapers, on the other hand, can present all the mass of detail for the readers to absorb slowly, studying the results which particularly interest them and ignoring the others.

Newspapers will usually wish to publish a special results supplement, with all the election results in it. This, too, will need careful planning, especially accurate calculations of how much space the results will

need. The rest of the space will need to be given to stories summarising the most interesting and significant results, giving information about people elected for the first time and similar stories. It should also include a table showing the new state of the political parties as a result of the election.

TO SUMMARISE:
- ❖ Tell your readers or listeners how political decisions will affect their lives
- ❖ Your job is to report different opinions, not to judge them; be objective
- ❖ Cultivate a wide range of contacts
- ❖ Write bright, interesting stories with a human face
- ❖ Be fair to all sides; this is especially important during election time

How to deal with Foreign News

It has long been a tenet of news editing that people aren't interested in foreign news. In the West, magazines apparently sell fewer copies with a foreign news story on the cover, fewer people stay with the TV or radio news when it is dominated by foreign news, outside of an extreme crisis. Yet, as we have seen, globalisation is merging the foreign and domestic news agendas. What happens abroad has a greater direct impact on lives than ever before. Global terror is a domestic issue in the USA and Europe; what happens in Asia is home news for diaspora communities across the West; climate change is a global problem with local effects; the performance of the Chinese economy can directly affect jobs and pensions in the UK or the USA. The world is more interconnected than ever.

There is a strong public interest argument in informing people about the rest of the world – often put forward by academics, politicians and media professionals. The DFiD report on international coverage in UK television in 2007 is typical:

As globalisation and migration require us to interact with other cultures, and our economic, political and social interdependence with other countries becomes ever more apparent, so there is a growing need for UK citizens to have a greater awareness and understanding of the wider world and their place in it

But in spite of this imperative, do the public want to be taught about remote events and issues a long way from their front door? Do they really need to know about international policy issues? Journalistic experience suggests they are less interested in top–down international agendas but respond strongly to crisis, drama and human interest. So stories like the rescue of 33 trapped Chilean miners in October 2010 merit huge coverage over several days. Or during the Haiti earthquake, CNN deliberately focused on human drama with presenters personally rescuing a boy from mob violence and their (qualified) medical correspondent carrying out operations on victims on air. For some this seems to cross any boundary of journalistic independence. But it was compelling viewing. Climate change talks, on the other hand, in spite of huge global significance, seem to merit at best a lukewarm public response. This leads to confusion over the genuine level of interest in international events and issues. By comparing a range of public research studies on attitudes to international news in the UK and USA it is possible to identify some consistent themes among Western audiences. This research is primarily concerned with broadcast news – TV is still the primary source of news in developed countries. Overall interest in international news First, understanding what's going on in the world remains one of the main reasons why audiences follow the news – in some surveys it is the main reason. In Ofcom's 2007 study, 70 per cent of respondents said it was their main motivation, ahead of any other – a figure confirmed in a BBC survey in 2010.

Even the majority of younger audiences follow the news to understand what's happening in the world.
To know what's going on in the world
To know what's going on in the UK For personal interest
For information about daily life
To get a perspective from another
To join in conversation with friends

As a duty to keep informed
Through habit
To be
knowledgeable
for my work
For entertainment
For other reasons
I don't follow the news

Three-quarters of all those surveyed in the UK by Ofcom said it was the most important public purpose for broadcasting. However, a quarter of all audiences and a third of under 25s claim to be bored by it and interest in specific domestic and local news stories tends to be higher than interest in international stories.

Demographic breakdown on international news interest More affluent and better educated audiences show a higher interest in international news compared to less affluent groups. Ofcom's research showed interest levels almost double in the higher AB group than C2s or DEs. In the USA, Pew's research shows more than twice the levels of knowledge among college graduates compared to other groups.

And there is a gender gap, with men having a significantly higher interest in international affairs than women in both the UK and the USA. Ethnic minority groups, particularly black African and Asian audiences, have a higher interest than white audiences – reflecting their ethnic roots and extended family connections around the world.

Interest in specific stories
Although the interest in international news is high, the engagement in individual international stories tends to be more fragmented. BBC research shows higher levels of interest for global-themed coverage such as terrorism, economics and climate change than for specific country coverage – reflecting a merging of the international and domestic news agenda. The top three issues for UK audiences were the economy, crime and immigration – the first and third of which have strong global narratives, essential to a full understanding of the issue.

International accidents and disasters tend to spike interest rather than ongoing conflicts or extended issues. The reporting of the Haiti earthquake in January 2010 produced some of the highest levels of engagement among BBC audiences. Outside of the election and the BP oil spill, interest in the USA was below average. Iran was very closely followed during the 2009 election, but much less so since. The conflict in Gaza at the end of 2008 was by some measure more closely followed than any other Israeli/Palestinian development. For UK audiences the troop deaths and equipment issues in Afghanistan have meant that story was consistently more closely followed than most. This reinforces the sense that there is a low and fragmented level of interest in individual countries – but acute moments of crisis can attract significant attention.

Twenty-two per cent say they will closely follow the rise of China over the next few years, compared with 25 per cent for Iran and 13 per cent for developments in Africa. Interest in the BRIC countries generally is low – although clearly there is a question over whether the significance of these economies has been sufficiently explained to arouse serious interest and engagement. The Pew News Interest index looking at what news the US public follows over ten years from 1986 to 2007 put disaster coverage at 39 per cent compared with 17 per cent for foreign news in general. Although this figure changes according to the importance of events in the news, no shift is detected with the proliferation of channels. In other words, the arrival of 24-hour TV news and then the internet has not deepened the American public's levels of interest in news overall. US foreign policy or news about other nations scored significantly lower than average for Americans – although ahead of celebrity scandal.

Are Foreign Correspondents Redundant?
Treatment of stories

Across all age groups, UK audiences (close to two-thirds) say they value seeing correspondents reporting directly from the country where the story is taking place – reinforcing the importance of eyewitness reporting. Just under half of them appreciate getting a perspective from another country.

Having a familiar accent does increase the likelihood of audiences engaging in a story, however, if UK reporters are unavailable at the scene they are satisfied with local commentary – translated if necessary.

This suggests their tolerance for local reporters may be higher than assumed. The public are able to separate the national importance of stories from the personal importance. A YouGov survey showed 17 per cent believed Afghanistan was one of the most important issues facing the country – but only 2 per cent of them believed it was one of the most important issues facing their family. Again this suggests a recognition of the public-interest importance of international news above purely personal interest.

Audiences are evenly divided on whether news is only trustworthy when the events have been witnessed by reporters themselves – suggesting it is the news provider's brand rather than story treatment which drives trust. But they do value a country expert reporting from abroad rather than a general reporter, recognising the importance of specialism or expertise.

They are very interested in seeing material from ordinary people caught up in events (68 per cent saying this would increase their interest in a story) – reinforcing that citizen journalism and human interest are strong motivations to engage with the news.

Conclusions
These findings are restricted to the UK and the USA and subject to the caveats surrounding all audience research – they are merely indicative of what those questioned say they believe. However, there are consistent findings.

- ❖ There is clear recognition of the importance of international news and of personal value in finding out what's happened in the world.
- ❖ International news is expected to be an integral part of any serious news offer.
- ❖ The more affluent and better educated demographics show greater interest in foreign affairs – leading to a potential knowledge divide about the rest of the world.
- ❖ Interest and understanding may be driven by news coverage – areas which are little covered in the UK, for example, excite little interest even when they may be economically significant like Brazil or China.
- ❖ It is possible to see in this the potential self-reinforcing, downward spiral in terms of news coverage and public interest and understanding of global issues. This supports the arguments of those who believe the shrinking of international news coverage could have a detrimental social impact. However, providing a global context to national stories of interest does appear to be an opportunity to redress this to some extent.
- ❖ Interest in foreign news is fragmenting (as it is in all other categories of news) with deep niche interest in some subjects and cursory or 'headline' interest beyond those areas. This supports the loss of the 'middle ground' in international coverage and the shift of resources by news organizations towards breaking news and depth and analysis. The foreign feature coverage, which sustained correspondents and bureau in the past appears to be little valued by audiences. Crises still provoke the highest levels of engagement by a significant margin.
- ❖ Finally the higher levels of interest among some ethnic groups supports the view that multicultural mixed societies may require a differently balanced news agenda. And even beyond those groups, there is an acceptance of local reporters to a higher degree than editors may have assumed – although still a preference for correspondents who can culturally bridge between international events and the domestic audience.

REWRITING

INTRODUCTION
Editing and rewriting are two of the hardest jobs facing a writer -- particularly for our own copy. Most of us don't do it very well.

First, some general principles:

- Editing is central to the process of writing for the mass media.
- Good writers consciously train themselves to edit their own copy.
- Editing takes maturity -- that is, a developed sense of what is good writing and how it sounds to the reader.
- It is often easier to edit someone else's copy than to edit our own.
- Editors should put themselves, as much as possible, in the place of the reader and ask, "What will the reader expect from this piece of writing?"

The discipline of editing
Editing is more than just rereading copy so that you can fix the technical errors. That is the first step, certainly, but good editing goes far beyond that. The goal of editing is to make the copy better at several different levels. That's why the process of editing is the same as the process of writing. An editor must solve a complex, intricate problem that happens to be with words instead of numbers -- and there is no book of answers.

Technical errors
Most of us have some ability to find technical errors in our copy -- grammar, spelling, punctuation and style. You should do everything you can to correct those errors because doing so marks you as a professional.

You should use a spell checker if it is available to you on your computer. (But, of course . . . don't depend on a spell checker.)

You should read your copy carefully, word for word, sentence by sentence. Sometimes it helps to read copy backwards, sentence by sentence. The reasoning for this is that it breaks the flow, so that you pay more attention to the words rather than the ideas.

Sometimes it helps to put some physical distance between you and your copy. If you have time, get up and leave the room. Put yourself in another environment and try not to think about your copy for a few minutes.

If appropriate, ask someone else to read your copy -- someone who will give you an honest opinion about it. That person will often spot technical errors that you can't see. And, if you are lucky, that person will tell you when something doesn't make sense.

Usage: the next level of editing
What you write can be technically perfect. It can still be bad.
It can be bad because of the following factors:

usage -- Do you use words for exactly what they mean? Do you use them correctly in the context you are writing?

A student of mine once used the phrase, " . . . for all intensive purposes." What she meant to say was " . . for all intents and purposes."

Don't be reticent to speak when you are reluctant.

Don't go firing off a canon.
And, above all, don't stand on your principals.

CLICHÉS

-- Clichés are overused words and phrases that may be easily understood but are a sign of tired writing or limited abilities on the part of the writer.

Clichés abound in the language -- and new ones are being created every day.

A cliché is an overused expression. A writer who uses clichés deadens the writing and signals to the reader that he or she is not very creative.

A good writer needs to have an ear for clichés, the words and expressions that seem to be in vogue, and also needs the courage and discipline not to use them. The following is a list of clichés that should be avoided. But this list is only a start; you can probably add to it without thinking too hard.

