

Message for the Students

Dr. Babasaheb Ambedkar Open University is the only state Open University, established by the Government of Gujarat by the Act No. 14 of 1994 passed by the Gujarat State Legislature; in the memory of the creator of Indian Constitution and Bharat Ratna Dr. Babasaheb Ambedkar. We stand at the seventh position in terms of establishment of the Open Universities in the country. The University provides as many as 81 courses including various Certificate, Diploma, UG, PG as well as Doctoral to strengthen Higher Education across the state.



On the occasion of the birth anniversary of Babasaheb Ambedkar, the Gujarat government secured a quiet place with the latest convenience for University, and created a building with all the modern amenities named 'Jyotirmay' Parisar. The Board of Management of the University has greatly contributed to the making of the University and will continue to this by all the means.

Education is the perceived capital investment. Education can contribute more to improving the quality of the people. Here I remember the educational philosophy laid down by Shri Swami Vivekananda:

“We want the education by which the character is formed, strength of mind is increased, the intellect is expands and by which one can stand on one’s own feet.”

In order to provide students with qualitative, skill and life oriented education at their threshold. Dr. Babasaheb Ambedkar Open University is dedicated to this very manifestation of education. The university is incessantly working to provide higher education to the wider mass across the state of Gujarat and prepare them to face day to day challenges and lead their lives with all the capacity for the upliftment of the society in general and the nation in particular.

The university following the core motto ‘स्वाध्यायः परमम् तपः’ does believe in offering enriched curriculum to the student. The university has come up with lucid material for the better understanding of the students in their concerned subject. With this, the university has widened scope for those students who are not able to continue with their education in regular/conventional mode. In every subject a dedicated term for Self Learning Material comprising of Programme advisory committee members, content writers and content and language reviewers has been formed to cater the needs of the students. Matching with the pace of the digital world, the university has its own digital platform Omkar-e to provide education through ICT.

The University is offering MA in Journalism and Mass Communication course under the School of Humanities of Social Sciences, it aims to emerge its learners as excellent communicators in the global arena by developing skills in thinking, reading, writing, and editing, audio-video production and more.

With all these efforts, Dr. Babasaheb Ambedkar Open University is in the process of being core centre of Knowledge and Education and we invite you to join hands to this pious *Yajna* and bring the dreams of Dr. Babasaheb Ambedkar of Harmonious Society come true.



Prof. Ami Upadhyay
Vice Chancellor,
Dr. Babasaheb Ambedkar Open University,
Ahmedabad

Editing - Sub-Editing, Radio, TV Programming

Editors

Prof. (Dr.) Ami Upadhyay
Vice Chancellor
Dr. Babasaheb Ambedkar Open University, Ahmedabad

Dr. Awa Shukla
Assistant Professor (Subject Head)/ Director (I/c) Student Services
Dr. Babasaheb Ambedkar Open University, Ahmedabad

Co-Editors

Dr. Akhilesh Kumar Upadhyay
Assistant Professor, Journalism & Mass Communication
Dr. Babasaheb Ambedkar Open University, Ahmedabad

Dr. Divyesh Vyas
Assistant Professor, Journalism & Mass Communication
Dr. Babasaheb Ambedkar Open University, Ahmedabad

Programme Advisory Committee

Prof. (Dr.) Ami Upadhyay
Vice Chancellor
Dr. Babasaheb Ambedkar Open University, Ahmedabad

Dr. Awa Shukla
Assistant Professor (Subject Head)/ Director (I/c) Student Services
Dr. Babasaheb Ambedkar Open University, Ahmedabad

Shyam Parekh
Head, School of Journalism & Mass Communication, Auro University, Surat
Former Resident Editor, DNA Ahmedabad

Jumana Shah
Consulting Editor, Divya Bhaskar, Ahmedabad,
Adjunct Professor, School of Journalism & Mass Communication, Auro University, Surat, Formerly: Executive Editor, DNA Ahmedabad.

Reviewers

Dr. Awa Shukla
Shyam Parekh

Content Writers

Prof. Chander Mahadev
Ms. Jumana Shah
Ramesh Prabhu

Programme Coordinator

Dr. Awa Shukla
Assistant Professor (Subject Head, J & MC)/ Director (I/c), Student Services
Dr. Babasaheb Ambedkar Open University, Ahmedabad

Publisher

Dr. Bhavin Trivedi
Registrar (I/c), Dr. Babasaheb Ambedkar Open University, Ahmedabad.

Copyright © Dr. Babasaheb Ambedkar Open University – Ahmedabad. February 2022

ISBN: 978-93-5598-302-2

Year: 2022

All rights reserved. No part of this work may be reproduced in any form, by mimeograph or any other means without permission in writing from Dr. Babasaheb Ambedkar Open University, Ahmedabad.



Dr. Babasaheb Ambedkar Open University
(Established by Government of Gujarat)

MAJMC-13

Editing - Sub-editing, Radio, TV programming

Paper

13

Unit 1 What is News Editing	1
Unit 2 Style	19
Unit 3 Copy Editing	34
Unit 4 Fact Checking and Verification	50
Unit 5 Revisions & Rewriting	66
Unit 6 Demystifying the Desk: Tasks & Responsibilities	83
Unit 7 Legal & Ethical Aspects of Sub-Editors	99

Unit 8 **117**
Post-Production for Tv: Concept of Output Desk; Planning A Bulletin

Unit 9 **135**
The Essentials of Radio Interviewing & Debates: Anchoring & Radio Jockey

Unit 10 **148**
Studio In A News Channel

Unit 11 **159**
Camera

Unit 12 **172**
Radio & Podcast Post-Production

Unit 13 **187**
Copyrights - Sound, Stock Music, Graphics

Unit 14 **199**
Editing for Books

UNIT : 1**WHAT IS NEWS EDITING****:: STRUCTURE::****1.0 Introduction****1.1 Objectives****1.2 News Editing Explained****1.3 Summing Up****1.4 Value of Editing****1.5 Copy Editing Makes Business Sense****1.6 Where Are The Skilled Editors?****1.7 What We Can Do****1.8 Principles & Processes of Editing****1.9 Types of Editors****1.10 Editing In The Digital Age****1.11 Skills for New-Age Journalism****1.12 The Bottom Line****1.13 Newsrooms of The Future****1.14 Self-Editing for Reporters****1.15 Check Your Progress****1.16 Keywords****1.17 Reference**

1.0 INTRODUCTION

In this unit, you will learn about the process of news editing. You will get an understanding of the role and responsibilities of a news editor in the newspaper. Students will be equipped with the basic know-how required to be an editor. Along with the core principles that an editor must possess, the student will also gain an understanding of how newsrooms are transforming in the digital age and learn about the new skills required to adapt to a media-integrated newsroom.

1.1 OBJECTIVES

- To introduce the craft of news editing
- Acquaint the student with the role of a news editor
- Provide understanding of specific skills required
- To offer a glimpse into evolving trends

On the completion of this unit, the student will be able to:

- Understand the significance of news editing
- Gain a broad overview of the skills required as well as the role and responsibilities of a news editor
- Gain an understanding of the shifting dynamics

1.2 NEWS EDITING EXPLAINED

The word ‘editing’ can be understood to mean correcting, revising, amending, changing, modifying and transforming. That is exactly what is done while editing any written item, including the news.

As we all know news has a very short life span, yet it is vital to us all. We now generate far more content than it is possible to read or consume. With a vast array of options available and the explosion of social media, the way we consume news has undergone a drastic change. Given a scenario like this, journalism has a far bigger responsibility.

With greater effort needed to grab the attention of readers or consumers, the art and craft of news editing assumes immense significance.

The final frontier

Editors are the gatekeepers of a newsroom. They are the final frontier between the various units that make up the newsroom such as reporters, photographers and the consumer of the news or readers.

It is in the newsroom that a news copy is shaped based on various factors that include the policy of a newspaper or publication and the target audience while at the same maintaining accuracy and fairness.

The process of editing

Reporting and editing are like the two limbs of a newspaper. Both are indispensable. Good reporting is as important as good editing.

Once reporters file their stories, editors place them like various pieces of a puzzle and the newspaper takes shape. It is editors who decide whether to play up a particular story or to relegate it to a small brief item.

An editor reads news stories with a fine eye to check if it ticks various boxes. Some of these boxes include:

1. Factual accuracy
2. Fairness
3. Clarity & coherence

Good editing also means attention to spellings and grammar.

A sound copy editor is also expected to polish stories, improve their phrasing. In order that the reader can connect with a story, he/she often has to rewrite a copy. A copy editor also improves the vocabulary, rearranges paragraphs, enhance the news story. In fact the editor's desk is the last chance where errors in news items can be repaired and a copy improved.

It is in the newsroom that the news undergoes a shape-shifting transformation. A potentially powerful story written by the reporter in a dull manner can transform in the hands of a good editor.

Good copy editors breathe soul into a lifeless, indifferent story.

Once a news story is edited and suitably cut to fit into particular slots in a paper, the editor gives a headline. Giving headlines is the art of word play and calls for practice and skills. The editor is required to encapsulate several hundred words of a copy and distil its meaning in five to six words. A headline must convey the message of the story without sounding mundane or boring. In the digital age, there is also the pressure on copy editors to give SEO-friendly headlines or headlines that show up in search engines.

The copy editor also needs to fix the bells and whistles of a copy before it is print-ready. This includes selecting photographs and giving captions. A particular story might also have information graphics, illustrations or other elements.

Once all copies are placed on the page of a newspaper, senior editors check the copies for errors and clear it for printing.

Competent handling of news stories requires a sound educational background, general knowledge and awareness, a passion for news, an ability to think on one's feet and deliver within tight deadlines.

1.3 SUMMING UP

Each day brings new twists and turns. While there may be a particular day that's packed with a lot of important events or happenings, another day may not throw up anything that is dramatic or highly significant from the news point of view. But the job of the news editor is to make the newspaper as interesting as possible to the large number of people reading it. The news editor must make the mundane interesting and elevate the interesting to meaningful.

1.4 VALUE OF EDITING

Consider the following sentence: **One fing tht wil maek anywen whos reeding an artikel stop is if dey can't undrestand it"**

A sentence like this would never make it to a newspaper. This is because there are editors going through copies with a mental scanner.

1.5 COPY EDITING MAKES BUSINESS SENSE

But in an age of increasing pressure to churn out news and ensure digital presence, how important are such mistakes? Fred Vultee, an associate professor at Wayne State University, conducted his own research on the how editing influences readers. His results show copy editing makes business sense too. In 2015, he published the results of an experiment assessing “audience perceptions of editing quality”.

Vultee picked out eight articles published by different news organizations that “were not edited well.” He copy-edited the articles himself, based on his own experience as a news editor for 25 years. Vultee then conducted a study. A total of 119 students were each given four edited articles and four unedited articles, and they were asked to rate each on four different parameters: professionalism, organization, writing and value. The participants did not rate any of the articles highly in any of the areas, but the difference in ratings between the unedited and edited versions was stark. The edited stories were ranked higher in all categories, with the ‘value’ being significant. Vultee says this suggests participants are more willing to pay for edited content than for non-edited content.

Natalie Stroud, in an American Press Institute summary of the study, points out it is noteworthy that “digitally savvy young people picked up on editing differences and reacted negatively to unedited content.” She says this research should serve as a reality check on the importance of copy editing for news organizations.

1.6 WHERE ARE THE SKILLED EDITORS?

Commenting on the shortage of skilled editors, Alison Mac Adam, in a 2016 Poynter article, says many news organizations have “taken editors for granted”. She says this has led to a crisis and created a shortage of good editors who know their craft well.

Mac Adam says this is the “most significant challenge facing newsrooms right now.”

“We now create far more content than any reasonable human being could ever read, and journalism has to work harder to get noticed,” she says. According to her, it is editing that helps make stories more noticeable, more relevant, and editing is “a craft in itself”.

Mac Adam succinctly explains how we landed in this situation. “Too often we have created systems in which editors bear huge responsibility, but receive little institutional support, feedback, or rewards; they are critically needed but perennially ignored.”

1.7 WHAT WE CAN DO

She suggests news organizations should create the space to cultivate future editors, including investing in training programmes and finding ways to “celebrate editors.”

She calls on editors across newsrooms to find and nurture “the editors of the future,” as, she says, “The quality of journalism in the 21st century depends on them.”

1.8 PRINCIPLES & PROCESSES OF EDITING

The key to being a good editor is to remember: ‘Never overestimate the public’s knowledge and never underestimate the public’s intelligence.’

The editorial department is the bedrock of any newspaper. To ensure the newspaper adheres to quality standards and ethics, editors must follow certain basic principles & processes:

Accuracy:

Errors are the bane of any newspaper. Readers expect newspapers to get it right and any mistake can jeopardize a publication’s credibility. Editors should be obsessed with maintaining accuracy. Accuracy can be achieved by meticulously following due processes-- fact-checking names, figures, and verifying facts.

Attribution:

Editors must ensure every piece of news is attributed to the source so that it comes across as reliable to the reader. It means telling the reader where the information in your story comes from. Readers know the story is authentic when they see the source’s full name and other relevant credentials. When a news story has attributions such as ‘a highly placed source in the finance ministry or the city police chief’ etc, readers know the story is trust-worthy and that the reporter has not cooked up his own version of the story. Attributions lend authenticity to the news story and build readers’ trust.

Balance and Fairness:

Balance and fairness are the pillars of good editing. Balance means providing all sides of the story and allowing readers to form their opinion and draw their conclusions. Fairness refers to steering clear of bias. It means maintaining neutrality in the newspaper and reporting the truth accurately. Both reporters and editors must remain objective despite having their individual perspectives on issues.

Brevity:

Brevity is one of the most important aspects of editing. William Strunk Jr, an American professor and co-author of a book called ‘The Elements of Style’, wrote: “Vigorous writing is concise. A sentence should contain no unnecessary words, a paragraph no unnecessary sentences, for the same reason that a drawing should have no unnecessary lines and a machine no unnecessary part.” Explaining this, he says what this requires is not that the writer start writing telegraphic sentences, or that he avoid all detail and merely give rough sketches. It requires the journalist to ensure that every word carries weight.

Basically, it is about economy in language and requires that an editor weed out everything that is adding flab to a story without contributing to strengthening it.

Clarity:

Clarity is synonymous with understanding. Great content means little if readers don't understand it or give up midway because the writing is either too complicated or verbose. Editors must know how to cut through the clutter to make a copy shine. Especially when a story is about complicated issues, the editor needs to make an extra effort to ensure it is clear and easily understood. The goal of a journalist is to communicate information, and if that information is communicated in such a way that it is incomprehensible or unclear, what one ends up with is a communication failure.

Readability:

Wikipedia describes readability as “the ease with which a reader can understand a written text.” In order to communicate effectively, newspapers must deliver news in a form that is easily digestible to readers. In an age of social media, with attention spans getting more narrower, the ease with which readers can navigate and scan through a news copy are important. Hence, newspapers are adapting to the evolving needs of readers by moving to a format that is more engaging, snappy and concise.

Some tips to help improve readability:

- -Avoid long-winded sentences, but your sentences shouldn't be robotic.
- Use short paragraphs to break the text.
- Make the news item visually interesting by using graphics, photographs etc

Human Interest:

Adapt a style that strikes a chord with the common man. Arousing human interest is what the craft of editing is all about. Edit stories with the reader in mind. People want to read stories that address their hopes, fears, aspirations. Hence, it is important that the content has a human-interest angle.

TIPS & TRICKS

Gardner Botsford of The New Yorker magazine says that “a good editor is a mechanic, or craftsman...” Here are some suggestions on how to keep your skills sharp in the newsroom:

Read through the entire story:

Several editors try to start fixing a news copy even before they have gone through it completely, but this could be a recipe for disaster. Often badly written stories have far too many loopholes including ledes buried in the 12th paragraph. The lede is the make-or-break opening, hence, getting it

right is, perhaps, the most important part of editing a copy. It is the hook that will entice the reader. Equally, a poor lede can put a reader off from reading beyond that first line.

Once you have fashioned a good lede, the rest of the story will smoothly flow from there.

Also, understand what the story should be saying as opposed to what it is saying.

Stick to your stylebook

A style book is reference book that has rules for writing so that standardization is maintained in the newspaper. A news editor must have the house stylebook committed to memory so that the newspaper's standards are consistently maintained. As someone who functions as a key gatekeeper of the publication, the news editor will have to ensure that the stylebook is adhered to by the team of sub-editors and others on the copy desk.

Groom new talent

News editors must work closely both with reporters and editors. He must resist the temptation to do an instant rewrite of a story and instead take time out to coach reporters on better ways to craft the copy.

Similarly, he must coach fresh talent in the newsroom so that younger editors are groomed to take on the challenges of an ever-changing newsroom with passion and a sense of responsibility.

Editor as critical thinker

Editor-in-chief Mariette DiChristina says editors must be organized, able to see the structure where it does not exist and "identify the missing pieces or gaps in logic" that bring the writing together. She says editors must be good critical thinkers who can recognize and evaluate good writing and who can fashion a good story out of slipshod reporting. Possessing an eye for detail is vital to being a good editor.

Unsung heroes

The legendary editor of The New Yorker, William Shawn, wrote "it is one of the comic burdens of [an] editor not to be able to explain to anyone else exactly what he does." Shawn writes the "work of a good editor, like the work of a good teacher, does not reveal itself directly; it is reflected in the accomplishments of others."

Don't be afraid to rewrite

An editor needs to develop a sense of confidence in two things: his own judgment about what constitutes a good story vs a badly written copy, and his ability to turn it around into a sparkling news copy. Skill and confidence can come only with practice and more practice. This will also help you to achieve better speed and accuracy.

Role of A News Editor

Editing is about good news sense, exercising selection and judgement: what to put in and – equally important - what to leave out. Each day is about deciding which stories and pictures to run, what campaigns to plan and what is the best headline.

The news editor is one of the pillars of the newspaper. His key role is planning and execution of the edition. Though the process of news gathering works almost on auto mode with the wheels of the newspaper engine moving in synchrony, the news editor is responsible for ensuring its smooth functioning. The news editor keeps a watchful eye on both news collection as well as on the news desk.

Function of the news editor:

A news editor ensures all the big news breaks of the day are in the paper. The news editor is required to use his discretion, discrimination and imagination in selecting stories which have news value.

If you compare various newspapers on a particular day, you will notice that a large number of the stories are the same. This is because they have significant news value, and no newspaper can afford to miss them. However, there are ‘exclusives. This means only that particular newspaper has the story. Often a reporter or a bureau chief will alert the news team about these exclusive stories. But a news editor also needs to be alert and dig out the exclusive story or even shape one out of the list of stories filed by reporters.

The gatekeeper

A news editor is responsible for final scrutiny of important news stories. Any slip up on his part can spell trouble for the newspaper. He critically scans pages and ensures they are as impeccable as possible.

Handling pressure

Each day in a newspaper is highly demanding and there are new challenges to tackle. A news editor is always under pressure to take decisions quickly. But he must be able to handle the demands of the job with composure and be able to work under stringent deadlines.

A news editor must take a keen interest in news of all kinds and scan several newspapers. He must be informed on every important development in the world. A news editor is always on duty whether he’s at home or in office.

Daily routine

A news editor’s day begins early and ends late. Since there is so much to be done once he gets to office, he has to catch up on all the news in the morning itself. He should be aware of how the newspapers of competitors looked like. He should also have thoroughly examined his own newspaper to assess the hits and misses of the day.

News meetings

One of the primary responsibilities of a news editor is to attend news meetings. About two or three are held each day and this is where the edition is discussed, the day's news is exchanged, and plans made for the next day's edition.

Duties and tasks:

- Select local, state, national, and international news stories received from the reporting team as well as wire services after assessing their importance as well as interest value to readers.
- Rewrite and edit copy or supervise the editorial team.
- Plan the contents of the newspaper keeping in mind the publication's style, editorial policy, and requirements.
- Plan pages with adequate space for stories, photographs, illustrations etc.
- Scan copy or proof pages for spelling, punctuation, and syntax errors as well as check for factual errors.
- Review and approve page proofs prior to publication.
- Work on stories or plan content creation after factoring in audience appeal.
- Oversee production of the newspaper, including the content and images, design layout, computer typesetting, and printing and ensure deadlines are met.

Qualities of a news editor

"I am not the editor of a newspaper and shall always try to do right and be good so that God will not make me one" the author Mark Twain was quoted as saying. It could sum up just how tough it is to fill a newspaper editor's shoes.

Veteran Sunday Times news editor Peter Malherbe has listed the qualities a good news editor should possess:

OBSSESSION WITH NEWS: A good news editor should be obsessed by news. They must get an adrenalin rush from breaking a news story. An editor is the type of person who just cannot go to sleep when a war is raging or there is an election taking place. No editor worth his or her salt will be caught dead saying: Let me go to bed and 'check the results in the morning'.

A NOSE FOR NEWS: This is the basic quality of an editor. He has to have a nose for news. A bad copy may have the key element of the story buried in the end. The editor should be able to spot this and rework a news story accordingly.

CLARITY: An editor should have clarity of mind and expression so that he/she can make the right judgment in selection of news and ensure readers can easily grasp the essence of a story.

ALERTNESS An editor must be alert at all times. He/she needs to constantly follow up on a developing story and make updates since he/she is the only person who will see the story through till the minute it goes to

print. There is no scope for laxity in the newsroom as it will reflect in the newspaper the next day in the form of errors or important stories being missed out.

SPEED Every editor has to think on his/her feet and deliver within tight deadlines.

SKEPTICISM A healthy dose of scepticism is required of a news editor to maintain neutrality and make sure all bases have been covered by the reporter.

OBJECTIVITY An editor must not allow personal bias to influence any decisions in the newsroom.

ACCURACY Readers expect the news media to be accurate. An editor should check and re-check facts and figures and verify the credibility of sources.

IMAGINATION Distanced both geographically and emotionally from a story or subject, an editor has the advantage of a macro view and can add value to a copy by bringing in creative insights, besides lifting up the copy with imaginative headlines to draw the attention of readers.

CALM: News editors often work in extremely challenging circumstances. They need to remain calm and composed so that they can tackle terrible tragedies as well as exciting events with a fair sense of balance. Maintaining one's poise is important while battling deadline pressure and, in fact, handling the challenges that are inherent to the job.

FEARLESS & FRANK: These qualities help an editor dig out the truth. An editor needs to probe, question, authenticate and exercise his power of deduction to write a good story.

INTEGRITY: This implies complete honesty and strict adherence to a code of ethics. This is important so that editors can serve their readers rather than get swayed by commercial or vested interests.

LISTEN The best editors share a common quality: They all know how to listen. When a reporter walks in with a story idea, it's important to pay attention. Take notes, ask relevant questions and provide direction. In a job that calls for a lot of juggling and multi-tasking, it's not easy to take a step back and switch off all else, but the ability to listen pays rich dividends, especially in a newsroom.

1.9 TYPES OF EDITORS

Like the chain of command in the military, newspapers have a hierarchy of editors responsible for various aspects of the publication.

The editor-in-chief

The editor-in-chief is in charge of all aspects of the news operation. He has a final say on the publication as well as on operational aspects. This includes the content, the play of stories on the front page, staffing, hiring, and budgets. The editor's involvement with daily running of the newsroom depends on the size of the paper. In smaller set-ups, the editor has a hands-on role, while it is not so in big papers.

Managing Editor

The managing editor is the one who looks into the daily operations of the newsroom. The managing editor is responsible for getting the paper out every day. He/she is also responsible for the content in a newspaper. It is a managing editor's job to ensure the paper meets high quality standards every day as well as adheres to journalistic principles. A team of assistant managing editors could assist the managing editor. These assistants are in charge of specific sections of the paper, such as local news, sports, features, national news, international news, and business. They look into both the editing as well as design aspects of their particular sections.

Assignment Editors

Assignment editors do what is called macro editing. This means they focus on the 'big picture' aspect of the story. They are responsible for the content in a particular section of the paper, such as local news, business, sports, features etc. They work closely with reporters on coverage of stories, suggest angles and ledes, and do the initial editing of reporters' stories.

Assignment editors go through a story and ask:

- Does the lead make sense? Does the rest of the story support it, is it in the first paragraph or is it buried?
- Is the story complete and have all angles been covered? Are there any unanswered questions? Is it fair, balanced and objective?
- Are there any statements in the copy that might be considered libellous?
- Is the story clear and easy to understand from the reader's perspective?
- Is the copy accurate? Have all names, titles and places mentioned in this story been verified?
- Have all quotes been properly attributed?
- Does the story provide adequate background to tell readers why the story is relevant?

Copy Editors

Copy editors do what is called micro-editing. They work on the formatting, style, spelling, grammar, flow, semantics and punctuation of text. The 'five Cs' sum up the job of any copy editor-- making the text consistent, concise, comprehensible, clear and correct. A copy editor also needs to do fact-checking, write headlines, captions, and work on presentation of the story. They also work with the designers and photographers on the story display. Only once they have fine-tuned a copy is it cleared for the page.

In big newspapers, copy editors often work in specific sections or departments such as city news, sports or features and hone their skills in that area.

Here is a broad checklist copy editors follow:

- Is the story conforming to the style guide?
- Are grammar and punctuation, correct?

- Are there any misspelt words?
- Are names spelled correctly?
- Are quotes attributed correctly?
- Is the story lead well supported?
- Is the objective of the story clear and easy to understand?

Other types of editors

Newspapers also have photo editors with a team of photographers. They take photographs to go with stories. Photo editors choose and review photographs to be included in publications.

1.10 EDITING IN THE DIGITAL AGE

Richard Gringas, vice-president, news, Google, in an article titled ‘News Then, News Now: Journalism in a Digital Age’ informed us that as of 2018, the worldwide comprised more than 1.7 billion websites. That number is likely to have multiplied by now.

The Internet has profoundly changed how we communicate, how we learn, how we shop, how we sell, how we are informed of the issues of the day and how we form opinions about the issues of the day, he says. In fact, the digital era has transformed the way we interact with news.

Impact on content:

Statistics show except for India, newspaper circulation is shrinking in most countries across the world. Mass access to news at the snap of one’s fingers has impacted content too, in terms of format, length and even quality. With attention spans decreasing as digital distractions abound, short and entertaining are preferred over long researched pieces.

Content strategist and digital media editor, Teresa Schmieding, defines digital age journalism when she says, “We aren’t creating content for dumb people. We’re creating content for distracted people.”

Are editors an endangered tribe?

The era of 24-hour news and digital-first newsrooms has given rise to a pertinent question: What happens to traditional editing and editors?

Analysts have been wondering if newer automated editing tools such as Grammarly will be viewed by news organizations as replacements for human editors.

Merrill Perlman, an editing consultant copy desk veteran of The New York Times, thinks they should not. “That’s a little pennywise and kind of foolish,” Perlman said, adding copy editors were quality control officers.

Dynamics of a web world

The digital shift has multiplied ways in which a story can be told. There are now several routes to reach audiences. Also, news-making has become a two-way street. Not only can they respond actively by swamping the newsroom with tweets, but they can also participate in the news-making process. Democratization of newsrooms has also given rise to citizen journalism.

Newsrooms are also being redefined by another passive role played by audiences—hits or clicks. How many hits has a story generated? What is the clicking interest?

Skills For New-Age Journalism

It is no longer enough for an editor to be a grammar guru or know the stylebook by heart. Veteran editor Gene Foreman says as compared to print journalism, the internet and its “media convergence, or cross platform journalism, requires its practitioners to possess multimedia skills” which were not necessarily used before. Journalists must be adept at various emerging communicative practices or modes of communication.

Points to remember:

- Get familiar with social media and SEO tools
- It’s a digital world filled with distractions. Make sure you content is searchable, clickable, and shareable.
- Important stuff belongs early in the article.
- In the rush to break news, do not sacrifice accuracy. In the belief that mistakes can be corrected later, you might end up losing the audience’s trust. Rigour and accuracy are important whether it is a tweet or a newspaper report.
- Links are important when it comes to digital content. If you reader can easily understand a link, he will click on it, else you’ve lost him.
- Anchor text — the text that includes the hyperlink — should make it clear what readers are clicking on.

For the traditional editor, the digital world might appear like a huge mountain to climb, remaining ‘audience-centric’ regardless of the news medium is key to remaining relevant.

1.12 THE BOTTOM LINE

Richard Gingras says while the business of journalism changed, it does not mean that quality journalism cannot be a successful business.

Even as journalism evolves to meet the new demands of the digital world, journalists need to remember that the fundamentals haven’t changed. Journalism has and will continue to play an important role in societies, and in our democracies.

Journalism is about empowering citizens. A journalist’s role is to inform citizens how our societies work or don’t work, and how our institutions and governments serve us or don’t serve us. A journalist’s role is to be a defender of truth and ensure a free and informed society. In a world of fake news, journalists need to earn the trust of their audiences.

Gingras says, “None of us involved in this pursuit, whether news organization or technology platform or journalist or journalist-to-be, should assume someone else will play the role of educating our societies about journalism’s purpose, of maintaining the ethics of the profession,

and above all, maintaining the trust of the citizens we serve. That responsibility is on all of us who care about a future for quality journalism in open societies.”

1.13 NEWSROOMS OF THE FUTURE

In the past few decades, journalism has undergone a rapid transformation worldwide, from the way news is covered and reported to the way it is written and edited.

The increasingly fast pace of news and the era of digital journalism has put new demands on editors.

Revolution in news consumption

Information is power and we all want to be clued into news. As consumers, we can also decide to pick and choose from an ever-growing list of options for consumption. The growing list of options includes our preferences over what we consume, how we consume it, in what format and when we do so.

This change in consumption patterns has also driven a change in newsrooms. But consumers alone are not responsible for this change. Like almost every other sector, technology is shaping how newsrooms function.

Media-integrated newsroom

With news and content consumption going digital in a big way, both copy editors and reporters today face a future that calls for flexibility.

Editors of these 24/7 newsrooms could start the shift editing a story for the newspaper, refashion that same story into a multimedia package for a television or radio station they are collaborating with and end the day by uploading that same report on the Web.

However, this doesn't mean the editor is simply taking the same content and feeding it to the different channels. The key is to reshape content so that the different media can deliver it effectively to the audience.

“If I were to take the content of Time magazine and simply put it on television, that would not be effective television content,” says Janic Castro, a professor of journalism in the US. “That would be Time magazine on a big screen.”

She says editors will need to recognize that a story in digital form is “liquid” and that the nature of storytelling needs to change with each delivery device as every channel of news distribution has its own rules.

For the vast numbers of people, especially youngsters, who are consuming news on various devices, the text needs to be in smaller paragraphs with shorter sentences.

While catering to an audience that is looking at the screens of their computers or other gadgets, you need to create a visual experience. Castro says to persuade people to stay on the site, editors need to learn “visual grammar”. Every image or chunk of text that you put on screen must draw the audience.

Other points to remember:

- Websites have a global penetration. Online editors must remember people from different cultures and different time zones are accessing their news. Hence, you need to be specific about details. For eg. you cannot simply say nation, you will need to mention the name of the nation.
- Headlines must be SEO-friendly. Unlike the print medium, you need to have a hook. The term ‘click-bait’ has got a bad reputation, because it means exactly that—baiting the audience for clicks. But, if done correctly, it is an effective tool to get attention and interest. With several news portals competing for audience, it can serve as an entry point to the story.
- In the world of online news, updates are crucial because the news cycle is short-lived. Readers constantly expect something fresh each time they click on the story. This calls for online editors as well as reporters to develop speed and to constantly be on the ball.

1.14 SELF-EDITING FOR REPORTERS

Many organizations in journalism are downsizing their copy desks, while expecting journalists to file or post their stories quickly and without rigorous checks. This makes the reporter largely responsible for the final version of the story, that’s published. It also makes it crucial for reporters to also be able to edit their own stories.

Print out Stories:

Give the story at least 3 reads, once for content and its flow, once for fact checks and once for grammatical errors and typos. Running a spell check first up allows you to look at the larger errors. One of the best ways to do this is to print out your story, move from the desk into slightly different environment and go through it from top to bottom.

Read aloud:

When reading one tends to realize what the eye misses in the ‘look over’ process. It helps detect unnecessary long sentences, too much use of adjectives and adverbs. Also try and narrow the column width so that very little of the article falls into our peripheral vision. Do not be shy of using grammar and spellcheck but do not depend on it blindly.

Work on the Headline:

Think headlines! This also forces you to think the entire story and its context and relevance. It may help you make the story more focused and get to the point of the story.

Make every word count:

Be judicious and precise. Try to keep the copy to the point and accurate. Think about the readers and their attention span or the fact that no one likes an error filled copy. Some of the most common errors are Typos, common grammatical errors, use of wrong homonym and often just verbose writing.

Edit the most important stuff first:

Triage editing is an editing strategy that is an optimal strategy for reporters who have to post straight to the web. It is also effective for platforms like Twitter, because it looks at the big things first.

Step away:

If you have the time, step away from the story and revisit it in some time. It is vital to step away from the article after writing it, for a few minutes before coming back to it to edit it. The challenge is to look at it objectively on returning to it. One has to make an effort to get out of one’s own head, the mindset. You need to tell yourself that you are not the reporter of the story but a copy editor and look at it like a reader would for the first time. One of the visual tricks that may help you is changing the font while moving from writing to editing. This slight change helps you look at it objectively.

Get a second set of eyes:

Get anybody next to you, close to you to read your story. They may not necessarily be editors but treat them simply as your potential readers and their feedback could be important.

Remember it’s not a race. So being right is more important than being first. So, unless it’s breaking news take that extra 5 minutes to make sure you are happy with it.

And last, but not least, don’t be shy to take an editing class!

1.15 CHECK YOUR PROGRESS

1. What is the role of editors in a newsroom?

2. List the principles & practices of editing.

3. Why is the news editor calling the gatekeeper of a newspaper?

4. Why is it important for an editor to remain calm at all times?

5. What is the passive role played by audiences?

1.16 KEYWORDS

Editing	‘Editing’ can be understood to mean correcting, revising, amending, changing, modifying and transforming.
Attribution	It means telling the reader where the information in a story comes from.
Brevity	Concise & brief writing without use of unnecessary words.
Lede	Lede is the introduction to a news article.
The editor-in-chief	The editor-in-chief is in charge of all aspects of the news operation.
Media-integrated newsroom	A merger of the traditional newsroom with digital platforms
SEO-friendly headlines	Headlines that show up in search engines.

To sum it up

News has a very short life span, yet it is vital to us all. With news coming to us from a range of platforms today, ranging from the traditional newspapers to digital models, greater effort is needed to grab the attention of readers or consumers. Studies have shown that participants are more willing to pay for edited content than for non-edited content. This makes the art and craft of news editing even more significant. The job of the news editor is to make the newspaper as interesting as possible to the large number of people reading it.

However, it is no longer enough for an editor to be a grammar guru or know the stylebook by heart. Media integrated newsrooms or cross platform journalism requires journalists to possess multimedia skills. Even as journalism evolves to meet the new demands of the digital world, journalists must remember that the fundamentals haven't changed. Journalism has and will continue to play an important role in societies, and in our democracies.

1.17 REFERENCE

Online reading

<http://www.rapodar.ac.in/pdf/elearn/JournalismSem4Notesforstudents.pdf>

<https://www.kullabs.com/classes/subjects/units/lessons/notes/note-detail/7134>

Online Videos

https://study.com/articles/Become_a_News_Editor_Education_and_Career_Roadmap.html

https://www.youtube.com/watch?v=AtM_90QNWrw

<https://www.youtube.com/watch?v=PseOowF4gL0>

Books

- Modern News Editing by Mark Ludwig & Gene Gilmore
- The Art of Editing Floyd Baskette, Jack Sissors & Brian S. Brooks
- Coaching Writers: The Essential Guide for Editors and Reporters, Clark, Roy Peter and Don Fry.
- Copy Editor's Handbook for Newspapers by Anthony Fellow and Thomas N. Clanin Frazell, Daryl F. and George Tuck.
- Principles of Editing: A Comprehensive Guide for Students and Journalists.

:: STRUCTURE::**2.0 Introduction****2.1 Objectives****2.2 History and Origins****2.3 Role of a Style Guide****2.4 Style Guide for the digital Age****2.5 Basic Style Guide****2.6 Courtesy Title****2.7 Verification and Attribution****2.8 Race, Nationality and Ethnic Origin****2.9 Jargon****2.10 Tautology****2.11 Appreciating Style****2.12 Check your progress****2.13 Keywords****2.14 Reference**

2.0 INTRODUCTION

A style guide is exactly what the name suggests, a guide. It is a guide of editing and formatting standards for use by journalists, writers, researchers and even students. They are also known as style manuals, stylebooks and documentation guides. Style guides are especially essential if one is looking to publish one's work. It is very handy to document the sources in footnotes, endnotes, parenthesis and citations.

Style guides are relevant beyond newsrooms. They lend a consistency to the work for the reader. Consistency is vital for all creative work. The

look and feel of the design have a direct relationship with the perception of a brand's personality.

2.1 OBJECTIVES

- Give a historical perspective into origins of a style guide
- Underline the significance of having a style guide
- Delve into some common rules of standardization
- Provide a glimpse into the impact of the Internet on the style guide

On completion of this unit, the student will be able to:

- Get a historical outlook
- Understand how the modern stylesheet evolved
- Learn about the fundamental role of a stylesheet
- Recognise basic elements of a style manual

2.2 HISTORY AND ORIGINS

The newspaper made its first appearance in 59 BC. Created by the Roman Emperor, Julius Caesar, the role of this daily journal was to galvanize the empire with news of Rome. The publication was under the banner 'Acta Diurna' (Publicize and Propagate). The content ranged from news to local gossip and events, including gladiatorial sports and the results. The journal was handwritten on papyrus, by numerous scribes and Caesar had it hammered onto pillars in public places everywhere.

Caesar can be considered the first editor and his newspaper's style guide was formed by his personal language and beliefs. So is the case for all style guides. They are an editor's call. What was said, how it was said, the tone of voice and social purpose – everything was controlled singlehandedly by Caesar.

It was around 1650s when the English press started publishing newspapers and periodicals with regularity. The first US newspaper was published a little later, on September 25th, 1690, in Boston, Massachusetts. This was edited by an enterprising fellow, Benjamin Harris. The first edition had three printed pages and a blank one. Yet there was no concept of a style guide or any formats for the same.

1) The evolution of the newsroom style guide

The story of the contemporary newsroom style guide begins in the early editorial departments of newspapers of the 20th century. In the early days, right until offset printing of the 1980s, massive printing machinery rumbled in the basements below editorial floors with the steady beat of the afternoon edition and hurtling towards the fast-approaching late night deadline for the morning paper. One has to work in a daily newspaper to understand and feel the adrenaline of the deadline rush.

In those bygone days of the newsroom – this was right until the late 1990s – the chairs were not ergonomic, the entire place seemed like a warehouse, desks piled with old newspapers, noisy mechanical

typewriters being furiously punched onto, spilling reams of paper full of news, while staffers bellowed into bulky Bakelite telephones and cigarette smoke all over the room.

That was the newsroom of old, packed with journalists working away at their stories, high strung sub-editors churning out snappy headlines, teletype machines clacking away, copyboys running all over the place to post stories and do odd jobs.

At the centre of all this organized chaos was the chief, the editor, the most senior person on the floor. He would speak like the oracle on editorial approach and policy, right down to the capital letter. His diktats were followed and closely guarded by his close band of proof-readers who poured over multiple proofs in their tiny cubicles.

Today, one can walk around with the mobile handsets, file copies using the two thumbs and post it immediately and it can be read in the next instant. No elaborate proof-reads, reprints, just spell and grammar checks.

2) Putting standardization in place:

There were rudimentary style guides as the printing of newspapers and magazines became an industrial process. This evolutionary process sort of matured by the mid-20th century and we had basic style guide formats. It was available in the form of quirky language rules. There were different style guides, that were standalone, and some discrepancies did exist from one newsroom to the other. For example, the word ‘percent’ can also be written as ‘per cent’ or denoted as “%”. This depends on the editor in charge and no matter the usage, format or social slant; every journalist and subeditor had to conform to it. Compiling these style guides was a tedious process but critical to a publication’s credibility. Incorrect, poor or even inconsistent language was unacceptable. Standards needed to be set and so they were.

3) The radio style guide:

On August 21, 1920, at a small radio station in Detroit, an announcer said something like, “... and now for the news.”

The radio station was the initiative of a visionary newspaperman who created the first dedicated radio newsroom staff and a new set of rules which was essential to radio news, since the print style guides did not apply here. Instead of being read, the news was being heard and that too, real-time. Nothing was being recorded. Instead of long news, the format was short, sharp bursts of information.

Radio communication has audio cues instead of layout. Spellings didn’t matter but punctuations did, and they became the crucial element of the radio style guide, so that the news reader could make sense of it while reading on the run.

TV newsrooms arrived in the 1940s and with it came a different set of challenges since it was an audio and visual medium, while also being live. New style guides were created with specifications for graphics, text and clear principles for tone of voice.

4) Unique to every medium:

Each medium has its own requirements. The language and visual aspect of newspapers demanded a defined set of rules to make sure that the font, size, style, tone, colour was consistent and adhered to all aspects of journalism, personality from a brand perspective and technical requirements for printing.

For radio or TV, the spoken word was most important along with on-air graphics and style of writing which seemed more spoken language and was short yet precise.

All reports were written in active voice to be punchy and sharp. The language, typography, graphics and images used defined the nature of the medium – geeky, newsy, gossip, scandalous, technical, logical, intellectual or catering to the average viewer. The Wall Street Journal (WSJ) only started using photographs pretty late in their existence. Prior to that, they published with pointillist style portraits that printed clearly and were easy to manufacture as striking single tone images. This became the WSJ style. Pointillism is basically the practice of applying small strokes or dots of colour to a surface so that from a distance they blend together

The most valued and widely used newsroom style guide comes from Associated Press (AP). Although the company was already in the business of news since 1846, it issued its first style guide only in 1953. The AP style guide now runs to over 600 pages and grows with new words and rules for language usage every year. For example, Google is now a verb, but it has to be written with a capital letter, as in ‘just Google it.’

Other additions include abbreviations for all US states, like ‘Wyo’ for Wyoming, ‘Colo’ for Colorado and ‘Ill’ for Illinois. The use of noon or midnight instead of 12 am is another such instance. Likewise, use double quotation marks for movie titles like “The Simpsons”.

The AP style guide is available for purchase and once installed onto your computer it can be embedded into everything you type. In UK there are around five media outlets with their own style guides. They are BBC News, The Economist magazine, The Guardian, The Telegraph and of course The Times. In the US there are 3 or 4 in regular use – AP and The New York Times are for sale, while WSJ is online.

Change is constant and the AP stylebook is revised annually.

2.3 ROLE OF A STYLE GUIDE

If you notice closely, newspapers use a limited set of fonts and colours, often limited to just four or five. A stylebook is a set of guidelines that help everybody involved, to bring out a newspaper that is homogenous, coherent, credible and consistent. The style guide provides guidelines on use of language and grammar. It provides guidance for writers and editors in respect to a specific publication. It also gives guidelines for usage of terms, typefaces, highlighting etc. Each good

newspaper has its own style book, and the staff has to follow it strictly. Some of the reasons are mentioned below:

a) The staff in newspapers is always strapped for time. Stories are coming in for being laid out on a page till the last moment, so the editor is constantly changing the layout of the pages. In such rush there is hardly any time to experiment with different fonts, sizes and colors.

b) Imagine if everyone started bringing their own creativity to the layout, typeface, colour, font size in doing the stories and pages they are editing. Copies for the newspaper, comes from varied sources – in house reporters, agencies and freelancers. It would be chaos with the material not fitting onto pages and looking like a mish mash of hurriedly put together content. This would put the credibility of the paper in doubt besides being incoherent and easy to read.

c) So the stylebook reduces questions regarding design and production, especially for freelancers, newcomers and old-timers alike. It helps reduce or eliminate inconsistencies and allows the staff to focus on more important issues, like writing better headlines, selecting and cropping photos, and producing better graphics and illustrations.

Journalism is in a sense, writing history in a hurry. This should not become an excuse to make it chaotic, incoherent and plagued with mistakes for its reader. The design elements of a style guide are meant to orient and guide the eye, prioritize news and allow the reader easy entry and exit points into the stories and packages. Also considering that newspaper reading is an everyday habit, the style guide is something written in stone.

2.4 STYLE GUIDE FOR THE DIGITAL AGE

With the coming of the Internet, the style guides have morphed quite substantially from the ones being used in the newspapers. The online channels have nuanced tone, attitude and grammatical usage. Some are still very formal, strict down to a ‘dot’ and ‘T’, following the AP guide, while others are much more informal, also writing in the vernacular and using language which is more akin to the spoken one.

With mobile messaging, terms like LOL, ROTFL have entered our written language and hence are used by online news portals and other channels who want to look cool and informal. In fact, the traditional meaning of some words has changed completely. For example, the word ‘sick’ meant ‘unwell’ but it no longer means just that. In a certain context, it may mean great.

The Chicago Manual of Style and the Yahoo Style Guide are some of the online style guides of the digital age. The former also has a Q&A service, so the writer is never stuck. Those are great resources for writing in general, particularly for grammar and syntax.

The world of advertising draws inspiration from a variety of style guides depending on the personality of the brand they are working with. So agencies mostly access online style guides so that they can work real-time and also get instant updates, making their workflows very efficient.

Occasionally agencies also create their own style guides in an attempt to be unique and help their client's brand stand out in the clutter. Even entrepreneurs today have relatively easy and affordable access to tools to help them create their own style guides. Thus they have control over language, fonts, layout specifications, tone of voice and technical quality. Technical style guides are for very specific uses. They could be for documenting methods of an API, presenting an overview of complex technical concepts involving graphics, focusing on how to write manuals, release notes or even tutorials. Some guides are versatile and allow writers to focus on different kinds of readers, describing how to adapt content to different reader profiles like developers, product managers, general public and many others. These guides may also have some best practices advice on content management, version control, and publication and delivery strategies. In technical guides, ease of navigation for the reader is of paramount importance.

Marketing oriented style guides are heavy on use of voice and tone in communicating and this strategy can also be extended to the technical writing. Ease of reading, charm can help drive home a point easily. Style guides are also guided by science of cognitive forces. Our brains are hardwired to identify differences – anything that stands out from its context will draw attention. But too much attention drawing will drain the cognitive forces and interfere with the processing of information or disrupt the charm of the writing, making it difficult to assimilate information or stay absorbed in a story.

2.5 BASIC STYLE GUIDE

Our computers offer English versions from different countries. However, WRITE ALL REPORTS IN BRITISH ENGLISH only. Thereby you can avoid writing 'color' for 'colour', 'favor' for 'favour', 'leed' for 'lead' and so on. So, in print you would follow the English of a specific country and on computers you can set your computer to BRITISH ENGLISH.

1. Click on TOOLS icon in your word file.
2. Select LANGUAGE, another window opens
3. Select English (British) and click DEFAULT & OK

Writing dates:

Write all dates as March 13, April 1 and so on, not as 5th of March or 1st of April. Also, March 15-18 means, from March 15th to 18th of a specific year and not March 15 – March 18. In case of change of month, it is March 15 – April 15. You don't need to mention the current year. However, the entire date is written as August 15, 1947, or April 28, 1972, if it is anything but the current year.

Contractions:

Do not write govt., communication. advertisement., administration., and so on. Write complete words as government, communication,

advertisement, administration and so on. However, if a company is called The Producers' Company Limited then you can write Limited as Ltd. It is per cent and not percent. Notice the space between the two words.

Designations:

All designations have to be in small caps, i.e., president, prime minister, vice-president, chairperson (not chairman), major, brigadier, doctor. If doctor is a prefix, then it is written as Dr. followed by the name.

2.6 COURTESY TITLE

Do not use courtesy titles such as Shri, Smt. Mr, Mrs, etc. Some use them some do not. But a style guide will clearly specify if you can, or you cannot. You have to be consistent.

Names:

Names can be tricky. Double check name spellings eg. is it Apoorva (for Apurva) or Vineeta (for Vinita).

Being politically correct:

Yesteryear's acceptable words may be a strict no in the current scenario. The word Nigger was a common usage couple of hundred years back. Today it is considered racist and instead the word black is perfectly acceptable. You have to be careful of words that may be termed sexist, racist or any such other form of abuse. Some of the other terms that have changed are:

Handicapped has changed to physically challenged.

Housewife has changed to homemaker.

Coloured has become black, brown, Caucasian and so on.

In time, these terms may also be replaced.

Using numbers:

Spell out all number below 10. You don't have to write March eighth; it is March 8.

In case of currency, however, write them as Rs 1 lakh or Rs 1 crore. In case of dollars or pounds, write as 50,000 dollars/pounds. When writing age, write as one-year-old, up to a nine-year old. After that, the number can be numeric and it is 10-year-old, 99-year-old and so on.

Timings:

Write all timings as 6 a.m., 9 p.m., not 6.00 P.M. But it is 6.30 p.m. in case minutes have to be indicated.

Abbreviations:

Expand all abbreviations and write the acronyms in brackets when using them for the first time in your copy. Abbreviate them later when you repeat them in the copy. STD can mean both, straight trunk dialling (an older method of making intercity phone calls) and also sexually transmitted disease. IT can mean both income tax and information technology.

Using official names:

The report should mention the correct official name, the designation and department. Do not write Department of Psychology as Psychology department or sericulture department for Department of Sericulture. Use caps when mentioning official name. Name of university or specific department can be in small caps.

Using Italics:

All non-English words such as ‘namaste’, ‘pranam’, ‘ad hoc’, ‘faux pas’ etc. must be italicized. However, do not italicize proper nouns like Madhavacharya, Raghavendra Rao etc. All brands – Bajaj, Tata, Airtel, Parachute – name of films – Dog Day Afternoon – Songs – Go Lassi Go – books, reports (India: Development Report 2019), biological/zoological names, must be italicized. Also italicize the if it is part of a title as in The Times of India. No need to use single quotes in such cases.

Quotes:

Begin a quote with capital letter as in: Rohit said, “I am too hungry.” The quote ends with the period before quotation mark ends but comes before if the quote ends with a question mark.

In case a person is quoted as quoting another person: Rahul said, “I heard Rohit shouting ‘I am too hungry’.” Note the use of single quote within double quotes and the period is used before the double quote.

Use double quotes only when quoting someone. Otherwise use single quote. Sushant realised only later that ‘it was a blessing in disguise’. Note that the period in this case comes after the quote.

Use of Quotes:

Any quotes used must be a precise word for word reproduction of a statement or comment made by an individual or excerpt from a document. It can’t be altered and still appear as a quote in quotation marks. If the words have been changed then quotation marks cannot be used and it has to be paraphrased as reported speech. If you cut the material from quotation mark to shorten it keeping only the important bits, then the quotation should be shown that it has been cut by using ellipsis. The ellipsis is denoted as (...). An ellipsis should be used only once in a quote. Quotations used may need to be supported by proof that they are accurate and truthful. Preserve your notes and recordings along with relevant documents from where the quote has been taken. You may be asked to produce it if the story gets into some controversy. In context of a quote, which implies a judgment on the honesty of the speaker, the word Said should be used instead of verbs like suggested, admitted or emphasized.

Use of its and it’s:

Its means belonging to, something. It’s means it is. So, it would be ‘It’s time that we turned the car around’. ‘The table is beautiful, especially its circular grooves’. Note the use of ‘its’ in the previous sentence.

Apostrophes:

When writing plural forms which signify number such as MPs, MLAs and years/decades like ‘in the 60s and 70s’ do not use an apostrophe. However, when you refer to something that belongs to them, it is then written as MP’s as in ‘This bench has been bought from the MP’s funds.

Using Articles:

Articles when used to mention specific days need to begin with capital letter. For example, Black Friday, Teacher’s Day.

Weeks do take articles. So, when you write Railway officials are expected to behave well during courtesy week, the article can begin with small caps. However, it will be The Traffic Police Department will observe courtesy week beginning this year.

Articles are not used with All India Radio, Radio Ceylon, but it is the British Broadcasting Corporation. Also, if the article is part of the name DO NOT FORGET TO USE IT.

Words that confuse:

Be cautious for the words that confuse. For example, advice (noun) and advise (verb). Also, affect (to have influence on) is often confused with effect (the influence). Similarly aid (help) is often confused with aide (attendant). Consult a dictionary when words confuse you, the cardinal principle being: ‘When in doubt, check it out.’

Tenses:

Do not mix tenses in a sentence. You can use present tense/active voice in leads or introductions. Use past tense for reported speech in news copy for a paper because it indicates the situation at the time of writing and things may have changed by the time it is published in the paper.

Present tense is preferred for spoken word copies of Radio, TV, online news which is expected to be read or heard immediately. Even in copy for broadcast do not use present tense. To write “the prime minister expelled the ambassador last night” sounds natural and correct instead of attempting false immediacy by writing “the prime minister has expelled the ambassador last night” Time is implied in speech that is directly quoted. In features for print publication, present tense is acceptable.

Honorifics:

Lose the honorific after the first mention. So Lebanese community spokesperson Abdul El Ayoubi is subsequently referred to as Mr. El Ayoubi, or Prime Minister Narendra Modi is later referred to as Mr. Modi. In the newspaper industry, actors, artists, musicians and sports people are referred to by surnames, they move away from tradition by retaining the honorific for people who are before courts. The honorific can be dropped once they have been proven guilty.

Intros:

The intro is the golden opportunity for the reporter to grab the attention of the reader or the viewer. Sub-editors sometimes help in the process by

reframing the intro. But the reporter's job is to make sure the reader will want to read on. Good news intros are short, simple, use active voice and cut to the heart of the story. A good intro often dips into the large literary trove of idioms, phrases or wordplay to engage the reader.

2.7 VERIFICATION AND ATTRIBUTION

No story should be written from a news release without verifying the material. Contacting primary sources should be standard approach to make sure everything is accurate. In this context the sub-editors work closely with the reporters, especially if it is a court copy, crime story or such. Please refrain from using material from other publications and if you have to quote material from some other program, always mention the source.

For example, Aamir Khan was speaking about it on the TV program Satya mev Jayate.

2.8 RACE, NATIONALITY AND ETHNIC ORIGIN

Mention Race, Nationality or Origin only if absolutely necessary or it creates a context for the story. Also, it is best avoided and is unnecessary in the first few paragraphs. Ask yourself if you would refer to a person as Australian, Anglo-Celtic or Caucasian in the same context. Terms of racial abuse should never be used unless they are vital for the story as it may happen in matters of court cases.

Numbers:

Dates are mentioned as month first, then numeral. March 15, December 5.

Numerals: Spell out numbers under 10, use figures after 10

For age, always use figures: Sachin Tendulkar 47.

Time: Express time in the simplest form possible; today, tomorrow, next week, but beware of some areas of confusion like 'the day after'.

Sunday is the first day of the week.

Do not use 12am or 12 pm. Use midday or midnight.

11.30pm: Note the full point separating the hours and minutes with am or pm close up.

Do not use 10am today morning. This is tautology; instead write 10am today, yesterday or any specific day.

Use o'clock only in quotes, titles or light hearted pieces.

Distance: spell out kilometres, metres and centimetres.

In lists, however, you can use abbreviations such as km., mts., cm.

Quantities: same rule as above applies. Spell litres, but in lists can be mentioned as lts.

Use per cent rather than % or percentage.

Names and location:

Check names and location carefully. People can easily recognize wrong names and places which damage the credibility of the entire story and often the publication.

Abbreviations, Contractions and Acronyms:

Shortening complex names and ideas is part of the journalist's job, especially the sub-editor's job. In doing so be careful to avoid short forms that are not quickly and easily understood. Do not use full point with contractions except where the contraction forms another word that may confuse the reader. Use initials like ISRO that are well established but do not clutter the copy with a lot of them, all capital letters. Do not use abbreviations that are not relevant to the wider community. Such contractions like PRL, ISRO, AIDS, HIV, NATO, and UN are part of everyday language. But generally, the first reference to an organization should be full-out, followed immediately by the abbreviation in brackets: Asia-Pacific Economic Cooperation (APEC) group. Do not use initial in bracket if there is no later reference requiring their use.

With involved names such as the Construction, Forestry, Mining and Energy Union, it can be subsequently referred to as the union/miners' union/forestry workers' union and only infrequently as the CFMEU. Long names of such organizations should be avoided in the intro. However, initials must be kept in a direct quote.

Always remember the audience. PRL may be a known name in Ahmedabad, but the rest of the country may not know of it. So PRL is Physical Research Laboratory, should be clear to all readers.

Contraction of verbs, as in don't, can't, doesn't, haven't she'll, we'll; have their appropriate place in light hearted pieces and must be kept in quotes. They should not be used otherwise.

Abbreviations after a name such as senior and junior, when contracted after a name should be spelt Sr. and Jr. Initials after a name such as JC do not need to be enclosed in commas.

2.9 JARGON

Jargon is the use of typical words which are specific to the content and may be known to the specific target readers and not widely popular. Jargon is one of the hurdles along with words like obfuscation, officialese, bureau-speak, buzz words and 'police-speak', which makes it difficult for an average reader to decipher an article. Use of these words can be accidental or malicious because they are used thoughtlessly and to conceal the import of information by others. Our task is to maintain truth, integrity and simplicity for the readers' benefit. Two regular culprits are the words situation and condition. Always remove them when they occur in phrases like appalling weather conditions.

2.10 TAUTOLOGY

A man was killed when he was electrocuted... or some such variant is a tautology commonly perpetrated on the news consuming public. A tautology is a repetition which serves no purpose. Killed is a tautology since electrocuted means fatal electric shock. Other such common uses would be two twins, or 'most of our imports come from overseas.' In the spoken word some of the tautologies that creep in are 'usual habit' or

‘grateful thanks’. These are so widely used that they have become acceptable. Some are in a class of their own: ‘Whenever we get a pet animal, we will get a dog or some other pet animal’. or ‘This is a revolutionary new innovation’. Occasionally it is also used for a dash of humour. For example: ‘I know it is true because I heard it with my own ear’.

2.11 APPRECIATING STYLE

Look around and you’ll find a wide range of style guides to get you started. These guides mainly deal with the written word since the birth of style guides began with the print medium, while radio and television are recent phenomena. An important part of interning with a newspaper is getting familiar with the style guide of the organization. The style guide familiarizes you with the overall personality of the organization.

In terms of print organizations, it reflects its basic nature – news, lifestyle, sport, health and nutrition, fashion, gossip – and so on. A little further investigation may also reveal if the organization is – serious, geeky, frivolous, lighthearted, tongue in cheek, sarcastic, technical, arty, and intellectual – and so on.

You will find a range of variation between one newspaper or magazine and another in the use of titles, the way dates are set out, and how abbreviations are handled. When writing, keep in mind the organization’s style and personality along with the technical guidelines of the style guide. Look at how figures are set; how names are written; when and where capitals are used; how quotes are dealt with; whether copy is set ragged right or justified with both edges aligned; whether -ise or -ize endings are used. Understand the tone to adopt. It must be clear, concise, simple, truthful, accurate and with flair for the reader to build faith in a newspaper.

Knowledge of grammar is not sufficient: finer nuances of presentation and style differentiate a good publication from a mediocre one – between a boring news report and a lively news story which can move the reader. Good newspaper/magazines make readers out of casual browsers, who stay with the magazine for a large part of their life – be it the youth, middle age or old age and sometimes maybe through their entire lifetime. The publication becomes a part of their habit and the consistency and familiarity provided by the style guide only cement that relationship.

But nothing is sacrosanct in today’s world. The style guides are constantly evolving with some of them issuing changes year on year. Let’s look at some of the recent changes in the AP style guide.

The latest edition has an elaborate debate on race-related coverage which signifies its importance in the narrative at a national level.

The debate around the use of the marijuana has been quite enlightening. There are people who choose to use the word “cannabis” instead of “marijuana” because they believe that “marijuana” is a political term, and it was popularized in the United States in the early 20th century to

provoke and nurture an anti-Mexican sentiment. This genesis of the word is something a lot of people find problematic. Consequent to this discussion, the word ‘budtender’ has made it to the style guide. In literal use it means the person who tends the counter where cannabis is sold, but a larger context is allowed to mean a person of a dispensary who interacts with and sells products to customers.

The word ‘all’ now begins with a capital A in “Medicare for All” putting an end to a lot of debate around it.

The editors at AP have finally given in to the dictates of popular usage regarding the use of word “data.” Technically “data” is plural and “datum” singular. But in common usage, ‘data’ is ‘data’, both singular and plural. The editors have agreed to usage of ‘data’ with singular verbs and pronouns for general audiences but prefer that only plurals used with it in technical journals.

Phrases describing dual lineage/heritage like Asian American, Afro Asian; will not require hyphen. Other places where a hyphen won’t be required is when mentioning school grade levels. So Grade 4 doesn’t need a hyphen.

A change which may require the most recalibration among writers and editors is the change in use of percentage. In most cases, the % sign will be seen. Instead of percent/percentage we will see it being written as 50%. In a practical sense this saves space and thus costs, while requiring quite a few veterans to change a lifelong habit of using the word.

These changes are only a reminder that in a world which is high on change at the moment, style guides do occupy a significant position as anchors to a publication’s personality but are not averse to change.

2.12 CHECK YOUR PROGRESS

1. Describe the first newspaper?

2. When did we see the first style guides?

3. How does a style guide help?

4. What set a radio style guide apart?

5. Write a line or two about style guides in TV newsrooms.

6. How important is political correctness?

7. Why are names and locations important?

8. What is the general rule on using numbers?

9. Explain the use of abbreviations

10. Why should one avoid jargon in a copy?

2.13 KEYWORDS

Edition	Edition is a particular version of a newspaper or published text
Layout	In this unit, it means the manner in which parts of a newspaper are put together such as articles, photographs etc.
Jargon	Special words or terms used by a certain profession or group that others may find difficult to understand Eg co-morbid which means two or more medical conditions existing at the same time
Contractions	These are shortened versions of a word eg It's for it is, couldn't instead of could not
Honorifics	Title or word to express respect
Tautology	A tautology is a repetition which serves no purpose.
Attribution	Giving credit for a remark/comment to the person who said it or ascribing a work to a person such as an author or artist.

To sum it up

Journalism is in a sense, writing history in a hurry. But this should not become an excuse to make it chaotic, incoherent and plagued with mistakes for the reader. A style guide is meant to create uniformity and standardization across the publication. Style guides are not just about grammar though. They are constantly evolving to keep pace with changes in language as well as the shifts in the social, cultural and political scenario.

2.14 REFERENCE

Online reading

<https://www.bbc.co.uk/academy/en/collections/news-style-guide>

<https://www.theguardian.com/info/series/guardian-and-observer-style-guide>

<https://www.poynter.org/reporting-editing/2011/how-many-style-guides-do-journalists-really-need/>

<https://vasukibelavadi.wordpress.com/2006/08/06/why-does-a-newspaper-need-a-stylebook/>

Online Videos

<https://www.youtube.com/watch?v=1kxzmLfE-w4>

<https://www.youtube.com/watch?v=OV5J6BfToSw>

Books

- The Associated Press Stylebook
- The Sense of Style: The Thinking Person's Guide to Writing in the 21st Century by Steve Pinker
- Elements of Style Paperback by E B Strunk, William and White

:: STRUCTURE::**3.0 Introduction****3.1 Objectives****3.2 Process of Copy Editing****3.3 Copy Editing Vs Proof Reading****3.4 Types of Editing****3.5 Copy Editing Vs Line Editing****3.6 Copy Editing Vs Developmental Editing****3.7 Substantive Editing****3.8 Seo Copy Editing****3.9 Check Your Progress****3.10 Keywords****3.11 Reference**

3.0 INTRODUCTION

Copy-editing is integral to various fields of writing, whether it is a national daily or newsletter of a small community group. Over the years, as various forms of communication mushroomed, copy-editing evolved. Today, we have various types of editing techniques such as substantive editing, line editing, developmental editing and SEO copy-editing to cater to the wide-ranging demands of the writing and publishing industry. In this section, you will get a 360-degree view of copy-editing. You will also be introduced to the various types of copy-editing today, besides useful pointers on how you can sharpen your skills if you want to take up the profession.

3.1 OBJECTIVES

- To familiarise students with key concepts in copy editing
- To introduce processes
- To give students an overview of the skill set required

- To draw a comparison with different types of editing trends
- On the completion of this unit:
- Students will gain an understanding on the significance of copy editing as a key process in the field of writing and publishing
 - Be able to distinguish between various forms of copy editing
 - Have a clear idea of the intricacies of copy-editing
 - Understand techniques and requirements of specific copy-editor profiles
 - Get acquainted with demands of the digital world vis a vis content

3.2 PROCESS OF COPY EDITING

Copy editing is the process of revising and correcting text or written material (also known as copy) to improve accuracy and readability. The written material can be about any topic, and includes newspaper articles, essays, manuscripts, stories, books, content for a website etc.

The person who edits copy is known as a copy editor, in the world of book publishing, however, in newspaper and magazine publishing, the terms subeditor, copy chief, copy desk chief, or news editor are used. Copy editors are the final gatekeeper before an article reaches you, the reader. It is the job of a copy editor to find and correct errors, rectify any omission, inconsistency, and repetition in the copy. This includes errors in spelling, grammar, continuity, flow, and punctuation. The job of a copy editor is to also ensure that the idea the writer wishes to portray is easy to understand. This is done by removing excessive jargon and terminology, and by focussing on a format that keeps things simple and clear. Another important part of a copy editor's job is to make sure any factual data in the text is accurate, so that no legal issues arise in the future. Bear in mind that while it is a copy editor's job to review and revise copies, the work does not include rewriting, paraphrasing, ghost writing, and any research beyond fact-checking.

The purpose of copy editing

The main aim of copy editing is to ensure that the copy is audience-appropriate, conveys the intended meaning and is ready for publication as a book, in a newspaper or magazine article, on a website etc. The aim is also to ensure that whatever appears in public is accurate, free of error and will not lead to legal problems, when the article is in the public domain.

Questions a copy editor needs to ask:

Does the copy convey the main idea effectively?

Is the introduction engaging?

Does the copy flow well?

Is there a consistent style that has been maintained throughout the copy?

Is the conclusion strong, thought-provoking and apt?

Who is the intended audience for the text?

How long is the text? Is there a word limit?

Do you have a deadline?

Will additional information, such as pictures, diagrams, tables, be added later, which will require editing later?

The process of copy editing

A good copy editor works on weeding out the extraneous words, jargons, unnecessary long complex words and phrases, sentences, or sections from the copy. Anything irrelevant or unnecessary to the copy is done away with, leaving only the most interesting, informative and vital elements of the story. Copy editors may also be responsible for adding headers, headlines, footnotes and photo-captions.

The first step is to make sure there is an interesting starting point or intro, to hook the reader. This should then transition smoothly to the next point and then the next, following a clear outline right till the conclusion that delivers the author's message in a clear and concise manner. Every author has a unique tone (writing style), and it is the copy editor's job to ensure that this tone is consistently reflected throughout the text.

This is done by thoroughly examining the copy, reading the entire text line by line, at a pace that is much slower than the regular reader. This enables the copy editor to spot spelling, grammar mistakes and factual errors (with respect to names, dates, times, places, past events, math calculations etc. Copy editors may change punctuation, spelling and usage, depending on whether they follow Oxford British or American spelling. For instance, the word "organize" may be changed to "organise", and "color" changed to "colour". Copy editing is subjective and can take several drafts.

Skills a copy editor needs

Great command over the language, ability to identify factual errors, eye for detail and critical thinking skills are just a few of the skills a copy editor needs. Copy editors also need good communication skills, as they are the link between the author and the publisher.

Types of copy editing

Copy editing can be divided into mechanical editing and substantive editing. The former refers to the process of making a text or manuscript follow a consistent editorial style and involves editing, checking spelling, punctuation etc. Substantive editing on the other hand refers to taking a closer look at the structure and organisation of the text, to correct inconsistencies and factual errors.

3.3 COPY EDITING VS PROOF READING

Many people mistakenly believe that "Copyediting" and "proofreading" are one and the same. However, the truth is they are two distinct editorial skills. In fact, there is a huge difference between the two, and both are an essential part of the editing process.

For those new to the world of editing, the first clue to help you spot the difference between the two lies in the editing process. You can start with checking the stage of the editing process: if it is towards the beginning, and you have a body of text or material that is untouched and hasn't been looked at by an editor, it requires copyediting. On the other hand, proofreading is done in the final stage of the editing process. It is done when the book has been formatted for print publication or to be uploaded online.

Copyediting

If you are copyediting, your list of tasks will include checking the text for the following: spelling (depending on whether British or American spelling is being followed), grammar, syntax, punctuation, consistency in capitalisation, font usage, numerals, hyphenation, basic fact checking, usage of words and style, depending on the style guide being followed. You may also need to rewrite portions of the text to make sure you fix problems with continuity, flow, use of too much jargon or complicated lengthy words, and to make sure that the writing itself does not lend itself to libel and the style of writing in the copy is consistent with the style of material in the publication. Contrary to popular belief, the job of a copyeditor involves way more than simply running a spelling and grammar check.

Proofreading

Proofreading begins once the text has not only been edited but laid out and designed as well. Just like a copyeditor, a proofreader's job is to search for typographical errors, language errors and formatting errors—missing words, typos, punctuation errors, spelling and formatting inconsistencies. A proofreader will also search for layout issues like page numbering, consistency with headings, placement of tables of figures in the text, bad line or page breaks, and more. These are usually errors that may have been missed during the previous stages of editing. In fact, these could even be errors that have been introduced during the copyediting process, or the formatting process, when the text is being laid out and designed by the designer. The proofreader usually works with a copy or a tentative version of the finished product, also known as proof (hence the term 'proofreading').

Editing tools

Copy editing is generally done by entering changes in a word-processing program like Microsoft Word. One of an editor's many favourite automated tools, Word has a variety of accurate, time-saving editing options that not help editors be more accurate in tracking errors, they also increase efficiency. A proofreader will work on a PDF format (for books to be printed), or will view your book as an epub or mobi file—on a Kindle. The proofreader will also keep a list of any changes that need to be made in the master file.

Don't skip the steps

While some of the changes incorporated occur during both stages, it's less costly and less time-consuming to address the overlapping tasks at the copyediting stage. This is because proofreading is done at a stage that is so close to the finish line. Any changes introduced at this stage, such as deleting or inserting a word, can affect the placing of the text and therefore, the look of the entire article or book upon publication. At this stage, rewriting text is not an option. Instead, the focus is on minor errors and changes that will not disturb the carefully planned print layout. Writing and preparing a book for publication is a long process—and many authors/publishers in a hurry to get to the finish line, think that it is okay to skip a step or two in the editing process. However, a manuscript/article/book needs to go through both a round of both copyediting and proofreading. A copyeditor goes through the text with a fine-tooth comb. Therefore, skipping copyediting can lead to errors in copies being noticed at a stage when it might be too costly and time-consuming to rectify them. On the other hand, proofreading is the last line of defence against errors. It is a final review before the entire book or article is published. Giving the manuscript a once over at this stage is crucial and can save the author from letting embarrassing errors slip through.

There's an old saying that sums it up: "Copyeditors catch all the mistakes the author missed. Proofreaders catch all the mistakes the copyeditor missed."

3.4 TYPES OF EDITING

Most people think that editing involves reviewing written content for grammar and typos. However, there are different types of copy editing depending on the copy of text/book/manuscript and the stage of editing. Each type of editing is important in the content development process and understanding the differences between the types of editing will help you pick the right type of editing for your writing.

Developmental editing

Also known as conceptual editing or manuscript appraisal, you can think of a developmental edit as one of the very first steps in the writing process. In fact, it is done at a stage where the author just has a rough idea for a book or a rough outline for a story.

Therefore, it is the job of a developmental editor to avoid the finer details and instead take a hard look at the big picture, give suggestions to organise and restructure the ideas and chapters, so that they flow cohesively, ensuring that the story lines up. A developmental edit is not about the choice of words, punctuation, and grammar, and does not involve rewriting or cutting paragraphs. Instead, the job of a developmental editor is to make the job of the author easier by offering valuable feedback to the author from the viewpoint of the reader. The feedback could be on overall quality, on content, structure, flow, and

could include suggestions to help the author avoid recurring themes or rambling.

Copyediting:

This is the most common interpretation of editing. A copyeditor will go through your book with a fine-tooth comb, and point out spelling, punctuation, and grammar errors. Copy editing focuses on the “five Cs” – writing that is clear, correct, concise, complete, and consistent. A professional copy editor will use a revision-tracking system, such as Microsoft Word’s Track Changes feature, so you can see changes and quickly accept or reject them with the click of a button.

A copy editor will improve sentence, reduce wordiness and repetitive words, remove unnecessary jargon, review your book for readability, flow and consistency.

Substantive editing (also known as line editing):

As the name suggests, a line editor performs a line-by-line review of your manuscript. Unlike a developmental editor who looks at the big picture, the entire storyline on a macro level, a line editor’s job is to provide the most detailed edit. It is a good idea to opt for the services of a line editor, once your story idea, structure and content is in place. A line editor will examine whether you have chosen the right words, and whether each sentence makes an impact.

Substantive or line editing is time-consuming and expensive, may involve multiple revisions, rewriting, eliminating jargon and words and sentences that may be unnecessary or irrelevant.

Proofreading

A proofreader takes what is known as ‘a proof’, or a printed version of your book after it’s been designed and formatted and gives it a final review before the book goes to print. Proofreading involves checking the text for grammatical errors and for typos--this includes checking spelling, capitalisation, punctuation and formatting.

However, a proofreader will not check the manuscript for story, readability, consistency etc. Since proofreading is the final step before the text goes to print or is published online, an author should not send their manuscript directly to a proofreader. There are several stages of editing before the text goes for proofreading.

A proofreader will not make radical changes to your copy—this is also because such changes done at the last moment will affect the formatting of the entire book.

Fact-checking

Fact-checking simply involves making sure that all facts are accurate and appropriately attributed according to the publisher’s style requirements, thus preventing any embarrassing errors and controversy. Checking facts,

particularly in this digital age, where one can simply google all information, is particularly important.

SEO copy editing

This is a newer concept, especially relevant due to today's digital age, where a lot of what is being written goes online. In such a scenario, it is particularly important to write and edit your copy for Search Engine Optimization (SEO). SEO implies identifying the keywords your target audience is searching for and incorporating them naturally throughout the copy so that your article appears in the list when a reader looking for information searches for it online.

SEO copy editing would ensure that your site links are up to date, your content has the right tags, and your site architecture allows for search engine crawling.

3.5 COPY EDITING Vs LINE EDITING

'Copyediting' is often used as an all-encompassing general term to describe the process of editing text. However, there are many types of editing.

Among these, two of the most sought-after methods of editing are line editing and copyediting. While a copyeditor looks at style as well as the nitty-gritty like spelling, grammar, and punctuation, a line editor focuses on style and substances.

All about line editing

As the name suggests, line editing involves editing text by going through each sentence (or line by line). The process of line editing usually begins after a writer has completed several drafts. The line editor then examines each line and word for clarity, helping sentences build into paragraphs, and paragraphs flow into pages.

The idea is to enhance the text, while keeping in mind not just the author's style but also the format of the style sheet being followed. This is why line editing is also known as "stylistic editing." A line edit ensures consistency in the content of the entire book, manuscript or article. While the idea or the storyline of a book might be interesting, whether it can keep a reader hooked depends on its readability and execution. This is where line editing comes in.

Authors often tend to get too close to their writing, in the process, losing sight of obvious errors, missing plot points, and sometimes taking a verbose detour by digressing to unrelated topics. This is bound to result in a majority of readers rapidly losing interest in the text. It is the job of a line editor to polish the prose. This is done by focussing on the choice of words, sentences and paragraphs. A good line editor will weed out unnecessary words, cutting sentences and even paragraphs, if they seem unnecessary, and weigh the copy down. A line editor will also fill in the gaps in the plot, such as a missing explanation for a particular event in the

story, or inconsistencies in the characters, which could be a description that doesn't match what was mentioned in the story earlier.

The goal of the line editor is not to find grammatical mistakes, errors in the copy. Instead, they will address your writing style, the choice of words, the structures of sentences and paragraphs, and whether they flow cohesively. Therefore, clear language, right choice of words and language that helps you convey the right emotion to the reader are hallmarks of a copy that has been through a round of line editing.

Copyediting is not merely proofreading

Copyediting is a generic term that most people use to refer to the process of editing. This is because a copy editor looks at grammar, spelling, punctuation, capitalization and syntax mistakes in the written content. This means that copy editing is a lot like proofreading. However, there is a lot more to copyediting. For starters, it is done in the earlier stages of editing, and apart from looking at grammar and syntax, it involves delving deep into the copy, flagging incorrect statements and checking the entire document for consistency. The scope of changes that can be done during copyediting is enormous.

Since a line edit involves checking the manuscript for consistency, recommending changes to enable the story to flow, copyediting should always take place after the changes suggested during line editing have been taken into consideration.

Differences between copy editing and line editing

Copyediting involves checking for consistency, spelling, punctuation, capitalization, grammar, and syntax, logic and credibility; flow, eliminating incorrect statements, factual inaccuracies, words that are overused or incorrectly used.

Line editing involves focussing on the manuscript line by line, checking sentences and paragraphs for flow.

Line editing can be done once the manuscript has been drafted—it is done earlier in the process of editing. Copyediting, on the other hand, should be done only after line editing.

Line editing is subjective and interpretive. A line editor will work closely with the writer, suggesting rewrites for major portions of the text, helping the writer with the right direction. Incorporating changes suggested in a line edit usually takes longer and requires more effort. A copy editor's job can be less time-consuming, with the use tools in Microsoft Word such as spelling and grammar check, track changes etc.

3.6 COPY EDITING VS DEVELOPMENTAL EDITING

Publishing a book, article or manuscript involves several stages, starting with writing, drafting, sourcing initial feedback from readers, self-editing, developmental editing or manuscript evaluation, line editing, copyediting, proofreading and finally, publishing.

While the author takes care of the writing part, the rest of the job is taken over by the editor. At the macro level, editing involves taking a look at the big picture. This is where developmental editing (also sometimes called content editing, substantive editing or structural editing) plays a crucial role. A developmental editor focuses on structure, plot, flow, point of view, characterization and pace.