- a bolt from the blue
- a good time was had by all
- abreast of the times
- accidents will happen
- adds a note of
- after all has been said and done
- agree to disagree
- all bad
- all in a day's work
- all-out effort
- all too seen
- among those present
- an impressive sight
- any way, shape, or form
- as a matter of fact
- as luck would have it
- at long last
- at one fell swoop
- augurs well
- bated breath
- beamed approval
- beat a hasty retreat
- beginning of the end
- better half
- bigger and better
- bitter dispute
- bitter end
- bloody riot
- bold bandits
- bone of contention
- breakneck speed
- breathless silence
- broad daylight
- burning question
- busy as a bee
- but first
- by leaps and bounds
- cheerfully accepted
- conservative estimate

- crisp bill
- crying need
- crystal clear
- cut a long story short
- deafening crash
- doing as well as can be expected
- doomed to disappointment
- dull sickening thud
- each and every
- easier said than done
- efforts were intensified
- everything went smoothly
- far-reaching inquiry
- feeling ran high
- few and far between
- food for thought
- foreseeable future
- general public
- generous to a fault
- glowing account
- goes without saying
- green as grass
- grind to a halt
- have the privilege
- head over heels
- hopefully
- in a dazed condition
- in close proximity to
- in his new position
- in no uncertain terms
- in the aftermath of
- in the limelight
- in the nick of time
- large and enthusiastic audience
- last but not least
- leave no stone unturned
- leaves much to be desired
- legion
- like a plague

- lion's share
- lodged in jail
- looking on
- made good his escape
- make ends meet
- many and various
- meets the eye
- met head on
- mystery surrounds
- needs no introduction
- never in the history of
- never rains but it pours
- news leaked out
- nipped in the bud
- no uncertain terms
- nose to the grindstone
- order out of chaos
- other things being equal
- picture of health
- pillar of the community
- point with pride
- powers that be
- present day
- pretty as a picture
- proud possessor
- proves conclusively
- rains cats and dogs
- raise its ugly head
- reached the destination
- received an ovation
- reigns supreme
- reliable source
- ripe old age
- rising tide of

redundancies -- Using unnecessary words to express a thought or fact is a redundancy.
repetitions -- This one is tricky. You want your writing to be fresh, so you use a variety of words. But sometimes you cannot avoid using the same words in an article. And sometimes, you want to repeat yourself for emphasis.

Wordiness: the curse of any age
Good writers make sure that every word they use contributes something to what they are writing.
When you are editing, you should try to read through your copy at least once with the sole purpose of cutting down on the number of words you use. That's not to say you should cut out information. You should simply try to cut down on the number of words that you use. You might find phrases like the following:
- She donated $25,000 of her own money to the cause.
- The company makes labels for a wide variety of products found in retail stores and outlets.
- Revenue reductions for the state will amount to $500 million if the programs are eliminated.
- People in Asian countries have been eating jellyfish as a delicacy for hundreds of years.
  Careful editing could make these into:
  - She gave $25,000 to the cause.
  - The company makes labels for retail products.
  - The state could lose $500 million if the programs are shut down.
  - Asians have long considered jellyfish a delicacy.

Here were are not just talking about finding redundancies and repetitions. We are examining the way that we express our information and ideas. In some instances, we were able to substitute shorter words for longer ones ("gave" for "donated," for instance). Sometimes we can find the bureaucratic phrases -- "revenue reductions" -- that often cloud modern writing.

Passive voice verbs are always good targets for this kind of editing, Every time you run across a passive voice, see if you can turn it around and make it active -- and see if that doesn't sound better. Sometimes it won't; often, it will.

PROCESS OF REWRITING

You've spent hours gathering material and writing your story. Now it is time for the third step in the process—rewriting. To illustrate the value of rewriting, imagine that you are suddenly asked to play third base for the Baltimore Orioles. You have no training or experience in baseball, so the experiment is likely to be a disaster. But suppose you have expert instruction and one month to prepare. Suppose someone hits you 1,000 grounders a day for that month. No doubt, after this kind of practice, you will be much more successful.

1) So it is with writing. Writing takes practice. Your first draft will never be as good as your second draft, and the second will never be as good as the third. Remember, there is no such thing as good writing, only good rewriting. Or, as Roscoe Born, former Wall Street Journal editor, said, "What you have written is only preparation for what you are going to write." Here are some ways to improve your first draft:

2) Read your story aloud. Reading aloud is a great way to test for clarity and grace. Are your sentences too long? Is a paragraph confusing? Is your work conversational or stilted? "I read aloud so I can hear every word, can discover where the little words bump into each other and destroy the rhythm," said Don Murray of The Boston Globe. Or as historian Barbara Tuchman said, "After seven years' apprenticeship in journalism, I have discovered that an essential element for good writing is a good ear. One must listen to one's own prose."

3) Check to make sure your sentences are not too long. Sentence length should vary, but the average should be below 25 words. Reader comprehension decreases as sentence length increases. Paula LaRocque of The Dallas Morning News said, "The period is one of the clear writer's best friends." And Robert Gunning wrote, "I know of no author addressing a general audience today who averages much more than 20 words per sentence and still succeeds in getting published."

4) Check your writing for clutter. Is your work full of twisted phrases, jargon, redundancies, long words where short ones will do, unnecessary qualifiers and modifiers? The disease of American writing is clutter, said William Zinsser. Strip every sentence to its cleanest components. The gardener knows that he must thin his plants after the first seedlings appear. Otherwise, his entire crop will suffer. The same holds true for writing.

5) Make sure that you have used the subject-verb-object construction in most of your sentences. Avoid backing into sentences with long dependent clauses, especially introductory ones. Roy Peter Clark calls this "throat-clearing." Get to it.

NEWSPAPER MAKEUP

LEARNING OBJECTIVE: Recognize the objectives of ship or station newspaper makeup and the techniques used to meet them.

"Newspaper makeup" is defined as the design of a newspaper page or the manner in which pictures, headlines and news stories are arranged on a page. The objectives of newspaper makeup are as follows:

1) To indicate the importance of the news
2) To make the page easy to read
3) To make the page attractive
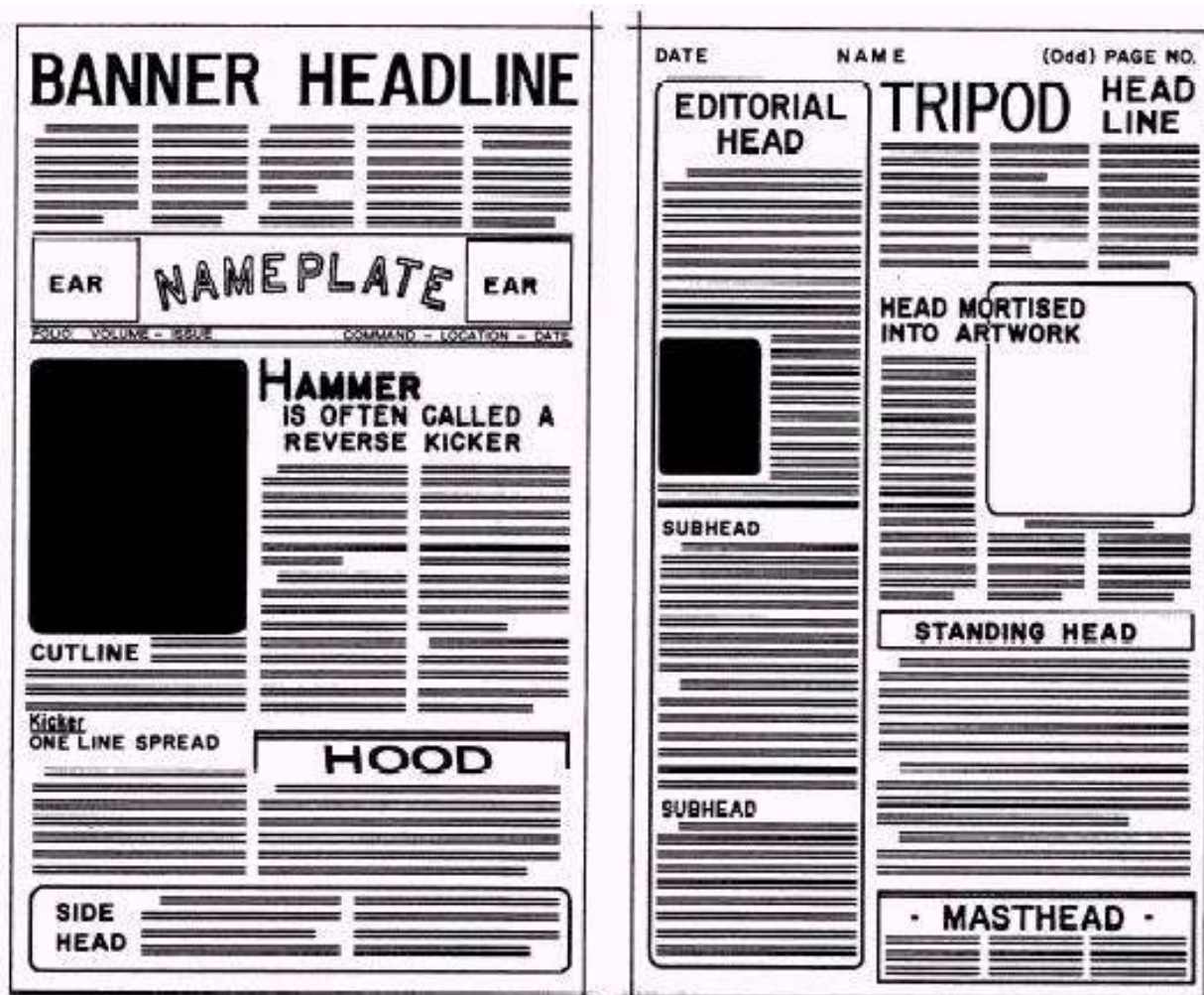
FRONT-PAGE FOCAL POINT

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

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

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

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

INSIDE PAGE FOCAL POINT

The focal point on inside pages is the upper left-hand corner if there are no advertisements. Therefore, the focal point is influenced by a newspaper reader's natural sight tendencies and is not hampered by customs.

On inside pages with advertising, the way ads are placed on the page influences the position of the focal point. The focal point is always opposite the lower corner of the page that is anchored by the largest mass of advertising.

MAKEUP LINES

You will use the following four basic types of "lines" in newspaper makeup:-

1) VERTICAL LINE

The vertical line is used to get the reader to read up and down the page. The line is carried out on the page by displaying stories, headlines and pictures vertically on the page. It is characteristic of the makeup of newspapers in early America and is still used to a limited degree in making up newspapers today.

2) DIAGONAL LINE

The diagonal line is used in newspaper makeup to get the reader to read through the page. The line is carried out on the page by displaying headlines and pictures so together they form a diagonal line from the upper left-hand corner to the lower right-hand corner of the page. Also, a page can contain a double diagonal by forming another diagonal in the opposite direction from the first. The diagonal line lends a sense of rhythm to the page. It is characteristic of many of today's newspapers.