At the micro level, the process of editing involves line editing (looking at text line-by-line or word-by-word), copyediting and proofreading, where special attention is paid to grammar, spelling and punctuation.

Copy editing covers grammar, spelling, sentence structure, language structure or dialect (US English vs. UK English). On the other hand, developmental editing covers copy editing, plus an array of other things including flow, clarity, structure, content, tone, consistency and logic checks.

Developmental editing

Developmental or substantive editing is an essential part of editing. In fact, since it addresses the big picture and establishes the premise, idea and whether that particular idea would be of interest to the reader, without developmental editing, other forms of editing such as copy editing, and proofreading might be irrelevant.

As the name suggests, developmental editing focuses on the heart of your book—the story, and the overall development of the book. In non-fiction, it focuses on the book's structure and message, such as the flow, clarity, and consistency, the voice of the book and how the reader will connect with it. In fiction, the focus is on story, character development, believability and flow of dialogue, plot etc.

A developmental edit is a thorough and in-depth edit of your entire manuscript. It is an examination of all the elements of your writing, from single words and the phrasing of individual sentences, to overall structure and style.

During the course of developmental editing, the manuscript may be cut, revised, and redeveloped. In fact, significant revisions may be involved. Or the entire manuscript may be completely overhauled. After this, it will be ready for copyediting and proofreading, before being sent to print or published online.

Copy editing

The copyediting phase is as crucial as developmental editing. It not only ensures that book is free of errors, factually accurate and makes for an interesting read. The copy editor receives the manuscript only after the developmental editor has perused it, and after their recommendations/suggestions/changes have been incorporated. The copy editing that follows a developmental edit, reviews the manuscript with a micro approach. It converts raw manuscript into a book ready for publication.

A good copy editor is an expert in grammar, punctuation, spelling, style, sentence and paragraph structure, vocabulary usage and fact-checking. This is because copy-editing includes checking and correcting the sentence structure and phrasing, spelling and grammar check. Apart from these, the copy editor also has to check for logic, order, structure, consistency and appropriateness of language, and whether all numbers, spelling, fonts, spacing and formatting are consistent across the copy. And finally, the copy editor has to ensure that issues arise such as plagiarism, copyright infringement and that the author is not subjected to libel. Copy-editing does not include extensive rewriting or restructuring, ghost writing, proofreading, text or cover design, indexing, research, copyright permissions or project management. It's ultimately the job of the copy editor to comb a manuscript for typos and other mistakes before it goes to print. Copy editing is done before typesetting and again before proofreading, the final step in the editorial cycle.

The main differences

Developmental editing is done in the early stages of a manuscript while it's still being created. Copyediting is done after developmental editing, but before proofreading.

Developmental editing looks at the big picture, ensuring that the storyline is well put together, and that the manuscript follows a structure and is aligned with what the writer wants to say and at the same time makes for an interesting read. Copyediting focuses on manuscript at a more micro level, ensuring that the language of the book is error-free.

A developmental edit focuses on issues related to story, organization, clarity, and overall structure, as well as authorial voice and style. The copy editor focuses on grammar, punctuation, spelling, fact checking, paragraph, structure etc.

Developmental editors tend to be hired more often by non-fiction authors than fiction authors. Copyediting is an absolute must for all and any kind of writing, fiction or nonfiction.

Developmental edit includes a detailed critique or a review of the elements of the story. It can be fairly expensive, and often involves the rearranging, deleting, adding, and revising entire pages and chapters. Copyediting can be done with the help of Microsoft tools such as Track Changes and does not involve rewriting or ghost writing.

3.7 SUBSTANTIVE EDITING

Most people think of editing as a job that involves just correcting grammar, punctuation, and choice of word in a manuscript. Another common misconception among people is that all they need to do is write their first draft and get it edited by a copy editor or a proofreader. But the fact is, before you can even focus on grammar and punctuation, there is a much bigger task on hand: figuring out that what you have written aligns with your idea, target audience and what you want to convey to them. If what you have written is not interesting and cannot grip the reader's

attention, suffice it to say that having good grammar and punctuation will be of little use.

This is where substantive editing comes in. Substantive editing has many names: content editing, structural editing, comprehensive editing, developmental editing, macro editing or heavy editing. Call it what you will, but substantive editing is one of the most important stages of the entire editing process. It is also the most complex and time-consuming stage as well.

This is because a substantive editor does all that a copyeditor and proofreader does, and then some more. Substantive editing involves a complete look at your document—from the title to the ending. Every aspect and component of the written material is perused, with the goal of making all text accurate, consistent and readable. A substantive editor examines a document's conceptual idea, content, execution, design and style, and also checks if all of these components link together seamlessly.

Books, articles in magazines, reports, blogs, journal entries—everything can benefit from a round of substantive editing. In fiction, the main areas that a structural editor will address are Plot, themes, characterisation, voice, pace, dialogue, and flow. In non-fiction, a structural editor will address the thesis, exposition, content, organisation, tone, pace etc.

Substantive editing gives the big picture or a broad perspective and tells the author if they are on the right track, with respect to logic, flow, factual accuracy, relevant information in the text. A substantive editor may ask you questions such as, who is your reader? What is the purpose of this article? Have you included all the data necessary to make your point? They may also point out whether there are any contradicting theories in the entire text, whether the text flows towards its logical conclusion, whether the content, language, and style are suitable for target audience, and plagiarism issues, if any.

- Here's a list of responsibilities of a good substantive editor
- Read the entire document and examine chapters/sections individually.
- Check if the target audience will find the text relatable/readable.
- Point out unanswered questions and missing information
- Ensure that the style is consistent
- Ensure all factual data is accurate
- Rewrite and edit out unnecessarily wordy paragraphs to ensure seamless flow of text
- Check the formatting, grammar and punctuation

Step one in the job of a substantive editor is to help the writer to define their goals and identify their readers, followed by ensuring that the text in the manuscript flows seamlessly towards the conclusion. A substantive editor will notice and pinpoint missing pieces, questions that remain

unanswered, clarify points that might be misconstrued and generally suggest improvements to the copy.

Special attention will be given to the tone and style of the writing. The author's voice needs to be consistently seen throughout the book.

Consistency is yet another huge factor in making writing readable. If the author has a tendency to jump from one idea to the next, or to forget about a point mid-way through writing about it, it is the job of the substantive editor to point this out.

There is no doubt that every manuscript needs a fresh set of eyes and an outsider's perspective to enable constructive criticism, which can then be used to enhance the copy of the text. A substantive editor brings this fresh perspective and gives you the broader picture. Only after you have a clear idea of whether you are on the right track as far as your storyline and text is concerned, should you shift focus to grammar and punctuation. In fact, a structural editor may even do a little copy-editing and proofreading as they go through the text

The good news is content editing or substantive editing doesn't have to be done by a high-priced professional editor. All you need is a reader, friend or a person who knows and understands the subject that you are writing on. Substantive editing may even be done a number of times, and with each revision, you might have to rethink and rewrite sections or eliminate parts of text, depending on whether they are relevant or irrelevant to the story.

3.8 SEO COPY EDITING

Got a website or a blog and want people to read it? Search Engine Optimisation (SEO) is your answer. SEO-friendly content is text targeted specifically toward search engines. However, at the same time, it needs to lure in readers. The answer lies in copy that strikes a balance between content that is good for search engines and useful for readers. Any text that is written with the intention of being published on a website should be written with SEO in mind.

Search engines such as Google, Yahoo, Bing etc, crawl through content on the vast world wide web using specific algorithms that help them choose the most relevant website which has the information that the reader is looking for. Only if the content of your website is fine-tuned or optimised with special attention to this requirement will it result in views or visits from interested readers.

Some of the places where SEO-friendly content is relevant include website copy, especially on the homepage of any site, the landing page for your sales or download pages (if you are a the owner of an online business and looking to increase visitors and sales), blogs (the better the content, the more hits your blog will receive), eBooks and downloadable guides.

Audit existing content on your website

The first step, obviously, is to go through all content on your website and to create an SEO strategy or a roadmap of the SEO-friendly changes that need to be incorporated in the content on your site.

An SEO strategy starts with a review of your goals for website visibility, visitor traffic and conversion rates, followed by an assessment of content, site design, user engagement and viewer interaction.

Technical survey

Search engines find and identify your site as relevant based on your site architecture, URL, navigation and HTML code and, of course, content. While SEO copyeditor can help you with content, you might need some technical guidance on the former aspects. An expert will identify issues with web server configuration, domain name and duplicate content issues which may restrict search engines from thoroughly crawling and indexing your website.

Focus on content

The best approach to optimise your website is what is known as the 'holistic SEO approach.' Your main aim should be to build and put out content in the most reader-friendly manner. And since 'content is king,' search engines such as Google, Bing, Yahoo etc, will automatically give a high rank to your website if it has high quality relevant content. Bear in mind, an SEO copywriter can optimise content by either enhancing existing content or creating fresh content with specific targeted keywords. A good SEO copyeditor is an expert at identifying keywords. The copyeditor then fine-tunes the text and seamlessly weaves in relevant keywords into the content. The most important thing to note is that all content needs to be original. The algorithms of search engines are fine-tuned to spit out and flag duplicate or plagiarised content and having such content on your website or blog would be hugely detrimental to your purpose.

Keyword search

This is one of the most important steps in the SEO strategy. Keyword research refers to the process of shortlisting the search terms that your reader or target audience is likely to type into a search engine while looking for information.

Performing keyword research enables you to make a list of the keywords and key phrases which you want to incorporate, so that your website will be ranked high by a search engine. Look for specific search terms that apply to your niche market, the topics you want to write on, the items you want to sell on the website and what makes them unique. Ask yourself the question: as a reader looking for information on Google, what are the words they will use to search for what they are looking for? Once you come up with a rough list, add as many combinations and variations of

these terms as you can think of. The good news is there are online tools which can make keyword research easier.

Construct SEO landing pages

The next question is where you should incorporate the shortlisted keywords. The answer lies in creating landing pages—a page tailored for visitors who found your blog through a specific keyword.

Landing pages should have free-flowing text, with keywords sprinkled seamlessly all over, including in titles (the primary keyword should ideally be incorporated in the title), meta tags, headers and body text.

SEO analytics

It is good practice to periodically review content on your website. Revise keyword variations and write additional content that is relevant to your site. Check your search engine rankings for your primary keyword. This gives you a rough idea of whether it is worth retaining that particular keyword.

An SEO editor’s job, in many ways, is tougher than a copy editor. This is because an SEO editor has to make sure that the content on a website is not just grammatically and factually accurate but also tailored to meet the requirements of the reader who is looking for specific information on a particular subject. This, in turn, will lure search engine and ultimately the reader, and help the website promote or sell products or services described on the site.

3.9 CHECK YOUR PROGRESS

1. Who is a copy editor?

2. What is the first step in editing a copy?

3. Are copy editing and proof-reading the same?

4. At which step in the editing process is proof-reading done?

5. What is meant by developmental editing?

6. Define substantive editing?

7. What is SEO strategy?

8. What are the skills of an SEO copywriter or editor?

9. Explain the meaning of the term keyword search?

3.10 KEYWORDS

Copy editors	A person who edits copy
SEO copyeditor	An expert at identifying keywords.
Developmental editor	Focuses on the big picture such as structure, plot, flow, point of view, characterization and pace.
Proofreader	A proofreader usually works with a tentative version of the finished product, also known as proof, hence the term ‘proofreading’.

Summing Up

Copy editing is the process of revising and correcting text or written material to ensure the copy is error-free and ready for publication. There are various types of copy editing such as developmental editing, line editing, substantive editing and SEO copy-editing. The kind of editing required depends on the publication. The process of preparing a certain text for publication also involves proof-reading, which is often confused with copy editing, but is, in fact, very different. Whether you are a developmental editor or a line editor, some of the key skills all copy editors must have are a good command over the language, eye for detail and critical thinking skills.

3.11 REFERENCE

Online reading: <https://nybookeditors.com/2015/01/copyediting-vs-line-editing/>
<https://nybookeditors.com/2016/05/whats-the-difference-between-copyediting-and-proofreading/>
<https://scribewriting.com/editing-types/>
<https://www.masterclass.com/articles/a-guide-to-copy-editing-everything#how-to-copy-edit-in-6-steps>

Online Videos

<https://www.youtube.com/watch?v=D5dOIK-u0VI>
<https://www.youtube.com/watch?v=miDnLjP3yL4>
<https://www.youtube.com/watch?v=3CfhwWfXRGw>
<https://www.youtube.com/watch?v=SRZzAMr1jr8>

Books: The Copyeditor’s Handbook: A Guide for Book Publishing and Corporate Communications by Amy Einsohn

The Editor’s Companion: An Indispensable Guide to Editing Books, Magazines, Online Publications, and More by [Steve Dunham](#)

:: STRUCTURE::

- 4.0 Introduction**
- 4.1 Objectives**
- 4.2 Verification**
- 4.3 Transparency**
- 4.4 Humility**
- 4.5 Breaking News Vs Verification**
- 4.6 Investing Journalism**
- 4.7 Need for Investigating Reporting**
- 4.8 News Value**
- 4.9 Keep Your Eyes and Ears Open**
- 4.10 Get the Facts**
- 4.11 Look at larger Picture**
- 4.12 Verify the Facts**
- 4.13 Evidence**
- 4.14 Confidential Sources**
- 4.15 Risk Factors**
- 4.16 Framework of law**
- 4.17 Political Facts of Checking**
- 4.18 Facts Checking Eco-System**
- 4.19 Business of facts checking**
- 4.20 Fact Checking – A Fad or Necessity**
- 4.21 Check your progress**
- 4.22 Keywords**
- 4.23 References**

4.0 INTRODUCTION

Journalism is seen to be a profession aimed at presenting “the facts” and also “the truth about facts.”

In contemporary times, the lines between fact and fiction are getting increasingly blurred. This has a direct co-relation to the increase in use of social media. Our exposure to social media has increased exponentially in the past decade. A large chunk of content on such platforms is unsubstantiated, unverified and often malicious. Despite that a lot of us have come to accept such content as authentic news without questioning it. This increased dependence on social media for news and updates, exchange of information and expressing one’s voice has made it crucial that we also verify the content we consume. It is crucial that our information comes from a source we can trust.

4.1 OBJECTIVES

This Unit will introduce students to the ideas of:

- Verification
- Fact checking
- Political fact checking
- Investigative journalism
- Relationship between fake news and fact checking

At the end of the Unit the student will be able to understand:

- The two primary schools of thought around contemporary journalism of being the ‘he said, she said’ kind or that of the ‘truth seeker.’
- The interrelationship between Investigative journalism, fake news and fact checking
- The current crises of fake news that our country faces

4.2 VERIFICATION

Verification is not a new concept. It is a discipline that has always set journalism apart from other forms of communication. Two journalists Bill Kovach and Tom Rosenstiel, dedicated to improving the quality of journalism, said: “The essence of journalism is a discipline of verification.” “In the end, the discipline of verification is what separates journalism from entertainment, propaganda and art.”

Both Bill and Tom advocated a scientific-like approach to discovering facts. They called it the Discipline of Verification. This approach is based on three core ideas – Transparency, Humility and Originality.

4.3 TRANSPARENCY

It means to present journalistic work with an objectivity which allows the reader to make their own decisions. This is possible when as a journalist

you are careful not to omit facts and when you strive to inform the reader as much as possible about a story.

Implied is also the rule, where you inform the reader of information that is not available. Never suggest that you know more than what you really do.

Occasionally it may be worthwhile to reveal your source – if it does not jeopardize the source – so that the readers can make their own judgements regarding the bias of the source itself.

Respect the reader, by allowing them to judge the validity of information, the process followed and avoid ulterior motives or biases from creeping into your work.

When the reader can understand the process you've followed, they can analyse the process itself to arrive at a decision whether they trust you or not.

4.4 HUMILITY

Humility is a must have virtue for a good journalist. It allows you to keep an open mind and this helps you to listen properly and gauge your own ability to understand a story. In turn this allows you to understand your limitations and not get carried away by a sense of being 'omniscient'. Humility creates the space where you will be able to discern between what you know and what you assume. This will make your reporting more precise and incisive and help foster a bond of trust and mutual respect between you and the reader.

Below is a quick checklist to verify content:

1. Do you have the facts to support your story lead?
2. Does the story pick side?
3. Are there any overt or subtle value judgements in the story?
4. Are all the quotes in the story accurate and true in context to the story?
5. Do you have the details right – websites, phone numbers, unusual names, addresses and titles?
6. Are the sources verified, their identity clearly established?

In a modern context, it is vital that the authenticity of photos and videos is checked with rigour.

4.5 BREAKING NEWS VS. VERIFICATION

Today, journalism has become a very competitive profession, putting a lot of pressure on journalists to be the first to either report a piece of news or reveal a fresh unexplored angle to a news story doing the rounds. The huge consumption of information on social media has only added to the frenzy.

Breaking news refers to stories being broadcast even as they are unfolding, in an attempt to be the first. Such stories are characterized by the urgency and frenzy they are accompanied with. Based on initial sketchy information, breaking news tries to peddle assumptions and implications even as the story is being formed. This leads to a lot of

erroneous information being projected in the garb of news and thanks to social media it is amplified and spreads like a wildfire. The biggest challenge faced by a modern-day journalist, is the necessity to break a fresh story while also making sure that the information provided is verified and accurate. Goes without saying, that it is crucial to be accurate and objective rather than be first to publish an unverified story. In this age of information overload from multiple sources, the importance of fact checking, and verification is vital.

As Kovach and Rosenstiel suggest, journalists tend to work with the belief that the truth will be vetted over time. According to them this requires new skills, greater transparency and expertise to support their stories with a high level of proof so that accuracy is not sacrificed over immediacy.

So, in the context of Breaking news, some of the keyways to verify content are:

1. To check if information received is contemporary and original. So many times, we've come across content which is being circulated over the internet as part of a breaking story but turns out that it is out-dated information and sometimes even inaccurate or out of context.
2. It is important to verify the source and not just the authenticity of the content. Over time one can arrive at an understanding of which sources to trust and which ones should be avoided.
3. In this age of Twitter and Facebook, it is mandatory to verify the time and location of photos and videos and to be able to safely figure if an image or video has been manipulated.
4. Dig deeper and verify, instead of making assumptions or drawing your own conclusions based on the assumptions of others.
5. Draw your conclusions based on evidence instead of inference.

It is perfectly acceptable to acknowledge gaps in information. It is always best to have information 'on record' which is first-hand information gathered by the journalist. 'Off the record' information, even though it may have been gathered first hand, needs to be double checked and credibility of the source verified.

By virtue of their nature, breaking stories are also constantly being updated with new information or gossip pouring in. The journalist needs to collate updates with existing information, look for discrepancies and make sure the updated story connects well and truly with the earlier version. As the amount of information and different versions piles up, it becomes increasingly challenging for the journalist to sift through all the prior and current information.

A classic example is that of the Sushant Singh Rajput case. Referred to as the SSR case in journalistic circles, it a prime example of twists, turns, truths, half-truths, rumours and gossip as journalists compete to outdo each other in trying to bring in fresh information and update to the story every day.

4.6 INVESTING JOURNALISM

The primary role of journalism is to share with its readers the developments within the community, the society and the world at large. Journalists do that by finding the facts, presenting them from the varying perspectives of the stakeholders in the story and sharing them with the reader.

In a very simple sense, Investigative journalism involves finding, reporting and presenting news stories which other people are trying to hide. Often these are stories which are obscured by the chaotic nature of events unfolding and no one pays attention to wilful manipulation which may be involved in it. It refers to the journalistic process through which societal issues that are obscured or masked deliberately by some powerful and superior authority are disclosed or revealed. The process also involves sifting through information that may not seem directly connected but may reveal its connection when digging a little deeper. This approach requires the skills of working like a detective. The main players in such stories are mostly unapproachable or will not cooperate with the journalist doing his/her job. Often, a journalist may pursue a story for months on end or even years before he/she can gather enough evidence to form a full-fledged story. Investigative journalism involves stories of crime, corruption, malpractice and wilful wrongdoing by individuals or corporations who have the power to suppress their wrongdoings. Investigative journalism is often referred to as 'watchdog reporting'.

4.7 NEED FOR INVESTIGATING REPORTING

Investigative journalism is a necessity for democracy to thrive. Some of the reasons below illustrate this importance:

1. Citizens have a right to know the entire truth about the society they live in, irrespective of the fact that it may or may not concern them directly. Half-truths or hiding the truth will mislead the masses and that is what investigative journalism has to guard against.
2. People in power and with influence are known to manipulate information to serve their own interests at the cost of the citizens. Investigative journalism is a key to keep them in check and demand accountability from public servants and corporations.
3. Investigative journalism puts into perspective a citizen's rights and duties while holding accountable the relevant people under investigation.

Basic rules of investigative journalism:

Let us look at some of the basic tenets of investigative journalism.

4.8 NEWS VALUE

Often an investigative story is initiated on a tip off from someone who does not want to reveal his/her identity. Most often these may be motivated by selfish interests and malafide intentions towards someone, but it is worthwhile to pursue them just enough to see if there is a story that concerns society at large. While anything that is new, unusual and significant may seem like a potential story, an investigative story is the one which seems relevant to society at large and is about something someone is trying to hide. So most often it is the journalist's news sense which will decide which leads they follow up on.

4.9 KEEP YOUR EYES AND EARS OPEN

In a diverse and highly populated country like ours, story ideas are floating all around us. They may come to you from something you read, overhear, arrive at over a debate or simply while brushing teeth. Sometimes they come in the form of tip-offs from people when they are familiar with your reputation as an investigative reporter. While the trigger for investigation may be something that you've overheard on the metro, do not base your story on hearsay. Investigate it thoroughly and support your findings with substantial proof.

4.10 GET THE FACTS

Investigation means digging up hidden stuff. In that sense your job will not be easy as most people will not cooperate with you out of selfish interest or fear. So, it may become important to understand your rights as a citizen and use the Right to Information (RTI) as a tool to dig out information that may not be readily available. This would involve cultivating sources in places which may help you get access to relevant documents that may support your story. It may often involve pushing the police or other authorities to do their job properly so that the truth emerges. Every detail is important and needs to be thoroughly investigated before it is discarded as useless.

4.11 LOOK AT LARGER PICTURE

An investigation begins with a lead that you choose to follow. There may be multiple leads also which you may explore. As you proceed with it, you start to gather facts, information and probably more leads. These facts are like parts of a jigsaw puzzle. Unlike a puzzle where you have all the parts right from the beginning, investigative journalism involves going out and collecting the jigsaw pieces. Often pieces have to be discarded and new ones found, thus making the process all the more challenging. The information you collect may seem disconnected and as a skilled investigative journalist you need to have the ability to see connections and be able to piece together the jigsaw.

4.12 VERIFY THE FACTS

In the process of an investigation, the people under investigation are not going to help you at all since they are in fact trying to keep things secret. So, you have to find alternative ways of sourcing facts and checking them. If you make a mistake your credibility takes a beating and also the people under suspicion could take you to court over, it. Do not take information that you discover at face value, double check it and make sure it is corroborated with some form of evidence.

4.13 EVIDENCE

Evidence in most investigative cases is documentary proof in the form of official papers, official electronic communication, video evidence or statement made by people under oath and the assurance that they will corroborate it later in court. Over the years the courts have also evolved in terms of the evidence they accept, moving from mere documentary evidence to even covertly shot videos known as ‘sting operations’, besides telephonic conversations, e mails and even WhatsApp chats in some cases.

4.14 CONFIDENTIAL SOURCES

One of the most fundamental crises of investigative journalism is the confidentiality of the source. During the investigative process you may come across a source that will provide information only on the promise that their identity is not revealed. This is mostly due to mortal fear.

As a journalist you may agree to abide by the promise but as the matter goes to court, the judge may want to know your source of information, especially if the information provided is contentious and does not conclusively prove the crime. So if you succumb to the pressure and reveal your source against his/her wishes, you lose credibility and also jeopardize the life of your source. If you refuse to reveal the identity you may face contempt of court charges and may have to go to jail. The identity of the source may only be revealed once the source is offered protection by the state; the source accepts the offer as such and agrees for his/her identity to be revealed.

4.15 RISK FACTORS

Pursuing investigative journalism requires a lot of courage. With so much at stake, you may be threatened with physical harm, pressure put on your organisation to fire you, and advertising revenue to your paper could stop. While often the threats are never carried out, nevertheless they may create an atmosphere of intimidation, harassment and fear. You need to be prepared for it.

All threats should be reported to your seniors and their help and support should be sought. Sometimes it acts as extra protection if the details of

the threat received are made public. But this should be done after consulting your lawyer so that it doesn't land you in trouble.

Investigative journalism is fraught with conflict and can become a dangerous profession. You should head in that direction only if you are prepared to take risks.

4.16 FRAMEWORK OF LAW

Journalists are not the chosen ones. Law of the land applies to them as much as it applies to anyone. Unlike the police, journalists can't pry open other peoples' letters, e mails or snoop onto their telephonic conversation. They cannot get search warrants to enter premises or conduct searches for stuff they need. The act of impersonating a police officer or government official amounts to breaking the law.

Investigative journalism is an ethical minefield, and one has to be very aware of it when choosing it as a profession.

4.17 POLITICAL FACTS OF CHECKING

Modern day fact checking can be considered to be the result of centuries old struggle between the political establishment and the Fourth Estate in an attempt to shape the narrative that is presented to the voters.

At this point in journalism, rife with one-sided political coverage, conspiracy theories and outright fake news, where propaganda is being passed off as news, a lot of independent media enterprises have sprung up who are dedicated to the telling the truth. They doggedly pursue the popular narrative being spun on the various social platforms like Twitter, Facebook and WhatsApp and deliver fact checks on 'political news', which is otherwise, aimed at polarizing the people in order to garner votes or hold on to political power.

Modern day fact checking has its roots in the journalistic practices of American news media. Ronald Reagan is known to have made the now infamous statement that 'trees cause four times more pollution than automobiles.' This statement fuelled a spate of jokes, and a lot of ridicule was heaped onto him. Simultaneously there was also a significant discussion on what was the context of his statement and how had he arrived at it. Claims were made and debunked by either side. This led to re-verification and analysis of a lot many popularly held beliefs around pollution.

The year 2004 saw the growth of lot of bloggers in respect to the US presidential election. The Internet had democratized the fact-checking process. Information was easily and cheaply available to bloggers who challenged the tall claims of politicians. This made it increasingly necessary for media outlets to up their game and invest greater resources towards their fact checking operations. An incident involving New York's ex-mayor Rudy Giuliani and Washington Post fact checker Michel Dobbs gives us an interesting perspective into the co-relation between fact checking and the debate around the key role of journalism.

In October 2007, Giuliani was campaigning against the Democrats' plans to introduce 'socialized medicine'. Giuliani, a Republican, drew on his own experience battling prostate cancer to imagine a nightmarish future for the Americans if the Democrats had their way. He compared his chances of survival in the US as being way higher than those in the UK or other European countries with socialized medicine. The initial news stories reproduced Giuliani's claims without commenting on its accuracy and focused more on its political implications. On publication of the article in 'Washington Post', a lot of readers called Michel Dobbs, the fact checker at the paper and questioned the statistics mentioned by Giuliani. Among the people who raised this question, were medical doctors, researchers at the National Cancer Institute, National Institute of Health and various leading Urology department personnel. They even pointed out to the data which showed little difference between the mortality rates due to prostate cancer between the United States and the United Kingdom. After interviewing a lot of experts Michel Dobbs arrived at the conclusion that Giuliani had got it all wrong and he awarded Giuliani 'four Pinocchio's' which signified that he had committed a 'whopper', meaning it was a big lie or an exaggeration. Giuliani's aide protested saying that as a reporter, Michel's job was to publish both sides of the story and let the reader decide. Whereas Michel thought that as a journalist his job was to publish what he felt was the truth and support it with the necessary evidence.

This case study reveals two very different approaches to journalism. One school believes that the reporter should not insert his 'subjective' opinion into the story and stick to what has been told by the various stakeholders, in order to preserve 'objectivity' and 'fairness'. What Michel had published was contrary to this belief. He unequivocally stated that the cancer experts were right, and the mayor was intentionally trying to mislead the public. He believed in the other school of journalism which sees the reporter as the 'truth seeker'. Here the journalist's primary task is to tell the truth as best as they can. So, while the journalist should quote all the stakeholders accurately, he or she should also use their judgement and experience to sift through the conflicting voices and arrive at the 'truth'.

So, when Michel Dobbs suggested a 'Fact Checker' feature to the editors of 'Washington Post', it was due to his belief that its reporting had digressed from the tradition of truth seeking and had been manipulated by the political class into ignoring or playing down the vital issues of their times. The 'he said, she said' kind of reporting was allowing the politicians to get away with half-truths and outright lies. Truth seeking and truth telling were side-lined instead of their rightful place at the heart of journalism.

Initially the politicians reacted to fact checkers as undesirable pests but as the fact checkers persevered and pushed back, they gradually started being accepted a part of the journalistic practice. Over the years fact

checking has become an integral part of journalism and a legitimate profession.

The fact checking movement empowered journalists with the necessary skills to expose political narratives and counter very sophisticated media manipulation techniques. Fact checkers also rely heavily on their readers, whom they consider to be an invaluable resource of information.

The role of journalists in the run-up to the Iraq war in 2002-2003 brought about a sharp focus on the rigour needed to fact check political narratives. By now, it has been widely accepted that mainstream journalism miserably failed to fact check the Bush administration's claims regarding the presence of weapons of mass destruction (WMDs) in Iraq. Some journalists did raise the red flag, ask relevant questions and do critical stories, but they were mostly put on the inside pages and not given too much prominence. In fact, some journalists actively helped the Bush administration to build a case to take action against Saddam Hussein.

In retrospect, a lot of journalists and editors accepted the blame for failing to see through the lies of the Bush administration. It was primarily attributed to the '9/11' syndrome, where a lot of journalists joined the revenge seeking campaign while the journalistic instincts of many others were overwhelmed by the emotions post 9/11. Journalists across the board felt that this was a wakeup call for them and the profession. They realised that they had been taken for a ride and they were determined not to be caught napping again.

Post 2004, when bloggers started to give journalists a run for their money, fact checking became an integral part of almost all mainstream publications. By 2008, the idea of fact checking political debates had come, in context of the presidential elections in the US. So, while Michel Dobbs was handing out Pinocchios on a sliding scale, depending on the scale of lie, the St. Petersburg Times launched a fact checking campaign called PolitiFact, that had a snazzy website and a 'truth-o-meter' for checking the truthfulness of political statements and campaign claims. They had a verdict of 'Pants on Fire'. The 'Times' launched a feature called 'Check Point'. Unlike the others, Times did not employ dedicated fact checkers but instead depended on their beat reporters and senior editors to sift through the material. So, while the Pinocchios and Pants on Fire were very dramatic, it was felt that they sometimes steered the debate away from the nuances since a lot of political rhetoric is a grey area. So, while the fact checker was tuned to looking for lies, falsehoods, some of the most common political sins were Exaggeration, spin and artful insinuation and not outright falsehoods.

In the modern context, fact checking is seen as a definitive move away from the 'he said, she said' style of reporting. While it is important that the reporter remains non-partisan, he or she should also draw on their experience and common sense to sort fact from fiction. In the current scenario, politicians continue to stretch the truth and tell outright lies to get elected. Fact checking forces them to look over their shoulder once in a while and remind them that they are being watched closely.

4.18 FACTS CHECKING ECO-SYSTEM

Propaganda, rumour mongering, misinformation has been a strategic part of political, cultural and social battles since time immemorial. So why is the contemporary scenario around fake news so alarming? The reason is the technologization of fake news which allows it to spread rapidly and acceptability of social media as bearers of news that seem to be authentic but are not. All of this is happening because of an unprecedented democratization of the tools, techniques and logistics of media production. The attempt to address the phenomenon of fake news is intertwined with issues related to free speech and democratization of the public sphere. In realising the Utopian idea of giving every citizen a microphone, the web's ability to democratize has also led to its souring. The sharp polarisation of the country is in part a consequence of this menace of fake news, with increasingly sophisticated tools being used to create fake content. This has led to the evolution of an alternative ecosystem of fake news forensics aimed at spotting it and calling it out. These modern digital detectives have the latest forensic software, media editing tools and a diverse range of motivations in their arsenal. They are monitoring television shows, websites, social media and many other digital platforms in an effort to track fake news.

The Microsoft Digital Civility Index released in February 2019, placed India's netizens at the highest risk of encountering fake news globally – a significant 7% more likely than the global average.

Fact checking Eco-system:

India has seen a tremendous rise of news organisations that do not depend on advertising for revenue and instead depend on donations by its readers or from other patrons. Their aim is to keep their efforts from coming under pressure from advertisers so that they can retain editorial independence and publish whatever they choose to. These organizations have come under vicious political attacks from all quarters – right, left and centre. While the power dynamic in the West has shifted back to the media in the tussle between the political and news establishments, in India the pushback by media is still in its nascent stage.

Among the larger global context, India is an example of how complicated and quickly evolving is the creature of misinformation. The Indian situation reflects how very little is known about the core drivers of the issue. India is a country with low literacy rates, high economic inequality, mainstream media is highly corporatized and hence driven by profits while Internet usage has gone beyond half a billion people thanks to the small town and rural internet growth. All of this poses a huge challenge to combat the growing tide of misinformation. India's linguistic diversity adds to the complexity of the challenge. The country has 122 major languages and 1599 sub languages. Fake news is mainly spread by WhatsApp, consumed mainly over the mobile phone, because for most of

the Indians that is the first and foremost point of exposure to the internet on their phones.

Till recently, fact checking of social media content was not a known practice in Indian newsrooms. Couple of years back, there were a handful of fact-checking websites like Alt News, SM Hoax Slayer, Boom Live and Check4spam battling the deluge of online misinformation. Of those only two were signatories to the International Fact-Checking Network (IFCN).

These few fact checkers were mostly individuals who worked on it part time, or they were small organizations with a keen desire to dig out the truth and broadcast it back to the citizens. The situation was so dire at one point that even reputed media houses felt the need to solicit help to combat the misinformation menace. The companies, Internews and Data LEADS collaborated to fill the gap. They also partnered with Boom Live, AltNews, First Draft and Storyful along with support from the Google News Initiative (GNI), to develop a curriculum for photo and video verification with India specific case studies.

In the subsequent workshops that were conducted, 240 selected participants spend five days where they learned and practiced intricate tools and techniques. The network trainers then trained journalists in their newsroom and press clubs in their respective states. Collectively 350 trainings were organized and over 13500 journalists, journalism students in more than 85 cities learnt about these skills.

Today there are a significant number of facts checking organizations across India. Many leading media organizations such as Times of India, Dainik Jagran, Malayala Manorama, India Today and The Hindu have dedicated fact-check desks that are headed by journalists and editors trained by GNI network.

4.19 BUSINESS OF FACTS CHECKING

At present, most of the independent facts checking companies depend on donations and contracts with large media companies to sustain themselves. For example, a commercial contract with Facebook takes care of operational as well as the technology costs, thus sustaining a company for a year. This could be extended based on review. The catch being, what if Facebook loses interest and pulls the plug?

As an alternative, crowd funding and readers' donations have emerged as possible solutions to this uncertainty. When Independent and Public-Spirited Media Foundation (IPSMF) wanted to fund Alt News through a grant, it also encouraged co-founder Pratik Sinha to seek crowd funding. Crowd funding accounted for nearly 30% of its needs till last year with individual contributions ranging between Rs. 9 to Rs 1000.

The chief executive of IPSMF, Sunil Rajasekhar, felt that this was a service that one was offering the readers and so they would be the best bet to pay for it. Also, he believed that the content was random and was mainly 'reactive journalism'. Due to his he felt that such an endeavour

would succeed if it was reader funded. To add to the trust factor, Alt News is registered as a non-profit organisation, offering tax exemption benefits to its donors, while maintaining that only 20% of its revenue can be commercial in nature.

Govindraj Ethiraj, who runs Boom Live and Factchecker.in, says most of the work in the fact checking space is being done by activists, journalists and even an entrepreneur who runs a business by day and moonlights as a fact checker. He believes it's more of public service since there is no revenue in it currently.

4.20 FACT CHECKING – A FAD OR NECESSITY

Dubbudu of Factly says “While there is money in the market in terms of grants and partnerships, and more people are coming in, it will take at least 2-3 years for it to sustain. Right now, there's glamour in being associated with fact-checking. It's quite similar to the Right to Information (RTI) movement in its early years.”

Most of the facts checking outlets in India are focused on the process of debunking. This is a reactive process where already published content is verified and classified as true or fake. Rajshekhar of IPSMF feels this is in contrast to the fact checking space in the US, where organisations like PolitiFact, fact check for lies, disinformation and claims by political leaders. He says in our country, no one except India, spend does that, the effort to check on the claims made. Most are looking at random video clips, tweets, social media posts which are not from any official authority, internet influencer or the government. To be able to meet the challenges of the misinformation deluge, the fact checking entity needs scale. He feels that the fact checker needs to become a household name and a go to 'site' for anyone who doubts a story.

Ethiraj feels that with time, people will become more aware and their ability to spot fake news will improve, leading to a decline in production of fake news. But in the current situation we are far from the peak yet. Just last year, there were at least 30 fake stories around the Pulwama strike. Elections were also one of the reasons for a 30-40% spike in fake news.

The necessity for fact checking comes also from the current change in media discourse and news consumption. The media is heavily polarised and so unlike the past they tend to be biased and have almost abandoned their duties as watchdogs. With this 'trust in media' has been the biggest casualty. People have started perceiving WhatsApp as the unofficial newspaper with very low ability to discern between genuine news and an unverified forward. This trend is only expected to escalate in the times to come. Given the state of political affairs the world over and especially in our country, questioning bias is the last thing our society is going to encourage. This demands an enhanced focus on the mission of spreading news literacy among the citizens. Media literacy can be introduced at the school level, especially in regard to bias and critical judgement.

4.21 CHECK YOUR PROGRESS

Q1. What is the basic verification checklist for content?

Q2. What is 'Breaking news'?

Q3. Why is investigative journalism crucial to a democratic setup?

Q4. What are the basic tenets of investigative journalism?

Q5. What was the point Michel Dobbs was trying to make through his reporting of Mayor Giuliani's campaign?

Q6. What was the watershed moment in the US, for emergence of the contemporary Fact checking scenario?

Q7. What makes Fake news a huge challenge in the Indian context?

Q8. Name some of the independent fact checking organizations in India.

Q9. What according to Rajshekhar is the primary difference between fact checking in India and the US?

Q10. What is the urgent need for news literacy in our country?

4.22 KEYWORDS

Breaking news

News that is being broadcast even as it is unfolding, and all the facts are not yet known.

Verification

The process by which authenticity and the correct context of any news content is established.

Investigative journalism

In a very simple sense, Investigative journalism involves finding, reporting and presenting news stories which other people are trying to hide.

Fact checking

While basic fact checking is to look for lies and falsehoods, in depth fact checking aims to tackle some of the most common political sins such as half-truths, exaggeration, spin and artful insinuation.

To sum it up:

The necessity for fact checking comes also from the current change in media discourse and news consumption. The media is heavily polarised and so unlike the past they tend to be biased and have almost abandoned their duties as watchdogs. With this ‘trust in media’ has been the biggest casualty. People have started perceiving Whatsapp as the unofficial newspaper with very low ability to discern between genuine news and an unverified forward. This trend is only expected to escalate in the times to come. Given the state of political affairs the world over and especially in our country, questioning bias is the last thing our society is going to encourage. This demands an enhanced focus on the mission of spreading news literacy among the citizens. Media literacy can be introduced at the school level, especially in regard to bias and critical judgement. In the current scenario, as politicians continue to stretch the truth and tell outright lies to get elected. Fact checking forces them to look over their shoulder once in a while and remind them that they are being watched closely.

4.23 REFERENCES

Online reading:

<https://www.politifact.com/article/2014/aug/20/7-steps-better-fact-checking/>

<https://web.archive.org/web/20120417060247/http://businessjournalism.org/wp-content/uploads/2012/03/Accuracy-Checklist-for-Journalists-03.08.12.pdf>

<https://datajournalism.com/read/handbook/verification-1/additional-materials/verification-and-fact-checking>

<https://gijn.org/six-fake-news-techniques-and-simple-tools-to-vet-them/>

Books:

The Truth Matters: A Citizen’s Guide to Separating Facts from Lies and Stopping Fake News in Its Tracks by Bruce Bartlett

Un Spun: Finding Facts in a World of Disinformation by Brooks Jackson

Online Videos:

https://www.youtube.com/watch?v=ExAYXFNcwHI&list=PLY_JJbHwd6kfKecmDk166Hr4RV1SJqfqi

<https://www.youtube.com/watch?v=KsZmsVIAM78>

<https://www.youtube.com/watch?v=1J1gr-ZMmsI>

<https://www.youtube.com/watch?v=7eKG9RuqUE4>

UNIT: 5**REVISIONS & REWRITING****:: STRUCTURE::****5.0 Introduction****5.1 Objectives****5.2 Rewriting as a Craft****5.3 Techniques of Rewriting****5.4 Difference between Editing & Rewriting****5.5 Check Your Progress****5.6 Keywords****5.7 References**

5.0 INTRODUCTION

Rewriting is both an art and a craft. Contrary to what most people think, a great or even a good piece of writing is most often not the product of an outburst of creativity. Instead, it is one that has been rewritten and polished several times before it reaches the reader. When it comes to a newspaper, rewriting an article or report is to reproduce it in a new way without deviating from facts. Rewriting is different from editing in that it requires complete rephrasing of the entire content. The unit introduces the student to the craft of rewriting in general as well as the techniques and principles of rewriting in a newspaper.

5.1 OBJECTIVES

- Offer an understanding of a vital link in the writing process.
- Help develop an appreciation for the creative processes as well as the technical aspects
- Provide practical applications in the fields of writing as well as in a newspaper
- Equip students with the basic skills required to take up rewriting professionally

On completion of this unit, the student will be able to:

- Get an idea of what rewriting involves
- Understand how to deliver a successful rewrite

- Have a handy checklist of useful pointers and practical tips
- Gain a perspective on the rewrite desk in newspapers and how they function

5.2 REWRITING AS A CRAFT

Novelist and playwright Elena Hartwell says she is often asked where she gets her ideas from, and it's a question that is posed to almost every writer she knows. "I think we all feel the same. Ideas are never the problem. That's the easy part. Ideas are a dime a dozen. The hard part, the magic part, is turning the idea into a polished, final manuscript."

Rewriting indeed is a craft. An expert writer first puts the ideas or makes a sketch and then expands each part of it before meticulously. This is like craftsmanship. If a chunk of clay is given to a craftsman, he moulds it into a beautiful piece of artwork.

Writing is an art, rewriting is a craft. By rewriting one's work one can present it to the world in a very easily accessible manner.

The writer develops the story or article from the sketch already chalked out. Like an expert craftsman the work takes shape in the hands of the writer. After initial draft, it is rewritten, maybe several times, to get the best result.

Tim Mayer in his book '(Re)Writing Craft: Composition, Creative Writing, and the Future of English Studies' says, "The (re)writing craft explores the past, present, and possible future relationships between composition studies and creative writing, two subfields of English studies that have struggled for recognition and prestige in the shadow of literary studies."

According to Mayer, creative writing cannot be taught as it should come naturally to the writer. This argument is not acceptable to many. If this is true then schools or universities should not have space for creative writing or rewriting, they argue.

Rewriting as a craft is prevalent in many fields as it is a useful and handy for content writing, essay writing etc. Books are also rewritten according to demand by extracting relevant content.

The younger generation is given exercises in rewriting sentences slogans, advertisements, thus they learn rewriting at a young age. This helps to develop creativity.

How to go about creating a successful rewrite?

- Read the original text carefully.
Do it a number of times so that you do not miss any point. Each time you read the passage; you will get better ideas.
- Mark relevant portions which will cover the content without omitting any important point.
Highlight them for future also. Then while rewriting, you will not miss any points.
- Change the structure.

- Give an introduction in your own words.
- Create your own sentences.
You can reframe sentences without changing the meaning.
- Avoid plagiarism
Do not copy the contents. Use your own sentences. Change the sequence wherever possible without spoiling the contents
- Do not leave any points.
Check repeatedly.
- Add relevant points if you can.
- Do not change the meaning

Challenges while rewriting

- Fear of plagiarism
Use equivalent words. Frame the sentences in a different manner without distorting the facts. Change order of the content wherever possible
- Tendency to repeat points just to fill space
Check for repetition. Read and rewrite several times.
- Non-availability of the right word
Reframe the sentences with different words, without changing the relevant content. Use the thesaurus.
- Compressing an elaborate passage

Read the passage repeatedly and choose the relevant matter. You can quote a person without changing the content.

The writing process varies from author to author. Some write extensive, detailed outlines. Others take one idea and write scenes spontaneously. A number of writers fall somewhere in between. While they may not create a sketch of their work, neither do they sit down and write completely originally. They might write a synopsis or construct an outline of a chapter. An editor or a writer then fills in the rest.

The various combinations of these methods all work, depending on the writer and the project. There is no wrong way to write a novel or any piece of work. How a writer works isn't why their work sells or doesn't sell. The main reason an author's work is not selling is a lack of craft.

Why should you revise your copy?

The first draft isn't always your best piece of writing. So, a revision is inevitable. You get a chance to look into your writing critically and realize some portions are irrelevant or lengthy. While revising you get a chance to see whether:

1. It is worth writing
2. It is what you wanted to say
3. Readers can comprehend your writing

The literal meaning of revision is “to see again”. That is to look at something from a new angle. It is a continuous process of rethinking,

reconsidering your own ideas and refining them by making them more presentable.

Thus, revision is refining and reviving the old piece of work.

After revising your work, wait for a while before looking at it again.

The Roman poet Horace thought one should wait for nine years, which is not practical. A day or a few hours even will be more feasible.

When you return to the draft, be honest with yourself, and don't be lethargic. Ask yourself what you really think about the work.

As The Scott, Foresman Handbook for Writers puts it, 'THINK BIG, don't tinker'.

At this stage, you should be concerned with the large issues in the work, not the commas.

- **Check the focus of the work:**

1. Is it appropriate to the assignment?
2. Is the topic too big or too narrow?
3. Do you stay on track through the entire process?

- **Think honestly about your work:**

Check whether

1. You still agree with it.
2. It needs modification in light of something you discovered while working on it.
3. It stands out to attract the attention of the reader.
4. It makes a sophisticated, convincing point.
5. It is just a run-of-the-mill matter.
6. A drastic change is necessary.
7. Your introduction states clearly what you intend to do.
8. Your aims will be clear to your readers.
9. Some parts are out of proportion with others.
10. You spend too much time on one insignificant point and neglect a more important point.
11. You give lots of details in the beginning and then let your points get thinner by the end.
12. You have kept your promises to your readers.
13. Your work justifies the promises.
14. You support all the claims in your work.
15. The language pattern is appropriate for the readers.

- **Check the organization:**

1. Does your paper follow a pattern that makes sense?
2. Do the transitions move your readers smoothly from one point to the next?
3. Do the topic sentences of each paragraph appropriately introduce what that paragraph is about?

- **Check your information for**

1. Whether accuracy is maintained.
2. Whether any of your statements are misleading.

3. Whether there are enough details to satisfy the curiosity of the readers?

4. Whether you cited all your information appropriately?

- **Check your conclusion:**

- Does the last paragraph conclude relevantly and smoothly and end on a stimulating note, or does the paper just end loosely without a proper conclusion?

You may think you could just revise in a few minutes, but take time to revise.

- You can take some time to come back to look at what you've written on a fresh platform. You may find something that sounded brilliant when you were writing, to be an ordinary piece of work when you give it a second thought after you revisit it.
- Revision doesn't always mean rewriting the entire article. Sometimes it gives you strong points to defend or to give more vivid examples to support your points.
- Sometimes rearranging the order of your content will help the reader follow your argument, or to change the emphasis of your points.
- You may be required to add or delete material for balance or emphasis.
- Other times, ironically the whole work may have to be reproduced starting from scratch.

If you want to be a refined writer, then you will be able remove a lot of what you have written which may be confusing to the reader.

Writers must be ready to sacrifice what they believe to be a relevant point. This will trim and make the work more presentable.

Your first work will have to have plenty of material on the page.

One trick is not to hinder yourself while you are composing the first draft because the more you produce, the more you will have to work with it when cutting time comes.

Since writing is an organic process, there cannot be a specific order to it. Sometimes you write down or type out a chunk of material and then decide to tweak it before moving on. But be warned. There are two major points to remember while revising as you go:

- If you revise only as you go along, you never get the big picture. Give yourself enough time to look at your article as a whole once you've finished. This basically means, get the macro view because the micro view could be limiting or misleading.
- Another point to remember in revising constantly is that you may curtail your creativity. If you spend too much time tinkering with what is on the page, you may lose track of the content. Avoid proofreading as you write. You are probably wasting time correcting the commas in a sentence that may anyway get cut on the editor's table.

5.3 TECHNIQUES OF REWRITING

Rewriting an article is to reproduce it in a new way without deviating from facts. Article rewriting is to make changes in text by replacing words, phrases, sentences, and sometimes whole paragraphs to make the text more engaging and meaningful.

While doing this, the editor needs to ensure the content or central idea of the reporter is retained. You may want to completely overhaul the article, but you cannot deviate from what the reporter or writer wants to convey.

To rewrite something is to not just edit it, but rather to make significant changes — or even start all over again with a blank piece of paper or computer screen. You can call the new version itself a rewrite.

In journalism, it is common for a “rewrite man” to craft new stories out of stories filed by a reporter.

Defining ‘rewrite’

To write again, write differently or to modify without distorting the content. The process one takes toward rewriting may vary.

Some authors do it very fast through their first draft, get everything down on the page and then go back and begin the real work. Others do detail outlines and character sketches. Some others draft quickly, go back and forth a few pages several times.

So, in the end, when the work is complete one would have actually rewritten the work several times.

Truman Capote, the American novelist, screenplay writer and actor said, “I’m all for the scissors. I believe more in the scissors than I do in the pencil.”

In a newspaper, there are rewrite desks or rewrite editors who turn around entire copies and make the rough diamonds submitted by a reporter shine.

How to know when the rewriting is done

A writer comes to know when to stop while writing and rewriting several times and discovers while doing so that he did not imagine certain things about the work when he started creating the initial vision.

When it comes to rewriting for a newspaper, besides the pressure to meet a deadline, a rewrite editor knows the rough diamond is polished when all possible angles have been covered and all questions answered.

Some tips for rewriting

1. Reread the original article several times.

If you are having problems rewriting, reread the original passage over and over again. Look for words you don’t know and find out what they mean. Make sure you understand the content’s topic and the author’s message. Use the thesaurus or online tools.

2. Write your own introduction.

Since your opening paragraph makes an impact on the readers, put the relevant content at the start. Likewise, make it catchy and engaging to keep readers reading till the end of your article.

3. Add headings and subheadings.

If relevant headings and subheadings are added to a long section, it can make the article more readable.

4. Use graphics.

If the original piece includes figures and graphics, use a bar or pie charts to get your point across in visuals, but limit them to avoid heavy content which may be difficult to comprehend.

5. Do not be afraid to introduce new angles

Rewriting articles is not just rephrasing the entire material. New ideas can be incorporated. If you disagree with any part of the content penned by the reporter or writer, do not hesitate to bring it up. Also, if you think of interesting angles that can add value to the story, discuss it with the reporter/writer so that he can provide the relevant inputs.

Do bear in mind that you need to seek the writer's permission because ultimately it is his byline or name that will be published.

6. Insert links.

To support facts and increase their value, add links of relevant websites when you upload a particular report or story.

7. Rearrange the content.

You need not follow the original content's exact order. It's better if you edit a few parts. Sometimes, rephrasing and rewriting words are not enough to make an article unique. Reorganize the whole article, too.

How to rewrite content

- **Copy ideas, not words**

Read a paragraph and rewrite in your own words.

- **Rewrite the paragraphs, not the sentences.**

Frame your own sentences without drifting from the content. If you rewrite sentence by sentence, it may spoil the content.

Rewriting content isn't just for ideas, but also for speed.

To some people rewriting is much faster, especially if there is less time to bring about new content.

Do not hesitate to make changes.

You should also remember that just as you are rewriting something does not mean that you need to rewrite only whatever is already written.

If you have new ideas or if you disagree with something in the original piece of content, do not hesitate to share it. Let your own voice be heard.

Principles of Rewriting

The principles of rewriting are the same as those for good news writing.

Basic rewriting principles

If a story or a news item does not adhere to the framework of news writing standards, it should be rewritten to the acceptable format. In other

words, the responsibility of a rewrite desk in a newspaper or a rewrite editor is to take a story or news item and convert it to a news-worthy piece. In doing so, they must ensure that

It may be noticed that when a station or ship newspaper is assigned to us we realize that some portions are rewritten in non-journalistic style. Other materials like handouts, flyers, official correspondence etc are giving information but not necessarily in the journalistic format of writing.

If you aspire to become a writer, that too well known, you have to deliver good material consistently. The acceptance as a good media person comes from the above. Also, to be accepted as a news writer of repute, rewriting is very necessary.

Also, if you have to produce a news item in the story form to attract attention, rewriting is essential.

The following are six basic reasons for rewriting copy:

1. Improving Copy

Invariably, a person's first attempt at writing a story produces average outputs.

Many of the public affair's staff may not be well versed in the skill of writing news items or stories or even official letters attractively, at the same time truthfully. Also, the matter which departments provide needs to be professionally dealt with. These are to be rewritten by a professional reporter.

- A rewrite reporter organizes a poorly written, news item into a properly organized story or news. He also will have to rewrite the matter into a sequentially logical finished product.
- A rewrite reporter may have to turn a straight news story 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 interaction.
- There are times we realize that the rewrite reporter may be proficient in different types of writing which is an added advantage.

2. Updating the story

Often, the rewriter may have to update a story that has already been printed. So naturally, this person needs a fresh angle to perform this feat.

Suppose he is reporting a news item of a helicopter crash with two men aboard. One is killed and the other is missing. A story based on these facts would be released as soon as possible. Then suppose the second man is still alive, the writer has to improve his news.

The survivor had limped to a highway, caught a ride, telephoned the authorities and reported his experience. The news of a survivor is the fresh angle needed by the rewriter to update the story of the crash.

3.Transforming informal reports into properly written news stories

Often the matter give will be facts and figures. The writer rewrites it into a readable and interesting story by collecting and rearranging facts.

4. Localizing general information

Convert the news to suit local environment if required.

5. Combining two or more stories

Sometimes combining two or more news items which have some connection helps the writer to get a more interesting story. Photographs can be connected to combine news.

6. Changing story emphasis

Rearranging facts improves the story. Polishing is done through rewriting.

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.

The writer may have to collect more information and convert it into an exciting, if not attractive news item.

If you want to be a writer, you are going to have to master the art of revising your text. The ten points below represent the least you can do to make your work presentable.

1. Using the spell check is an easy start to improve writing.

2. Be original in words, phrases and situations. Remove overused words.

3. Use the active rather than passive voice.

4. Use 'said' in dialogue attribution for the most part.

5. Learn basic punctuation, grammar and syntax.

Proper punctuation is necessary for accuracy. Sometimes wrongly punctuated article gives a different meaning all together.

6. Describe with clarity using verbs and nouns.

Emphasize on clarity. Weak description can never be improved by the use of adverbs, adjectives or flowery, prose or poetic words.

7. Avoid repetition of words, phrases etc.

Use a thesaurus.

Repetition takes away attention. You need not compromise on style but avoid repetition. It makes the story uninteresting.

8. Submit only your best work.

It is a fact that many writers send in stories with errors that even a school going child would not make. Read over the thing several times to avoid embarrassment.

9. Ruthlessly cut your work, if it is required.

Imagine what you have written with closed eyes. See whether it makes a sensible story.

Or is it focusing on your literary skills?

Does it help understanding of the characters, or improve clarity?

If not, remove irrelevant portions.

Rewriting is like pruning. When in doubt, cut. Many of the words in your first draft are unnecessary.

10. Go back to the beginning and do it all over again.

Only you can decide when it's right. So, making several drafts is required.

5.4 DIFFERENCE BETWEEN EDITING & REWRITING

Susanne Dunlap, writer of historical fictions says,

“Editing is a pleasure. Rewriting is torture.”

Though it is easy to mistake the two as being the same, the reality is that rewriting, and editing are very different.

Rewriting

Rewriting requires complete rephrasing of the entire content. It is advisable to rewrite an article before editing it.

At times you may have to change most of what you have written. It may be a makeover of more than 30%. Add some. Delete some. There is nothing like a perfect piece of work. It is either good, average or poor. You can enrich the poor by supplementing.

Editing

Editing has always been a fundamental component of writing as well as a separate function. A writer doubles up as the first editor of his work.

Editing an article or any other content requires both error correction and creative rewording.

Before editing the document, rewriting it is required. Editing and then rewriting doubles the work.

We can differentiate rewriting & editing as follows:

- **Rewriting** is like building a new house or adding structure to it for a complete makeover.
- It is like reconstructing a weak structure by adding new things, reframing, changing the order etc.
- It is adding something again to your work to improve it. Rewriting is more proactive compared to editing.
- Rewriting a story is a drastic makeover for extreme cases. Once you're through the first draft and have taken a good look at it, you may see a lot of work to do.
- Then you need to rearrange what remains and write a bunch of new material to fill in the gaps.
- Unlike editing, rewriting requires you to completely rephrase the entire content.
- **Editing** is like polishing the already existing matter.
- It is like doing interior decoration of the house after building or restructuring the house.
- It is a broad term meant for modifying, correcting and condensing written material in preparation for publication.
- The editor has the key to the success of the content

- Editing is a reactive process.
- Editing a story is the final polish.
- Editing an article or any other content requires both error correction and creative rewording.
- It repairs grammatical mistakes.

If you want someone to buy a house, interior decorating is important (editing), but you don't want the house to fall down around them either (restructuring in other words, rewriting). Some things to remember while rewriting:

- A writer is bound to be biased toward his work and may omit mistakes. As a result, its quality may be compromised.
- During the editing process, the word count may change.
- Sometimes, editing might repair grammatical mistakes, other times some portions of the text may need rephrasing.
- During editing, relevant parts of your text may need to be expanded with further examples or more explanations.
- Even if many people confuse editing and rewriting, the reality is both tasks are very different.
- Rewriting also gives the opportunity to add information or correct what has already been written.

In other words, there's a difference between polishing up something which is silver and polishing up something which is nickel. Though the nickel may still look good once it's all nice and shiny, it's going to pale in comparison to the polished silver. The silver will hold up better over time and is more valuable. This is the difference between doing an edit and a rewrite of the article. This especially holds true for badly written articles or completely shoddy pieces of writing.

However, it is important to bear in mind that rewriting is not always possible in a newspaper due to paucity of time and the demands of bringing out an edition within a deadline. This requires an editor to be flexible rather than insist on doing a complete rewrite job.

The task of a rewrite desk in a newspaper

In the pre-technology days, it was not uncommon for reporters on the field to call up the newsroom and narrate the story to someone on the desk. The reporter would give the key elements, and the desk person would shape it into a news story. However, the Internet changed all that and it became possible for reporters with laptops to file their reports from the field itself.

The rewrite role is reinvented now. The 24/7 news cycle means stories have to be constantly updated to keep up with the competitive demands of the industry.

Also, the rewrite desks of Indian newspapers are flooded with stories sent by part-time reporters from small cities and towns, which are not written well. Most of these reports are minor ones.

The news items from these reporters lack a clear arrangement of facts.

What is to be done by the rewrite desk?

- Firstly, identify the main news point.
- It may be near the top of the story or hidden in the seventh paragraph.

You have to retrieve it and build a strong story around the main news point.

- Your next task is to structure the story.

This is:

- Organising facts in a chronological order or in what is referred to as the ‘inverted pyramid’, which basically means providing all the important newsworthy points upfront and then proceeding with other explanatory details and supporting information.
- Writing paragraphs to explain specific points
- Using quotes, if necessary, to support points
- Tying up all the loose ends and concluding the story

Given below is an example of a news report that was rewritten:

Original news report

Surendranagar: Two persons were arrested. A woman was killed in Asha apartments in Ganeshnagar.

Husband is an electrician. He was called to police station. Woman has two children.

Incident happened on April 1 afternoon. Her jewellery is missing, and she was alone at home at the time of the crime. The two persons were arrested based on CCTV footage in the area.

Rewritten story:

While rewriting it is important to keep in mind that the story should answer the ‘4 Whys and H’ of a news report —When, Where, why, When & How.

In the above story, the reporter has mentioned two key points right below—when the incident took place and possible motive for the crime.

Surendranagar: A mother of two was killed while she was alone at her home on April 1 afternoon. Two persons have been arrested based on CCTV footage.

Police said jewellery is missing from the flat at Asha Apartments in Ganeshnagar.

The woman’s husband, who is an electrician, was called in for questioning by the police.

- A newspaper receives the news from two sources, one from the paper’s own correspondents and the other from the various news

agencies. Out of these two sources, preference is given to the news brought by the paper's own correspondents.

When different versions of the same news are brought, the sub-editor makes sure the news story is woven in such a way that all the various developments are included and that no facts have been left out.

Also, things have drastically changed from the old days when a reporter went out to the field and came back and filed the story which was the one and only version.

While this is how a newspaper primarily functions, several big, breaking stories are treated in a far different way. Let us, for example, talk about the Coronavirus outbreak. It is a story that cannot be filed by one health reporter or even the health team. Neither can it be filed as a single story. It is a story that requires several resources, manpower. It is a story that is constantly developing, hence, requiring frequent updates.

A major story like this is a collaborative effort with several reporters sending in their inputs. Not just reporters, but even photographers and graphic designers will play a key role. Graphic designers will be the ones breaking down the figures into diagrams, pie charts and info bars that are easy to interpret and understand.

Finally, it also requires a massive amount of planning by the editors to make all of this information into a cohesive unit for the readers.

The sub-editors will combine all the raw material received and weave it together. They will need to ensure the reader gets a story that is:

- Accurate
- Updated
- Includes all voices
- Provides a balanced perspective
- Has a narrative that has both macro and micro dimensions

Five characteristics of a good news report:

#Fairness and balance:

A news report should present an unbiased version, without taking sides or making judgements. It should be balanced in presenting all sides of a story

#Accuracy:

The following facts should be checked whether genuine.

- Names and their spellings
- Designations
- Incident details. In case it is an accident know the exact number of people injured or killed.
- Statements: Accuracy of the quote to avoid misinterpretation.
- In a science story, all scientific names have to be correctly spelt.
- If it is a sports story, give accurate number of goals or points or runs.

- If it is a court story, the court verdict should be presented accurately.

#Attribution

All news reports, with a few exceptions, must be sourced as follows:

- Individual:** An individual, who witnessed an accident or survived an earthquake
- Organisation:** A spokesperson authorized by an organization
 - **Name and designation**
 - **Designation alone**
- Anonymous sources:** In inevitable cases
- Exceptions:** No need of sources in case of a public occurrence.

#Brevity

You must learn to write short stories without missing important facts. Remember that today's reader does not have the time or patience for long news reports.

It also means using short words, short sentences and short paragraphs.

#Clarity

You are required to report an event in as few words as possible. The facts must be sourced, and accurate.

5.5 CHECK YOUR PROGRESS

1. List three points for a successful rewrite?

2. What is the main reason an author's work might not succeed in the market?

3. Why should one not revise as one writes?

4. How can rewriting be defined?

5. How does a rewrite editor in a newspaper know his work is complete?

6. What is the key to being a good writer or news writer?

7. Name three basic reasons for rewriting copy in a newspaper.

8. Should one edit the work first or rewrite it?

9. Explain in brief the role of a rewrite desk in Indian newspapers.

10. Name the five characteristics of a good news report.

5.6 KEYWORDS

Plagiarism	It means taking someone's ideas or work and passing it as your own
Revision	The literal meaning of revision is 'to see again'. It means changing something to improve it
Refine	To fine-tune something and make it more perfect
Transition	In writing, transition is a word or phrase that connects one idea to another
Accuracy	It means correct reporting of facts or precision in what you are writing.
Brevity	Writing in a simple, concise way so that the reader can easily understand what a writer is trying to convey
Attribution	Telling readers where the information in the story has come from. This is usually done by quoting names, titles and giving the relevant credit to sources.

To sum it up

Rewriting as a craft is prevalent in many fields. To rewrite is not just to edit, but to make significant changes or even start all over again on a blank slate. This new version can be called a rewrite. Why is it necessary? A revision is necessary since the first draft isn't always the best piece of writing. Revision is a process of relooking at a piece of writing, rethinking, reconsidering ideas and refining them to make them more presentable.

In a newspaper scenario, a rewrite editor needs to ensure the central idea of the report is retained. An editor might completely overhaul the article, but it is important to do so without deviating from what the reporter wants to convey. It is essential for an editor or the rewrite desk to master the basics and also to keep in mind what constitutes a good news report.

5.7 REFERENCES

Online reading

<https://medium.com/@jennabrandon07/writing-is-rewriting-really-what-is-rewriting-and-why-do-you-need-it-4063a4669c93>

<https://www.slideshare.net/TipsDwarka/print-journalism-ii-rewriting-of-a-news-story>

<https://www.writersdigest.com/write-better-fiction/the-art-of-writing-is-in-the-rewriting>

Online Videos

<https://www.youtube.com/watch?v=Hzwg4e4qBl8>

https://www.youtube.com/watch?v=jg1XEz_1pVU

Books

- Fundamentals of Reporting and Editing by MV Kamath
- Newswriter's Handbook: An Introduction to Journalism by ML Stein, Susan Paterno & Christopher Burnett
- News Reporting and Editing by Jan R Hakemulder, Fay AC De Jonge & PP Singh

UNIT : 6

DEMYSTIFYING THE DESK: TASKS & RESPONSIBILITIES

::STRUCTURE::

6.0 Introduction

6.1 Objectives

6.2 Inside a Newsroom

6.3 Reporting Team

6.4 Editorial Department

6.5 Making of a Newspaper

6.6 Meeting Deadlines

6.7 Check your Progress

6.8 Keywords

6.9 References

6.0 INTRODUCTION

As the title suggests, this unit attempts to give students a 360-degree view of a newsroom. Reporters and photographers are the face of newspapers, but few know that an entire army of people is involved in bringing out a newspaper right from the copy desk to the production, advertising and circulation departments. This unit also gives a close-up of a day in a newsroom and introduces students to the roles and responsibilities of various people as well as the functioning of this well-oiled structure. There are practical tips on copy-editing as well. Finally, we also dwell on the question of what the future holds for news desks.

6.1 OBJECTIVES

- ○ Provide a comprehensive idea of how a newsroom works
- Explain non-newsroom operations that are vital to a publication
- Equip the student with fundamentals of newspaper production process
- Provide a quick guide to working on a desk
- ○ Understand the future of a newsroom amid new challenges

On completion of this unit, the student will:

- Have a clear understanding of newsroom structure
- Get overview of the organisational set-up of a newspaper

- Be ready to start hands-on training in a newspaper by using practical tools provided
- Navigate through a news organisation with confidence

6.2 INSIDE A NEWSROOM

News originates from the pen of a reporter, and in the public imagination everyone working for a newspaper is either a reporter or a journalist. But, that couldn't be farther from the truth. Bringing out a daily newspaper requires virtually an army.

To keep the wheels of a big news organization running requires hundreds of reporters, editors, several photographers and designers. Then, there is yet another army that is involved—this is the team that is involved in the production of the newspaper. But, we will come to that later.

The 'daily miracle'

Have you ever wondered how you have always got the newspaper at your doorstep whether there's heavy rain or riots or an earthquake? Hardly any calamitous occurrence seems to disrupt the cycle of a newspaper that gets printed and delivered to your doorstep day after day, year after year — sometimes century after century.

Having the newspaper in hand as you have your morning cup of tea is the most reassuring thing in the world. But have you ever wondered about the people that toiled away irrespective of the circumstances? Let's take peak into how newsrooms work.

Firstly, like an army, news organizations depend on teamwork. Getting stories assigned, written, edited and published is the combined effort of a large team.

Secondly, timing is everything for a newspaper. A newsroom operates like clockwork. Newsrooms streamline the workflow so that the best possible stories can be produced and delivered to readers in the fastest and most efficient way.

Simply put, a newsroom is a place where journalists – reporters, photographers, editors—and a vast array of other staff come together to create and process content that goes into the making of a newspaper.

Like an army, a newspaper has clear lines of authority -- from powerful generals who call the shots (editors and publishers) to the ground troops (reporters and photographers) who rush onto the battlefield, each one has a specific role.

Every newsroom is different. If it's a small organization in a smaller town, then journalists might find themselves handling a broader portfolio. For eg, a reporter might be covering a VIP's visit in the morning and then writing about the opening of a school and ending her day with a photo shoot of an accident.

In larger newsrooms, though, jobs are more specialized. A reporter might spend years writing only fashion stories, while in another section of the

newsroom has spent his entire career tracking the markets. Yet, the bottom line is it all begins with tracking the news, telling a story.

The transformation of newsrooms:

In the 1970s or earlier, when something happened in a far-flung part of India, reporting the story was a feat of sorts. The reporter would have to place a trunk call and get the initial clues to the incident. He/she would then have to take various modes of transport to access the location. When the reporter finally got a story, he would have to go to the nearest post office to send the story by telegram to the newspaper office.

Most newspapers then depended on news agencies such as PTI, UNI, API, Reuters for both national as well as international happenings. But even that wasn't easy. The news would come through a teleprinter or a fax machine in several takes. The machine whirred 24/7 in newsrooms. The digital age led to a complete shift in the newsroom. Today, journalistic content is produced, used and distributed via varied platforms.

Different departments within the newsroom

The newsroom comprises a space where all those involved in creating a newspaper work together. This includes reporters, editors, photographers and graphic artists. Every newspaper also has reporters who operate from small suburban bureaus or file photos and stories from the field. Though the actual set-up of a newspaper may vary slightly depending on the size of the publication, the system outlined is much the same followed in newspapers everywhere.

6.3 REPORTING TEAM

Most papers have either general assignment reporters who cover a variety of topics depending on the day's events or beat reporters who cover a specific topic such as politics, crime, business, education, sports and entertainment. Most reporters are given specific beats because that ensures efficient coverage of news events. Depending on the size of the publication or newspaper, there may be more than one reporter assigned to a specific beat also. For example, the education beat is likely to have a reporter covering colleges and universities, another covering schools and yet another who specialises in higher education. The sports team has a reporter each assigned to key sports such as cricket, football, athletics etc. There are reporting heads for each section too. The sports team reports to the sports editor, while the business team has an editor. The other big group of reporters covering news in the city ranging from education to health and politics reports to a city editor.

If it's a large newspaper that is headquartered in another city or state, mostly Delhi in the case of Indian newspapers, then news bureaus there handle all the reporting related to the national events. These news bureaus send all stories of national significance to the various centres or editions

of the newspaper. For eg The Times of India's Delhi bureau will send stories pertaining of national significance to its editions across the country.

6.4 EDITORIAL DEPARTMENT

As the name implies, this department is responsible for content creation in a newspaper. It is headed by an editor. The main responsibilities of this department are gathering news, selecting which news and features get to be published in the paper, editing the reports selected for publication and then laying them out for print.

Most newspapers have dedicated editorial teams for each section. These are referred to as desks. There are several desks in a newspaper that include city, sports, business, international, nation desks. The editor is the head of the editorial department of a newspaper, and he/she is responsible for all content that appears in a newspaper. The editor works with a team of copy editors. The editorial team has a hierarchical structure as well that ranges from copyeditors, assistant editors, news editors and senior editors.

Online Team: This team is a fairly recent addition to the organisational structure of a newspaper. In keeping with the demands of a digital world, newspapers have created online teams specially to share content on social media. Reporters also have a social media presence, and they too share news breaks on their Twitter handles.

Photographers: There are teams of photographers who shoot photos. Often, these are photographs related to the day's events. But they also capture seasons, emotions, and the many moods of a city. Quite simply, these are visual stories. The chief photographer reviews the photographs and selects the best images for the newspaper, and these are sent digitally to the editorial team.

Graphic Artists & Illustrators: This is another team that creates graphics for stories such as maps, graphs and charts. They also design pages. Illustrators are assigned to create visuals elements for certain stories where a photograph may not be possible for example or to enhance a story's appeal through illustration.

BEYOND THE NEWSROOM

Though the editorial department forms the backbone of a newspaper, all news organizations depend on other departments for survival. A large chunk of employees in a media housework outside the newsroom to help produce and deliver the paper each day. Here's a peek into what goes on in other parts of the building while journalists are busy writing stories.

THE ADVERTISING DEPARTMENT: This is where the revenue to keep the newspaper afloat is generated. If you were to look at a newspaper, you would see advertisements alongside news reports. The

responsibility of the advertising department is to sell this space. This happens at both the local as well as national level. There are various categories of advertisements ranging from classified advertisements such as those for homes or jobs to retail and display advertisements.

CIRCULATION DEPARTMENT: A majority of newspaper sales are subscription-based. Only a small fraction of newspapers are sold at newsstands. As the name suggests, the key tasks handled by this department include selling the newspaper, delivering it and getting revenue through subscriptions. It takes hundreds of employees working 24/7 to distribute the newspaper, get new subscribers on board and respond to calls from customers. But delivering the paper forms their most crucial job.

In the digital era, online publications or those which do not have ink and paper editions have no need for circulation departments. They can avoid most of the printing functions and costs of the production department.

THE PRODUCTION DEPARTMENT: Staffers in this department are responsible for printing the newspaper. They handle the actual creation, composition and production of the newspaper. There are specialists who run and maintain the presses as well as typesetters, image scanners etc.

STORES DEPARTMENT: The key responsibility of this department is to properly store newsprint and all the raw materials used for printing. They also store all other materials used in the establishment.

PERSONNEL/HR DEPARTMENT: Hiring new employees, training, promotions, maintaining records of employees etc is handled by this department. Basically, this department manages the resources of the company. This section facilitates the working of other units of a newspaper.

LEGAL DEPARTMENT: This department is in charge of legal issues arising in a newspaper. The team handles litigation involving the organisation. Often, it involves publication of a report or a political stance the newspaper has taken.

IT DEPARTMENT: This department is tasked with protecting, maintaining, and improving the technical equipment associated with running a media outlet. Operations as well as maintenance of all technical equipment used in the organisation are among the crucial responsibilities handled by the engineers and technicians.

ACCOUNTING DEPARTMENT: This department takes care of the organization's finances. They maintain the books of accounts, prepare balance sheet and other financial statements and are in charge of

payments receipts, preparation of budget, financial planning, cost control etc.

Outside of the newsroom, there are three key drivers in a newspaper organisation:

Advertising Manager: Co-ordinates the sales and production of advertisements.

Circulation Manager: Supervises the distribution of the paper for sales.

Production Manager: Oversees the staff and equipment that get the newspaper printed on time.

THE PUBLISHER: Usually, the section heads mentioned above report to the publisher. The publisher is responsible for the business side of the operation.

6.5 MAKING OF A NEWSPAPER

Each day in a newspaper is a race against the clock. Reporters, editors, photographers and designers work at a frenzied pace to put the news together and meet the deadline.

It all begins with a story. **Reporters** are assigned beats such as crime, court, health etc. A reporter will either file a story about a routine event or get an exclusive story, which no other paper has, from his/her contacts. But before this, a reporter must discuss the story idea with the **city editor or metro editor** and get an all-clear.

The raw copy is first cleared by the city editor. It then moves down the chain to the desk.

A news desk will have several editors who have designations based on seniority and experience. A person on the news desk starts out as a copy editor or sub-editor.

Copy editors check stories for accuracy, grammar, spelling, punctuation. They make sure the copy has no holes that would leave the reader with unanswered questions. They also edit the story to fit the slot it has been assigned on a page and give headlines. Once copies are edited, they are sent to the **page designers** who place them on the page.

Photographs loaded and saved by the **photographers** are also reviewed and slotted on the page. If a story needs a graphic element or illustration, then the **graphics** team is alerted to keep it ready.

Often, the editors on a particular desk route the stories do what is called the pagination using software. Each newspaper uses different software for pagination. Pagination is the digital creation of pages on the computer.

The desk also places photographs, gives captions, blurbs and fixes other elements on a page.

Once all pages are done, printouts are taken, and editors proofread the pages for errors. Each editor gives a final okay to the pages or signs them off for printing. For eg a city editor is responsible for finalizing the city pages, while the sports editor is in charge of the sports section. Once pages have been cleared, they are sent for printing.

A newspaper also has special pages such as the edit and the op-ed (short for opposite edit) pages as well as the Sunday sections that contain news features. In big newspapers these are produced centrally for all editions. For eg The TOI's edit and Op-Ed as well as Sunday section pages are produced by special teams in Delhi. Several small editions also rely on the bigger centres for the front page, nation, international and sports pages. They have smaller teams that bring out only the city pages and make relevant changes to pages based on ad dummies (the advertisements in a newspaper).

Here is what a day in a typical big-city newsroom is like:

With most newspapers having web editions, these teams start work in the morning itself to upload news events as they unfold both globally and locally. These teams work almost round the clock in shifts to keep the 24/7 news cycle going.

The print edition teams have a different routine.

11 am morning meeting. Most newspapers had a system of morning meetings. At this meeting, the day's newspapers were reviewed for what is called 'hits and misses. Reporters would be asked to follow up on certain stories they had covered. If a rival newspaper had carried a story which had been missed, then the reporter would be asked to track it. Reporters would share their story ideas with the chief reporter or metro editor and get feedback to work on it.

This practise has more or less been disbanded in most newspapers in big cities due to practical concerns of distance and time. Most now have weekly meetings. Thanks to digital connectivity, reporters now send their story ideas through mail, WhatsApp etc.

With most reporters out in the field and the editorial team yet to start the day, afternoons are generally a quiet time in a newsroom. The features team and the online or digital team are the only ones tap-tapping on the keyboards.