3) CIRCULAR LINE

The circular line is used in newspaper makeup in an attempt to get the reader to read around the page. The line is carried out on the page by displaying stories, headlines and pictures on the page so the reader sees each as being equally important. This creates a tendency on the reader's part to read all the stories. The circular line is used to a limited degree in modem newspapers.

4) HORIZONTAL LINE

The horizontal line is used in newspaper makeup to get the reader to read back and forth on the page. The line is carried out by displaying stories, headlines and pictures horizontally on the page. The horizontal line is a post-World War II development and it is probably the most striking change in the appearance of newspapers in this century. It is a characteristic of many present-day newspaper

HOW TO WRITE A HEADLINE
The primary tool to grab and hold the reader

Some of the most important words a journalist writes are *a headline.*

Headlines contain essential words that convey the subject of a story and what the story is about.

Please note those are two different things. The subject is *general* and the what's it about is *specific.*

What is a headline?
• A headline is an abstract sentence
• Usually it is only five to ten words
• It is a complete thought
• It has a subject and a verb, and often an object

The goal is to grab the reader
• Ask yourself this question as you compose a headline:
If people see my five to ten words, will they know what the article is about?
• It's not hard to find examples of headlines that answer that question in the negative. Sure, they may have a couple of words that point to a subject, but they don't answer what's it about?
                Most important rule
• The words in a headline must represent accurately what is in the story. Accuracy counts above all else.

What to do?
• Understand the story completely before writing its headline.
• Base the headline on the story's main idea, which should be in the lead or introduction.
• Don't use in the headline facts that are not in the story.
• Don't repeat the exact wording of the story in the headline.
• If a story qualifies a statement, the headline should also.
• Avoid ambiguity, insinuations and double meanings.

Word choices
• Be specific, accurate, clear and concise.
• Don't repeat key words in the same headline.
• Avoid unclear or little known names, phrases and abbreviations.
• Don't use pronouns alone and unidentified.
• Alliteration should be intentional and not change the general tone of the story.
• Avoid headline speak such as hit, flay, rap, hike, nix, nab, slate. Be more precise.

VERBS
• No headline may start with a verb.
• Headlines are complete sentences or imply complete sentences.
• A linking verb can be implied rather than spelled out.
• If a story is about past or present events, write present tense verbs.
• If a story is about future events, use the infinitive verb (to leave, to work).
• To be verbs, such as is, are, was and were should be omitted.

PUNCTUATION

- Use punctuation sparingly.
- Don't eat up space with the conjunction and. Instead, use a comma.
  Principal and parents meet on school rules for next year
  Principal, parents agree on new school rules
  Grammar
- Don't use the articles a, an and the. They waste space unnecessarily.
  A new fire engine helps make the houses safer
  New fire engine helps make houses safer

WEB HEADLINES

- As with any news story, a strong headline is vital for a web story.
- Headlines often are found in lists of links, where they are a reader's first introduction to a story. If they do not sell a reader on the story immediately, the reader is unlikely to click the link to navigate to the story.
- SEO is search engine optimization. Search engines favor coherent headlines. Your headlines can be essential to search engine optimization, which draws traffic to your website.

HEADLINE WRITING SKILLS

After editing the story in the light of basic principles of accuracy, balance , clarity, conciseness, unanswered questions, consistency of style and tone, the sub editor (Copy editor)'s next job is writing a suitable headline.

A GOOD HEADLINE:
- Attracts the reader's attention
- Summarises the story
- Helps the reader index the contents of the page
- Depicts the mood of the story
- Helps set the tone of the newspaper
- Provides adequate typographic relief
- Headlines are Windows of the newspaper. They are a major source of information to most the people who judge top of the news by reading the headlines.
- They convey to readers the relative significance of the news Headlines also.
- Compete with each other in attracting readers to their stories. A good story may be largely overlooked if its headline fails to attract the reader.
- They make the pages eye-catching, balanced and attractive
- The consistent use of familiar headlines styles gives the newspaper a relatively familiar look
- Headline sells the newspapers, especially those editions which are purchased at newsstands or traffic crossings and streets

SKILLS FOR WRITING HEADLINES:
Four basic skills are applied while writing headlines of stories.
a) Accurate perception of the story
b) Use of broad and deep vocabulary
c) Use of sharp sense of sentence structure AND
d) A keen eye for ambiguity

- The headline must be drawn from key information of the story
- Key words selected should fit the allotted space
- Point size need be fulfilled according to lay-out of the page
- Normally, a noun is followed by a verb and both are place in the top line if possible

• No articles, adjectives and adverbs be used in headlines before writing headlines, the sub editor should try to capture the flavour of the story.
• Short, simple, crisp and catchy words are preferred
• Stuffy and overworked words should be avoided
• Headlines should be phrased in present tense
• A person's name should be used in headline only if he or she is prominent
• Only single quote marks should be used in headlines
• Headlines should be specific and not vague.
Important Is That The Headline Must Fit Within An Allotted Space On The Page.
It Should Convey Full Sense Or Crux Of The Story

HEADLINES IN NEWSPAPER

The headline is a phrase, which provides a brief summary of the text, which is in detail in any print media. In Telugu headlines are generally referred as 'Siirshikalu'. Headlines are used to give an idea or brief account of the content of the news or information that is in detail. We often come across advertisements of various products. These advertisements are featured colorfully and figuratively in magazines, journals and various other print media by business concerns with a view to sell their product. For example: Tooth Paste, Cycle, Motor Cars Soaps etc. If the idea behind such advertisements is to sell the product, headlines are used to sell the newspapers, i.e. the headlines attract the buyers (readers) of the newspapers. In newspapers we find lot of news. They are printed in a uniform type and font size. They divide and exhibit various news separately for the convenience of the readers. They follow various methods. They divide every page into vertical, rectangular/ boxes of news, put headlines in between these boxes so as to enable he reader to identify the news of his/her interest.

NATURE OF THE HEADLINES:

Headlines do not have more than one or two sentences. To take a rapid glance at the news, headlines are very helpful. The usage of bigger fonts for the headlines makes news more attractive and look ornamental in between uniform news columns. But their main aim is to help the reader to get an idea about the news within few seconds since large number of the readers may not spend more time for details. Headlines provide faster and clear idea about the detailed news in the newspaper. The headlines in newspapers do not resemble cut captions or symbols. A headline that is not properly featured is as good as being non-existence, as many journalists believe. Every story or news does not need an introduction. But a headline is necessary. To write a good headline the following characteristics arc necessary.
a)   Usage of language symbols should be described and the news content has to be increased.
b)   Commonly heard contemporary words should be effectively used.
c)   The connotative and denotative meanings of the words used in the headlines have to be properly gauged.
d)   Words that are used should be understood easily by the maximum number of the readers.
e)   Effective utilization of space is necessary and at the same time the headline should be attractive and as short as possible.
f)   Sentences that are formulated should be clear and concise.

In a printed text, headlines are read by many people, if they arc clear and bold enough to catch the attention of the readers. They are usually different from the language used in the printed text, as it has its own structure and contents. Headlines occupy less space as they are short lengthwise and hence consume less time so that they can be read at a single glance as they are printed in bold letters and large in size. Garst and Bernstein (March 1980, as cited in Bharani, 1996:) stated, "that headlines are governed essentially by the requirement of utility". In creating interest and curiosity among the readers, headlines play a crucial role, as their language has its own grammar. It can also provide a brief summary of the text.

It is the choice of the reader, whether to read the whole text or not. Straumann (Bharani, 1996:) called headlines 'block language' includes various other natural languages like posters, labels, and telegrams. Block language has grammatical units lower than that of a sentence or clause. Headlines are, in a sense, the results of the ellipsis since they are modified and limited to noun phrases. For example there is omission of

articles, various forms of copula verb 'be', and other model auxiliaries in English. Headlines too have the feature of economy of grammar, like pidgins, child language, and telegraphic language. They are economical and effective in communication with their extreme brevity. Our discussion of the nature and functions of headlines in this chapter is largely based on Narravula Subbarao (1969), Alberta Sutton (1971), Budaraju Radhakrishna (1995).

FORMS OF HEADLINES:

In view of the news story it accompanies, a headline may consist of one or more parts, which could otherwise be called as units, each of which deal with different facts drawn from that story. All these units together make up a complete headline. Each of the individual parts, which are made of one or more lines are separated either by a white space or a dash which is called a 'deck'. These decks are used to put forward the facts according to their importance. Only one deck may be employed in a headline, but if necessary two or more can also be used. Subsequently the larger deck is the important deck while the smaller decks become subordinate decks. The first step in planning the headlines is deciding upon the form or forms, of headlines, that are to be used in the English and Telugu newspapers. There are several styles and forms that can be used in writing headlines. Most of the popular newspapers use certain forms of headlines more frequently. According to Narrala Subbarao (1996: p.59). most of the Telugu newspapers commonly use banner heads for their best news. Whereas American newspapers have been found using pyramid, inverted pyramid, flush left, flush right very often. Such a usage sometimes gives an identity to newspapers. Some of the popular headline forms are mentioned below. However, we do not find some examples in Telugu due to factor of writing system and printing technology.

a)   The cross-line: This is one of the simplest forms available. It basically consists of a single line and one or more columns in width. It may run flush on both sides or words and is centered in measure. Many

newspapers commonly use this type. When headlines have one or more columns, cross line is employed to give variety. It is used frequently to give a formal look. However, this is not a popular headline today.

b) The Drop-line: This type is also known as the 'step line' or 'step head' because the lines in this type are indented and step down uniformly and progressively from the left. It usually consists of two or three lines. The drop line form is used as the main headline as the top deck, when the news has two or more decks.
Ex: English: Factionists

c) The Inverted pyramid: This form is usually employed more as a subordinate deck in a headline. It generally consists of three lines, write the top line exceeding all the way across the column. The next two lines are set to be shorter than the one above, with words centered according to the count or measure. It is one of the difficult forms of headlines as it takes more time of the sub-editor's time in setting. Still it is one of the most widely used forms of headlines. It is mostly used as a subordinate deck.

d) The Hanging intention: The desire to include more lines into the headlines have resulted in this type of headline. Like most of the smaller types of headlines, this type is also used as a subordinate deck. The first line is set to flush on both the sides; and the other lines that follow are indented from the left with an even amount of space.

e) The Flush left: It is one of the modern headline forms. It is simple in its design and provides for a lot of freedom in writing headlines. In this type there are one or more lines and the lines are always set to flush to the left hand side of the column. There is no hard and fast rule that any one of the lines should be longest but that a uniform style has to be maintained for better results. In most newspapers it is used as the top deck and also as a subordinate deck. There may be certain modifications *in* this form. Some of them have been named as 'modified flush left' or 'square indention' etc. It has gained huge popularity and is widely used. This is because it is very easy to write and provides lot of flexibility in unit count. This headline gives a greater feeling of airiness and freedom to the page through white spaces.

f) The Spread: A headline or deck, which extends over two or more columns in length, is known as the 'spread'. The flush-left, the drop-line and the cross line are the most common headlines used in the spread.

The above-mentioned forms of headlines are very popular and most commonly used in most of the newspapers and magazines. There are various other headline forms or styles, which are used less commonly used or out of use. Some such forms of headlines arc listed to know the variety in headline forms.

आदिनाथ मार्ग पर ज्यादा रेडिएशन सात लोगों को कैंसर, दो की मौत

रेडिएशन का स्तर खतरे से 1120 गुना अधिक, स्थिति खतरनाक

छात्रों को घर बैठे मिलेंगे प्रवेश व परीक्षा फार्म

वर्धमान महावीर खुला विवि में जनवरी से मिलेगी सुविधा

कोटा। वर्धमान महावीर खुला विश्वविद्यालय के छात्र सहायता प्रकोष्ठ को ऑनलाइन कर दिया है। यूनिवर्सिटी में संचालित 100 से ज्यादा कोर्सेज में प्रवेश के लिए छात्रों को प्रवेश फार्म खरीदने के लिए यूनिवर्सिटी व क्षेत्रीय केन्द्रों के चक्कर नहीं लगाने पड़ेंगे। छात्र विवि की वेबसाइट पर क्लिक करेंगे उसे घर बैठे ही ई-मेल पर प्रवेश फार्म व विवरणिका मिल जाएगी।

जनवरी-2013 से यूनिवर्सिटी के प्रवेश फार्म और विवरणिका लेने के लिए छात्र को विवि की वेबसाइट www.vmouonline.in खोलने पर छात्र सहायता प्रकोष्ठ (स्टूडेंट एडवाइजरी सेल) के ऑनलाइन फार्म में छात्र को अपना नाम, मोबाइल नंबर, ईमेल और मैसेज की जानकारी भरनी होगी। इसके बाद छात्र ज्योंही सबमिट पर क्लिक करेगा उसके ईमेल पर प्रवेश फार्म, परीक्षा फार्म व विवरणिका मिल जाएगी।

सहायक कुलसचिव (विज्ञान एवं तकनीकी) बलवानसिंह सैनी ने बताया कि छात्र ई-मेल पर प्राप्त विवरणिका से कोर्सेज की जानकारी लेकर प्रवेश फार्म व परीक्षा फार्म को अपने नजदीकी क्षेत्रीय केन्द्र पर जमा करा सकेंगे। मेल द्वारा प्राप्त प्रवेश फार्म पर छात्रों को फीस में विवरणिका शुल्क 100 रुपए जोड़कर चालान व डीडी बनवाना होगा। फार्म जमा करवाने के बाद छात्र चाहे तो क्षेत्रीय केन्द्र से जमा फीस की रसीद दिखाकर मूल विवरणिका भी प्राप्त कर सकेंगे।

a) The Flush line: The unit count in this form of headline must be exact in order to avoid, unwanted amount of white space between the letters or words. Hence, sub editors take great care while writing these headlines. It is the flush-left form taken to it extremes. The amount of white space is reduced between the words to a minimum and the headline looks crowded and uninviting. In most of the newspapers this headline is replaced by the flush-left due to its greater

English: Bush to work for Kashmir Peace Seeks help China

b) The Astonisher: It belongs to one of the recent trends in headlines. In this type, a smaller line is set *in* a smaller type above the main deck. This smaller typed line is a striking statement or facts or idioms, which are intended to gain the attention of the reader. Occasionally it reads into the main deck. This is also called the 'read in' headline, 'over line' headline. Or 'whip-lash'.
Ex: English: Crime on Wheels Black Yamaha gang scores 51 fits in a year

c) The Rocket: In the rocket **style** of headline, the lead itself starts with a headline and takes the reader into the story. It is the most unorthodox form of headlines. It is called so because of the 'stream-lined' principle involved. Making use of the flush-left, the first word is capitalized and all the others, which follow, are handled the way they appear in ordinary composition writing. To write such headlines reporters require training and rewriting leads to different stories that will make the headline impractical. This type headline not seen in the

Indian Newspapers

d) The Jump head: Long articles or stories make

it difficult, sometime to print the stories in the same page. This becomes more difficult if we want a pleasing page-design. Most papers carry their stories over the other pages in order to pass the reader inside the paper. When part of the story is continued to another page, it is accompanied by what is called a hump head to help the reader to find the material carried over.

e) Boxed heads: Borders or lines are drawn around **a** headline to give it prominence. Such deadlines are called boxed heads. Box heads are loosing their importance, as there is heavy stress in using headlines, which are as simple as possible. But still in some newspapers we find usage of box heads. If lines on all four sides do not surround the headline, then it is called the 'modified Box head'. To separate a story from another story box head is used in a same column.

f) Folo heads: Folo head is used when news, which relates to the main story needs additions. This is done when various Congress men alone Can clarify: Naidu related materials about the main story are put together in the same columns. Some use flush-left, box heads, small type size heads etc., for folo heads. Ex: English: George E. Buner of amden, CIOPAC backed democrat, said shortly before that on the basis of unofficial returns he considered Smith's election. Charlesston, W, V.A, November 5

United states Sen. Kilgore, whose bid for reelection was the subject of a vigorous campaign fight by the national democratic administration, was engage in a close battle with Republican Thomas B.Sweeney with almost two thirds of the West Virginia election ballots reported tonight.

News report in Agniban on Oct 25, 2010

g) Sub heads: To break up long columns of big stories subheads are used for every two or three paragraphs to throw some light on the importance of various aspects of the story. The most common type of sub-head is single straight line with capital letters, set centered in between the column.
Ex: English: King size fan Morocco's red-hot favourite for the 1500 m Hicham El guenai got some

top level support before his run in the semi final last night. The north African country's king Mohammad VI rang El Guerrouj, whose hopes of gold in Atlanta four years ago were sluppered by a fall when he was spiked, "the king rang me to wish me good luck" said El Guerroj.

2.1.2 SELECTING TYPE FOR HEADLINES:

There are several considerations in selecting the type of headline. Any type that is chosen should be easier to read, and be attractive and novel. Above all they should be well fitted to the purpose for which the headlines are needed i.e., announcing and summarizing the news in a manner that readers can grasp the meaning of the news with a quick look at the headlines. There are many families of types from which one can choose the desired headlines. E.g.: Old style Roman, Modern Roman, Cheltenham, Caslon, Century, Gothic etc. But the best results are only possible when one selected type is properly harmonized with the other type. According to Alberta Sutton (1971:289) there are three kinds of harmony. They are

a) Monotypographic harmony

Calibri Californian Calisto MT Cambria
Candara CANDY SNIPER CAPTAIN HOWDY
CARBON BLOCK CARIVALEE FREAKSHOW CASTAWAY
CASTELLAR Castellor School Centaur Century
Century Gothic chostle Chaparral CHARLEMAGNE
Chan Galha #7 CHELSEA STUDIO Chiller
CHRISTMAS STOMP Colonna Comic Sans Consolas
Copper Black COPPERPLATE Corrival Mono
Courier New Creampuff CRIMEFIGHTER
Curlz MT Dare 2 Differ DELOUISVILLE DEROOS
49-CRUNCH DELUSION Descant Deigo
Digital Haunt Doctor Jekyll Dom Ling Dragonwick
DreamSpeak Dundalk DUNND ECCENTRIC STD
Education Only Eight Fifteen Elephant
Elphinstone Emancipation English Black
ENGRAVERS Era Medium Esperanto Estrangelo
ETHNOCENTRIC Euphemia

b) Adjacent harmony
c) Complementary harmony

Monotypographic harmony involves choosing the type form from only one family. It is the simplest and easiest harmony in headline building. The use of two or more families of type together, which are very similar in design, and, which fall only next to one another in type harmony wheel, is known as adjacent harmony. For instance old Roman can be used with Modern Roman, Modern Roman with a Square Serif design and a Square- Serif with a type from Gothic race. Greatest contrast can be obtained by employing types that result in complimentary harmony. This happens when families that live opposite to each other on the type harmony wheel are used. For example a Gothic design could be used complementarily with more decorative old style Romans such as Caslon, Goudy or Garamond. From among the three harmony kinds discussed, the monotypographic harmony is the simplest and the safest. But while using adjacent harmony and complementary harmony, great care has to be taken in selecting the types, for it may result in undesirable effects. The greater problem may arise in the case of too many families of type in the same headline schedule. Excellent results can be obtained by using two or three families of type in a headline schedule. In every instance, close attention must also be paid to the selection of type families that possess common characteristics, since the degree of harmony depends upon similarities in design. Most commonly used designs in newspapers are Modern Roman, Gothic, Square Serif and Bodoni etc.

EX: Example: 1 **Haz committee fixes exchange rate**
2. City Group announces1 million grant to ISB

LEGILIBILITY OF HEADLINES:

Legibility of headlines is very important, if the legibility is absent, then the very aim of headlines is negated. Most of the headlines *in* newspapers are generally one column in width and this column width is a very small place to accommodate large size fonts. Despite this restriction, the types used must be large enough and bold enough to command attention of the reader. Most of the newspapers have tried to come over this

problem by using condensed faces in their headlines, which were usually set in capital letters. Such a practice is still on in the print media in most of the countries. Many tests have shown that the readability of the condensed faces is much more difficult than the regular faces and that they greatly effect the reading spread. Accordingly now-a-days most of the newspapers have replaced these condensed faces with more legible faces. Through scientific investigations, leading type-founders and manufacturers of typecasting machines have introduced new condensed typefaces, which are specifically meant for headlines. Such fonts could increase the readability and legibility of the headlines. Setting the headlines in full-caps is a poor practice. A person in his lifetime reads more of printed material that is set in caps and lower-case. As this type is very familiar to him he prefers it the most. Lines written in caps and lower-case are much faster to read and this is done with great ease. If at all full caps are to be used, it should be restricted to those occasions, where a special emphasis is needed. Another important criterion that is to be remembered in connection with legibility of type is that sufficient spacing should be given between the words and lines. Frequent mistakes and retardation of speed in reading headlines is caused with over crowding of words and lines in headlines.