5 pm: This is when reporters and editors start trickling in. The first meeting of the day is often held at this time. Usually, only a handful of people, mostly comprising section heads, might attend this meeting. This meeting gives senior editors a fair idea of the big stories of the day and helps them start working on an initial 'dummy'. Dummy sheets are smaller versions of a newspaper page. These have grids that enable planning of pages and the design layout.

Between 6-7 pm: The first meeting of the day to plan the pages takes place. At this meeting, senior editors get updates on all developments. All section heads – nation, city, international, sports, business etc—are present at this meeting. They review the day's news and discuss how to

run the biggest stories. Besides routine coverage, there may be exclusives as well and these need to get a good display too. Copy editors begin editing stories and designing pages. Reporters also start filing stories to meet deadlines.

This is also when graphics and illustrations are commissioned, and photographs selected.

Soon after a general meeting, there is a separate meeting to decide the showcase of the paper--- the front page.

During this time, the various desks are buzzing with activity. While reporters are churning out stories, copy editors have already started work on the early copies that have come in or those held over from the previous day. Photographers are uploading pictures and final decisions are being taken on what will make it to the paper.

9 pm: Senior editors meet again to review their page plans. This is when stories are also shuffled around.

Work picks up pace post 9 pm in most big national dailies. From here, is a race against time and everyone is focusing on meeting the deadline.

11 pm: In bigger cities like Mumbai or Delhi, the deadline for the first edition is around 11.30 pm. Hence, pages must be ready at least 20 minutes before that. Printouts are taken and senior team members go through the pages with a fine comb to look for factual errors as well as typos.

Once they have gone through the printouts and necessary corrections have been made, the pages are ready to be fired to the press. The desk in-charges sign off the pages and send them to the press for printing.

Late night edition: Circulation figures in bigger cities are higher, so they often polish and fine-tune their pages for a second edition or print run. It is referred to as opening up of the pages. This is done to send a second edition for printing. The bulk of copies are printed for the first edition, with only a small chunk being printed again. This edition is delivered to certain areas.

Late news breaks: This is another reason to reopen pages and update the edition. If there's a big news break such as a major fire that has broken out or a political development, then pages are opened and updated with the latest stories. You will often notice that a news story mentions 'at the time of going to press'. This basically means the development in the story till it was sent for printing. This informs the reader that further developments may have occurred later.

6.6 MEETING DEADLINES

Understanding the news cycle

News cycle is the period of time between media coverage or the reporting of a particular event or story. It was originally used for the newspaper. A daily newspaper has a 24-hour news cycle. You get the newspaper in the morning and an entire day passes before the next edition is delivered. Other print media such as news weeklies have different cycles.

Television news usually followed shorter news cycles, providing news bulletins in different time slots of the day. Usually, the first bulletin of the day would be in the morning, followed by one in the afternoon and one late evening. But cable television changed that with a 24/7 news broadcast happening now. Radio, on the other hand, provides news to its audiences in capsules. This meant different deadlines for reporters depending on the media they worked for.

Multi-deadline news cycle

Social media and digital newsrooms have redefined journalism and the way news is consumed. This has also significantly changed news cycles for newspapers. Readers no longer have to wait for newspapers to be delivered to their doorstep to learn about the previous day's events. The Internet has completely changed the standard news cycle. Now, news stories are often posted in the online space several hours before they appear in the physical paper format.

The change in news cycles has also brought about a shift in the concept of 'deadlines. Journalists now cater to rolling deadlines or a multi-deadline newsroom.

In the past, if a story broke in the morning, the editors would decide on how to display it on the page. The reporter would file the story with the most updated version till it was time to send it to the press. But that is history.

Now, if a story has broken at 10 pm, the reporter will waste no time in posting a brief summary on social media along with photographs or a video, if any. The newspaper's website might run a detailed story on its website. The story will be updated several times throughout the day. By the time it is sent to the copy desk, the story is a complete and more detailed version. That may not, however, be the final version. The story might be updated online before the print version hit the newsstands the following morning.

Reporters and editors work round the clock in a 24/7 newsroom to feed a news-hungry audience and also to stay ahead of the game. While deadlines are still very strict for the print edition, reporters and online teams are constantly updating stories and posting new ones for the digital editions.

Racing against the clock

Journalism has been called ‘history in a hurry’. For the army of people working to bring out a daily newspaper, each day is a race against the clock. If you want to get an idea of the deadline pressure a journalist deal, watch the 1994 Hollywood film ‘The Paper’, which is an account of 24 hours in a New York city tabloid. Just like the clock ticking away in the film that reminds the central character of his approaching deadline, journalists are under extreme pressure in a newsroom with a clock as a constant reminder to deliver a scoop or an investigative report within the tight deadline. In journalism, missing a deadline can spell disaster.

Imagine a TV news bulletin or a huge blank portion in a newspaper. Never happens, right? That’s because **journalists are trained to meet deadlines.**

If a reporter misses the deadline in filing a story, it has a domino effect on the rest of the team and puts serious pressure down the chain. The sub-editor faces extra pressure in editing the copy in time for the edition. Forced to work in a hurry, they might make mistakes in the copy or miss errors that a reporter has made. It might even make things challenging for the graphics team and those making the page layout. It could eventually cause a delay in sending the pages for printing.

Tips to meet deadlines:

Most journalists will tell you they thrive on deadlines. There is nothing to beat the adrenalin rush of breaking a story, finding just the right words or giving a punchy headline with little time to spare. Psychologist Dan Ariely says people respond well to deadlines because meeting them provides a distinct feeling of having achieved something within a timeframe. Since we are focusing on the desk, here are some pointers for editors to help you meet the deadline without getting too stressed out:

- Make sure you do your homework well. This means reading the newspapers thoroughly. Cultivate the habit of reading not just your own paper, but others as well. Read international news as well. This will not only ensure you are updated with the goings-on in the world, but it will also hone your writing and editing skills and make you more efficient at your job. That was the name of the game.
- Once you come to the office, go through the news list. This list is usually posted earlier in the day.
- As soon as you know which copies you will be doing, talk to the reporter. Keep a checklist ready. This should include graphics, photographs or other elements that will go in the story.
- Make sure you provide the text for graphics, charts or info boxes to the graphics team
- It’s a good idea to start thinking of potential headlines
- Once you get the copy, give it a quick read. This will help you to make a list of doubts or questions that you need to ask the reporter

- Check the copy for accuracy, factual correctness, and make sure it has attributions, which means specifying and naming sources where required.
- Once you are done, do a spell-check and check for typos, grammatical errors.
- While editing, keep track of word count required on the page.
- Once you have sent it to the page, make sure all elements are properly placed.
- Do a last-minute check to see if your headline is correct and copy reads okay.

How to fix a bad copy & other tips for the desk

Whether you are a junior copyeditor who is starting out in the profession or a veteran, each day in the newspaper is a brand new one with its own ups and downs. And there is no secret ingredient to being a good copyeditor. Each day is a race against time to deliver the best under the most challenging circumstances. But it helps to store away some helpful tips:

1. **Stick to the golden rules of editing:** No matter how smart an editor you are, if your copy does not have the 5Ws and 1 H (Who, what, When Where, Why & How) or even if one of these is missing, your copy will not be complete.
2. **Split long sentences:** Even if they are grammatically correct, readers tend to lose focus in a long sentence. So, it's better to split them into shorter ones.
3. **Stick to one voice:** For sake of consistency, stick to one voice. The passive voice allows the focus to be on the object rather than the subject and, hence, it is preferred in journalism. For eg 'The office will close at 8 pm' is preferred to the active voice 'The security guards will close the office at 8 pm'. What is important is the task being done and not who is doing it.
4. **Get rid of redundancies:** Crisp editing is a keystone of good journalism. Reporters tend to get carried away when writing and use two words to mean the same thing. You don't need to say the exact same thing with two words. Did you notice the redundant words in that sentence? It is better to say: You don't need to say the same thing with two words. Some of the common examples include 'brand new', 'advance planning', 'merge together'. Watch out for the 'and' that separates redundancies. For e.g It was a close knit and cohesive community.
5. **Avoid clichés:** 'Cool as a cucumber' or 'burning the midnight oil' sound boring to the reader because of overuse. Avoid them.
6. **Jazz up your intro:** The first paragraph or the introductory one eases the reader into the copy. If it is too long, boring or lacks a hook, the reader will not go beyond the first few lines.

7. **Replace jargon with simple words:** Reporters often use jargon in their copy. Jargon is special words or expressions used in a profession that might be difficult for others to grasp. It is common to see jargon used in court copies or medical reporting. A reporter presumes the reader will get it, but that is not true. As an editor, make sure you simplify the language and replace complicated terminology with words that people are familiar with because your read is not sitting with a dictionary in hand while reading the newspaper.
8. **When in doubt, cut it out:** Industry veterans will tell you that when there is any doubt about the accuracy of a copy you are editing and if it is not possible to verify it, don't include it.

The art and craft of headlines

Headlines are like an invitation to read the piece. Giving headlines is a special skill and it takes years of practise to perfect it. The challenge for a sub-editor is to give headlines that fit in the space allotted. Also, headline styles differ depending on the newspaper. To understand this better, compare headlines in a tabloid and a daily broadsheet. Tabloid headlines are catchy, shorter and even sensational. Newspaper headlines, on the other hand, are more informative. But this has to do more with the kind of stories that both take.

Whether it's a newspaper or a tabloid, the key is to play with words and come up with something that grabs eyeballs the next morning. You need to ask yourself a few questions while giving a headline:

Is your aim to educate the reader?
Do you want to entertain the reader?
Do you want to inspire action?

It is better to give three or four headlines and then select the one that seems most suitable keeping your target audience in mind.

Today, editors need to keep another aspect in mind while giving headlines and SEO-friendly headlines. This means your headlines should contain words that show up in search engines to drive audience to the newspaper's website.

The more you work on honing the skill, the better you will get with crafting headlines.

Can tech replace human copy editors?

Technology has entered our lives in a big way, and journalism is no exception. Today, there is software to do editing and proof-reading. This obviously leads one to ask if the day is not far when machines will take over the job of human copyeditors. The answer in a nutshell is no software can replace an editor.

Editing is a human skill and anyone who thinks artificial intelligence (AI) or Bots (Internet robots) can substitute copy editors has underestimated the value of a human editor and overestimated the capabilities of artificial intelligence. In fact, if a copy is left entirely to artificial intelligence, it might just end up being unintelligible. While software works in black and white, editing is about understanding the nuance and the complexities of the content and language.

A copy editor makes a story accurate, clear, and correct. His/her job involves quality control of a story right from checking facts, checking the math (do the figures add up) to ensuring the writing is not defamatory and that it conforms to ethical standards of the publication. An editor weeds out unnecessary words and makes sure the copy transitions smoothly from one point to another. They are also required to cut a story to fit it in a designated space while keeping the main points intact. They must also give correct and engaging headlines that draw the target audience. A copy editor must judgment, memory, imagination, curiosity, discretion, cynicism, and some genius.

In 2013, the University of Oxford conducted a study which said there was an 84% chance of proofreading being replaced by Artificial Intelligence. Seven years later, we can see marked improvement in the software for grammar and style guide. But have proofreading and editing been replaced? No. Just as typewriters and keyboards sped up the writing process but didn't affect creativity, in much the same way AI aids the editing process, but editors are still essential to content creation. A software can tell you that a comma is missing, but only a copy editor can reorganise thoughts and create a cohesive story. AI can write a technically correct story, but it cannot bring in the emotive part of the story nor can it add ethical and editorial values.

AI will not replace editors but play a supplementary role. Instead of fearing it or cursing it, journalists should embrace its potential. Because it can help copy-editors with the mundane part of their jobs such as checking for typos or repetitions in a copy and allow them to focus on the creative aspects of storytelling, researching and rewriting.

6.7 CHECK YOUR PROGRESS

1. What led to a complete shift in newsrooms and how?

2. Describe the editorial department in one line.

3. Which department generates revenue in a newspaper?

4. What is the role of the circulation department?

5. Describe the production department in a newspaper.

6. Explain the impact of change in news cycle?

7. Give two tips that can help fix a bad copy.

8. What is the key to giving good headlines?

9. Will artificial intelligence replace human editors?

10. What role will be editing software play in journalism?

6.8 KEYWORDS

Newsroom	Newsroom is a place where journalists and a vast array of other staff come together to create and process content that goes into the making of a newspaper.
Beat	A beat is a reporter's specific subject, area, sector or organisation. For eg health beat, political beat, business, education etc
Jargon	Jargon is special words or expressions used in a profession that might be difficult for others to grasp.
News cycle	News cycle is the period of time between media coverage or the reporting of a particular event or story. It was originally used for the newspaper.
Pagination	Pagination is the digital creation of pages on the computer.
Redundancy	It is the use of two or more words together that mean the same thing e.g add
Typo up	It is short for typographical error or a misprint and refers to spelling mistakes. It is a mistake made while typing material. Most typos involve simple duplication, omission, transposition, or substitution of a small number of characters.
Cliche	A phrase or idea that has lost effect due to overuse and repetition over the years.

To sum it up

The news desk is the guardian of a newspaper. A good, strong copy desk not only fixes errors and cleans up copies, but it also ensures strict adherence to the policies, values and style of a news organisation. However, neither is journalism a solo effort nor can journalists only claim credit for a newspaper. Several teams within a newsroom and outside it works together as a well-oiled machine to produce the daily newspaper. Digital journalism has transformed newsrooms, but amid talk of digital-first newsrooms and the questions being raised over the future of newspapers, one thing is for certain copy desks and editors are needed

now more than ever before as we battle fake news and juggle the pressures of 24/7 newsrooms.

6.9 REFERENCES

Online reading

<https://www.thoughtco.com/a-look-at-what-different-kinds-of-editors-2073645>

<http://www.nraismc.com/wp-content/uploads/2017/03/105-EDITING-CONCEPT-PROCESS.pdf>

<https://www.slideshare.net/starrjulie/how-newspaper-newsrooms-work-1065878>

https://nieonline.com/thelearningforum/downloads/napi/inspire_enlighten.pdf

Online Videos

<https://www.youtube.com/watch?v=qHU2zdYe5Ws>

<https://www.youtube.com/watch?v=OZZ29i6dKWY> (In Hindi)

<https://www.youtube.com/watch?v=iGdvHvrFMyE>

Books:

Young People and the Future of News: Social Media and the Rise of Connective Journalism (Communication, Society and Politics) by Lynn Schofield Clark & Regina Marchi

Page One: Inside The New York Times and the Future of Journalism (Participant Media Guide) by David Folkenflik

:: STRUCTURE::**7.0 Introduction****7.1 Objectives****7.2 Adherence to Accuracy****7.3 Bias and Objectivity****7.4 Without Fear or Favour****7.5 Ensuring Credibility****7.6 Privacy & Public Interest****7.7 Decency & Obscenity****7.8 Gender-Sensitivity Language****7.9 Check Your Progress****7.10 Keywords****7.11 References**

7.0 INTRODUCTION

Not just news desks, but journalism and media itself is governed by a code of practices and standards. They are core values that guide journalists. We all know information is a powerful tool and, hence, journalists need to show high standards of responsibility in sharing this information with the public. The key principles for any practising journalist are Accuracy, Fairness, Independence, Accountability and Decency. Besides the key code of ethics, this unit outlines the broad legal framework within which journalists, both reporters and sub-editors, are expected to work even as new forms of communication reshape the practice.

7.1 OBJECTIVES

- To make students aware of journalistic values
- To empower them with a sense of what it means to be a journalist in today's world
- To help them understand good journalism amid the current challenges before media
- To foster a sense of responsibility among students who wish to pursue the profession

On completion of this unit, the student will be able to:

- Get an understanding of universal values of journalism
- Develop a perspective on legal and ethical issues that shape media practises
- Understand the significance of adhering to the core values of journalism amid the challenges posed by the Internet and the increasing threat to press freedom

7.2 ADHERENCE TO ACCURACY

Accuracy is a key principle of journalism. It has always been the cornerstone of journalism. Providing factually correct information to the public is vital to earn the public's trust. Sub-editors or copy editors are the gate-keepers of news media. It is crucial that reporters ensure all the information provided by them is backed by evidence and verifiable. But it is the sub-editor's responsibility to ensure every report or story he/she clears is accurate.

Adherence to accuracy is especially crucial when it comes to controversial issues such as matters relating to politics, investigative stories or even public health. Since the public accepts and trusts what is served to them, it is imperative there are adequate checks and balances and the journalist has thoroughly verified the data before drawing conclusions. Accuracy is an important measure to determine the quality of the news reporting of any publication.

There is a thin line separating fact and opinion. For copy editors or sub-editors, accuracy has to do with checking facts and then putting them before the public. A sub-editor needs to make sure the reporter has got facts like names, places, quotes etc correct.

American entrepreneur, Craig Newmark, lists the other keys to accuracy:

- Not treating "common wisdom" or unverified reporting by others as fact
- Not characterizing an entire group of people on the basis of anecdotal evidence from a few members of the group
- Not allowing deadlines to affect standards of accuracy
- Ensuring headlines and links adhere to standards of accuracy as much as the text does.

So what exactly are the challenges to accuracy?

The 'breaking news' cycle of journalism has poses a real danger to accuracy. While reporters and editors agree that accuracy is the cornerstone of journalism, the 24-hour news cycle has led to a dilemma of speed vs accuracy. These days user-generated content is relied upon to a large extent. However, it is important that all the information put out on social media platforms by users is verified by reporters and sub-editors.

The demand to produce news at greater speeds means it may not be realistic to expect that all errors will be eliminated, but it's crucial that both reporters and editors act responsibly and take adequate steps to verify information.

Fake news is another threat to journalism itself. In fact, journalism schools and educators are now teaching students on how to prepare for an era where misinformation is widespread. Journalism students are being trained on how to identify fake news and counter it. The best way to counter misinformation is by fact-checking.

7.3 BIAS AND OBJECTIVITY

It is essential that personal bias does not creep into journalistic work. This requires a certain formal objective process to ensure this. Objectivity refers to fairness and sticking to facts and reporting them accurately, instead of editorializing the material. A sub-editor must take care that the report aids the reader to interpret and infer based on their perceptions. To maintain objectivity, a journalist must keep the facts in focus instead of allowing their like/dislike to colour their reporting. The main aim is to report on events and issues in an unbiased and holistic manner.

In the book, *The Elements of Journalism*, authors Bill Kovach and Tom Rosenstiel have spoken about the concept of objectivity. Initial references to objectivity were very confusing. The usage first appeared in the early 20th century, around the 1920s, out of a growing understanding that journalists were actually full of biases and often unconsciously. So the concept of objectivity called for a consistent method of verifying information, creating a transparent approach to evidence. The idea was to prevent personal and cultural biases from undermining the credibility of the work.

One way to understand objectivity is to understand what not to do as a journalist. Objectivity means playing straight without favouring either of the sides in a dispute, regardless of one's views. Objectivity also means not trying to create an illusion of fairness by creating an unnecessary debate when the truth is very clear. He said-she said and the high decibel staged debates have become the discredited face of objectivity.

As a bunch of professionals, journalists probably have more opinions than most. It would be rare that a reporter would pursue a story without having some notion of what happened or motivation to do it. Since every

report has to go through the filter of a news desk before it reaches the public, a sub-editor must check if the report overrides the inherent biases of a reporter. Sub-editors should not allow their biases to creep in either. Journalistic objectivity assumes journalists have biases and these have to be tested and challenged through fact gathering and information that will support or knock it down.

7.4 WITHOUT FEAR OR FAVOUR

Every year, May 3 celebrates the fundamental principles of press freedom. As part of the celebrations, freedom of press around the world is evaluated, ways of defending media against attacks on their independence are explored, and tribute is paid to journalists who've lost their lives in the exercise of their profession.

The day also serves an occasion to remind the world about violations of press freedom – publications censored, fined, suspended and closed down, journalists, editors, publishers harassed, attacked, detained and even murdered – around the world.

This year, in 2020, the annual World Press Freedom conference (WPFC) will be hosted by UNESCO and the Netherlands on a digital platform in December. The celebrations are titled 'Without Fear or Favour.' The key premise of the conference is the urgent need to stand up for free and independent media and to protect journalism from persistent efforts of governments and business to control the narrative.

Filtration of journalistic material comes in many forms. Some are overt and others not so easily recognizable. Some governments apply stringent censorship by forbidding the publication of certain issues and themes. They may even go to the extent of harming journalists. The gruesome murder of Saudi Arabian columnist Jamal Khashoggi is a reminder of that. Businesses threaten to withdraw advertisements from publications that choose to reveal their financial ill health or question their policies and ethics. So if the journalists succumb to pressure, we as citizens do not come to know the real truth or the absolute truth. The profession suffers and truth is the casualty.

One of the subtle filters could be the lack of diversity. Underrepresentation of women, minorities, alternative genders can all add up to only a certain kind of news dominating the media. Modern media also uses algorithms which can be very potent tools to manipulate public perception and mood. The case of Cambridge Analytica, as elaborated in the news and the documentary 'The Great Hack' is a classic example of that. All these filters are a challenge to the existence of a free and independent press. In today's time it has become very difficult for journalism to stay independent and play the role of a watchdog. This is because most media houses are owned by corporates who have other business interests.

Freedom of expression is a key human right. It is a pre-requisite for a healthy democracy and journalists are an integral part of it. But today this freedom cannot be taken for granted. India is currently at number 140 out

of 180 countries in the World Press Freedom Index. If one takes a look at the recent interaction between the Government and voices of dissent we will understand the downslide as reflected in the report. Six journalists were killed in the country in 2018, marking India as 5th on the countries unsafe for journalists.

It is not just the pressure from the government and corporate interests, but also peer pressure. India has more than 10,000 registered newspapers and magazines. There are more than 400 news channels in all languages with about 90 operating 24 hours. Add to these websites and India is by far the most densely populated media industry. To survive in this cut-throat competition, news is often manufactured, debates engineered and things blown out of proportion.

The RSF index, which evaluates the state of journalism in 180 countries every year, shows that there pervades an intense atmosphere of fear among journalists. It has become nearly impossible to report freely. Even the most impartial news organizations and journalists have had to pick sides.

In this context, the annual World Press Freedom conference (WPFC) titled ‘Without Fear or Favour’; will be timely and crucial.

7.5 ENSURING CREDIBILITY

With the advent of various new avenues for information and news to reach audiences, new challenges for news media have also arisen. While speed and ease of the information reaching masses is important, of equal or more importance is giving out the correct information. Media credibility is related to the fundamental bond of trust between journalists and the communities they serve. One of the most important ways journalists and media houses can earn this trust is by being transparent about who they are and what work they do. There should be effort to link information to the original source, offer audiences to participate or to be responsive to requests for correction.

More effective ways to practise transparency are provided by the digital environment to journalists.

New and digitally native transparency practises can be applied to a multi-platform world and existing well-established practises can be updated and adapted.

According to Bill Kovach and Tom Rosenstiel in their book ‘The Elements of Journalism’, transparency adds value to the work done and is a fundamental part of how it is done. The book mentions responsibility of journalists to be open and honest with audiences about what they know and what they don’t. According to the authors, transparency also has other virtues like reflecting the journalist’s respect for the audience. This helps to establish that the journalist has a public interest motive which is the key to credibility.

Transparency may not result in an immediate change in engagement or traffic hence it's important to be realistic about its impact as it is not a cure-all but it does have value.

An interview with an editor at The Washington Post recently published academic paper 'Newsrooms and Transparency in the Digital Age' explains an effort has to be made to 'show' readers that the media is professional in how they do their jobs as people have very high levels of suspicion about the media, in general.

An editor at the Los Angeles Times explains transparency is about telling people the about the story – how did we get it, reason behind what was included and what was left out and about sharing the source.

Aspects of practising transparency have been compared to a disaster preparedness plan by Mathew Ingram who covers the media for Giagom website. He explains that the value of being transparent becomes obvious in extreme circumstances as 99% of the time no one notices but when something does happen people will look.

Once a report reaches a sub-editor, he/she must ask several questions to ensure what is published is fair and accurate. These include: Does the content make sense, is anything missing, is it biased, is the information in context.

Maintaining credibility is a challenge as the 24-hour news cycle increases pressure on media houses. Anonymity of sources is testing the limits of credibility.

On the flip side, the internet revolution has increased interaction between the readers and viewers. Social networks are making the consumers of information stronger thereby making readers and viewers directly influence a host of media. In the end, the choice of which source of information to consume will rest largely on credibility.

7.6 PRIVACY & PUBLIC INTEREST

The right to privacy is a fundamental right of an individual. The decision on how much and what information about oneself one wants to put in the public sphere is an individual choice. This includes privacy of behaviour or actions, privacy of information such as data and photographs, privacy of ideas, thoughts and expression of their feelings and the freedom to protect ones mental and physical boundaries. Keeping personal data safe in the cyberworld is also included in the right to privacy.

However, privacy cannot be used as an excuse to conceal information that is important for the safety, security, accountability of an organisation, individual or nation.

What is public interest?

Broadly speaking, public interest is any information that affects a large group of people or society at large.

While privacy allows an individual several protective rights, authorities can decide that an individual's private information needs to be available for the members of the public.

Also, private individuals enjoy the right to privacy, but those in public positions, such as government servants or politicians, are accountable to society for their actions, decisions and behaviour.

The role of media in balancing information:

While journalists have the powers to write about or put some private information into the public domain, they must exercise restraint and judgement. How much information needs to be given to the public and how much privacy must be maintained is what journalists and mediapersons need to evaluate.

Even when it comes to public figures, not all information needs to be for public consumption. Journalists are often in possession of a lot of details about public figures, but they must ask themselves if it is important to reveal it to the public.

Some points that journalists must bear in mind:

Right to privacy

The press shall not intrude or invade the privacy of an individual unless outweighed by concerns of genuine public interest. But once it becomes an issue of public concern, the right to privacy no longer subsists. The media then has the freedom to legitimately comment on it and put it in the public domain.

Journalists should note that issues pertaining to a person's home, family, religion, health, sexuality, personal life and private affairs are covered by the concept of privacy except where any of these impinges upon the public or public interest.

Protecting the identity of rape victims

While reporting crimes such as rape, abduction or kidnap, extreme care should be taken not to publish names or photographs of the victims or details that could lead to their identity being revealed.

Protecting the identity of minors

While reporting on sexual assault cases involving minor children, suicides of minors, custody battle cases or any cases that could compromise the rights of children, their identity should not be revealed either by way of publishing names or photographs.

7.7 DECENCY & OBSCENITY

We commonly understand decency as socially acceptable behaviour. Obscenity, on the other hand, means indecent behaviour that would be offensive or improper to a particular society.

Decency is one of the basic codes of journalism along with truth, fairness and accuracy. But, what exactly does decency mean when it comes to journalism?

- Not revealing information like the name and address of a victim or an individual that could harm them in any way.
- Reporting information responsibly so as to not incite violence.
- Publications and media houses must pay attention to decency in the tone and tenor of content especially when it comes to displaying pictures of women or revealing graphic details of a crime.

Keeping checks on the media

Intense competition and the race to grab public attention often see media houses overstepping their boundaries and violating norms of decency and obscenity.

Hence, there are obscenity laws in place to keep a check on media and broadcasting agencies.

What the law says

The Indian Constitution guarantees the fundamental right to freedom of speech and expression under Article 19 (1) (a). But, the Constitution also makes a provision providing reasonable safeguards in the interest of sovereignty, integrity, public decency and morality.

Article 19(2) includes “decency and morality” as grounds under which restrictions may be imposed on the freedom of speech and expression.

Sections 292–294 of the Indian Penal Code comprise laws on curbing obscenity. These sections make the sale, exhibition and circulation of obscene books and objects, and the performance of obscene acts or songs in public places a punishable offence.

The Information Technology Act, 2000, also has provisions prohibiting the transmission or publication of obscene material in electronic form.

There are several other laws too that provide protective provisions.

Definition changes with changing times

The definition of obscenity has changed over time, and what might have been viewed as "obscene" even 30 years ago is not considered obscene now. The concept of obscenity also varies from nation to nation with every culture having their own notions of what is ‘decent’ and what is ‘indecent’.

In the early 90s, a shoes ad featuring then top models Milind Soman and Madhu Sapre ran into legal trouble because it showed the two-posing nude with a python draped around their necks. The case was eventually

dismissed, but it was 2009 by then. Times had changed and many in the current generation might have wondered what the fuss was all about. But, this isn't new. Writers, filmmakers, artists have often been at the receiving end of the morality brigade. Two famous Urdu writers had to face obscenity charges in pre-partition India too. Ismat Chughtai ran into trouble for a short story called 'Lihaaf', while Sadat Hassan Manto was dragged to court six times. In one particular lawsuit involving a short story called 'Bu' (Odour), he was charged with obscenity for using the word 'bosom' to describe a woman's breasts. Today, no one would bat an eyelid at such a story.

The Challenges of the Internet

The emergence of technology and the explosion of online content have added another angle to the issue. Several online streaming platforms have films and shows that might not fit within the framework of 'decency' in India. With global accessibility, enforcement of a law poses a challenge as geographical boundaries are blurred, every country has its own norms of decency and obscenity and there are jurisdictional problems.

In such a scenario, it is all the more imperative to protect children and youth from sexually explicit content that could have a detrimental effect on the minds of viewers.

Summing up

With no well settled definition of obscenity even in law, law-enforcement agencies decide on a case-to-case basis.

The Supreme Court has also called for applying the Community Standards Test in deciding cases involving obscenity and vulgarity. What this means is decisions should be taken based on contemporary national standards.

Protecting against Defamation

1. It is advisable that a newspaper should not publish anything which can be construed as defamatory or libellous, against any individual organisation. Editors must take care that all material is published after through checks and there is sufficient reason to believe that the material is truthful and also for the public good.
2. As we mentioned earlier, it should also be for the public good, because truth is no reason for publishing derogatory, scurrilous and defamatory stories against a private citizen where no public interest is involved.
3. Personal remarks which may be seen as derogatory in nature towards a dead person are a strict no. In case they are, a clear case in favour of public interest has to be established. Such instances are very rare. This is because there is no way a dead person can possibly contradict, deny those remarks and defend himself/herself.
4. The journalist shall not write a scathing article on someone, or some organization based on an objectionable past, in the context of fresh action being taken against the person or organization. If public good does

require such a reference, then the journalist shall verify the follow up action in the earlier case before publishing the current article.

5. The press has a duty, discretion and right to serve public interest. In drawing readers' attention to citizens of doubtful antecedents and of questionable character, journalist need to be responsible and exercise restraint and caution to ensure they are not influenced by their personal biases and do not superimpose their own opinion in concluding the culpability of a suspect. The cardinal rule being the guilt of a person should be established by proof of facts and not by proof of the bad character or past actions of the accused. In the enthusiasm to expose, the press should not overstep its brief of ethically and fairness.

6. In case of a published article, which is damaging to the reputation of the complainant, the onus shall be on the publisher, who also becomes the respondent, to show that the facts of the article are true, non-partisan and for the public good.

Looking at it from the client's point of view, the clients are well within their rights to sue the publisher for printing or saying harmful things through the newspaper, radio or television news. The client can sue for Defamation, Slander or Libel. In many cases the public relations office assesses the situation to decide whether to sue and escalate the debate or to just let it pass.

Defamation, Libel and Slander:

Both, libel and slander are false statements made about a person by another person.

Libel refers to a false statement made in writing, such as on a website or a newspaper.

Slander refers to a false statement that is spoken instead of being written. With rise of the Internet, slander includes statements made as part of an online chat.

Defamation is something that can damage the reputation of a person or organization. Both, libel and slander are types of defamation.

Suing the media:

Anyone can sue the media if they feel that they are being defamed. While filing a suit for libel, slander or defamation; the responsibility rests with you to prove that:

- a) The published material is false
- b) The journalist and the publisher acted deliberately and negligently.
- c) The false reporting caused harmed or damaged you.

Published in the case of filing suit, doesn't mean just in print, but also on radio, television or the internet, including news portals, blogs, social media and so on. Malicious intent has to be clearly established.

Today, the internet is accessible to a vast number of people. With its immediacy, people can communicate and share material in real-time, making human interaction easier and faster than ever before. The rise in this convenience of communication has also proportionately increased the inconvenience caused by the abuse of the platforms of communication.

With this new found freedom, there has been a tremendous rise in the abuse of it. The unrestricted capabilities of interacting on social networking sites, has given a rise to a character called the ‘troll.’ People who post abusive and false statements about a person or an entity, thereby harming their goodwill, threatening them or instigating others against them, are called ‘trolls’. This amounts to cyber defamation. ‘Trolling’ forms a large chunk of cybercrime.

Cyber Defamation vs. Physical Defamation:

The Indian Penal Code (IPC), under section 499, defines defamation: *as whoever, by words either spoken or intended to be read, or by signs or by visible representations, makes or publishes any imputation concerning any person intending to harm, or knowing or having reason to believe that such imputation will harm, the reputation of such person is said to defame that person.*

Defamation falls into two categories:

Libel is a defamatory statement published in a written form

Slander is a defamatory statement made in a verbal form

However, a mere defamatory statement does not amount to defamation.

The publication of such statement is a pre-requisite to establish defamation. This is Physical Defamation.

All similar acts that take place in the cyber space, over the Internet can be termed as Cyber defamation or online defamation. Cyber defamation occurs when a computer connected to the internet is used as a tool or medium to defame a person, organization or entity.

For example, publishing a defamatory statement against a person, organization or entity on a social networking site such as Facebook, Twitter etc. or sending emails containing defamatory content about a person to others with malicious intent, is all part of Cyber defamation.

Conflict of Interest

One of the key features of journalism is that it demands a journalist to live up to the promises implied to its audiences. This is an unwritten contract between the journalist and the reader. According to this contract, the journalist is responsible for providing news that is factual, contextual, reliable, impartial and independent. The distinction between news and views or opinions is very clearly established. If this contract is breached, democracy suffers, and society loses a vital source of impartial information necessary to make informed choices.

The parameters that ensure these promises are upheld are:

1. Material will be checked for accuracy before being published
2. The context created by the presentation of the material will be truthful and fair to all parties involved
3. In case of contentious matters, assessment of the evidence will be free of prejudice
4. The journalist handles the content with an open mind and ensures it is free of political, commercial or any other vested interests.

Every democracy has a code of ethics for journalism along these lines. These form the basis for how the journalist conducts himself and also how a reader perceives him.

The fundamental rule of conflict of interest is pretty simple. According to it, the audience and the management/publisher/company need to know, if a journalist or editor have a personal connection to the people or organisations that feature in an article. This is known as voluntary disclosure. In the absence of voluntary disclosure, an issue of conflict of interest arises. In such a case, it emerges that a person who is expected to act impartially has a personal stake in the issue under consideration. This may have serious and far-reaching implications, not only on the journalist but also on the organisation. The journalist could lose his job, his reputation and could also be blacklisted so as to become unemployable in the profession. The organisation may have to face libel charges and damage to its reputation which may also lead to closure.

Some generic examples of potential conflict of interest situations are:

1. A lawyer who has defended a client in the past cannot be hired to prosecute the same client.
2. A surgeon should not operate on a family member.
3. A business reporter should not report on a company whose shares he may have on his portfolio

Having said that, reporters can have political affiliations and can definitely exercise their freedom of speech as individuals.

To quote a famous example, the late Abe Rosenthal, former editor of New York Times, “once told a reporter who demanded to exercise his rights by marching in a street demonstration he was assigned to cover: ‘Ok, the rule is, you can (make love to) an elephant if you want to, but if you do you can’t cover the circus.’” (via Wesley Pruden).

‘Conflict of interest’ is an ethical issue irrespective of the fact that no one takes advantage of the situation or does harm to others.

Let us take a look at some generic examples of conflict of interest:

If Ms. X agrees to judge a cooking contest, and her housekeeper Ms. P enters the contest, both their reputations will be at risk. The audience will question Ms. X’s impartiality and also doubt Ms. P’s cooking skills. In such a situation Ms. X has a conflict of interest. Even if Ms. P cooks the most wonderful meal and Ms. X awards her the first place, it may still seem as if Ms. X has been partial to her and she may not really be that good a cook.

In India, the Board of Cricket Control in India has been riddled with numerous ‘conflict of interest’ controversies around players like Rahul Dravid, Sourav Ganguly, M S Dhoni and some others.

In 2015, BJP MPs Shyama Charan Gupta and Dilip Gandhi were heading the parliamentary committee looking at the need to increase the size of pictorial warnings on cigarette packets. As heads of the committee the two of them had questioned the theory that tobacco causes cancer. Gupta, a bidi baron, was part of Parliamentary Committee of Subordinator Legislation. Their comment coincided with the April 1 deadline for

increasing size of pictorial warnings on cigarette packets. Subsequently the deadline was deferred by the government and the Prime Minister himself had to issue a directive to his MPs and MLAs regarding ‘conflict of interest’.

Another notorious instance is the ICICI bank case where the CEO Chanda Kocher was involved in a conflict-of-interest case in which she was one of the approvers of a large loan to her husband’s business partner.

Currently India does not have an exclusive ‘conflict of interest’ law like some other countries. Cases are being dealt with on a case to case basis and through the intervention of courts.

India can take a cue from countries like Canada. In Canada, ministers must follow the Conflict of Interest and Post Employment Code. The code outlines ethical standards there is an Ethics Commissioner who is empowered to conduct an inquiry into breaches of the code.

Plagiarism

Plagiarism has been defined as taking someone’s work and presenting as one’s own. Many journalists have faced legal action or even lost their jobs and it is considered as one of the primary sins of the profession.

Technology does both, facilitates plagiarism with tools like “cut and paste” and also catches it with options like “search”.

Below are some tips for sub-editors to make sure a report is free from plagiarism:

- Understand and educate yourself about plagiarism.
- Be vigilant when editing copies for the digital platform.
- Follow your ethics.

Professionalism, reliability and public accountability are three valuable assets of a news organization. The public depends on news organizations to give an accurate and honest account for any story that is reported. The reputation of an organization is earned and maintained based on its adherence to ethical standards. An individual journalist represents the news agency and hence how they conduct themselves reflects on the organization. Morality, professional conduct and the truth are the fundamental principles that journalism ethics are based on and failing to follow these can lead to misleading or misrepresenting the public. Plagiarism is a serious violation of journalistic ethics and can harm the reputation of the entire organization the journalist represents.

What is considered plagiarism in journalism?

There are essentially three types of plagiarism

- Plagiarism of information which is using the information another reporter has gathered but without crediting them.
- Plagiarism of writing where the reporter directly copies segment/segments of another reporter’s story and uses it as their own.
- Plagiarism of ideas where a reporter takes a theory or idea of another reporter and advances it as their own.

Cases of Journalist Plagiarism in the News

There appears to be a rise of cases of plagiarism in journalism. A reporter was recently released by WIRED when plagiarism was discovered in four stories. Plagiarized material was found in 10 stories filed by a WQXR online editor who then resigned. Fareed Zakaria of CNN was suspended by both CNN and Time in 2012 when it was found he plagiarized one of his Time columns. There are 26 accusations of plagiarism for his CNN work and corrections have been placed on 13 of his articles. However, he still hosts a show on CNN and still writes a column for The Washington Post. While many reporters have lost their jobs over plagiarism, not all cases are treated equally.