FITTING TYPES AND HEADLINE FORMS:

Another important phase in a headline design, which is as important as any other phase, is fitting the type chosen to the farm or forms, to which they are best, adopted. If we consider four most commonly used headlines namely, the Flush-left, the Hanging Indention, the Drop line and the Inverted Pyramid, we can conclude upon certain fitting types to suit them. For instance, Gothic Square-Serif type is the best suited to Flush-left because of their extreme plainness. Bodoni, with its classic geometric design, there and straight line Serifs and their clearcut appearance can also be well fitted for a Flush-left. Similarly Century and Cheltenham, which are members of Mixed Roman group, are best for Hanging Indention, since it also is a plain design in which straight-line effects predominate. For Drop-line or Inverted Pyramid headline forms, which contain a lot of variations, the best types would be those, which are more decorative in nature. Old style Romans, which has Scanting Serifs, off balance shadings and curved design is well suited for Drop-line or Inverted Pyramid. Goudy, Garamond, Caslon and more decorative scripts and cursives fall into this category. The choice forms of headlines should be regulated by the nature of the design of the types that are to be used in the headline schedule. Forms, which are plain and simple, should be placed with types with similar characteristics and forms, which have a wide range of variations, should be placed with types,

which are more decorative. The width of the given type of design also plays an important role. For example Caslon, which has a wide face cannot be used for a headline that is one column in width, as the space is insufficient. However, Bodoni in which the letters are closely knit and are small is well suited for letters space of a column.

different

folks

different

strokes

TYPE CRIME
Here, auto spacing yields an uneven effect.

different

folks

different

strokes

Adjusting line spacing with the baseline shift tool helps create an even appearance.
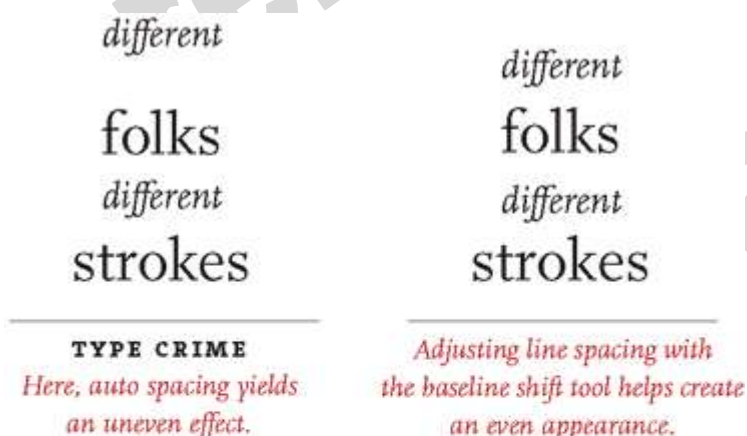
NERD ALERT: A *baseline shift* is a manual adjustment of the horizontal position of one or more characters. Baseline shifts are often used when mixing different sizes or styles of type. The baseline shift tool can be found in the Type tool bar of standard software applications.

UNIT COUNT IN HEADLINE:

A sub-editor must work rapidly and produce a copy of the headline without any delay and send it to the operator on the typecasting machine or a computer. If the headlines have to be readable and uniform, the lines, the words and the letters must contain the right amount of spacing. In order to meet these requirements a reliable guide has been formed. Such a guide which is used in writing headlines is referred to as 'counting in' of headlines. All though a single system cannot be adopted without modification for all typefaces, copy editors and printers have devised general plan for 'counting in' of headlines. The formula is based upon an assumption that most of the fonts used are of the same width and considered as one unit.

Any other fonts that are either narrower or wider than the letters of average width are given values proportionate to their variance.

This system has two parts.

a) One that applies for capitals and lower-case letters.

b) One that applies for all-capital letters.

designing the headlines a count for caps and lower case headlines is available in English newspapers.

FUNCTIONS OF HEADLINES:
There are certain important functions that headlines perform. Namely
a) To divide the news in the pages clearly and make it easier for the reader.
b) To create a sense of interest in the reader by projecting the news.
c) To create an index of the various news printed in the papers.
d) To highlight the news according to fields they belong to. For example: politics, reports, culture etc.
e) To give a brief outline of the news making it to the point, quick, easier and concise.

RULES FOR WRITING HEADLINES IN NEWSPAPER:
According to Budaraju Radhakrishna (1995:126-129) one of the most important functions of a sub-editor is to write headlines. Writing the headlines is considered of prime importance because it is these headlines that make the news appear more interesting. According to him there are certain essential points, which are to be taken note of while writing headlines.
a) The main points of the stories sent by the reporters are to be grasped and understood carefully by the sub-editor as quickly as possible and develop a headline.
b) The headline should be written in such a manner that it is properly fitted into the space allotted to it.
c) Usage of articles should be avoided.
d) Active verbs could be used because their usage becomes necessary.
c) Usage of auxiliary verbs like 'is', 'are', 'was', 'were', ' to be' etc, should be avoided.
f) The units of the letters and their type sizes should be taken note of while writing headlines. Proper count of units of letters is very important to utilize the space provided for headlines.
g) Good editing of the report is necessary, which provides the sub-editor to give a good headline.
h) The headlines have to be written with considerable clarity, which makes the reader understand the inner content of the story easily.
i) It should always be noted that there should be good relation between the headline and its content.
j) Small and simpler words should be used in headlines. Ex: 'go' or 'left' is better than 'departed', 'saw' is better than 'witnessed', 'talks' is better than 'consultations' and 'start' or 'begin' is better than 'commence'.
k) Different forms of headlines should be used according to the page makeup so that an attractive page could be worked out.
1) Exclamation marks and question marks should be avoided as far as possible.
m) The headline should not be started with the verb.
n) The headline should always feature in active voice.
Thus inorder to capture the fascination of the readers the newspapers both Telugu and English try their best to design the headlines. With regard to headlines they try to give some variety of headlines. Comparatively American headlines are more attractive that of Indian since its been advanced in mam" ways in electronic media.
In Indian Newspapers too, many changes could be noticed. And yet we can not find the same tempo on attraction every day since 'advertisements' are the main sources for any newspaper these days hence when there are more ads, the sub editor does not give much importance to headlines. He gives only plain headlines without any sort of shape. Popular headlines like Pyramid, Inverted Pyramid, Flush left, Flush Right, etc., consume a lot of time and space. For the daily newspapers time factor is more important since they lack time and the flow of the news will be more. That is why the subeditor tries to give the best but in the deadline time. The sub editor must give a suitable title for that he must have mood as well as patience. Hence patience and mood also play a significant role in the world of newspapers.

HEADLINES IN ADVERTISING INDUSTRY

Headline Writing Basics: What Every Headline Should Do ?

The headline is the single most important element of every print advertisement. It's more than a title or label for your message. It's the salesperson's opening line. It's the foot in the door. It's the first and most lasting impression. A headline wields the power to attract, repel, or slip by readers unnoticed.

The 4 Tasks of a Powerful Headline

To write effective headlines, you must understand how words affect people and generate action. Specifically, most effective headlines perform four critical tasks: they attract attention, select an audience, deliver a complete message, and draw the reader into the body copy. Don't look at these four tasks as a sequence of events, though. A headline performs them all simultaneously and immediately.

1. A headline attracts attention to your ad. If no one notices your ad, you've wasted your money. Therefore, every headline must attract attention. You can do this by appealing to your reader's self interest, by announcing news, by offering useful information, or by using powerful words such as "FREE." The size and placement of the headline can also help to stop the eye. One design rule of thumb (by no means a law) is that the headline, illustration, and body copy should each own about one-third of the real estate in any ad layout.

2. A headline helps select your best prospects. It would be simple to attract attention by printing in bold type the headline "Full Frontal Nudity!" However, if you're selling a new edition of the Bible, this headline will certainly backfire. This is called bait and switch — a sure way to irritate, confuse, and alienate your prospects.

Just attracting attention isn't good enough. You must attract the attention of the right people for the right reason. You do this by including in your headline key words and phrases that flag the reader. For example, look at this simple headline:

We're looking for people to write children's books.

With two words, "write" and "books," it selects the appropriate audience (would-be writers) for the ad's message. Here's another:

GOURMET KITCHENWARE FOR 59¢ A PIECE!

The word "kitchenware" selects those interested in cooking and baking, while the word "gourmet" selects those wanting only the best quality kitchen tools. The offer, "59¢ a piece," further selects those looking for a bargain.

Using key words to select readers sounds like a no-brainer, but look at a few dozen ads and see how many of them violate this simple idea.

3. Ideally, a headline delivers a complete message. Headlines are another example of the all-purpose 80/20 rule. Studies have shown that 8 out of every 10 prospects will read absolutely nothing but the headline of any particular ad. That means that your headline alone carries 80% of the responsibility for the success or failure of any advertisement (while your body copy, by contrast, carries only 20% of the load).

That's a powerful argument for avoiding clever headlines that only tease the reader and focusing instead on headlines that communicate a clear, complete message. Look at how these headlines deliver a complete message that you can immediately grasp:

Own one of these leather-bound books for only $4.95 ...

Increase sales. Motivate. Reward. With gifts everyone wants — from The Sharper Image.

You can make big money in real estate right now

Logically, it also follows that you should spend less time nit-picking body copy and more time testing and perfecting powerful headlines. In fact, you should be prepared to spend 80% of your time developing your headline (including your background research) and a mere 20% fleshing out the rest of your copy.

4. A headline pulls your reader into the body copy. Despite the fact that only 2 out of 10 readers will take the time to read past your headline, you should strive to up the odds and draw as many readers as possible into your body copy. This is the only way to deliver a full-dress sales presentation.

To draw in readers, your headline can arouse curiosity, ask a question, make a provocative statement, promise a reward, give news, or provide useful information. When done properly, all of the following headline strategies will urge the reader to keep reading.

ELEMENT DESCRIPTION

1	Issue Number	The intra-year numbering of periodical literature such as newspapers and magazines.
2	Edition	One of a series of printings of the same book, newspaper, etc., each issued at a different time and differing from another by alterations, additions, etc.
3	The Fold	This is where the paper folds in half. When it's inserted into those blue street boxes or stacked on a store's counter, the top half is all you see.
4	Dateline	The dateline may include the date the story was written and the city in which it was written. If there is no date, the story is less than 24 hours old.
5	Photo Credit	The name of the photographer who took the picture, and the organization he or she works for. Graphic artists also get credits like this.
6	Caption	This is a sentence or two describing what's going on in the photo and identifying the person or people in it.
7	Holes	The newspaper starts out as one long, flat strip going through the presses. After it's folded vertically along the spine, it's pulled down to be cut by massive blades. Pins punch through the paper to pull it. Those pins leave marks at the bottom of every page.
8	Key or Refer	Little boxes or lines of type called keys alert readers to other articles in which they may be interested.
9	Jump Line	The jump line tells you on what page the story continues.
10	Rule	The rule is the line used to separate stories.
11	Agate Line	If it says "Washington Post Staff Writer" or "Washington Post Foreign Service", an employee of The Post wrote the story.
12	Byline	This is the name of the person who wrote the story.
13	Subhead	This is smaller than the headline, the subhead gives a little more information.
14	Press Letter & Number	The Post has two printing plants: one in Springfield, Virginia, another in College Park, Maryland. Look here to see whether this copy of the paper was printed in Maryland ("M") or Virginia ("V"). Each plant has four separate presses. The number tells you exactly on which press the paper was printed.
15	Lead Story	Is the story at the top right is the one that Post editors think is the most important of the day.
16	Gray Bar	This thick line helps make sure the color photos in the paper look good. It's made up of color ink that is applied to the paper at a known density and intensity.
17	Price	The Post provides all this information for 35cents. And if you get the paper delivered at home it's even less: 28 cents a copy. A newspaper doesn't survive on the subscriptions or news stand sales.
18	Overline	Words at the top of the page call attention to sports scores or special sections inside the paper.
19	Tick Mark	These four, color lines should sit at opone another. It's a way to make sure the colors are aligned.
20	Nameplate	This is the newspaper's name. It's also sometimes called the flag, logo or masthead. Traditionally, newspaper nameplates are printed in a fancy style called "black letter" or "old English".
21	Color dots	These are called NIRECO dots, after the company that makes the machine that uses them. All of the color images in a newspaper are made from four colors of ink.The four colors are: yellow, magenta, cyan and black. But if the colors aren't lined up properly, the photos can look muddy or blurred.