Consequences of Plagiarism in Journalism

There are severe consequences for journalists who commit plagiarism. These could be being suspended, being fired or even legal action being taken which could result in paying compensation or imprisonment. While it is easier to plagiarize now, it is also easier to catch plagiarists. Often, all sub-editors need to do is run a search on the Internet search engines to check for plagiarism.

7.8 GENDER-SENSITIVITY LANGUAGE

Some writings use masculine nouns/pronouns to refer to subject(s) whose gender is not known or to groups who are actually not men. eg. The US Declaration of Independence states: “All men are created equal.” Here, “men” should be read to include both men and women.

Even if reporters inadvertently write copies that are not in gender-neutral language, it is important that the sub-editors check for gender-sensitivity. A few tips to tackle gender references:

Gendered Nouns – Common gendered nouns like “man” or words ending with “man” are easily replaceable with person or individual, mankind with human beings/people/humanity, chairman with chair person/coordinator etc.

Certain positions are unconsciously assumed to be held by a certain gender. eg. nurses are females. Writers may modify the noun to include the gender eg. The male nurse entered the room. As a guideline, omit the gender unless it is important to the meaning of the statement.

Titles/Names – While “Mr” can refer to any man whether married or single, “Miss” and “Mrs” define women by whether they are married. Referring to a woman as “Ms” is a simple alternative as it does not indicate the marital status.

Also, refer to women by their full name just as you would refer the men in the same context.

Pronouns – There no widely-accepted pronoun choice for gender-neutral, third-person singular nouns that refer to people eg. “the writer” or “someone”.

- Use more than one pronoun: Writers sometimes use he/she or him/her in situations where the gender is not known eg. when the winner has been selected, she or he will be informed.
- Alternate genders and pronouns: Use of masculine pronouns in some places and feminine ones in others. This would work in situations where the referent is equally like to be male or female.
- Making the nouns/pronouns plural: An excellent option if it works in the particular sentence.eg. A student who loses too much sleep may have trouble focusing during [his/her] exams This can be rephrased making “student” plural and without losing the meaning as - Students who lose too much sleep may have trouble focusing during their exams.
- Use “they” as a singular pronoun: The use of “they” is mostly used in reference to plural antecedent. eg. Because experienced hikers know that weather conditions can change rapidly, they often dress in layers.

What if you’re not sure of someone’s gender?

- Eg. it is uncertain who wrote the epic poem “Beowulf”. Refer to the person using a descriptive word - the writer of Beowulf is frequently referred to as “The Beowulf poet” or (in contexts where “Beowulf” is the only poem being discussed) “the poet.”
- If only the username is known, repeat the username or follow the standard practices of the forum.
- Do some research – if the person is a public figure, you may be able to get some lead from other writings.
- If you are in contact with the person you are writing about, you could ask the person’s preference.

In addition to usage of right words, the kind of information also conveys assumptions about gender. Many readers have pointed out that appearance of female public figures is discussed more often than the appearance of men in similar roles. Similarly, patterns are observed in the way men and women’s relationships with their families are discussed. For example, discussing family leave policies without mentioning how they apply to men, may give the impression that the writer is assuming men are not interested in caring for their children.

These assumptions about gender can weaken arguments, hence critically examine the role that gender has played in your decisions about the content of your paper to make more effective arguments.

Checklist for gender-related revisions

1. Have you used “man” or “men” or words containing them to refer to people who may not be men?
2. Have you used “he,” “him,” “his,” or “himself” to refer to people who may not be men?
3. If you have mentioned someone’s sex or gender, was it necessary to do so?
4. Do you use any occupational (or other) stereotypes?

5. Do you provide the same kinds of information and descriptions when writing about people of different genders?

7.9 CHECK YOUR PROGRESS

1. What is meant by accuracy in media?

2. What are the challenges to accuracy?

3. How can a journalist maintain objectivity?

4. What is India's rank in the World Press Freedom Index?

5. What is transparency?

6. What is public interest?

7. Define objectivity

8. Who are trolls?

9. Write about the fundamental rule of conflict of interest.

10. What are the three kinds of plagiarism in journalism:

7.10 KEYWORDS

Objectivity	Presenting information or news in a neutral and unbiased manner
Editorializing	Expressing one's opinion, views or personal interpretations rather than just stating the facts.
Holistic	Complete or comprehensive
Ambiguity	Something that is unclear and vague
Credibility	How trustworthy and believable a piece of news appears to the reader or audience.
Defamatory	False statements, oral or written, that are harmful to someone's reputation
Plagiarism	Taking someone's work and presenting as one's own

To sum it up

Reporters and editors face many legal and ethical issues in their daily work. Since the news desk serves as a filter for all reports before they reach the public, a copy editor or a sub-editor has to ensure a news report adheres to journalistic codes and standards. A sub-editor has to assess a

report for its accuracy, objectivity and credibility. Editors need to check the report has nothing defamatory and is not plagiarized. Editorializing and gender-sensitivity are other parameters too.

7.11 REFERENCES

Online reading

<https://ethics.journalism.wisc.edu/resources/digital-media-ethics/>

<http://www.presscouncil.nic.in/OldWebsite/speechpdf/Media%20Ethics%20at%20IIMC,%20Dhenkanal.pdf>

<https://www.slideshare.net/LouiseJett/media-ethics-67318830>

Online videos <https://www.youtube.com/watch?v=U2zkQJj4gXk>

<https://www.youtube.com/watch?v=uNidQHk5SZs&t=27s>

<https://www.youtube.com/watch?v=KSNBrDF97Mw>

Books: Media Ethics by [Paranjay Guha Thakurta](#)

The Ethics of Emerging Media by [Bruce E Drushel](#) & [Kathleen German](#)

Media Laws & Ethics: An Introduction To Legal and Ethical Issues in Journalism by [Vartika Nanda](#)

Ethical Issues in Journalism and the Media (Professional Ethics) by [Andrew Belsey](#) (editor), [Professor Ruth Chadwick](#) (editor)

UNIT : 8**POST-PRODUCTION FOR TV:
CONCEPT OF OUTPUT DESK;
PLANNING A BULLETIN****::STRUCTURE::****8.0 Introduction****8.1 Objectives****8.2 The Output Desk: In Practice and In Theory****8.3 Understanding Editing****8.4 Concept of The Output Desk****8.5 Preparing a News Bulletin****8.6 Check Your Progress****8.7 Keywords****8.8 References**

8.0 INTRODUCTION

It is the responsibility of the output team at a television news channel to process the news, which has been primarily gathered by reporters and correspondents but has also come in from different sources. It is the output desk that is in charge of preparing the news bulletin. In this unit, we will find out how the output desk works in practice and in theory. We will also delve into the basics of post-production and learn how to produce a news bulletin.

8.1 OBJECTIVES

- Learn about the responsibilities of the output desk at a television news channel
- Understand the basics of video editing
- Study and put into practice the post-production process involved in putting together a news bulletin

ON COMPLETION OF THIS UNIT, YOU WILL BE ABLE TO

- Understand the workings of the output desk at a television news channel
- Recognise the importance of editing
- Learn what it takes to produce a professional news bulletin

8.2 THE OUTPUT DESK: IN PRACTICE AND IN THEORY

Let us begin by studying how the journalists at a leading Noida-based English news channel work to put together the 9 p.m. news bulletin.

Broadly speaking, there are five major departments involved: assignment, shift, desk, copy, and rundown. The assignment desk is the source of the news items that are aired on this channel. It owns responsibility for the visuals as well as the details provided in the news programmes. The assignment desk gets updates from reporters and correspondents. The journalists associated with this desk also try to verify information coming in from tip-offs before deciding on the coverage.

The next step—output—involves processing the news coming through the assignment desk. This is the task of the team working on that particular shift.

The shift editor explains to the desk staff which bites, or SOTs (sound on tape) have to be cut. They obtain these SOTs from the channel's feeds, find the most relevant 30-sec portions for the various packages, cut them, and pass them on to the video editors.

The video editors make the necessary edits, such as enhancing quality, pasting cuts, and improving audio quality. The clip is then fed into the system.

The copy team is responsible for writing anchor links, top bands, and lower thirds, which help to provide contextual support to the package. These journalists also have to come up with the hashtags that you see on the screen.

The package is then approved by the shift editor, after which the rundown department takes over and “fires” the package.

This process actually begins with the editorial meeting that takes place at 11 a.m. every day. The shift editors, anchors, and other senior journalists discuss the important news of the day. There is also a headline meeting, after which the plan is set in motion. The five most important headlines are decided and reporters are assigned to cover stories related to the headlines.

In case of breaking news, all the news packages that have already been created are scrapped and the shift editor makes immediate decisions to air text or visuals that roll in after the breaking news is announced.

Every prime-time show has an assigned producer who takes care of the look and feel of the news bulletin. Their tasks include getting anchor links written for the bulletin, making promos, and collating graphics.

8.4 CONCEPT OF THE OUTPUT DESK

In theory, the Output Desk would consist of the following departments:

- Programme producers
- Newsroom editorial (writers/sub-editors) and clerical staff
- Programme presenters (anchors)
- Video editors
- Graphics designers
- Video and stills archivists
- Studio production and technical staff

TV news output involves three separate services functioning within the categories of Editorial, Production, and Technical.

Editorial

Producers are responsible operationally for one newscast or other segments of airtime. Much of their time is taken up with matters of detail affecting content, construction, and treatment.

Assigning stories to individual writers will also be part of the producer's duties.

Many are also expected to be the sole filter of raw material for broadcast in addition to writing scripts of their own, assessing and checking the work of others, and ensuring that the overall duration of the programme is within the allotted time span.

Producers are extremely busy people, so responsibility for the detailed organisation of a programme is likely to be led by a deputy: *chief sub-editor (special assistant/senior production journalist/senior duty editor)*.

The chief sub's responsibilities may include some writing (headline sequence), but the most important aspects are likely to be as much managerial and administrative, with the accent on quality control and timekeeping.

- **Quality control:** The chief sub has to brief newsroom writers, check written items, and look into language and programme style.
- **Timekeeping:** The chief sub must be good at speedy and accurate mental arithmetic because steering a whole programme towards its strict time allocation is not an easy feat. Also, the appearance of late news may require the deletion of material to ensure that the programme does not over-run its allocation of airtime, even by a few seconds. Technology is a big help today, with newsroom computer systems able to deal easily with all manner of arithmetical calculation, including late additions, subtractions, or wholesale changes to the order of transmission.

Then we have the *writers*. The newsroom's pool of writing staff is usually the largest single group within the editorial side of output.

As the main link between newsgathering and the production and technical areas, writers have considerable influence over what the viewer sees on the screen.

Depending on the news channel, these writers may go by different titles, among them:

- Sub-editors
- Scriptwriters
- News assistants
- News writers
- Producers, the prefix “senior” or “chief” being added where ranking exists.

On small-budget news channels, their work may include Input duties, including assigning of reporters and camera crews.

Some may also appear on screen and in front of the mic.

Such variations make it impossible to be precise about what writers do in every case, so the following description should be taken to apply in the most general terms.

Within the limits of responsibility as defined by their job descriptions, they assemble the components that make up every programme item:

- Selecting video footage, artwork, and still photographs,
- Writing voiceovers or commentaries
- Liaising closely with contributing reporters and correspondents

Next, we have the *graphics producer* and *duty editor*.

Graphics producer: Coordinates commissions for electronically generated artwork and oversees progress until transmission.

Duty editor: Keeps track of the content and quality of video flooding in via satellite and from other sources.

While neither task may be considered strictly editorial, TV journalists will argue strongly that, for example, the accuracy of spelling cannot be left entirely to a graphics artist, nor the news value of pictures judged solely by a video editor.

Production

Video editors work closely with newsroom writers, viewing and assembling raw video material into coherent story lines within lengths dictated by their producers.

Edited picture stories may run for a few seconds or several minutes, according to importance, and as with the editorial side, the more experienced video editors are given the most complicated items to assemble.

anchors are the main occupants of the studio area. They are the “faces” on whom the success or failure of any news channel may be said to depend.

Other studio staff:

The *teleprompter operator* is the one in charge of the keyboard of a computer that enables the presenter to speak the script.

Studio camera-operators operate the four or five cameras providing the link with the viewing audience.

The *floor manager* oversees safety and discipline within the whole studio operation and uses a microphone-headset system to stay in touch with colleagues sitting facing a bank of monitors in the control room on the other side of the studio glass wall.

The *studio director* is the creative head of the control room on transmission; coordinates all the resources offered by the three areas of output.

The *technical coordinator/transmission manager* is responsible for the technical quality of the television signals being transmitted.

Helping fuse these together at the critical moment is a *news transmission assistant/production secretary/production assistant*.

The *vision mixer* implements the director's selection of pictures from studio or other sources as defined by the script.

The *sound operator/engineer* brings in the accompanying audio signals from mics, tapes, records, and additional soundtracks, etc.

Several other creative groups may come within the category of production.

Graphics designers/artists: Engaged full-time to provide all artwork used in TV news. Now almost exclusively computer-based; includes maps, charts, diagrams, and the names of people appearing on the screen (known as "supers").

Stills/picture assistants: They research and maintain a permanent, expanding library of photographic prints and slides.

Librarians/archivists: Responsible for, among other things, keeping and cataloguing a selection of transmitted and untransmitted picture material.

Technical

On a daily basis, the technical staff are directly responsible to a senior in the Engineering Department for the maintenance and operation of equipment.

Their primary aim is to ensure the highest possible technical standards.

Engineering staff are also the mainstays of any number of units capable of transmitting news material directly back to base from outside locations.

Links vehicles, fast response vehicles, and satellite news-gathering systems are scaled-down versions of the multi-camera OB units used for the coverage of major events, and are integral to the process of news-gathering in an increasingly competitive environment.

Though engineering staff rarely share the limelight, they are central to the existence of any programme.

Without them, and all the clerks, secretaries, and other support staff working across the channel, the carefully constructed electronic jigsaw puzzle of TV news would fall apart.

Understanding Editing

The production process can be broadly classified into pre-production, production, and post-production.

Pre-production is the work done on a product, in this case a video news report, before production begins.

Elements of news production such as the reporter's briefing, recce, and storyboard all happen during pre-production. Pre-pro is the planning stage. Having a strong idea of the story you are trying to present is an essential component of the footage that will be part of the bulletin.

Production is the actual shoot. To put it in simple terms, the reporter and the cameraperson travel to the location(s), capture the video and audio, and, if not providing a live report, head back to the office to prepare the script.

Post-production, which is often referred to as "post", is organising, cutting, and editing the footage captured in production. Post is where all the footage is constructed and the final touches (top bands, lower thirds, etc.) are added before it is aired.

Now let us study the different elements that fall under "editing". Broadly, they are Cuts, Order, Visual Continuity, and Sound.

Cuts

Each shot or portion of a shot used in a story is called a "cut". A cut is an edited version of a shot.

For example, if you are covering a yoga event, the LS of the venue in the story is one cut; the MS of the interview with the yoga guru another; the cutaway of the reporter nodding still another.

The average silent cut runs from 3 to 10 sec.

Silent cuts should be on the screen just long enough for the viewer to comprehend whatever information is in them.

For example, a two-shot should be held longer than a one-shot—there's more information in it.

This is clearest when there's text in the picture.

A shot of text should be edited so that it's long enough for viewers to read comfortably.

- A cut featuring a stop sign does not deserve more than 3 sec.
- A shot of a sign reading "Passengers only beyond this point" does not deserve more than 5 sec.

Too short and viewers might be confused and even frustrated; too long and the viewers might get bored.

Long shots generally contain more information than close-ups. Hence long shots are usually given more time on the air when editing.

Cuts with action in them hold interest longer than static shots. When footage is edited, action shots are usually held longer.

Of course, there are other considerations. Some shots may have to be held a little longer than they deserve because the reporter has a lot to say that needs to be covered by that shot.

Shots may run shorter if they are very simple, for example, the stop sign. Also, if a group of shots is combined in a "montage"—a series of short shots edited together; perhaps, different shots showing petrol prices or faces in a crowd. Or, if they're just providing views from different angles of the same scene—perhaps a series of medium shots of a crowd.

Order

- Too many cuts that are too busy make a video confusing.
- Too many long cuts make the video boring.

So varying the cut length helps pace a video story. You need a snappy but comprehensible pace.

When editing, tackle one subject at a time.

It makes no sense to sprinkle cover shots of police throughout a story on a protest. Viewers understand best when presented with one issue at a time—keep the police shots in one section of the story.

A video package also has a lead shot.

There are two schools of thought regarding the importance of the lead shot:

- a. Lead with the best shot
or
- b. First establish what a story is about, rather than dazzle the audience with that opening shot

Here are some scenarios concerning “leading with the best shot”:

- A fire story might lead with the flames or the bodies.
- A protest story might lead with the most dramatic confrontation.
- A story on unhealthy conditions in mental hospitals might lead with the grisliest scenes inside.

The strategy is obvious: Catch the viewers’ eyes.

Here is the guideline followed at NDTV: “Begin the story with the best visual, end it with the ‘second-best’ shot.”

According to the second school of thought, you should first establish what a story is about, rather than dazzle the audience with that opening shot.

This will allow viewers to get their bearings.

The mental hospital story might begin with an establishing shot of the outside of the building.

The idea is to build up to the more dramatic footage.

Subscribers to both schools of thought agree that attention should be given to both preparing and engaging viewers with the lead shot.

They just disagree on which should be emphasised—engaging or preparing.

It’s sometimes possible to do both.

For example, take a story about a judge who was also a race car driver.

The story opened with a long shot of the judge walking down the hall to his chamber.

The most visually exciting element of this story was the judge in a race car, not the judge in the corridor. And the race car angle also needed establishing.

Solution? Intercut the shot of the judge walking with a shot of him getting into a race car.

Then just as he gets to his desk, you could have the race car take off.

Attention to order and form (the arrangement of the details into a pattern or style; the way in which the content is organised) should persist

throughout the story. Visually speaking, stories need a strong beginning, good middle, and a strong end.

A story that has to do with bicycle racing should not conclude with a freeze frame of the race. If the story begins with a shot of the beginning of the race, it should end with a shot of the end of the race.

Most packages are not going to exhibit perfect form. It's certainly not always possible to echo the beginning in the end of a story, especially a hard news story.

But form must be kept in mind while editing the package.

Other rules for ordering cuts follow from the rules for shooting visuals that tell the story.

Editors must take into account the logical sequence for approaching scenes—LS, MS, CU (although good editors frequently play with this pattern).

Editors also want to mix in reaction shots as they order the cuts to bring out meanings.

- *Times Now Style Guide* on lead shot and closing shot: These are the most important shots in any story. These should be your strongest images; write to them. A story is never about a press conference, so never use a press conference as your opening shot. Try not to open on a moving shot, unless it is truly a dynamite shot. Don't open with graphics.

Visual continuity

Editors must be aware of the need to preserve visual continuity because proximity in a video story implies proximity in time. Take a fire story. In one shot a firefighter is wearing a hat; in another shot, his hat is off.

There is no problem if the two shots are used at different points in the story, but it would be jarring if the shots were placed next to each other.

The viewers would wonder how that hat suddenly disappeared.

If a fire engine is moving in one shot, it can't be stationary in the next.

There are two ways around this problem, though.

First, when shooting the moving fire engine, allow it to drive out of the frame. That hints at off-camera activities and makes it possible for viewers to accept seeing the truck standing still in the next cut (but facing the same way).

The second solution works for most of those situations where visual continuity is a problem: Edit in a shot in-between.

Go from the moving vehicle to a shot of the fire, then back to the stationary vehicle.

This technique also solves the problem of the fireman's hat: Just cut away to a shot of the fire engine; then it's possible to return to the now-hatless fireman without breaking the visual continuity. It is similar to using a cutaway to avoid a jump cut.

- *Times Now Style Guide* on visual continuity: Don't jump around from inside to outside to inside again. Day is day and night is night—don't mix them up.

Sound

First, sound bites must be edited down (from 20 minutes or more to maybe 20 sec).

Editing will often be brutal, but meanings cannot be changed.

“You need to cut out the fat from the meat,” asserts one producer. People may complain that you interviewed them for one hour and only used 10 sec. But those 10 secs were the most memorable part of the interview.

Next, the sound bites must be placed in the story.

Usually, the bite is selected and edited into the story before the other shots.

Generally, a package uses two or three sound bites and a PTC.

Most of the time a story won’t open or close with a sound bite—that can be confusing. In fact, sound bites are usually delayed for a while to allow the cover shots to set up the story.

There’s nothing wrong with editing a couple of different sound bites together, but more often than not, the sound bites are spread out in the story.

And the PTC, again more often than not, is a close (end-PTC).

If more than one sound bite is used, reporters usually go first with the most objective; then they use the more opinionated comment. Use your bites for context, comments, or conclusions.

- First, the doctor; then, the patient.
- First, the police officer; then, the victim.

This seems the logical way for a story to unfold, but bear in mind that this is certainly not a rule. Once the sound bites and PTC have been selected and roughly placed, the story should begin to fall into place around them.

Here’s a fairly standard version of a fire story:

LS Smouldering building and firefighters	10 sec
MS Firefighters fighting fire	5 sec
CU Fire chief giving directions	5 sec
“Sound bite” Chief explains	20 sec
LS Huddled survivors	10 sec
CU Survivor’s face	5 sec
“Sound bite” Survivor describing	10 sec
LS Guttled building	10 sec
MS Exhausted firefighter	10 sec
PTC	15 sec

Natural sound (NATSOT) must be mentioned here. Background sounds can easily be edited into a story on a separate audio track so that they play under a reporter’s narration.

This is done frequently; much of the footage that has been referred to as “silent” video will in fact have some quiet natural sound on it.

And sometimes NATSOT is allowed to get louder.

In television, where the picture is around to clarify the meaning of a sound, there's no reason not to let particularly newsworthy noises stand on their own—with a break in the commentary.

For example: In an American TV news report on the funeral of a World War II veteran who ended up dying homeless on the streets of Washington, D.C., a TV station let a bugler play taps (a bugle call played at dusk, during flag ceremonies, and at military funerals by the US Armed Forces) for about 14 sec under a montage of shots of the funeral, before the reporter resumed talking over the music.

- *NewsX Style Guide* on using audio: Always ensure that apart from the VO track, there is another that reflects ambience and other NAT sounds. The audio track can really lift the quality of the edit and create the mood and context in a way that a listener in another room can capture the essence of your narrative. Editing software like Avid and Final Cut Pro have a wonderful facility to cross fade between tracks. A cross fade is a transitional effect between two clips that gently overlays the events at the transition point so that both are visible or audible, before the first event entirely disappears into the second.

8.5 PREPARING A NEWS BULLETIN

Let us say eight media college students have been instructed to produce a news bulletin as part of their curriculum.

The first step in the process would involve the head of the journalism department, who would appoint a producer and a deputy producer for the project. The eight students would then be divided into four pairs and each pair would be tasked with producing a news story.

Brainstorming

The students will have to meet every day for a few days to brainstorm. They will have to read the newspapers closely, watch local TV news programmes, perhaps discuss the project with friends and family—all in an effort to get good story ideas.

If the students live in Bangalore, say, then after these brainstorming sessions, the following list of stories could have been compiled:

1. Karnataka film industry joins the bandh called by the Film Federation of India to protest against the new service tax proposed by the central government
2. The state high court appoints a transgender person as a staff member, a first for Karnataka
3. Police quarters located in the city in danger of collapse, owing to tremors caused by blasting on adjoining land
4. An initiative to ban smoking in restaurants and pubs to curb the effects of passive smoking

Shooting

The four stories are divided up among the group and the students set off.

Of the four stories, only one—the Karnataka film industry protest—could be considered a “one-day, one-location” shoot. Reporting on the other three stories will involve finding the right sources, making appointments, doing reccees—that means each of these stories would require periods of shooting over a few days, perhaps even a week. For students, getting permission to shoot TV news stories can be an agonising and time-consuming experience.

Logging

Each pair—one works as a reporter, the other as cameraperson—would come back to the studio after their shoot is over and begin the process of logging the shots using the studio equipment for the purpose. This process would enable them to prepare a “shot list”, which, in turn, would help them to write their news script. Remember, each script has to be written to the visuals. What is “shot-listing”? It’s noting details of the length, picture, and sound content of every separate scene they have chosen for their story. Given the various constraints, the shot-list represents the reporter’s only opportunity to ensure that script and pictures match.

It is at this stage that the soundbites are selected, as is the PTC.

Script and voiceover

Each pair, using the shot-list, puts together the script for their story, keeping in mind the guidelines that apply to writing broadcast copy. Once the script, written in double-column format, has been approved by the head of the journalism department, the student who reported the story proceeds to record the commentary. This is the VO.

Editing

Once the VO has been recorded, the editing of the package can begin. To put it simply, the visuals chosen during the logging process are matched to the VO; the sound bites are put in place, and so is the PTC.

Note: When the bites are in another language (in this case, Kannada and Hindi), they need to be translated (not transliterated). You can then choose to use subtitles or voiceovers to let the audience know what is being said. If you have decided to go with voiceovers, follow this guideline: Let the SOT play for a couple of seconds at normal volume. Then reduce the volume of the SOT (not zero) and introduce the voiceover.

Each story will go through this process. In the end, the group will have four edited story packages.

Anchoring

The lead-in, or link, is taken from each news script and used to compile the anchor script. Special attention should be paid to the teases when putting together the anchor script.

Learn how to write teases that lure the viewer into staying beyond the commercial break and spending more time with your channel. “The best teases,” states the CNN International Style Guide, “promise the viewer something special in return for sticking around. Something that will solve a mystery, explain a tragedy, make you live longer, tickle your funny bone, tell you something you need to know. They require bright writing and great video.”

A few examples:

- “You’re watching Business International. (VO) Turning the tables on spam is turning into big business. We’ll explain when we come back.”
- “We’re off to London next for another twist in the strange case involving Prince Charles. (VO) Find out why the professionals think television makes a lousy doctor.”
- “You may be familiar with the phrase ‘Saved by the bell’. (VO) Just ahead, two skydivers who were saved by a shoe.”

You want to hook the viewers before saying we’re going to a commercial. Don’t start a tease by saying, “We’re taking a short break now.” That’s an invitation to reach for the remote.

If your tease wouldn’t convince you to stay through the break, it won’t convince the viewer.

Once the anchor script is ready, it is transferred to the computer attached to the teleprompter in the studio. When the designated anchor, after a few practices runs, gives the green signal, the producer arranges for the shoot to begin. Because, in most instances, all the students are novices in this field and because setting up also takes time, the anchor shoot can go on for as long as three hours.

Note: The anchor shoot will be done against a blue or green screen. During editing, this screen will be replaced—chroma keyed—with a visual (static or moving) that has been chosen by the group. Chroma keying is the process by which a specific colour element (chroma) is removed from a video scene and replaced (keyed) with a different element. Using a green or blue screen means there is no chance of the background mixing with the skin tone of the subject.



THIS ANCHOR SHOOT WAS DONE AGAINST A GREEN SCREEN WHICH WAS REPLACED DURING EDITING WITH A STATIC VISUAL SHOWING A BANK OF TELEVISION SCREENS. THE PROCESS OF REPLACEMENT IS KNOWN AS CHROMA KEYING.

Putting the bulletin together

Now comes the time to build the bulletin. The following elements are needed for the final editing session:

- Story packages
- Anchor links
- Bug (logo of news channel)
- Montage with music
- On-screen headlines
- Supers
- News ticker (also known as the crawl)
- End credits
- TV commercial (randomly chosen from the Web perhaps)

The story packages and the anchor links having been produced already, the group now sets to work on designing the bug and the montage. It has been decided that the news channel will be called “News Today” and the bug will be placed in the top right-hand corner.

The bug can be designed using design software from Adobe such as Photoshop, Illustrator, and After Effects. You can use visuals that have already been shot for the bulletin, say, to create the 15-sec opening montage—a series of short shots edited together with the bug. The opening montage also has a suitable music track; the montage and the music track together represent, in a way, the channel’s identity.



SCREEN GRABS SHOWING THE BUG, MONTAGE, ANCHOR BACKDROP, NEWS TICKER.

If you are using Adobe Premiere Pro to edit the bulletin, you can create the on-screen headlines, supers, the news ticker, and the end credits in Word and then import the files.

Finally, at the end of this editing session, which may last several hours (the “rendering”, or saving, process can take very long), you will have a professional-looking 10-minute news bulletin with all the necessary elements in place.



SCREEN GRAB SHOWING THE BUG, SUPER, ON-SCREEN HEADLINE, NEWS TICKER.



SCREEN GRAB SHOWING THE STUDENTS DOING THEIR PTCS.

- To watch the news bulletin created by this group of students using the post-production process described in detail above, go to YouTube: <https://youtu.be/4wp-1N0LdI8>.

Point to ponder

“We often become so aware of our shots, our words... and the way our hair is combed that we forget the story. But that’s what really matters. The very best television news reports allow the viewer to forget the reporter and the camera and become involved in the story.”

8.6 CHECK YOUR PROGRESS

1. Expand SOT.
2. Write a short note on the responsibilities of the news producer.
3. Fill in the blanks: The _____ is the one in charge of the keyboard of a computer that enables the presenter to speak the script.
4. Answer in brief: What is the role of the floor manager in a news studio?

5. Define each term: pre-production, production, post-production.

6. What is a “cut”?

7. How long should “silent cuts” be on the screen?

8. Discuss “lead shot”.

9. Write a short note on “visual continuity”.

10. How long should a sound bite run?

11. Define “shot-list”.

12. What do you understand by the term “chroma keying”?

TO SUM UP

Studying this unit will have helped you to grasp the concept of the output desk at a television news channel as well as understand how the output team works in practice. You will also have gained an insight into the process involved in producing a news bulletin, from brainstorming to shooting and logging; from editing packages and anchoring to building the final bulletin.

8.8 REFERENCES

Books

1. Broadcast Journalism: Techniques of Radio and Television News, by Andrew Boyd
2. Broadcast Graphics on the Spot: Timesaving Techniques Using Photoshop and After Effects for Broadcast and Postproduction, by Richard Harrington
3. Television News, by Ivor Yorke (revised by Ray Alexander)
4. Creative Postproduction: Editing, Sound, Visual Effects, and Music for Film and Video, by Robert Benedetti
5. The Broadcast Journalism Handbook: A Television News Survival Guide, by Robert Thompson and Cindy Malone
6. Guide to Postproduction for TV and Film: Managing the Process, by Barbara Clark and Susan Spohr

Online

1. Stages of post-production: <https://wolfcrow.com/an-overview-of-the-different-stages-of-post-production-part-one/>
2. What do you do in post-production?: <https://beonair.com/what-do-you-do-in-post-production/>
3. Working in TV post-production: <https://www.theguardian.com/education/2008/nov/22/graduates-television-media-careers>
4. Video editing software packages: What do the pros use?: <http://www.thevideoeffect.tv/2017/05/09/review-of-professional-video-editing-software/>
5. Video editing apps for mobile phones: <http://www.thevideoeffect.tv/2016/04/01/top-rated-video-editing-apps-mobile-phones/>
6. Structuring a news bulletin: <http://syn.org.au/app/uploads/pdf/SYN%20Guide%20to%20Structuring%20a%20News%20Bulletin.pdf>

7. Structuring the news and building the newscast's rundown:
<https://www.24hdansuneredaction.com/en/tv/18-structuring-the-news-and-building-the-newscasts-rundown/>

Videos

1. Editing a TV news story in Adobe Premiere Pro:
<https://youtu.be/nV-hH-hoGhA>
2. Basic steps for TV news packages (Hindi):
<https://youtu.be/UC4-wu8XZQ>
3. TV news production studios: <https://youtu.be/DPgzMy3hC3o>
4. Behind the scenes at a student-run news channel:
<https://youtu.be/jedIbnnD15U>
5. Multicam HD production studio for live broadcast television:
<https://youtu.be/wzJHyidK3Nw>
6. After Effects news ticker tutorial: <https://youtu.be/4s7w4DKr2nQ>
7. Creating and animating lower third graphics and titles in Premiere Pro: https://youtu.be/o_r7KQK39IE
8. How to create a looping news ticker animation in PowerPoint:
<https://youtu.be/OCm7x-tKPcc>

:: STRUCTURE::**9.0 Introduction****9.1 Objectives****9.2 Who Is A Radio Jockey - RJ (Job Profile, Scope?)****9.3 Job Description****9.4 Music and Programming****9.5 Radio Interview****9.6 Radio Documentaries****9.7 Management of Air; Audience Research Units; International
Radio Broadcasting: BBC, Voa. Etc****9.8 Check Your Progress****9.9 Keywords****9.10 References**

9.0 INTRODUCTION

The purpose of a radio interview is to offer the words, opinion, views, information of the interviewee in her/his own words on a specific subject for the benefit of the listener. Generally, an interview should not be rehearsed/practiced in advanced and should be a spontaneous event. Otherwise, it loses its credibility. You can discuss the subject with the interviewee beforehand but never the questions. An interview should not come across to the listener as a 'fixed' event.

There are different types of interviews, mainly, Informative, Interpretive and Emotional interview.

Contents of an interview include the the interviewer, the interviewee, aim and context and the question.

And as is essential for writing a good news report, a good interview too must have the five Ws: Who, what, where, when why and How.

Interviewing for Radio incorporates:

- the historical backdrop of the radio meeting and the significance of its job today
- useful activities which present effective meeting and specialized abilities

- contextual investigations and theoretical situations to assist you with getting ready for potential troubles

9.1 OBJECTIVE

- To understand the importance of radio interviewing and debates
- To know the term radio jockey or anchors
- To understand the scope of radio jockeying
- To study the essential skills of RJs

After completing the unit, students will be able to:

- Understand the need for and importance of radio debates and interviews
- Why radio is an important medium of communication,
- What skills are required to be a radio anchor
- And the role of radio in our lives.

9.2 WHO IS A RADIO JOCKEY - RJ (JOB PROFILE, SCOPE)

In today's world, radio jockey is a celebrity. Every youngster today wants to be an RJ at some point in life. A task of a radio jockey is very interesting. Creativity is the hallmark of a radio jockey who has to provide entertainment and also information.

A Radio Jockey is responsible for playing music, having conversations with the audience on radio. These experts use equipment to communicate an assortment of sound element, including melodies, news, discussions, promotion, among others. Radio Jockeys need to deal with generally intriguing and imaginative assignments and their work is about recreation and data. In their job, an RJ may need to control supports; compose content for a program, record infomercials and ads for future transmission; compose and make music tracks, program breaks, ads, and acknowledge tune demands from the audience among numerous different assignments in a radio broadcast. To complete these errands effectively, a Radio Jockey is needed to have some basic abilities, for example, voice balance, discourse acknowledgment, perusing and composing perception, alongside basic specialized information to deal with different equipment in the creation of a public broadcast.

There are radio broadcasts that want their RJ to have a knowledge of regional/vernacular language while some expect you to know the local language. An RJ ought to have the following skills:

- Innovative mind
- Focused organisational skill.
- One should be versatile.
- Sense of humour is an absolute necessity.
- General information and mindfulness.
- Confidence and inspiring temperament.

9.3 JOB DESCRIPTION

Radio Jockey hosts live as well as pre-recorded programmes, plays requests from listeners, interview guests, besides gives information on music, weather, traffic and various aspects of life in many redirecting and drawing manners. They use specially designed digital equipment to air a variety of shows. Radio jockeys are expected to have a pleasant voice, be articulate, have a great sense of humour and also aware of current affairs.

Scope of radio jockeying

There is a great scope for good RJs in organisations like AIR, Times FM, Radio Mid-Day, Radio Mrchi and other autonomous radio broadcasts. One can go into this field either by giving a tryout or by moving toward a product delivering organization. AIR (All India Radio) holds regular tests for RJs in different cities, particularly in metros. The selected RJs are given in-house training for 2 months in everything identified with broadcasting on the radio broadcasts that incorporate activities of CD players to blenders to Digital sound innovation and so on. Though a high school degree is the minimum qualification for the job of a radio jockey, most radio stations prefer individuals with 2-3 years of experience.

Candidates having exposure to media houses as interns stand better chance of landing a job as a radio jockey.

Essential skills of an RJ (Voice modulation, language, wit, music console)

Radio jockeying has become quite popular in India. Most cities in the country have their radio stations and RJs are doing a fantastic job there with their command over different types of music like Bollywood, Indie, pop, rock, rap etc.

Basic skills for a Radio Jockey include:

- The most basic and obligatory prerequisite for becoming a Radio Jockey is a decent voice with the capacity to regulate it according to the event and the interest of the circumstance.
- They ought to have a reasonable phrasing, exact elocution, flare and familiarity with the language they are using to give the presentation.
- They ought to have the option to control the pitch of their voice or possibly ought to have the option to figure out how to utilize them.
- They ought to have a decent comical inclination, uniqueness, ability to innovate, presence of mind and a vast information on music and relative exercises.
- Qualities like mimicry, knowledge of vernaculars and satire or humor are a must.

- Other than all the above characteristics, an RJ ought to be strategic in character as they need to communicate with many individuals having various preferences, tastes and nature. They should keep up a rational, cordial and receptive disposition so the audience can call them and talk their hearts out without hesitation.
- Ability to work during odd hours, especially early morning and late-night shifts.
- Youngster with the above-given attributes can do some brief timeframe course to hone their aptitudes and become successful RJ's.

9.4 MUSIC AND PROGRAMMING

The best music programmers have a novel equalization in their methodology, nearly as a part of their character. Incredible music schedulers have a solid imaginative capacity: The right-cerebrum side is the energetic music fan who can detect a radio hit a mile off, which is a practically natural capacity that a few people have. You probably observed a music software engineer sit back in his seat and respect some wonderfully inclining stripes over the week. In the event that you have someone who can be as energized by ideal pivots as by finding hits, you have the most impressive mix. Music is an exceptionally human thing. Try not to get excessively involved in science. Value proceeds with one of the hardest (yet generally significant) exercises for the individuals who begin as music chiefs. The thought of your enthusiasm for music is significant, yet your personal opinion about a record is not of significance as to why you should or should not pay it. You need to figure out how to let go of your personal views about a song or an album.

Radio programmers believe that they have the ability to make any music successful.

It is difficult to formulate the music policy of any radio station as the radio station has to choose between the need for creativity and spontaneity and desire for a consistent brand image. Music radio programming can be described in two parts: a) where speech content is given preference over the individual tracks of music, and b) where the music selection determines the theme of the show and the show is essentially about the music played on the station.

As Wilby and Conroy (1994:50) point out:

“Music is not a means of providing a break or relief from speech, even if it enables a presenter to set up the next guest interview in the studio. From a listener's perspective, music is an integral part of the station's output. A production team is responsible for presenting its programme as part of the station's overall flow of output and to ensure that the music is blended in to prevent an undue impression of the programme lurching from one item to the next.”

This distinction reveals the way most listeners use radio at different times, and this also determines the ground on which suitable radio presenters are chosen for different programmes. For shows, music presenters are tested for aptitude, presentation skills entertainment value etc.

While an experienced presenter may have the liberty to choose music for their own shows, newcomers are given tracks that are centrally selected by more experienced seniors, music that can be played for several hours throughout the day.

9.5 RADIO INTERVIEW

Radio is regularly viewed as the medium which fits most easily with scholarly conversation. A radio interview by and large offers a more extensive amount to examine your subject than a TV. Radio interviews are imperative because they offer the listener new and original content. As a radio jockey if you are able to interview celebrities and interesting people, you will soon become popular. A significant skill of the interviewer is his or her capacity to attract listeners. Your goal is to give interesting and informative content to your listener. And for this the interviewer should come well prepared, focus on the main issue and plan your talking points. Do your background research on the interviewee – what are they currently working on, what all they have done so far, any awards won etc. Don't forget to check their social media accounts for that is where you may get some deep insights in them.

In the interpretative interview, the interviewee is approached to disclose or to make a remark. Since the interpretive interview plans to hear a point of view or response from the interviewee, the less clarification heretofore, the better. The preparation just needs the essential data.

The emotional interview is the most delicate to handle. The questioner must be extremely affable, respectful, and be sensitive to the sentiments of individuals during the conversation. Plan it well and very sure as to what points are to be touched and what ought not be discussed. If necessary, ensure the personality of the interviewee.

Informative interview's purpose is to provide information to the listener. So the questions should be asked in a sequential manner so that the details are clear.

Arrangement: Research the point and decide what precisely you need to discover. Identify the best person to meet. For women's issues, find a woman interviewee who will have a better understanding of how the subject impacts them. Set date, time, and place for the meeting. This first contact with the individual can be useful to explore the point. Brief the

individual before the meeting with what you expect and all-important data.

9.6 RADIO DOCUMENTARIES

A radio narrative or documentary is a story. A story that simply must be told. Like all great stories it will reveal insight into some part of what it is to be human. In that manner, it might connect to the news plan, or to the issues plan. Furthermore, that might be the explanation behind doing it. Yet, it must be, most importantly, a story.

There must be something about this thought, this scholar, this moment in time, that asks to be examined. So, for something to be a narrative, there must be something in question. A secret to be uncovered. Something to be found. A shock. The rise of digital recording has just upgraded the medium as it means that great sound certainly attracts a more extensive crowd, and it has given all of us a decent shake-up to analyze the manner in which we get things done and consider how our accounts can stick out. There will consistently be a spot for the created radio narrative, as stories are told in a larger number of ways than words, as any great show illustrates. The sounds out of sight, the adjustment in air, and seeing situations developing are the significant components of numerous narratives.

It's consistently about acceptable narration. Above all else, you need great benefactors: individuals you need to tune in to and who have something fascinating to state. Furthermore, you have to consider where you record them. Do we have to hear them in their own condition, or request that they assume us to the position they're discussing, or is what they state so moving or earth shattering that we need total quiet out of sight? By what means will you change scenes? Should the audience accompany you as you do that? Or on the other hand would you like to make dramatization with a total differentiation starting with one condition then onto the next?

What's more, make sure to record loads and heaps of foundation sounds. Consider how much that foundation sound inspires the air and record it so the audience can participate. Since radio is tied in with drawing in individuals' cerebrums to make a scene in their mind, it's very exhausting to hear individuals talk about things occurring, without really hearing them occurring. Obviously, that is fine in certain conditions - you're regularly catching wind of something occurring by and large. Yet, in the event that somebody is going to disclose to you how to cook an egg, how about we hear them really cooking it and depicting what they're doing, as opposed to simply perusing out directions.

For example: In a mission to present something new live, MY FM has built up a configuration that has stumbled into 17 of their stations; a radio

narrative named 'India Ke Dil Ki Baat'. It was conceptualized remembering the need to make mindfulness about issues existing in the public arena. The absolute first scene, run on April Fool's Day, spun around racial slur focused on Indians living abroad and the reasons why an individual from a backward state in India is presented to such treatment from his own kindred residents. This issue on MY FM was examined by renowned therapist Deepak Raheja, previous Indian Ambassador to the USA, Meera Shankar and individuals living in Australia.

9.7 MANAGEMENT OF AIR; AUDIENCE RESEARCH UNITS; INTERNATIONAL RADIO BROADCASTING: BBC, VOA. ETC.

All India Radio (AIR)

As India's National Broadcaster and being the head public service broadcaster, All India Radio (AIR) has always believed in its motto of 'Bahujan Hitaya : Bahujan Sukhaya' and has been educating, entertaining and informing since its inception. One of the greatest telecom revolutions in India, AIR has 479 stations today across the country that covers about 92% of the country's area and caters to 99.19% of the total population. AIR broadcasts programmes in 23 languages and 179 dialects.

The administration of AIR

The Directorate General, All India Radio limits under Prasar Bharati. Chief General is the Head of the Department and is liable for the general organization and management of the entire AIR organization. In execution of his obligations and capacities, the Director General, AIR is helped by officials of the accompanying wings.

- The Director General is assisted in supervision of the stations by Additional Director Generals (ADGs) at the headquarters and in the regions Kolkata (Eastern Region), Mumbai (Western Region-I), Lucknow (Central Region-I), Bhopal (Central Region-II) and Guwahati (North Eastern Region), Chennai (South Region-I), Bangalore (South Region-II), Delhi (North Region-I) and Chandigarh (North Region-II). Another office of ADG is at Ahmedabad (Western Region-II).
- The comes the engineering wing that assists the Director General in all technical matters by an Engineer-in Chief and ADG (Engineering) at the Headquarters and by the Zonal Chief Engineers in zones.
- On all administration and finance issues, the DG is helped by the Additional Director General (Administration) and Additional Director General (Finance).

There are other departments like Security, Audience Research, News Services Division, And External Services Division. The External Services Division of All India Radio broadcasts in 27 languages i.e., 15 foreign and 12 Indian

languages for an aggregate duration of 72 hours daily in over 100 countries.

First and foremost, it fundamentally focused on contemplating the crowd qualities. The exercises done by these units are:

- * Evaluation of projects and to give subjective and quantitative input to program organizers and strategy creators.
- * Preparation of Audience profile
- * Preparation of fame appraisals of projects.
- * Maintaining data bank on the exercises of AIR and bringing out annual aggregations.

There is a three-tier system of broadcasting at All India Radio -- National, Regional and Local and each system has distinct audiences.

National programmes are broadcast from Delhi for relay by the Capital, Regional and Local Radio Stations of Talks and Features in Hindi and English, besides Programmes of Drama and Music.

The middle layer is formed by the Regional Stations in different States to broadcast programmes in the regional languages and dialects. There are 116 Regional Channels that cover 29 states & 6 Union Territories of the country

Local Radio was introduced much later and today it serves small communities and showcases local culture for the local populace. The transmission is in the FM mode. AIR has 86 Local Stations in different states of the country.

The techniques utilized to complete these exercises are test studies, perception, contextual investigations, exploratory exercises, content examination, brisk input week by week analysis and so on.

Since its starting radio has additionally been utilized as an instrument of worldwide communication. Broadcast stations sending messages to another country started not long after the main remote transmissions were effectively performed with the utilization of the Morse code. The disclosure of radio waves empowered sending data on significant distances without wire. This creation gave the additional opportunities to communicate between mainlands, from boats to shores and back, or between military groups during wartime. Global telecom was additionally used to speak with partners and with enemies during military clashes. The instances of global telecom stations incorporate BBC, VOA etc.

British Broadcasting Corporation (BBC)

The BBC is the leading public service broadcaster of the world. It claims to be impartial and independent. It creates unique world-class programmes and content on daily basis to enlighten, teach and entertain millions of people around the world including the UK.

Situated at Broadcasting House in Westminster, London, the **British Broadcasting Corporation** is considered a reliable source of information

and creates independent projects which enlighten, teach and connect with an enormous number of people. The BBC's way of dealing with its workforce adjusts different targets including decreasing costs and putting resources into key needs. It runs a number of television services like BBC One, most watched channel UK, among other channels across England, Northern Ireland, Scotland and Wales.

It also boasts of a number of radio networks which provides best live music broadcasting in the UK.

BBC News, Sport, Weather CBBC and CBeebies, iPlayer and BBC Sounds, BBC Red Button some of its digital services.

Besides, BBC World Service television, radio is broadcast in more than 40 languages across the world.

Voice of America (VOA)

Voice of America (VOA) is the biggest U.S. global telecaster, giving news and data in excess of 40 dialects to an expected week by week crowd. VOA gives programming to communicate on radio, TV, and the Internet outside of the U.S., in English and in various dialects.

VOA is a state controlled international radio and television network funded by S government.

It claims to 'fill in as a reliably solid and legitimate wellspring of news' and 'be precise, target and thorough.' The Voice of America base camp is situated at 330 Independence Avenue SW, Washington, D.C., 20237. The VOA is completely supported by the U.S. government; the Congress appropriates assets for it every year under a similar financial plan for international safe havens and departments. VOA radio and transmissions are appropriated by satellite, link and on FM, AM, and shortwave radio frequencies. They are transferred on singular language administration sites, web-based media destinations and versatile stages. VOA has subsidiary and agreement concurrences with radio and TV channels and link networks around the world. A few researchers and pundits believe Voice of America to be a type of promulgation, in spite of the fact that this mark is questioned by others.

Programmes for Children and Women

Children programmes are suitable for the radio. Radio is useful for children and tuning in to kids on the radio is useful for everybody. They are eloquent, fascinating and amusing. So how could it be that kids have been overlooked in radio programming? In a nation, youngsters make up around 40% of the populace, yet there is essentially no radio programming made for them by any means. Everywhere radio is fixated on the flavors of grown-up crowds. Programming tends to individuals mature, who are over 15 years of age and more established while kids are overlooked. Neither specialists nor the media have pondered genuinely the idea of radio for kids.

Indeed, even in nations with dynamic rights and enactment, kids are frequently overlooked in radio. The impression of the media urges the

specialists not to react to the issue of consistency with the Broadcasting Act in regard to kids. The inquiry is totally overlooked!

Numerous long periods of involvement with radio creation with youngsters affirms that radio is a medium that is effectively open to kids and that it has extraordinary improvement potential — considerably more than composing or TV. Radio is the universe of sound, discourse and music. Youngsters will joyfully step up to the receiver to communicate and to pose inquiries. Youngsters are energetic radio buyers, as well as astounding substance makers. It is up to us grown-ups to guarantee that they are given a voice on radio.

From a youthful age, radio can acquaint kids with endless universes that are both fun and instructive. Giving a place in the wireless transmissions for youngsters' melodies, their music and writing will certainly bring in a more extensive crowd. Kids' radio must be available to an assortment of melodic classes and creative substance. It develops a creative mind, supports dreams and empowers play. Youngsters' radio offers unambiguous data that encourages youngsters to explore and to be dynamic in their condition. Similar to the case for grown-ups, radio trains kids what they have to know so as to live inside a general public. It advances socialization. Radio for kids propels and stimulates interest.

Radio offers conversations which is intelligent: one just tunes in and talks. A young radio network comes to fruition as exchange and commitment are supported. The radio is a medium to learn, it is a school without dividers. Nearby radio fortifies neighborhood culture. Youngsters' radio is fun, and it makes us giggle through stories, songs and puzzles. For youngsters, this is a game that makes dreams and supports the creative mind.

Radio for women

The connection between women and radio has been significantly ignored so far for no known reason. This is deplorable in light of the fact that radio connects more with women than most other media. Women are under-spoken to as patrons in many regions. Afternoon radio plays, phone in and clinical projects, and magazine programmes, all generally present pictures of family units with satisfied women inside their homes. In recent years, a few options have been started. In India, there has been a successful neighbourhood radio arrangement raising issues critical to housebound women with youngsters. What's more, Women's Radio Workshop has quite recently begun making women activists radio projects which it expects will be communicated on nearby radio.

As updates on wild female foeticide in the Nayagarh locale of Odisha broke recently, it stunned Usha Patnaik, a social lobbyist and leader of Gania Unnayan Committee, a non-benefit association, as it wrapped up India.

Working for over twenty years on issues, for example, dealing of young girls and women, child marriages and sexual orientation-based separation, the news made her marvel about the very presence of females in the public arena. In any case, 10 network radio broadcasts are working in Odisha on changing the mentality of the residents, to empower a superior domain for the wellbeing of the girl child, young girls and women.

Radio for social activism. Storytelling. Case Study: Neelesh Mishra

Radio has been a lively, multi-vocal, tireless, and versatile component of day-to-day life internationally for an entire century at this point. Humble transmission radio remains a crucial social power in our inexorably complex world. Post-independence, radio became a low-cost medium for the government to convey its message to the country people. However, this also gave the government a monopoly over the broadcast services to disseminate information. To counter this monopoly, the idea of community radio was born. And this led to radio activism and democratisation of radio

Run, controlled and managed by a community for the benefit of its people by serving their need and interests, community radio gives voice to its people, especially the marginalised section. Community people can express their views here as their voice mostly goes unheard by the mainstream media. Many organisations, NGOs and women's groups are coming forward to raise their issues and express their opinion. So, it can be said that radio has been a catalyst for social change.

A radio does more than just giving you information. The advent of digital radio also introduced storytelling on radio and soon storytelling on radio became popular overnight. From complete, long-structure narratives to short stories, podcasting, web-based media and internet real time freed sound from the limits of a live radio timetable and made enormous new trans-national crowds.

Case Study: Neelesh Mishra

Neelesh Mishra is a creative person who has filled in as a reporter, scriptwriter, lyricist, radio storyteller, supervisor, photographer and author. Neelesh has worked in various remote regions of India. His open transmission on Big FM, Yaadon Ka Idiot Box, has made him a celebrity in the world of sound. Few of the books written by Neelesh include Missing State, Once Upon A Time Zone and India Yatra. Neelesh has started two of his shows on radio known as the "Audible" and "Zindagi Mobile" on the radio station BIG FM 92.7. He also became very much popular for his show on YouTube called the "The Show Interview" in which he used to be in conversation with the Bollywood celebs from the region of Lucknow. His stories can be downloaded on a smartphone.

As a writer, he has made sure about battle and revolt throughout ongoing decades in South Asia, journeying significant into the hinterland. He has immovably thought about the Maoist disobedience in Nepal. For his contribution in the radio hosting and anchoring industry, he has received

awards like the Ramnath Goenka Award for Excellence in Journalism and the K.C. Kulish Memorial Award in the year 2009.

In Neelesh's own words, "There was a time when the elders in our families used to tell stories to children. But we are all leading very busy and insulated lives now. Even the grandparents are busy with their cellphones and sharing jokes on WhatsApp... We are using radio to revive the rich tradition of oral storytelling and scrape the dust off our urban lives."

On radio, Neelesh narrates everyday stories taken from Indian life. His stories talk about the aspirations of Indian youth their dreams, their joys, the sorrows.

According to Ashwin Padmanabhan, executive vice president of Reliance Broadcast Network, "Neelesh Misra is like a cult figure now. Our listeners feel these are stories about real people around them from their very own neighborhoods."

9.8 CHECK YOUR PROGRESS

True and False

1. Interviewing for Radio basically investigates already broadcast interviews. **True**
2. Radio debates are the forms of unorganised contents on various issues. **False**
3. Radio Jockeys are the people who host and present music programs on radio. **True**
4. Radio is not viewed as the medium which fits most easily with scholarly conversation. **False**
5. Radio interviews can either happen in the studio or via telephone. **True**

Fill in the Blanks:

1. A radio narrative or documentary is a story.
2. All India Radio (AIR) is termed as the national broadcaster of India.
3. British Broadcasting Corporation is an open assistance telecaster Great Britain.
4. Voice of America (VOA) is the biggest U.S. global telecaster
5. Neelesh Mishra is a reporter, scriptwriter, lyricist, radio storyteller.

9.9 KEYWORDS

Radio Interview

A successful radio interview is a discussion between a questionnaire (normally a program has) and an interviewee (a rancher, a specialist, an authority)

Debates

a conventional conversation on a specific issue in an open gathering or authoritative get

together, in which restricting contentions are advanced and which typically finishes with a vote.

Radio Jockey

a radio presenter or disc jockey.

Radio Documentaries

Radio documentary is a verbally expressed word radio arrangement committed to verifiable account. It is communicated on radio just as conveyed through media, for example, tape, CD, and digital broadcast.

To sum it up:

- The role of radio jockey in radio interview and debates
- The national and international radio broadcasters
- The importance of radio documentaries and storytelling
- The importance of children and women on radio

Further Reading:

1. Interviewing for Radio by Jim Beaman
2. Interviewing in a Changing World by AMSBARY
3. Radio Jockey Handbook by Simran Kohli
4. Stay Tuned: The Story of Radio in India by Pankaj Athawale
5. Romancing the Microphone: Be a Radio Jockey by Swaty Gupta

Videos:

How to conduct a great radio interview, RadioKing, youtube.com

How to Prepare for An Awesome Podcast Interview, Pat Flynn, youtube.com

Malishka - India's leading Radio Jockey! BlogAdda, youtube.com

:: STRUCTURE::**10.0 Introduction****10.1 Objectives****10.2 The Role of A Studio In A News Channel****10.3 Introduction to The Equipment In A Studio****10.4 The Role Of Studio In Reporter Going Live On Screen****(Los)- No Content Lighting****10.5 Microphones****10.6 Camera - Kinds of Camera, Camera Angles****10.7 Teleprompter****10.8 Check Your Progress****10 9 Keywords****10.10 References**

10.0 INTRODUCTION

A TV newsroom or TV news studio is where reports are gathered, composed, altered and afterward communicated. It functions as a mix of a TV studio and a news office. Beside the studio itself, a TV news studio will routinely have one Outside Broadcast Van (OB Van) that fills in as a downsized flexible studio and is used to send live news to the TV station's studio.

Imagine an obscure studio focusing on the anchor person as he/she informs the world about the terrorist attack at the Taj Hotel in Mumbai. It is a grave moment for the anchor, the people in the studio and the viewers at home as all of them are impacted by the unpleasantness, concern and dreadfulness that the story brings.

How did that story reach your screen at home? All you saw on your screen was the anchor narrating what was happening and likely some live footage from the hotel. There are people working in a TV newsroom. There is a newsroom hierarchy that brings to the viewer news 24X7. TV newsrooms are loaded with various individuals working resolutely nonstop to carry the news to the world.

10.1 OBJECTIVES

- Understand the concept of studio in a news channel,
- The role of news studio in a news channel,
- Equipment used in a news studio,
- Different types of camera parts and why they are used.

On completion of this unit, you will be able to ...

- Understand how a news studio operates.
- The role of studio in reporter going Live on Screen (LoS)
- Different types of camera movement and angels.
- The need for and importance of teleprompter in the news studio

10.2 THE ROLE OF A STUDIO IN A NEWS CHANNEL

A TV newsroom or TV news studio is where reports are gathered, composed, altered and then communicated. It functions as a blend of a TV studio and a news office. A news studio plays a very important role in a news channel. Some of them include:

- First and foremost, they have diverse 'work areas'. Every work area is responsible for one specific news theme. Major Desk, Weather Desk, Sports Desk and Business Desk are some of the work territories you may find in a studio.
- Broadcasting studio is a basic part of the newsroom since this is where the spot programs are recorded for broadcast.
- Every studio has at any rate three distinct cameras set at various points so the chief can switch between them.
- The control room is the center of each broadcast. It is typically arranged so that the studio is isolated by glass windows. It is here that distinctive camera points are blended, and other films (for instance, authentic film) is embedded into the transmission.
- There are different divisions like the after-creation unit, cosmetics and closet offices, online media office, realistic expressions office and examination work areas that are required for a news studio to work.

Bigger TV news studios have numerous offices while more modest ones may have smaller units. As should be obvious, it routinely goes through a reporter and camera to transmit even a smallest bit of news.

10.3 INTRODUCTION TO THE EQUIPMENT IN A STUDIO

A considerable lot of the methods utilized in a radio station and a television studio are quite similar. Essentially, a transmission uses different cameras connected to a PC adjusting program. The video takes care of action on the spot and the producers selects which video feed is to be transmitted. By pressing of a catch an alternate camera point is raised. Ordinarily the whole studio has various microphones put above the

anchors in a live function, or have the receivers stuck to their garments. A mixing board is then prepared to turn up or down the sound from one enhancer. Remember, when assimilating live news broadcast there will be a few differences in how a show is assembled and changed for viewers.

For a regular news studio monitor arrangement there would be at least three on-camera guides relying upon the size of the set and the quantity of moderators. Ordinarily for a two-moderator arrangement there would be a principle camera for the standard two shot and two others which would give every moderator their own view in mid close up. The shots offered by every camera can be coordinated and blended. The size of the set would decide the size of the screens to be fixed. Regularly a 15" screen would cover most requirements. Obviously different sizes can be considered depending upon how far the moderator will normally be from the camera. Another thought would be the kind of automated dish and tilt head that is being utilized. These can go from substantial heads that can uphold as much as 40 Kg to lightweight heads with a maximum stacking of 10 Kg or even less. In any case, remember that it isn't the sheer weight that is the basic factor or the way that a guide has been fixed. It must be possible to leave the guide in balance. Except if the guide is in ideal equalization there is consistently a risk that the mechanical drive engines could trip or even wear out. Any guide that is mounted on an automated head must be firmly fixed, to maintain a strategic distance from a ricochet, break skip, when a quick dish or tilt is made. The latency of the screen and hood makes the entire camera jerk evenly or vertically when the stop point is hit.

10.4 THE ROLE OF STUDIO IN REPORTER GOING LIVE ON SCREEN (LOS)- NO CONTENT

Lighting

A newcomer may find it hard to fathom why so much stress laid on lighting in a TV newsroom or while making a video or a film. The real motive of a video camera is not only to simulate reality but also create the right mood and bring feeling in the film.

Lighting plays an important role on news/film/video production because camera sees things differently and react to lights in a different manner than how human eye does. It is difficult for a camera to process light like human eye and therefore most of the time additional light is needed to have the desired effect.

Done correctly, lighting can enhance the effect and bring out more dramatic or subdued palette for the footage. For a newcomer to video and film production, it is very important to understand that lighting is the key to good production. Whatever content you have, your video will lose impact if lighting is not done right. A more advanced production will need more advanced lighting to have the right effect and will create the right mood and bring out the thought process behind it.

The basics

A video or film project has various aspects to consider. Things like location, using tight light to enhance the ambience, the play of shadows and natural light all have their own role in bring out the best in a shot. At the starting point when you are placing lights for a shot you must consider a key light, fill light and backlight. All these together will give you a backdrop on which you can build your film. Cinematography has been heavily relying on this technique and a beginner will have a good understanding of the basics of effective lighting.

- You must keep in mind that for a quality video good lighting is important in three ways:
- You must have right exposure and enough light. Overexposure can kill your shot.
- Your shots must use highlights and shadows to create the illusion of depth
- As in music, your film must build mood and feeling with proper lighting lighting and for this you need to know some tricks. For example, to create a soft mood you need soft lighting. For this you may focus on the main subject and fade away rest of the scene.

Know your space

While beginning your video project, you must have a complete understanding of the space where you are working. You must know the lighting you are planning to set up will fit that space. For this advance planning and strategising is vital. You may have different situations and that may require different lighting. For example, lighting will be different for a close up shot, for a formal interview, outdoors or a a crowds. While you may need natural light for an outdoor scene, you will have access to limited natural light in a studio. So, a TV reporter must have a good understanding of the role of lighting in production.

With time lighting has become more advanced. Today we have more advanced lighting equipment that can be customised for specific usage. For example, in a candid exclusive interview, the lighting that you need will be entirely different if while shooting a film in the jungle at night. There is different equipment for specific needs and this has made video production easier, and more accessible.

Technology benefits

Technology has made cinematography much easier as today we have more user friendly and compact and hence easier to carry. No more heavy video cameras that the cameraman would have to carry over his shoulder for hours only a few years back. Today we have equipment that are much lighter and compact that can fit into small bags. This makes the job of the production team much easier and consumes much less time. Technology has also brought advanced features like silent operation and more efficient battery that gives high performance and is affordable.

Advantages of good lighting

Initially setting up lighting may appear tedious, time consuming and complicated, but it has its own benefits. If lighting is done right, you will be spending less time in the editing room. Your quality of the video can suffer if lighting is not done correctly and the finished product may lose its charm even though your content is excellent. So even if it appears time consuming and frustrating in the beginning, it will be beneficial in the long run. You will find it much easier of changes need to be made post-production.

Microphones

A microphone is a contraption that deciphers sound vibrations recognizable all around into electronic signs or copies them to a recording medium. Collectors engage various kinds of sound narrative devices for purposes including correspondences of various sorts, similarly as music and talk recording.

Every now and again, receivers are intended for a given reason. One of the principal considerations, beside the kind of gadget, is what is being recorded. Directionality of receivers is one such thought in amplifier plans. Omnidirectional receivers are fit to recording all sounds even in a poor territory for zeroing in on a solitary subject. Directional, bidirectional and shotgun amplifiers are good for interviews. Be that as it may, a similar impact is frequently accomplished with two unidirectional gadgets, for example, cardioid amplifiers.

The primary electronic microphone was a fluid-based system that was connected to a electricity-charged needle in a weakened sulfuric corrosive arrangement. This early mouthpiece couldn't imitate understandable discourse.

From that point forward, there have been numerous sorts of receiver innovations, some of which are portrayed underneath:

The primary suitable diaphragm microphone utilized a sheet of metal appended to a needle which communicated vibrations to a foil recording medium. At the point when the needle moved over the foil after the scribing, the cycle was switched and made an interpretation of back to sounds again through a similar metal cavity.

1. **Carbon microphones** were utilized in phones for more than 100 years. These gadgets utilized the variable electrical obstruction of carbon under tension between metal plates to make an interpretation of airborne sound waves into an electrical sign.
2. **Condenser microphones** utilize the fluctuated electrical charge of a capacitor of a diaphragm going about as one of the plates of a capacitor. It has a thin sheath/membrane quite close to a solid

metal plate and must be electrically conductive. The diaphragm moves back and forth after sound waves hit it. This changes the distance between the two capacitor plates and sound is converted into electrical signal.

3. **Crystal microphones** utilize a piezoelectric gem that creates limited quantities of power under pressure of a diaphragm to give the account signal.
4. **Dynamic microphones** utilize a loop suspended in an attractive field that might be connected to various layers for expanded recurrence reaction. They use electro-attractive acceptance to deliver the sign. These microphones are appropriate to arrange execution.
5. **Laser microphones** utilize the vibrations of surfaces influenced by sound waves to catch sound at separations. The lasers return at various points because of the vibration and these progressions are deciphered and converted into sound waves.

Because of likenesses in work, amplifiers can work as speakers. By and large, amplifier determined speakers are fit to high recurrence like super-tweeter. Speakers can likewise work as amplifiers, despite the fact that they are commonly appropriate to catch low frequencies.

Camera - Kinds of Camera, Camera Angles

Today, the camcorder or commonly known as the camera is a device that is so profoundly woven into regular day to day life that it appears to be weird to find anyone without one. Regardless of whether on a cell phone, tablet, PC, or other gadget, the vast majority of us communicate by recording a video. Be that as it may, when one thinks about the historical importance of this gadget and its evolution, one cannot but appreciate the advances in the innovation of digital photography.

News studios that telecast news on TV require pictures and sound to tell a story. TV reporters work in tandem with cameraman and sound recordist to create their story that is then sent to the editing room. However, choosing the right camera to tell your story can be quite complicated. You can find a vast variety in the market and choosing one with the right combination and features may be difficult.

You must be clear whether you want a camera with all technical details like exposure, aperture, manual focus or you want anything that can record action.

It is important to separate the camcorder from a "film" camera or a movie camera that uses photographic film to record pictures. Film cameras have a long history going back to the late nineteenth century. Current cameras use video digital devices to record videos instead of film. This is an electronic configuration that has generally been put away on different media, for example, tape, CCD chips and strong memory.

1. Smartphone Cameras: Smartphones with inbuilt camcorders are at

the extremely lower part of camcorder natural pecking order. A large portion of the very good quality Smartphones, for example, some Android, iPhone, and Nokia models have good camcorders fit for shooting top notch recordings. Despite the fact that the Smartphone camcorders may not do the job of film making, they are sufficient enough for those who need to take recordings and photographs for small events. With a developing arrangement of applications and devices in any case, these cameras can work like full size cameras equipped for taking proficient recordings.

2. Consumer camcorders: Consumer camcorders allude to straightforward cameras intended for individual non-proficient use. As a rule, these cameras are more affordable and can be purchased in the range of Rs 15000 to Rs 100000. Videos/shots from these cameras are much superior in quality than a video camera. Some camcorders will allow you to adjust the field of view, shutter speed and also white balance while you take a video.

The lens of a camcorder is more powerful than a digital camera. This allows it greater magnification. Camcorders are also smaller and easier to work with. Majority of them are fully programmed but you can actually have the flexibility to physically alter different settings.

Camcorders can also record sound. Their internally built microphones are more powerful than the traditional video cameras. Video cameras, on the other hand, can shoot videos as well as still photographs. However, video cameras are heavier and can be cumbersome during long shooting schedule.

3. Pro Consumer Video Camera: Next in the line are Pro Consumer Video Cameras. Pro Consumer Video Cameras all between consumer cameras and expert cameras. They are cameras with more diminutive structure factors than the greater cameras which are regularly mounted on the shoulders for huge spending TV creation. Notwithstanding, these cameras are stuffed with enough highlights to give proficient picture quality and are adequate to do any work.

Pro Consumer Video Cameras are likewise genuinely costly, and the conventional ones cost somewhere Rs 100000 upward. In spite of the exorbitant cost run and the sort of innovation used in the assembling of these cameras, they actually accompany manual picture and sound controls and the majority of them have outer sound sources of info.

The other commendable thing about these cameras is that they offer greater imaging chips, compatible focal points, just as the adaptability to be time code done in cases of multi-camera revealing. With all the highlights and abilities of these cameras, it turns out to be truly hard to recognize them as either master customer cameras or expert cameras. Maybe the most glaring distinction between the two arrangements of cameras is the cost.

4. Super Chip Cameras: Yet once more, there are a huge load of

cameras in the expert shopper cameras and the ace cameras, and we have to call them super chip cameras.

5. DSLR Video Cameras: DSLR (Digital Single Lens Reflex) is basically a modernized photo camera fitted with the ability to take fantastic HD accounts. DSLRs today are becoming very popular, and a number of professional videographers are choosing them over camcorders because they have larger sensor and are reasonably priced. They are favourite when it comes to taking high quality short clips that can be later edited and pieced together.

Here are some of the most common camera moves to consider:

- **Zoom:** Probably the most eminent camera move, zooming gives the impression of moving closer or further away from the subject. It may very well be utilized viably to amplify a specific center point in the edge. While a brisk zoom can help include a feeling of dramatization and energy when utilized accurately, maintain a strategic distance from over-utilizing zoom as your default move.
- **Pan:** Panning is a great way to tell where your story is set. It is the point at which the camera is moved on a plane level starting with one side then onto the next on a focal pivot. This is a turning development wherein the camera's position stays set up. It will in general be used to follow a moving character or to fit more into a packaging, for example, panning over a scene to make a sentiment of spot.
- **Tilt:** Tilting resembles panning in that the camera is kept in a fixed position, yet not in any manner like panning (which looks from side to side) slanting bases on upwards and downwards advancements. Utilizing an inclining movement helps in fitting more into a solitary casing. A moderate upwards tilt can be viable in causing a subject to seem greater or more noteworthy while a downwards tilt has the contrary impact. It is a great way to move from the background to the foreground and vice versa.
- **Dolly:** A dolly shot is where the entire camera is mounted on a track and is moved towards or away from a subject. Not at all like a zoom shot, the world around the subject moves with the camera. A cart gives the impression that the watcher is strolling towards the subject and can be an incredible method of making a feeling of closeness between them.

Teleprompter

An elevated monitor or teleprompter, moreover, known as a guide or Autocue, is a contraption that allows the anchor to read a substance while staying in contact with the audience. Since the speaker doesn't need to peer down to guide created notes, the anchor appears to have recollected the talk or talk spontaneously.

Raised screens or the teleprompter have generally been used in two

essential circumstances – by TV mediators who need to have the alternative to look straight into the camera while scrutinizing the substance, or by presidents, officials and public speakers who need to have the choice to stay in contact with their group as opposed to peering down at their notes. In later events, the usage of raised screens has reached out to consolidate any scripted video creation, video bloggers, powerpoint presentations, similarly as craftsmen acting before a crowd of people as a way to deal with assistance remember their lines.

The essential mechanics of an elevated monitor haven't changed since they were first created, protected and afterward authorized by two gatherings of business visionaries during the 1950s – Autocue in the UK and QTV in the US – regularly alluded to as the first Prompter People. The central standard is that the content is shown on a screen that is mounted underneath a bit of intelligent glass or beam splitter. The glass is straightforward on one side, permitting the camera to shoot straight through its rear, or to seem imperceptible to a crowd of people, and intelligent on the other, with the goal that the moderator can see the impression of the content. The picture must be switched on the screen so when it's reflected by the glass, it shows up the correct path round for the moderator to peruse.

Before the advancement of PCs, the substance was physically composed or made onto watches out of paper. The paper was then front line by a raised screen overseer under a little CCTV type camera that sent the image of the substance to the screen. The raised screen screens, much like TV screens in those days, were incredibly colossal and monstrous.

Nowadays the content is entered electronically into a PC that runs extraordinary monitor programming, for example, Autocue's Q Master/Q Box, Q Pro or Q Start programs. The PC at that point produces a video yield of the content and sends it through composite video, SDI, or VGA to the elevated screen. In further developed frameworks, the PC sends the content over IP to a different parchment gadget called the Q Box, which at that point thus produces the video yield for the screen. This implies that you can send and control content from a PC in India, over the web, to a monitor that is situated in New York.

The speed and orientation of the substance is either compelled by an overseer or by the mediator themselves. The manager will listen mindfully to the mediator to ensure that they follow at a comparative speed as the arbitrator is talking, rather than compelling the arbitrator to talk at a particular speed. Of course, the arbitrator will search for themselves with a distant hand control or a foot pedal.

Ordinarily every screen in a TV studio will show comparable substance

and all the mediators will see something fundamentally the same as on each camera. Nevertheless, there is right now the limit with regards to each arbitrator to control their own raised screen solely, so they can anticipate another aspect of the substance while the other mediator is live.

Lately, with the development of the iPad and other tablet gadgets, iPad elevated monitors have gotten incredibly famous as reasonable, versatile guides. The content is stacked or composed into a teleprompting application on the iPad, for example, iAutocue, and the iPad is then mounted underneath the elevated screen glass instead of the elevated screen. Since the content is now on the elevated screen, there is no requirement for a different PC or PC and teleprompting programming, and everything is contained inside the iPad itself. When shooting on the spot or snappy basic pieces to camera, this extraordinarily lessens the sum and unpredictability of hardware, making it amazingly versatile and moderate for schools and video bloggers.

10.8 CHECK YOUR PROGRESS

1. TV news studios are where reports are gathered, composed, altered and afterward communicated.
2. The control room is not the center of each broadcast.
3. Every work area of the news studio is responsible for one specific news theme.
4. Carbon microphones were utilized in phones for more than 100 years.
5. Pro Consumer Video Cameras do not lie in the middle of consumer cameras and expert cameras.

Fill in the Blanks:

1. The broadcasting studio is a basic part of the newsroom.
2. News studios are normally composed of LEDs and fluorescent units coating their matrices.
3. A camera is a device that is so profoundly woven into regular day to day life.
4. Zooming gives the impression of moving closer or further away from the subject
5. A microphone is a contraption that deciphers sound vibrations recognizable all around into electronic signs.

10.9 KEYWORDS

News studio	Television news studio is where reports are gathered, composed, altered and afterward communicated.
News channels	a TV slot committed to news that works continuously.
Camera Angles	The camera angle denotes the particular area at which the film camera or camcorder is put to make an effort.

Teleprompter a gadget used to extend a speaker's content onto a straightforward board before a TV camera focal point so that the content stays escaped the camera.

To sum it up:

- How news studio plays an important role in news channels
- The different equipment used in news studio
- The types of brands of camera
- Understanding the need of teleprompter in news reporting

Books for Reading:

1. The Indian Newsroom: Studios, Stars and the Unmaking of Reporters by Sandeep Bhushan
2. The Newsroom Mafia by Pereira, Oswald
3. The DIY Newsroom by Stuart Ho
4. Numbers in the Newsroom: Using Math and Statistics in News by Len Bruzzese and Sarah Cohen
5. Inside the TV Newsroom: Profession Under Pressure by Line Hassall Thomsen

Videos:

1. Setup a TV Studio in Five Minutes, NewTek, youtube.com
2. Green Screen Tips, Tricks and Materials - Chromakey Tutorial, TubeTape, youtube.com
3. Virtual Set Tutorial, TubeTape, youtube.com

:: STRUCTURE::**11.0 Introduction****11.1 Objectives****10.2 The Types of Brands Of Camera For Tv Shoots****11.3 Camera Parts and Features****11.4 Camera Movements****11.5 What Is A Shot?****11.6 Camera Angles****11.7 Balance and The Rules Of Third:****11.8 How to Utilize The Rule Of Thirds?****11.9 Depth and Composition:****11.10 Safe Title Area****11.11 Check Your Progress****11.12 Keywords****11.13 References**

11.0 INTRODUCTION

Today, the camcorder commonly known as the camera is a device that is so profoundly woven into regular day to day life that it appears to be weird to discover an individual without one. Regardless of whether on a cell phone, tablet, PC, or other gadget, the vast majority of us convey through video and only from time to time consider recording it. Be that as it may, when one stops to think about the historical importance of this gadget and its turn of events, one builds up another regard for the advances in the innovation of digital photography.

It is critical to separate the camcorder from a "film" camera, which is a movie camera that uses photographic film to record pictures. Film cameras have a long and fluctuating history going back to the late nineteenth century. Current cameras use video digital devices to record videos instead of film. This is an electronic configuration that has

generally been put away on different media, for example, tape, CCD chips and strong state streak memory.

11.1 OBJECTIVES

- Understand the concept of digital camera,
- History of camera and how it is useful for journalists in reporting.
- Camera movements and their importance.
- Different types of camera parts and why are they used?

On completion of this unit, you will be able to ...

- Understand how cameras became an important gadget in the 21st century.
- How Journalists use new media to capture and record videos.
- Different types of camera movement and angles.
- What is balance and rule of thirds?

11.2 THE TYPES OF BRANDS OF CAMERA FOR TV SHOOTS

The development of camcorders has been inconceivable to the point that occasionally it is hard to grasp how individuals used to take photographs and recordings in the good 'ol days. The choices accessible in those days were simply contrasted with what we have at the current occasions, on account of progressions in innovation just as the marvel development in the photography business. In the relatively recent past, the term camcorder was utilized to envelop only a small bunch of gadgets which all had comparable attributes. Be that as it may, these days, there are numerous kinds of camcorders at all spending levels, shapes and estimates and introduced beneath is a brisk review of the sorts of camcorders accessible in the market today:

1. Smartphone Cameras: Smartphones with inbuilt camcorders are at the extremely lower part of camcorder natural pecking order. A large portion of the very good quality Smartphones, for example, some Android, iPhone, and Nokia models have palatable camcorders fit for shooting top notch recordings. Despite the fact that the Smartphone camcorders may not do the trick the necessities of people who are not kidding about film making, they are sufficient enough for the normal clients who need to take recordings and photographs during examples, for example, family or get-togethers. With a developing arrangement of applications and devices in any case, these cameras would now be able to be prepared and made to work like full size cameras equipped for taking proficient recordings.