Photo editing

All good journalism requires editing – and that includes pictures.

Editing is a vital part of the photojournalism process, and anyone who takes or works with pictures must know some of the basic principles and procedures. These include selection, cropping, enhancing and sizing. Many news editors believe pictures to be the most important design element with which they have to work. On a printed page full of type, the picture stands out. Of all the elements, it is the one most likely to catch readers eyes first and hold their attention the longest. A good picture can focus readers eyes on the page and direct their attention to other parts of the page.

Due to these qualities, pictures can make a vital contribution to the overall quality and credibility of a news papers hire people solely for this purpose. More often the picture editor's position may be combined with that of news editor, city editor, or chief photographer. A picture editor does not necessarily have to be a photographer. The skills required to be a good picture editor are quite different from those required to take a good photograph. The picture editor must be an expert in the three basic processes of putting photographs into a publication

- Selection
- Croping
- Scaling

Beyond that, however the picture editor must demand high quality photographs from photographers, and he or she must know how to reward their creativity and enterprise. Proper handling and display of good pictures can inspire photographers to increase the quality of their work.'

Selection

Many factors go into an editor's or photojournalist's decision to use a photograph, and there are no definitive guidelines governing their selection. Two major purposes of publishing photographs are to capture the attention of the reader and to illustrate and supplement the editorial content.

At the beginning of the process of selection the first purpose (capturing the attention of the reader) will most likely be the major consideration. What kinds of photos do people look at? The following are some photographic elements editors consider in the selection process.

- **Drama.** It is the pictures that tell a story that are most likely to be chosen by an editor for publication. Pictures that have high dramatic quality are those in which readers can clearly tell what is happening; in fact, there may be several things happening, as in an accident scene with someone standing nearby with an anguished expression.
- **Emotion.** Like dramatic pictures, those with emotional qualities often tell a story. Yet they may also be the type that do not contain highly dramatic or story-telling qualities but rather evoke some emotion in the mind of the viewer. An old journalistic proverb says that readers will always look at pictures of children and animals. These are the kinds of pictures that make the readers feel something.
- **Action.** Editors and readers are most likely to be drawn to pictures with some action or movement in them. Pictures suggesting movement will be seen and studied by readers more readily than still-life pictures. Even though a photograph by itself cannot move, if its content indicates movement, it can serve as an extremely good attention-capturing device for the editor to use.
- **Artistic or technical quality.** Here we are talking about the good photograph, the one that has sharp, clear focus and good framing or that presents a subject in an unusual or pleasing manner. This kind of picture often appears in newspapers, especially with the change of seasons.
- **Bizarre or unusual subjects.** A picture of something unusual, something not likely to be seen by readers in their everyday lives, makes a good candidate for publication. Unusual subjects may stem from the day's news events, such as a fire or wreck, or they may be simply something a

photographer has happened upon or heard about, such as a twelve-pound tomato or an old man's wizened expression.

- **Prominence.** Like the news value of the same name, prominence is a quality editors often consider in selecting pictures. Pictures of famous people are always likely candidates for publication, even when they do not contain any of the qualities mentioned above. Readers will look at pictures of famous people, and editors will use such pictures for precisely that reason.

A good picture editor must have a "feel" for spotting the good photograph, one that will capture the attention of the reader, illustrate the editorial content and enhance the overall quality of the publication.

Cropping
Cropping means taking out parts of a picture. It has two purposes: eliminating unnecessary parts of a picture and emphasizing or enhancing parts of a picture.

Eliminating unnecessary parts of a picture. Some elements of a picture may simply be unnecessary to the subject and purpose of the photograph, and they should be eliminated. Often these parts are not only wasteful but also distracting. An editor must use the space in the paper efficiently, and proper cropping of a photograph is one way to do this. Good, tight cropping of pictures is just as important as editing to eliminate unnecessary parts of a story.

Emphasizing or enhancing parts of a picture. One photograph may contain many pictures within it. A good picture editor must have an eye for these pictures within pictures and must be able to see and choose the picture that best fits the intended purpose. Cropping is a way of bringing out the particular picture the editor wants to use, of emphasizing the part of the picture that readers should notice. A picture that seems ordinary at first glance may be made dramatic by good cropping.

Enhancing
Photographs often need some adjustments or enhancements. Photo editing software allows photojournalists to change the brightness, enhance the color or even increase the sharpness of a picture. Photo editors should learn to use these with two principles in mind:
1. It's better to do too little to a picture than too much.
2. The basic subject matter of the picture should never be changed.

Sizing and scaling
Scaling is the process of changing the size of a picture area by enlarging or reducing it while keeping the proportions of the original. Once an editor has selected and cropped a photograph for use in a publication, chances are the picture will not be the exact size needed. Enlargement or reduction will probably be needed to make the picture fit the standard column widths of the publication. When that reduction or enlargement is made, the editor will have to find out how deep the reproduction of the picture will be.

An editor may also have to change the resolution of the picture or the dpi (dots per inch), especially if the picture is going to be put on a web site. The best dpi for web pictures is 72.

The concept of **proportionality** must be understood by those who work with the scaling process. For our purposes, proportionality means that the width and depth of a picture must stay in the same proportion to each other whether the picture is enlarged or reduced. Let's say a cropped picture is two inches wide and four inches deep — that the depth is twice the width. Given these dimensions, it does not matter how much the picture is enlarged or reduced; the depth will always be twice the width. The proportion must remain the same. The only way it can be changed is to re-crop the picture.

COLOUR SETTING
Preparing CMYK files for newspaper printing
For many photographers, CMYK printing is an unfamiliar process, and fortunately they rarely need to deal with it.

Introduction: Asking the right questions

Upon enquiry, you'll be given the publisher's Material Specifications. These will tell you the required size and resolution, and deadlines, and stuff, but their colour specs are often woefully inadequate. All you'll get is "Files must be CMYK", without a shred of further information.

If so, you need to contact them to ask for an **accurate ICC profile**. Don't ask the sales rep, they won't have a clue - try to speak to the Prepress department.

A modern metropolitan newspaper is likely to be able to supply you with a CMYK profile for their printing press. If so, that's fabulous - download it and proceed straight to **Part Two** of this article.

However, a suburban or regional newspaper might not be so well-managed. If the only answer you get is "Um ... what?", or a parrot-like repetition of "Files must be CMYK", then you'll need to read **Part One** of this article.

Part One: Preparing a profile

So you're on the phone, and your request for an ICC profile has come to naught. You need to gather a couple of important bits of information to give yourself a fighting chance at satisfactory printing.

Question 1: What is the Dot Gain on your press?

Question 2: What is the Total Ink Limit required?

These questions are critical. Refuse to hang up the phone until you've talked to someone who can give you precise answers. As a general guide, newspaper Dot Gain is somewhere between 20-30%, and the Total Ink Limit is 220-270%.

Write down the figures, because now we're going to make our own ICC profile.

Please note: All hope of a perfect screen-to-press match is now gone. Sorry, but it is. Our strategy from here is simply to produce a result that's "in the ballpark", and won't make you ill when you see it in the paper tomorrow.

1. Open Photoshop.

(I'm using CS2 as I type this, but any recent version will do.)

2. Open the Color Settings.

Edit > Color Settings, or Ctrl-Shift-K.

3. Custom CMYK.

In the "Working spaces" section, select "Custom CMYK" in the CMYK drop-down menu.

4. SWOP (Newsprint).

Choose "SWOP (Newsprint)" in the "Ink Colors" drop-down menu.
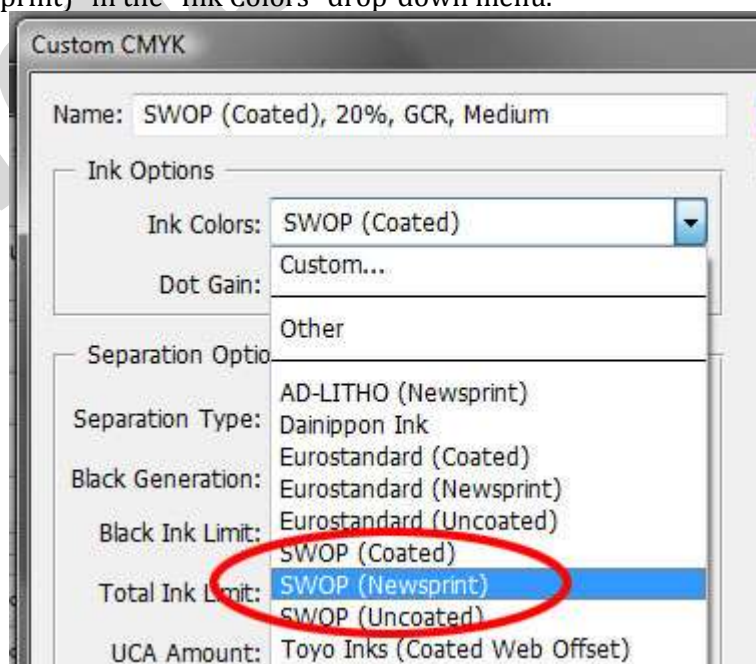
5. Dot Gain.
Enter the Dot Gain figure you've been given.
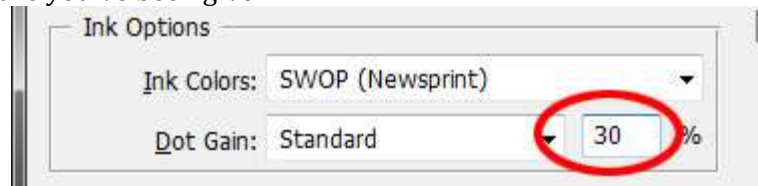
6. GCR.
Leave the "Separation Type" as GCR, unless you've been specifically told otherwise.

7. Black Graph.
Choose "Custom" from the "Black Generation" menu, then adjust the curve as shown below.
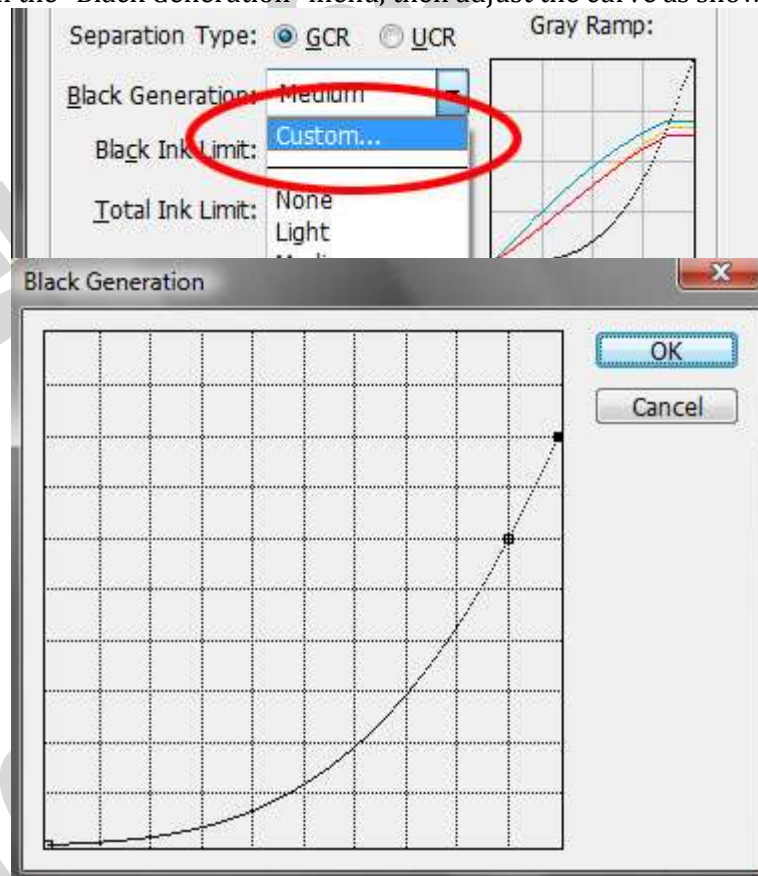
8. TIL and UCA.
Enter the Total Ink Limit figure you've been given. For good measure, add 30% of UCA (although I'm unconvinced it does much!)

9. Name the profile.
Call it "Newsprint" or whatever, then press "Ok".

10. Save the profile.
Drop down the "CMYK" menu again, and choose "Save CMYK". Photoshop should automatically point to the correct folder, so just press "Save". Your newsprint ICC profile (crude though it is) is ready to use.

11. Get out of there.
Cancel out of Color Settings. You don't need to keep the newsprint setting active.

Part Two: CMYK gamut
Now you've got a CMYK ICC profile (one way or another), you can prepare your CMYK file.
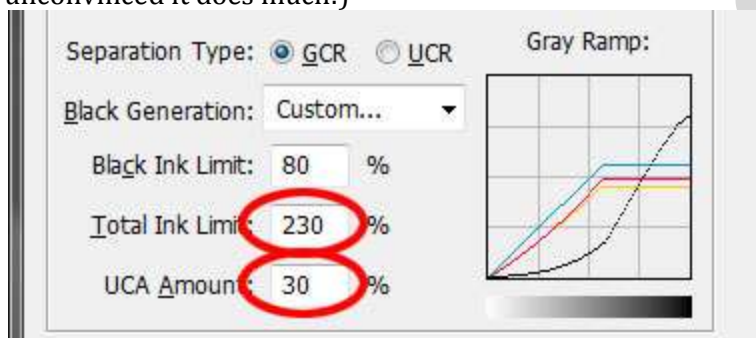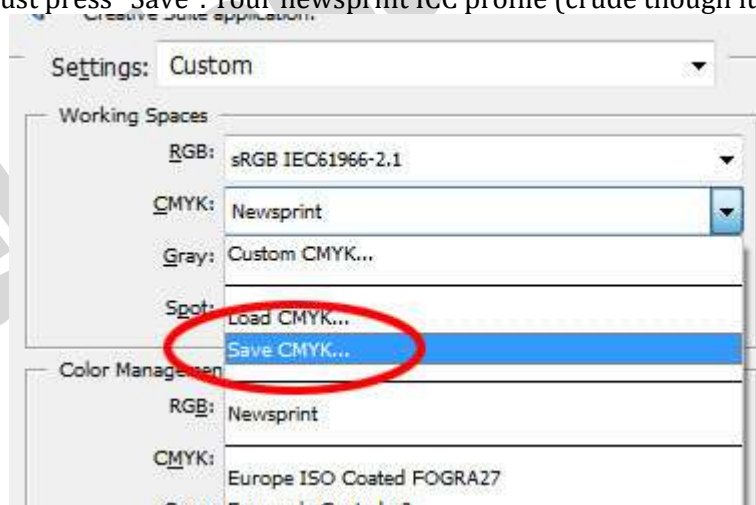Depending on the nature of your advert, you might choose to build a CMYK file from the beginning; or you might prepare the whole thing in RGB, and convert at the end. This article doesn't discuss all of that.
All I want to focus on is the matter of out-of-gamut colours.
Newsprint has a tiny gamut. An eensy weensy gamut, in fact. Wander past a newsagency, and take a look at the brightest red in a newspaper, compared to the bightest red in a magazine. Dull, huh?
So, when you convert RGB to newsprint CMYK, you might get a shock. Some of your bright colours will die. It's disappointing, but we just have to make the best of it.
Photoshop gives us a few ways of checking for these out-of-gamut colours before conversion:
1. Soft-proofing.
Soft-proof using the Newsprint ICC profile to see which colours "ain't gonna make it".
2. Gamut warning.
After soft-proofing, turn on the gamut warning to see the bad news more clearly.
3. Info palette.
As you run your mouse pointer over out-of-gamut areas, you'll see your Info Palette will display an exclamation mark ("!") after the CMYK values.

Part Three: Prepare and convert to CMYK
If you identify any out-of-gamut areas, you'll need to **desaturate those colours**. (I've seen photographers optimistically trying to *saturate* o-o-g colours in the vain hope that it will somehow get better ... it doesn't. If a bucket is full, pouring more water into it won't help - it'll just make your floor messier.)

So use Hue/Saturation as necessary to reduce the gamut of your brightest colours. As you move the slider, check your Gamut Warning or Info Palette to see when to stop.

The resultant image will be a duller version of itself, but there won't be any nasty surprises when you convert.

After that, it's straightforward. Use "Convert to profile" in the Edit menu to convert your RGB file to newsprint CMYK.

Send it off, cross your fingers, and remind yourself that nobody else who reads the paper tomorrow will examine the colour in your ad as closely as you.

PHOTO CAPTIONS

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

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

Captions: Captions are the little "headlines" over the "cutlines" (the words describing the photograph). See example.

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

Needed some shade so bad :P !!!

Devotees begging for holy rice (prasad).

Don't you think it needs a haircut?! :D

The Spectator

fun

Visa Applications ----- Embasseys Closed !!!

hum darte nahi

His/Hers?

AK56 number plate

Overloaded India

ITS HUUUUUGE!!!

Rush Hour!!

And miles to go ....before we drink!

_____

Dont take Risk

_____

_____

_____

PHOTOGRAPHS PLACE IN THE NEWSPAPER

The advent of photographs mechanically printed into newspapers opened up market for press photography. Pictures were mostly taken for their action and content rather than any aesthetic consideration. Today, they are used in the newspapers for different reasons.

Photographs in Journalism inform, educate and enlighten readers about current issues and also reflect on the past as well. Photographs in Newspaper enhance the credibility of the stories. As they depict reality, they also furnish evidence to show the authenticity of a news story or give proof of an event that occurred.

Its aesthetic values enable a photograph to serve as a tool to attract reader's attention and break the monotony of news content. Thus, photographs enhance and beautify the pages of a newspaper.

A photograph in Newspaper speaks more than a thousand words. No formal education is required to understand a picture. Photographs are therefore able to break through literacy barrier to effectively communicate a message. It is a universal language.

Editing Notes

Ok, so before I start explaining how you can edit a note, I would like to first explain how 7 Sticky Notes works when it comes to handling the notes.

All notes have two states, the first (1) is the "locked" state. At this state the note **can** be moved, resized, and deleted **but it cannot be edited**. The second (2) state is the "under editing" state. You can easily recognize if a note is in this editing state, because the configuration window, where you can make all special customizations, is showed right on the side of the note, moving along every time the note moves.

This is how a note looks in both states:

The   note   is   locked: And   now   the   note   is   being   edited:
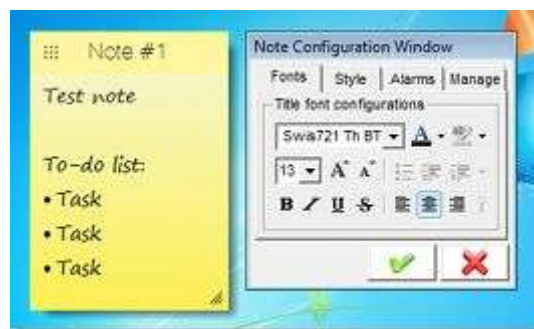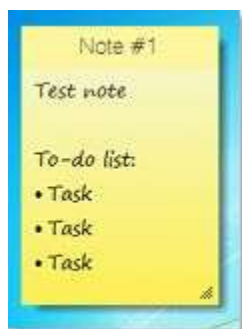
How to start editing a note?
You can edit a note by any one of the methods below:
(1) Clicking on it with the middle mouse button (easiest way)
(2) Double clicking it
(3) Pressing CTRL + E
(4) Using the menus/toolbars from the Notes Manager

Once the note is in editing state, the note's "Configuration Window" is opened on its side, and you can customize everything about your note. Each one of the properties that you can change using the configuration window will be explained later at the Configuration Pane topic.

Once you finish editing you note, you can save it, or discard all changes. To save the note, just click on the green "tick" button at the configuration window (showed at the image above), or press "CTRL + S" while at the body of the note for a quick shortcut. Otherwise, if you would like to cancel the editing, then just press the red "x" button at the configuration window, or press "CTRL + W" while at the body of the note for a quick shortcut, and all your changes will be discarded and the note's previous styles and configurations will be rolled back to the previous state.

Text Tokens Replacing
And lastly, let's explain about a new feature of 7 Sticky Notes included at v1.8, called **Text Tokens Replacing**! Basically, the Tokens Replacing feature was created to allow you to include quick and easily specific information (of the note or not) at its text, without having to search and input them manually.

It is quite simple but powerful at the same time, and basically works by giving you a few choices of "codes" that you can use to automatically input information, like dates and times, for instance. All tokens are formatted using a default code so they can be uniquely identified, in such way that (1) they are always between '[' and ']' characters and (2) they always have the prefix "ssn", that stands 7 Sticky Notes.

Here are the tokens that Notes recognizes until now:
[ssn_date] - Inserts the current date
[ssn_datetime] - inserts the current date and time
[ssn_time] - inserts the current time

So, all you need to do is simply enter any of these tokens at the note text, and when you save it, it will be automatically replaced by the respective information!! For example, for the [ssn_datetime] token listed above, check out how it works:
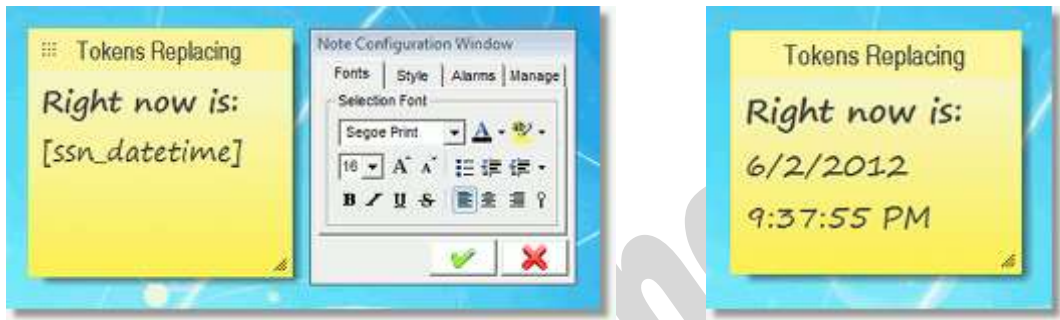
Just input the token, and when you save...   **...it will be replaced!**

So with the Tokens Replacing of Notes you can easily and quickly input the current time and other information at the note, without having to manually copy anything!! :)

UNIT-V
ONLINE EDITING

What Does an Online Editor Do?

Online editors, also known as online producers or web producers, oversee the content on websites. An online editor functions, in some ways, as a magazine editor, blogger and journalist rolled into one. Because an online editor is overseeing content on a website, he or she may need to follow traffic patterns to glean what content draws more users to the site.

Because web traffic can be tracked in ways magazine readership cannot -- companies can track how many people receive a magazine but not what articles are the most popular within the magazine -- online editors are often expected to create content with a deeper eye to how it's being consumed. Online editors also need to have a deeper understanding of how a website works. (Many websites often rely on user-friendly web tools for entering content, but the extent to which an online editor needs to know other programs -- photo cropping software and HTML -- varies.)

How Do You Become an Online Editor?

The good thing about jobs in online editing and producing is that they're plentiful. Online content creation is one of the growing areas in the media world because so many companies -- traditional print publications and non-traditional ones -- are eager to capture readers online. Interestingly it's a relatively new field as well, so a lot of experimentation is going on.

To break into this field, you'll need experience working online and creating online content. Employers want to see online editors who understand how readers are reading online, so you need to have experience working at a website. In short, you need to be able to demonstrate you've written for the Web and know how to do that, so your clips should be from websites. Internships working for websites is also key. Additionally, experience blogging and knowledge of HTML will help.

What Skills Do You Need for the Job?

Online editors need to be comfortable with both writing and technology. Because an online editor is crafting stories -- or editing the stories of other writers -- he or she needs strong writing and journalistic skills. But an online editor also needs to be interested in, and aware of, the technology which wraps around the story. Should a particular story include a video component? Where on the site should it be placed? If the story doesn't include video, should it include pictures? An online editor might have to answer all those questions and then be able to use whatever tool is required to add the needed component, be it video or pictures.

An online editor may also need to be comfortable with gathering and analyzing a certain amount of data. Unlike writers and editors who work in print, an online editor might need to track what kinds of stories generate more traffic to inform the creation of future stories. In other words, an online editor needs to be comfortable paying attention to traffic stats and incorporating lessons learned from those stats in the content creation process.

Word Processing

Word processing is the act of *typing*, *editing* and printing out of textual/graphical information using a word processor. Microsoft Word is an word processing program. When you use a program like Microsoft Word to create a document, you have performed word processing.

Word processing can be performed either electronically or mechanically. Electronic word processing involves the use of a computer device running an appropriate word processing software, such as Microsoft Word or WordPerfect. Mechanical word processing involves the use of devices like a typewriter.

Word Processor

A word processor is a device (e.g. typewriter, computer) or software (e.g. Microsoft Word, WordPerfect, Word pad, etc) that is used for performing word processing tasks. A word processing software like **Microsoft Word** must be installed in a word processing device such as a PC (running an appropriate platform/operating system) before it can be used.

Microsoft Word, as a word processor, is highly sophisticated and offers specialized features/tools to enable users effectively perform their word processing tasks as well as enjoy the experience. **Microsoft Word** stands out among all its contemporaries in the word processing arena.

A word processor can be electronic or mechanical. An electronic word processor can be in the form of a hardware device (such as PC); a simple or an integrated sophisticated software package (such as MS Word). The hardware and the software are complementary, in the sense that, without the other, neither can be used as a word processor. A mechanical word processor, on its part, can be in the form of the now less fashionable typewriters. Mechanical word processors don't need a software to perform a word processing task.

A great advantage the electronic word processors have over the mechanical counterparts is that it makes it easier to produce a neat error-free document. Electronic word processors are more versatile, efficient and give the user greater control and better features to make word processing a desirable task.

ELEMENTS OF NEWSPAPER PAGE MAKEUP
Thus far, all the subject matter in this chapter has dealt with the tools and materials available for presenting the reader of a ship or station newspaper with an attractive, interesting and convenient look at the news. Whether you achieve the desired product will depend on how these tools and materials are used in assembling your newspaper.
If you are the person responsible for laying out, making up or actually pasting up your newspaper, you should adopt a basic typographic plan or style. First, read all of the copy being considered for the newspaper. Study the pictures and other artwork closely. Visualize the news story message, or ideas, and the nature of the artwork as a whole. Decide the relative importance of the elements; then put the entire page together using the individual components of newspaper makeup (fig. 8-18).
Makeup creates recognition of a newspaper. A good editor varies the makeup in each issue, so the readers are not bored with the newspaper. On the other hand, each page will resemble the previous editions enough so the reader can immediately identify it.

The following components help the reader identify a newspaper: Nameplate
- Flags
- Masthead
- Headlines
- Pictures
- Whites, grays and blacks

NAMEPLATE
The nameplate should be simple in design, attractive, and in harmony with the character of the paper. Its type should either harmonize or contrast with the headline type. The nameplate can combine type and artwork together. The artwork however, should not make the nameplate jumbled and hard to read. Figure 8-19 shows several examples of nameplates.
The nameplate can be made to float on the page. Although a nameplate that runs the entire width of the page can be made to float, a floating nameplate usually occupies two or three columns and is placed anywhere in the upper third of the page.

FLAGS

A flag of the newspaper is a display used by a newspaper to indicate section pages or special pages, such as editorial, sports and family pages. Just like nameplates, a flag should not dominate its page and should appear above the fold. Flags can also be floated.

HEADLINES

Headlines, or simply heads, contribute to all five concepts of newspaper design - balance, contrast, rhythm, unity and harmony. The headline for one story should be separated from that of another. Heads that appear side by side (called 'Tombstones") could be read as one head and confuse the reader. Tombstoning also prevents each head from gaining its share of attention.

When headlines and pictures are used together, they should be placed so the reader is not confused by their positions. You should not place a picture between a headline and a story, because the reader might begin reading the cutline thinking it is the first paragraph of the story.

Heads of the same column width should not be placed lower on the page than a smaller one, or higher on the page than a larger one. This does not mean that the bottom of the page cannot contain a large multicolumn head. It only means that heads of the same width should decrease in point size as they descend the page.

Do not run stories out from under their heads. This creates a readability problem by confusing the reader about where to find and finish reading the rest of the story.

A story can be wrapped (to continue a story from one column to the next) under its main head, or lead, to achieve variation. A story is always turned to the right from its main part. A turn running above the headline of the story could confuse the reader and cause the individual to abandon the item.

A story requiring a "jump," or continuation, to another page should be split in midsentence, never at a period of a paragraph. For example, "(Continued on page , col.) will direct the reader adequately. The jumped portion should carry a brief head, or key word, taken from the main head to identify it as a continuation. The "jump head" should be keyed to the same type style and face, although it seldom will be in the same type size, as the original headline. Never jump a story on a hyphenated word, or carry over the last line of a paragraph.

PICTURES

Readability studies have shown that pictures are one of the most popular elements in a newspaper. For that reason alone, important pictures should be large and positioned in a manner that maximizes their display.

Pictures of two-column widths or more should be placed on a page so they stand or hang from something that gives them support. A picture can stand on a headline, another picture or the bottom of the page. A picture can hang from a headline, another picture or the top of the page. A picture of two-column widths or more should not float in copy, but a one-column-wide picture or smaller can float in copy.

Pictures and headlines that are not related should be separated by more than a rule, if the possibility exists that, when placed together, they are humorous or in bad taste.

Avoid any clashing items. For example, do not place an accident story next to a mortuary advertisementIf you run two pictures, two boxes or a picture and a box side by side, except in cases where the subjects are related, they tend to cancel each other out. It is best to separate unrelated artwork with body type.

Reader's eyes have a tendency to follow the line of sight of people in pictures. Therefore, if people in a picture look off the page, readers will tend to look off the page. To prevent the reader from doing this, the main subjects in pictures should look straight ahead or into the page. This also holds true for pictures showing action. The motion should go toward the center of the page whenever possible. This reader tendency can be used to your advantage. The line of sight and motion can be used to guide the reader's eye through a page.

Try to avoid running pictures on the horizontal fold of a newspaper, because the area along the fold becomes distorted once the newspaper has been folded.

Do not give a picture more display space than it deserves, especially a "mug shot" (portrait-type, close-up photograph of an individual). Mug shots can float in copy, but it is best if they stand on or hang from something. If a mug shot floats, it is best to float it within a sentence in a paragraph. Mug shots should be

accompanied by at least a name line for identification. By omitting the name line, the reader is forced into trying to identify the individual in the picture.

"Thumbnails" also are used in making up newspaper pages. The term refers to half-column mug shots. A thumbnail is best used when it looks into the story or directly out of the page. A name line, in most cases, should also be used with thumbnails.

Newspaper Format

The three formats used in ship and station newspapers are full format, tabloid and magazine. These formats are shown in figure 8-5 and are described in the following text. FULL FORMAT A full-format (also known as broadsheet) newspaper is one that measures 16 or 17 inches wide and 21 to 22 inches deep. A fill-format newspaper can be made to have five columns, six columns, seven and one-half columns, eight columns or nine columns.

TABLOID

A tabloid newspaper is about half the size of a full-format newspaper. It measures 10 to 12 inches wide and 14 to 18 inches deep. A tabloid format newspaper can have two, three, four, five, five and one-half and six columns.

NEWSPAPER DESIGN

Other important considerations (beyond the news gathering, news writing and copy editing aspects covered in the preceding chapters) are the techniques for putting the material together so that your paper emphasizes what is important. You will also need to know what makes an attractive appearance and draws and holds the reader's eye. All of this is done through good layout and makeup designed to achieve the best overall appearance and style of the publication and to allow the reader to obtain the maximum information in the shortest time. Layout is the planning of the position and page that each piece of copy or art will occupy in your publication. This includes your choosing the styles and sizes of headlines desired, the kinds and sizes of type to be used and deciding how to use them, and indicating these plans on the layout sheets. Makeup is normally the execution of that layout by the publisher (the compositor), although sometimes the terms layout and makeup are used interchangeably. For instance, the name "makeup editor" is used on some newspapers instead of "layout editor." THE DUMMY Indicating on the layout sheet where each element will be placed (sometimes called dummying or roughing in) may be done as each segment of material is forwarded to the publisher. Some publishers will even give you rough proofs of galley type, headlines and art and let you make a paste-up dummy on a layout sheet. Paste-up dummies ensure a high degree of accuracy in page making.