2. Consumer Video Cameras: Consumer camcorders allude to straightforward cameras intended for individual non-proficient use. As a rule, these cameras are more affordable and can be purchased in the scope of \$200 to \$1,500 and they for the most part accompany littler imaging chips. The pictures from buyer camcorders are not as incredible as far as quality as the pictures from an expert camera.

The other attribute of purchaser cameras is that they are littler and easier to work, with the majority of them being completely programmed. Yet, clients actually have the flexibility to physically alter different settings, for example, introduction sound level, center and white parity among others. In contrast to their expert partners, purchaser cameras don't have augmentations to take into account additional sound contributions for proficient sound hardware and every one of them have fixed focal points with obsolete computerized upheaval.

3. Pro Consumer Video Camera: Next in the rundown are master customer camcorders. Pro Consumer Video Cameras lie in the middle of consumer cameras and expert cameras. They are the cameras with littler structure factors than the bigger cameras which are typically mounted on the shoulders for large spending TV production. Notwithstanding, the cameras are stuffed with enough highlights to give proficient picture quality and are adequate to do only any work.

Pro Consumer Video Cameras are likewise genuinely costly, and the conventional ones are somewhere in the range of \$1500 and \$10,000 – just about 33% of what you could spend for completely proficient cameras like those utilized for large spending TV works. In spite of the exorbitant cost run and the sort of innovation used in the assembling of these cameras, they actually accompany manual picture and sound controls and the majority of them have outer sound sources of info.

The other commendable thing about these cameras is that they offer greater imaging chips, compatible focal points, just as the adaptability to be time code done in cases of multi-camera revealing. With all the highlights and abilities of these cameras, it turns out to be truly hard to recognize them as either master customer cameras or expert cameras. Maybe the most glaring distinction between the two arrangements of cameras is the cost. For proficient camcorders, you can hope to spend somewhere in the range of \$8,000 well up to the locales of \$50,000 and at times past.

4. Super Chip Cameras: Yet again, there are a ton of cameras in the ace consumer cameras and the pro cameras, and we need to call them super chip cameras. These cameras are depicted by three unquestionable factors underneath:

Super chip cameras all have imaging chips which are greater than standard master camcorders. The imaging ascribes of these

cameras are a couple of times more prominent than those in standard ace camcorders.

The ensuing element perceiving the super chip camcorders is the way that they go with replaceable central focuses.

The third unmistakable factor is the expense of the super chip cameras.

Super chip cameras are essentially squeezed with tremendous chips and master features, and they are in like manner tolerably sensible than the master cameras. The cost of super chip cameras could be wherever some place in the scope of \$6,000 and \$20,000. A couple of examples of the super chip cameras consolidate a couple of brands of Sony, Cannons Compact and the stunning Panasonic F100 camcorder.

These cameras can do all that a standard program could do, anyway with the extra ideal situation of achieving comparative tasks at modestly sensible rates. They are moreover ideal for first in class autonomous transmission work and film making.

5. DSLR Video Cameras: DSLR (Digital Single Lens Reflex) is essentially a computerized photograph camera fitted with the capacity to take excellent HD recordings. The fame of these cameras has developed in the previous barely any years because of three extraordinary qualities beneath regular to all DSLR cameras:

They have large imaging chips which lead to top notch pictures.

They have compatible focal points which consider more imaginative adaptability, causing it workable for you to utilize top of the line focal points on the off chance that you can manage.

DSLR cameras are moderately expensive. At the vibe of things, it might create the impression that DSLR cameras are the best approach, considering its highlights just as the way that they are more reasonable. In any case, there are sure restrictions you dislike about them. For example, DSLR cameras are still photograph cameras. They were never intended for video and this was a reconsideration in their plan.

Once more, you will be frustrated to discover that the majority of the significant highlights introduced even on the low camcorders are absent in these cameras. The highlights missing in DSLR incorporate manual sound control, zebra stripes for making a decision about introduction, addressing judge center, and mechanized zoom.

Moreover, DSLR cameras don't have a XLR sound contributions to permit the utilization of expert mics and blends and they additionally have a restricted chronicle season of only 12 minutes for every clasp and

this isn't extremely reassuring in the event that you are highly involved with recording somebody's marital promises. Despite the fact that there are various workarounds and outsider applications to help in defeating these deficiencies, they will just add to the expense and difficulties of DSLR shooting.

11.3 CAMERA PARTS AND FEATURES

Battery pack: The battery pack is one of the most significant pieces of the camera, as the majority of its parts won't work if not controlled by one. Having an enduring battery lets you shoot more photographs and go for broadened periods, permitting you to locate the ideal shot.

AC Adapter: The AC connector camera records clear, movement actuated video and can detect development at any separation. At the point when it identifies movement, it begins recording another video. At the point when the development stops, the video is spared to a memory card - this is a standard SD card utilized by every computerized camera.

Video Finder: or Viewfinder The viewfinder is one of the most significant pieces of a camera. It is a rectangular-formed part at the rear of your camera that allows you to see and casing your subject. A few viewfinders are completely computerized, which shows you different subtleties like your screen speed, opening, and ISO before you make the effort.

Zoom buttons: In the event that you just purchased your first historically speaking camera, odds are you got a long-range focal point with it. Long range focal points permit you to move between central lengths, from wide to fax, contingent upon your focal point's central range, by turning the focal point rings.

Focus: A camera's Focusing Screen is the glass surface on which the camera's mirror extends the picture. The centering screen helps in accomplishing different center impacts, for example, sharp and high-contrast shots to obscures and bokeh.

Fade: A blur is the point at which the scene slowly goes to a solitary shading — typically dark or white — or when a scene step by step shows up on screen. ... A blur to dark — the most widely recognized change type — is a sensational progress that frequently represents the progression of time or connotes fruition.

Frame: A framing is a solitary picture of film or video. Framing (a shot) includes making the visual substance out of a progression of edges as observed from a solitary perspective, i.e., a fixed camera. In outline is the term utilized by screenwriters to demonstrate the passage of someone or something into an outlined shot.

Noise Cancellation (ambient): Noise Cancellation (ambient) headphones, like wise called active noise canceling headphones, utilize electronic preparation to break down surrounding sound and

endeavor to create the "inverse" sound. The outcome is less commotion generally speaking.

Mic: An on-camera mic is a unique sort of mic that has been intended to function admirably with a camcorder or a video-empowered DSLR camera. It's regularly lightweight (to help keep the general load of the camera low), and frequently includes the capacity to mount to the shoe of a camera.

Date/Clock: The date/time and time region are recorded as metadata in the substance (cut) while shooting. The date/time metadata will influence the playback request by the thumbnail. Continuously check and set the date/time and time region before utilizing the camera unexpectedly.

Backlight: In the lighting plan, backdrop illumination is the way toward enlightening the subject from the back. As such, the lighting instrument and the watcher face one another, with the subject in the middle. This makes a shining impact on the edges of the subject, while different territories are more obscure.

Tally Light: Tally lights are a little sign light on an expert camcorder or screen and utilized broadly in Television studios. They are otherwise called the 'live' sign lights. They are generally found simply over the focal point or on the electronic viewfinder (EVF) and conveys, to help those before the camera just as the camera administrator, that the camera is 'live' - for example its sign is being utilized for the 'primary program' at that point. Tally lights are ordinarily red.

Tripod: A tripod is a mount which is a helpful three-legged stand, used as a phase for supporting the weight and keeping up the strength of some other article. A mount gives strength against dropping forces and even powers and improvements about level hatchets.

11.4 CAMERA MOVEMENTS

Tilt: Tilting resembles panning in that the camera is kept in a fixed position, yet unlike panning (which looks from side to side) slanting revolves around upwards and downwards improvements. Using a slanting development helps with fitting more into a singular packaging. A moderate upwards tilt can be practical in making a subject appear to be more prominent or more essential while a downwards tilt has the opposite effect. Inclining is the point at which you move the camera vertically, up to down or down to up, while its base is focused in a specific way. Once more, such as panning, this move normally includes the utilization of a stand where the camera is fixed yet you move the edge it focuses to. These shots are famous while presenting a character, particularly one of loftiness, in a film.

Panning: Panning is where the camera is preceded onward by a level plane beginning with one side then onto the following on a central center. This is a rotating improvement wherein the

camera's position remains set up, yet the heading that it faces changes. It might be used to follow a moving character or to fit more into an edge, for example, panning over a scene to make a sentiment of spot. Panning is the point at which you move your camera on a level plane; either left to right or right to left, while its base is focused on a specific point. You are not moving the situation of the camera itself, simply the bearing it faces. These kinds of shots are incredible for setting up a feeling of area inside your story.

Tracking Shot (Dolly Shot): A cart shot is where the entire camera is mounted on a track and is moved towards or away from a subject. Not under any condition like a zoom shot, the world around the subject moves with the camera. A truck gives the illusion that the watcher is walking around the subject and can be a fantastic strategy for making a sentiment of closeness between them. A cart is the point at which you move the whole camera advances and in reverse, regularly on some kind of track or mechanized vehicle. This sort of development can make lovely, streaming impacts when done effectively. In the event that you need to endeavor a cart, ensure your track is steady and will take into consideration smooth motion.

Crane: Essentially, crane shots perceptible for what it's worth. A crane (or jib) is a huge, robust piece of rigging, yet is a useful strategy for moving a camera - it can move, down, left, right, making a plunge on action or moving slantingly out of it. The crane shot permits the crowd to leave a typical perspective, making a novel viewpoint that is characteristically true to life. Regardless of whether you're a hopeful producer or middle lover, getting settled with how to shoot with cranes will just upgrade your specialty. It's not convoluted, and you don't have any acquaintance with it. You need too costly hardware to do it. So, what is a crane shot? Furthermore, what would you be able to utilize it for? We should bounce in.

Handheld: With handheld shots the camera is passed on by the hand, normally making a disproportionate turn of events. These shots grant the chairman to follow action eagerly, making a more noticeable sentiment of expeditiousness for the group, and may duplicate the improvement of a character in context shots. Cinematographers and movie producers have relied upon camera uphold instruments since the start of film. With mounts, carts, and cranes, the systems to help a camera have developed. One technique, notwithstanding, depends on none of these instruments and has just developed more pertinent with time. The handheld shot. It's critical to see how producers have used the handheld shot to accomplish something beyond an adapted look, but instead a mental impact.

Zoom: Likely the most eminent camera move, zooming gives the impression of moving closer or further away from the subject. It might be used effectively to enhance a particular community point in the packaging, yet various moves, for instance, a truck, are a more customary way to deal with show improvement. While a smart zoom can help incorporate a sentiment of sensation and energy when used precisely, avoid over-using zoom as your default move. Undoubtedly, zooming is the most utilized (and subsequently, most abused) camera development there is. It is regularly utilized as a grip when the videographer isn't sure what else to never really enthusiasm for a shot. In the event that you will utilize zoom, attempt to utilize it imaginatively. Zoom in or out from an unforeseen, yet significant, article or individual in your shot. Utilize a snappy zoom to add energy to a relentless piece. Try not to stall out with your zoom as your default move!

Reverse Zoom: Reverse zoom is a camera advancement which is made by the camera drawing perpetually from the nearer view to allow the establishment to appear in a scene. This will by then assist to see the character in a broader camera shot.

11.5 WHAT IS A SHOT?

Shots are a shorthand term alluding to a particular arrangement of casings in a film or video that goes on for a nonstop length, typically alluded to by a particular camera edge or separation between the camera and the subject.

For instance, a nearby shot would include film at a nearby point to feature a particular detail or feeling at short proximity. A medium shot would highlight film of an individual at medium length, generally including their head to mid-middle, and would be utilized to pass on body development in a discussion.

So as to catch a particular shot, you set the camera at a particular separation and start shooting a take, which is the time span between when the camera begins recording and when it quits recording.

Film editors are liable for experiencing all the various takes and picking the ones that will be utilized in the last film, which they at that point gather along with the remainder of their preferred takes to make a grouping. A shot finishes when there is a cut, or alter, to one more shot. Some time ago, that implied quite cutting segments of film. Presently, they do everything carefully on a computerized course of events.

Camera Shots

Extreme Long Shot: An extreme long shot (or extreme wide shot) causes your subject to show up little against their area. You can utilize an

outrageous since quite a while ago shot to cause your subject to feel inaccessible or new.

A long shot: The long shot (also known as a wide shot, abbreviated “WS”) is a similar shot of ELS, yet somewhat closer. On the off chance that your subject is an individual, at that point their entire body will be in sight — however not filling the shot. At the end of the day, there ought to be a decent arrangement of room above and underneath your subject. Utilize a since quite a while ago shot (or wide shot) to keep your subject on display in the midst of more stupendous environmental factors.

A full shot: Full Shot Frames character from head to toes, with the subject generally filling the edge. The accentuation will in general be more on activity and development instead of a character's enthusiastic state. A shot that captures a subject's full appearance. When you want to show a character's full attire and range of movements, like entering or leaving a scene, or standing off against an enemy.

A mid shot: Medium Shot Shows part of the subject in more detail. For an individual, a medium shot ordinarily outlines them from about midriff up. This is one of the most widely recognized shots found in films, as it centers around a character (or characters) in a scene while as yet giving some condition.

A close up: Close-Up Fills the screen with part of the subject, for example, an individual's head/face. Outlined this firmly, the feelings and response of a character rule the scene.

Extreme Close Up Emphasizes a little region or detail of the subject, for example, the eye(s) or mouth. An Extreme Close Up of simply the eyes is some of the time called an Italian Shot, getting its name from Sergio Leone's Italian-Western movies that promoted it.

11.6 CAMERA ANGLES

A Bird's eye angle: Bird's-Eye View (otherwise known as Top Shot) a high point shot that is taken from straightforwardly overhead and from a good way. The shot gives the crowd a more extensive view and is helpful for demonstrating bearing and that the subject is moving, to feature extraordinary relations, or uncover the crowd components beyond the character's mindfulness. The shot is frequently taken from on a crane or helicopter.

A high angle: High Angle Subject is shot from above eye level. This can have the impact of causing the subject to appear to be powerless, feeble, or terrified.

An eye-level angle: An Eye Level shot is the place the camera is situated like it is a human really watching a scene, so that eg entertainers' heads are on a level with the concentration and the camera will be put around five to six feet from the beginning.

A low angle: Low Angle Subject is shot from beneath eye level. This can have the impact of making the subject look ground-breaking, gallant, or perilous.

A dutch angle: Dutch Angle/Tilt Shot in which the camera is set at an edge on its move hub so the skyline line isn't level. It is frequently used to show a perplexed or uncomfortable mental state.

Point of view: Point of view Shot (POV) Shot planned to mirror what a specific character in a scene is seeing. This puts the crowd straightforwardly into the top of the character, letting them experience their enthusiastic state. Regular models are of a character awakening, floating into obviousness, or glancing through an extension or optics.

Composition / Framing

Head Room: Headroom alludes explicitly to the separation between the head of the subject's head and the head of the casing; however the term is now and again utilized rather than lead room, nose room or 'looking space' to remember the feeling of room for the two sides of the picture.

Nose Room or Lead Room: In photography, filmography and other visual expressions, lead room, or some of the time nose room, is the space in front, and toward, moving or fixed subjects. Very much made shots leave space toward the path the subject is confronting or moving.

11.7 BALANCE AND THE RULES OF THIRD:

To understand and use the rule of thirds, fundamentally you have to divide the image into nine blocks both horizontally and vertically.

The rule of thirds is one of the most valuable composition procedures in photography. It's a significant idea to learn as it very well may be utilized in a wide range of photography to create pictures which are all the more captivating and better adjusted.

Obviously, rules ought to never be applied indiscriminately, especially in craftsmanship, so you should consider it more as a helpful "dependable guideline" instead of one that is unchangeable. Nonetheless, it will deliver a satisfying photograph usually, and is a phenomenal beginning stage for any creation.

The rule of thirds includes intellectually splitting your picture utilizing 2 even lines and 2 vertical lines, as demonstrated as follows. You at that point position the significant components in your scene thusly, or at the focus where they meet.

The thought is that an unbalanced piece is all the more satisfying to the eye and looks more normal than one where the subject is set right in the center of the edge. It likewise urges you to utilize negative space, the unfilled regions around your subject.

11.8 HOW TO UTILIZE THE RULE OF THIRDS?

When outlining a photograph, envision the scene split as above. Consider what components of the photograph are generally significant and attempt to situate them at or close to the lines and convergences of the network. They don't need to be completely arranged insofar as they're close. You may need to move around to get the best arrangement. This powers you to contemplate the shot and is a decent propensity to get into if you're utilizing the standard of thirds.

To get you out, a few cameras have a setting which overlays a standard of thirds matrix onto your photograph. This eliminates all mystery and causes you to get your situation considerably more exact.

11.9 DEPTH AND COMPOSITION

Since photography is a two-dimensional medium, we have to pick our plan mindfully to pass on the sentiment of significance that was accessible in the genuine scene. You can make significance in a photo by recalling objects for the front line, focus ground and establishment.

A significant part of photography is that we need to catch a three-dimensional reality by taking a two-dimensional picture. At the point when we are out in the field, our eyes as a team with our cerebrum make extremely complex pictures inside split seconds. The most significant factor in this setting is that our eyes are continually moving while at the same time zeroing in on various subjects. The central plane is moving with a subject in center and everything in front or behind having all the earmarks of being obscured. This "Profundity of Field" is one the most significant methods we can use to reproduce profundity and three-dimensionality.

So as to play with profundity of field, we need a scene with a characterized forefront and a foundation. Though the foundation is typically guaranteed, a ton of pictures need closer view which causes a picture to show up level and exhausting. Picking a characterized closer view will empower us to effectively make a picture and become inventive.

Whenever you have picked a foundation and a closer view you like (in a perfect world both supplementing one another), you need to locate the correct situation for you and your camera so as to join both for an engaging generally speaking picture. To locate the correct position, you should attempt various points, move around, get low to the ground and don't exclusively depend on your zoom. By utilizing an enormous opening (little f-stop number) and a particular centring, we can separate the forefront from the foundation by making the frontal area protests

sharp and the foundation foggy (or the other way around). This will pass on a feeling of profundity and three-dimensionality.

11.10 SAFE TITLE AREA

Safe Title Area is a term utilized in TV production to portray the areas of the TV picture that can be seen on TV screens. More settled TVs can show less of the space outside of the ensured zone than ones made even more starting late.

It's useful to see how the primary famous TV sets varied from the level screen TVs that are typical today. Cathode beam tube (CRT) TVs, which ruled family TV deals beginning in the last part of the 1950s, were planned such that made the edges of the image undetectable to the watcher. In 1961 the Society of Motion Picture and Television Engineers (SMPTE) gave explicit necessities to guarantee that titles would not be cut off by the CRT's adjusted edges. In this way SMPTE RP 8 was conceived. It determined a Safe Title Area for TV Transmission, 80% width, 80% tallness square shape with adjusted corners. In 1963, SMPTE RP 13 included a Safe Action Area, a greatest picture territory square shape that ought to contain all huge activity, which indicated a 90% width, 90% stature square shape with adjusted corners.

Quick forward to 2009, when CRTs were being supplanted by fixed-pixel-lattice (FPM) TVs and High Definition (HD) supplanting Standard Definition (SD). SMPTE built up another Standard, SMPTE ST 2046-1, and another Recommended Practice, SMPTE RP 2046-2.

SMPTE ST 2046-1 reclassified the Safe Action Area as 93% of the width and 93% of the tallness of the Production Aperture. This is marginally bigger than the Safe Title Area which, since 2009, has been characterized as 90% of the width and 90% of the tallness of the Production Aperture. A definitive objective is to keep key substance from being cut-off, in any case if the watcher is viewing a SD feed on a SD or HD TV or a HD feed on a HD TV.

11.11 CHECK YOUR PROGRESS

1. Camera has become an important part of our day-to-day life.
2. A DSLR (Digital Single Lens Reflex) camera is not a computerized or digitized photograph.
3. Smartphones with inbuilt camcorders are at the extremely lower part of camcorder natural pecking order.
4. Consumer camcorders are not intended for individual non-proficient use.
5. Pro Consumer Video Cameras lie in the middle of consumer cameras and expert cameras.

Fill in the Blanks:

1. Super chip cameras have imaging chips.
2. DSLR (Digital Single Lens Reflex) is a computerized photograph camera fitted with the capacity to take excellent HD recordings.
3. Shots are a shorthand term alluding to a particular arrangement of casings in a film or video.
4. Photography is a two-dimensional medium.
5. The battery pack is one of the most significant pieces of the camera.

11.12 KEYWORDS

Camera	a gadget for recording visual pictures as photos, film, or video signals.
Camera shot	a shot is a constant view recorded by one camera without interference.
Camera Angles	The camera angle denotes the particular area at which the film camera or camcorder is put to make an effort.
Photography	it is the craftsmanship, application and practice of making tough pictures by recording light.

To sum it up:

- How digital camera has become an important part of human life
- The types of brands of camera
- The use of camera in TV shoots
- Understanding the different camera angles required for the shoots

Books for reading:

1. Read this If You Want to Take Great Photographs by Henry Carroll
2. This Book is a Camera: A Pop-up Camera by Kelli Anderson
3. Understanding Exposure by Bryan Peterson
4. The Photographer's Eye by Michael Freeman
5. BetterPhoto Basics by Jim Miotk

Videos:

1. Basic Camera Shots, Angles, and Movements, Martin Curley Visuals, youtube.com
2. Be a Better Photographer in 45 mins, Sudhir Shivaram Photography, youtube.com
3. How To Get Perfect Focus On Your Camera Every Time, Photography Pro, youtube.com

:: STRUCTURE::**12.0 Introduction****12.1 Objectives****12.2 What Is Postproduction in Radio And Podcast?****12.3 Edit Dialogue****12.4 Role of Sound Effects, Sound Design****12.5 Music/Six in Post-Production****12.6 Finalization****12.7 Kinds of Sound Effects****12.8 Microphones - Types and How to Select for Your Purpose****12.9 Music and Sound Editing****12.10 Check Your Progress****12.11 Keywords****12.12 References**

12.0 INTRODUCTION

Postproduction is the last piece of delivering a digital recording, public broadcast, film or other sort of multi-step venture with a "completing advance." This is the place the last piece is taken a gander at and last changes are made that will refine or address the creation cycle. Steps, for example, altering, effects, and sound enhancement are regularly ordered as after post-production steps.

12.1 OBJECTIVES

- Understand the concept of product-production,
- Clarify techniques for recording and digital audio recording,
- Concept of sound, sound effects, and blending for broadcast.
- Types of microphones and how they are used.

On completion of this unit, you will be able to ...

- Students will learn the components of radio and podcast production

- Understand how sound effects work
- Importance of sound effects
- Types of microphones and their uses

12.2 WHAT IS POSTPRODUCTION IN RADIO AND PODCAST?

Many radio projects are live. A few projects on radio are recorded first and communicated later. A few projects are studio based, while others are recorded on outside areas. Here we will examine around a couple of various assortments of radio creation designs:

Live or Recorded Radio Program: The projects on radio and TV can be live, pre-recorded or a blend of both. The idea of radio or podcast program calls for whether a program will be delivered live or recorded ahead of time and utilized later.

Live program includes the danger of production mistakes, as there are no "renewed opportunities". It must be correct the first run through, which is the main time. Nonetheless, live creation is less expensive than recorded creation methods and some of the time simpler and snappier.

Recorded programs permit management and power over quality. In this technique, the primary account of projects is finished. Altering and after creation are done sometime in the future. This is an endeavor to upgrade to additionally refine production worth and quality while shooting. This can likewise join with live program techniques. Bits or fragments of the program can be recorded, altered and prepared ahead of time and consolidated into a studio creation utilizing live ability.

Studio or Remote (Outside on Location): Projects can be delivered inside the controlled climate of an indoor studio which offers the necessary settings of a program. Studio settings offer work force control, light control, temperature control, adequate force flexibly and admittance to strengthening creation staff, gear embellishments and extra parts and even phones and change rooms.

Radio or podcast programs should likewise be possible at a transitory far-off area. A special setting can be accomplished by insightful determination, arranging and full utilization of a distant external area. The authenticity and detail needed for the quality and achievement of a production can likewise be gotten. Nonetheless, in such a circumstance some production prerequisites, for example, broad lighting or expound sets are dispensed with.

A blend of studio and location production is additionally conceivable. Most broadcasts consolidate secures in the studio with correspondents in the field.

Other Production Formats: Audio production can be done from numerous points of view contingent upon the sorts and wellspring of

projects. Neighborhood live production utilizes station's own broadcasters or reporters locally and plays records and tapes, which they themselves own. Live production is one way where stations hold nearby commentators and plate racers as the foundation of the program and uses partnered programming, for example, reels of taped (prerecorded) music and satellite conveyed music administrations.

In podcast production, a neighborhood radio broadcast depends on the administrations of the partnered program maker. The music is commonly played on enormous tape machines. At the point when a breakpoint for a program declaration is reached, more modest cartridge tape machines are set off to play by a sub discernible sign tone on the ace tape.

Turnkey robotization alludes to completely mechanized radio broadcasts, which comprises generally of a satellite dish and a control board. The satellite circle downlinks radio projects. The administrations may likewise be restricted with the end goal that new data is called to the program maker as expected for the commentators' numerous miles away to set up the supplements.

Equipment For Radio Program Production

The essential hardware to deliver sound program incorporate the accompanying:

1. Mixer console or control board or control panel
2. Microphones
3. Turntable
4. Compact Disks and Records
5. Audiotapes

Music and Sound Editing:

The Console: The control board or support measures the sounds and voices during recording, altering, and naming. This combines the different program sources to shape the transmission yield. This is situated in the focal control point or control room. Three sorts of circuit capacities are worked.

Program circuits: A progression of channels, their individual volume levels constrained by independent rotational faders.

Observing circuits: Visual (meter) and aural (earphone) methods for estimating the individual sources or channels just as the last blended yield.

Control circuits: Provision of correspondence with the studio or outside by methods for "argue" or phone line.

Microphone: A Microphone (mics, articulated myke) is a transducer, which changes over acoustic energy into electrical energy. A few kinds of mouthpieces are accessible with sound pickup design attributes intended to meet different chronicle necessities and circumstances. The directional property of amplifiers, which is additionally called the pickup design, is significant for choosing the correct sort of mouthpiece. As indicated by the pickup designs, receivers can be named:

1. **Unidirectional Microphone** are suitable for a couple of individuals talking one next to the other. Foundation commotion is unwanted. These are likewise called cardioid mics on account of their heart form.
2. **Bi-directional Microphone** is utilized when two individuals are straightforwardly confronting one another.
3. **Omni-directional Microphone** are utilized for getting an enormous number of individuals and are incredible for social occasion foundation clamor.

Sound system recording requires extraordinarily planned sound system amplifiers. It can likewise be accomplished by utilizing in any event two mouthpieces. One such methodology is M-S (mid-side) miking. A tat-directional mouthpiece gets sound to one side and right and a super cardioid amplifier gets sound to the front. The yield of the two mouthpieces is taken care of through a convoluted circuit. X-Y miking is another strategy for sound system recording. Two cardioid amplifiers are set close to one another. One point to one side at a 45-degree point and other to the exactly at 45 degrees. This way both the amplifiers get sound from the middle.

Turntable: A turntable gets data recorded on a circle or record and sends this data to the audience for intensification, blending, handling, and reconciliation with other sound components.

Compact Disks and Records: Vinyl records or LPs are being supplanted by top notch advanced chronicles made on smaller circles. In playing a circle, most control work areas have a "pre-blur", "pre-hear" or "tryout" office which empowers the administrator to tune in to the track and change its volume before setting it up to play broadcasting in real time. With a record, a look at the depressions will regularly be adequate to show whether there is a wide variety in unique reach.

Audiotape: Sounds can be recorded in the field or in the studio onto audiotape at standard paces. The audiotape utilized in the studio might be as consistent circle cartridges, or trucks, or materials might be recorded on reel-to-reel sound tape machines. Computerized Audio Tapes (DAT) record the sign in an advanced structure where the first electrical varieties are spoken to by a progression of heartbeats or pieces of data.

Music And Sound Effects: Music and audio cues might be created and recorded in CD or sound tape and may likewise be pre-recorded on plate or sound tape and coordinated into the program material utilizing the comfort or control board.

Voice Terms: The phrasing utilized for programs portrays the situation (spot of root of voice) and nature of voices. The voices are demonstrated utilizing effectively got assignments, for example, Voice 1, character's name or Announcer # 1.

On mic (on microphone): A voice or character is heard in an ordinary good way from an amplifier.

Off Mic: When we need the voice to be heard like originating from a good way or from the rear of a room, we utilize this term.

Fade in and out: We compose this when we need the voice to seem as if it is moving toward the focal point of activity in the imagination of the audience. Blur off or blurring off could show the opposite cycle, where the voice begins at a typical good way from the receiver and afterward gradually moves away.

Reverb: is composed to make anticipation or elevate a puzzling mind-set when we need the voice to be heard with a slight reverberation or resonance. It is typically composed after the gift's assignment. To make the deception of a phone discussion, the documentations "separated a"behind `` obstruction" can be utilized, or basically shown as heard through a phone.

SFX: These are the audio cues or sound effects "SFX" added during the time of post-production to enhance the feel and quality of the radio programs. These audio sounds may include applause, vehicle sound, and much more.

Segue: We state "segue" where one determination closes, and the following choice starts right away. We state "Crossfade" when one determination step by step becomes dull and the following choice slowly blurs in.

Ad lib: Sometimes sound contents incorporate "ab-lib", which permits characters or voices immediately to make their own words keeping with the overall tune, mind-set and motivation behind the content.

Stages Of Radio Programme Production

Radio productions are planned in three stages.

Pre-Production: This is the arranging and improvement stage. This starts with the age of a content. Except if a content is created it is troublesome and there will be disarray on what sort of program you are delivering. The content contains directions and rules for the production of the program.

Production: The subsequent stage is production. The whole material for the program is recorded or sorted out at this stage. Choosing and situating of the mouthpieces, the kind of tapes to be utilized, and choice at different sources at sound through the blender are all aspects of this stage.

Post-Production: This stage for the most part incorporates altering Sounds recorded during creation and naming whenever required, are the chief focal point of after creation. Assembling the recently recorded sound and determination of sound are significant. The motivation behind altering can be summed up as:

- To orchestrate recorded material into a more sensible grouping
- To eliminate the dull. Redundant or actually satisfactory segment.
- To pack the material as expected.
- For innovative impact to deliver new juxtaposition of discourse, music. sound and even quiet.

12.3 EDIT DIALOGUE

The most clear thing we will need to do as a component of the Post-Production measure is to alter the exchange of our web recording scene.

How mind boggling of a cycle this is will rely upon a few factors and will differ, now and again extraordinarily, from show to show. For example, story webcasts that intently follow a content or blueprint will probably require more top to bottom altering than spur of the moment conversational shows. The amount you alter your exchange will be an expressive decision too. A few shows want to have things sound exceptionally casual and keep some little staggers in discourse or errors, while others need an extremely cleaned and proficient sound with all slip-ups altered out. Here's a harsh agenda of the issues you can address when altering discourse.

- Edit natural and clear slip-ups.
- Edit pointless words or information if you are attempting to limit the time duration of the production.
- Edit stream/timing - abbreviate uncomfortable silences, fix holes between various individuals talking, include space where discourse is excessively brisk or jumbled, and so on.
- Edit pointless words/minutes (on the off chance that you want) - things like "umms" "ahhs" "ya know", rehashed words, and so forth... This is a complex decision regarding how much or how little of this you need to alter out.
- Edit embarrassing moments, like hosts talking over one another, laughs, coughs and sneezes and much more.

12.4 ROLE OF SOUND EFFECTS. SOUND DESIGN

Enhance and Repair Audio

When you are in the post-Production cycle, you will need to complete these things as well as can be expected at the source. Try not to embrace the attitude of having the option to "fix it in the blend", the best outcomes consistently originate from doing things the correct route from the beginning. That being stated, there is still a ton that should be possible during post-Production to upgrade your sound and tidy up any trouble spots that may have happened during the account. Here's an agenda of certain things you might need to do.

- **Eliminate Background Noise:** Street clamor, murmur from apparatuses, diverting room tone, and so forth... There are extraordinary modules, for example, iZotope's RX that can do this, or even a straightforward EQ can help.
- **De-Verb:** This is a trickier one and is most likely the best case of "DO THIS RIGHT DURING THE RECORDING PROCESS" however in the event that you have a chronicle that is still somewhat "open" or "echoey" you can do some post-handling to fix things up a cycle. Modules, for example, iZotope's De-Verb or a Transient Shaping module can help.
- **De-Ess and De-Plosive:** Again, in the event that you are recording appropriately, you ought to encounter an insignificant measure of these issues. In any case, some De-essing can go far to decreasing

brutal sibilance and if that pop-channel didn't exactly do the stunt with your plosives, a De-Plosive device or even some straightforward EQ to move off low end frequencies can help.

- EQ: How you EQ will change contingent upon numerous elements and may not be essential at all on the off chance that you recorded appropriately, however some little EQ changes can help improve the general nature of a discourse track and address any issues that might be available. It's presumably a smart thought to move off low-end utilizing a high pass channel no matter how you look at it as well, as you don't generally require anything under 100hz or so on your discourse tracks.
- Compression: Again, you may not require any, however on the off chance that you have an exceptionally unique speaker who changes between being boisterous and calm over the span of the show, it might assist with utilizing some pressure to level them out through the webcast.
- Gating: A clamor entryway is an instrument that will fundamentally kill the sound all together when it is under a specific edge that you set, and let it play when it is over that limit. By and by during a digital broadcast, this can seem as though a track is being quieted when an individual isn't talking, and afterward playing routinely during their recorded discourse. It very well may be a decent method to make exchange tracks more perfect sounding. You may not require it by any means, and on the off chance that you do utilize one, be cautious with your settings, in the event that you try too hard you will make a recognizable impact that will divert audience members.

12.5 MUSIC/SFX IN POST-PRODUCTION

To enhance the quality of your show, you can add music beds, audio effects, media cuts, and so on. This is all done during the Post-Production phase. It's a smart thought to have your exchange altered first, expecting that will be the essential focal point of the scene. At that point you can go in and layer your music, sfx, or other sound resources all through the scene.

Include Intro/Outro Segments: When you have your principal substance of the scene spread out, with the exchange altered, and any music, audio cues, or other creation components layered in, you can include your Intro and Outro. In a perfect world, you have a pre-created sound record of both your Intro and Outro that you can just attach to the start and end of your scene. You can even set up formats in your chronicle programming that as of now incorporate these sound records, so you should simply move them around to the best possible spot.

Blend: Blending alludes to the way toward joining the entirety of the distinctive sound components of your web recording scene so they all

function admirably together and don't divert from one another or the point of convergence of the scene. While Mixing is a profound theme that includes a wide range of instruments, procedures, and cycles of sound creation, here are some essential things to focus on. Levels of discourse among various speakers: Make sure that if there are different individuals on the show, the volume levels of their exchange are on the whole pretty steady.

Panning: This is the way toward putting sound components in the sound system field. At the point when you have a couple of earphones on, something that plays just out of the left earphone is panned extreme left, and something that happens just the correct earphone is panned extreme right. Something panned in the middle should play at an even volume from both the left and right earphones, giving the feeling that it is originating from directly before you. You'll quite often need your discourse panned in the middle, except if you are settling on some imaginative elaborate decisions not to.

Music levels: This will be an elaborate decision, yet you have to decide whether your music is only a bed to sit underneath the discourse or will assume a more unmistakable job and blend it that way. Things like EQ and Stereo Width change can likewise help separate your music from the exchange, with the goal that they don't overwhelm one another.

SFX: Again, you will settle on an expressive decision in how the SFX are blended into your scene, however you need to ensure they don't make it difficult to hear certain words or expressions in the exchange or overwhelm other sound components. You can utilize panning to put audio cues more to one side or more to one side in your blend, with the goal that they don't cover exchange excessively.

12.6 FINALIZATION

When everything is altered up, all components are in the ideal spot, and we have a pleasantly adjusted sound blend of our digital broadcast scene, the exact opposite activity is to Master or Finalize our show. A portion of the interesting points doing during Mastering are as per the following:

Apply any general terms sound preparing to the whole by and large blend of the scene. This can be some pressure to help "stick" together the entirety of the various components (exchange, music, sfx, and so on...) or perhaps some EQ, or something different.

Limiting: This alludes to utilizing a limiter instrument/module to set the general volume level of your digital recording. There are diverse metering apparatuses that can assist you with surveying the general degree of your scene, and a decent number to go for, for a sound system sound record is - 16 LUFS. There are some varying sentiments on this out there, however that is a very decent objective to focus on. LUFS represents Loudness Units Full Scale and is an estimation of the general commotion of a sound document.

Stereo versus Mono sound: If your scene contains music and audio effects, and components that are panned to better places in the sound system field, you will doubtlessly need to skip your last document as a sound system record. On the off chance that your scene is discourse just, you may in any case decide to do a sound system, however a mono document will be fine and will be a more modest record size.

File Format: You will probably need to ricochet your last record that will be distributed to your facilitating stage as a MP3 as this is the current standard record type for digital recordings. Notwithstanding, on the off chance that you are sending your document off for additional altering or creation, you will need to ricochet a higher caliber uncompressed record like a .WAV record. Along these lines, whoever will accomplish further work on your scene, will have the greater document to work from, and they would then be able to make the packed MP3 variant when they are finished.

12.7 KINDS OF SOUND EFFECTS

Record Scratch Sound Effect: A scratch track is a sound account that furnishes data on timing and substance with the aim of being utilized as a source of perspective for the last (or substitution) sound. Scratch tracks are utilized in both music and film. In film, particularly when shooting on the spot, there are frequent conditions which make it difficult to record sound of adequate quality to be utilized in the last soundtrack. These incorporate shooting close to an expressway or air terminal, or different circumstances where the encompassing sound makes quality voice recording troublesome or unthinkable. Animated movies additionally use scratch vocal tracks to set the circumstance while making animatics (storyboards that are vivified with key casings). The animatic fills in as the reason for conclusive liveliness at which time, proficient (and frequently huge name entertainers) are utilized to record the last voice track for the animated film. In music, a scratch vocal track is frequently set somewhere near the entertainer. When the scratch vocal track is set out, the music maker and sound architect use it as a source of perspective to make the melodic segments of the tune. For the most part, the craftsman re-records the vocal once all the melodic components are set up.

Explosion Sound Effect: How significant is sound in real life or games recordings? The computer games appear to be inadequate without the blast audio cues. It gets dull and exhausting if the amazing audio effect of the blast disappears in the war or comparable groupings. The game designers and producers can't work without the blast audio effect, particularly on the off chance that it is an activity stuffed game or film.

Siren Sound Effect: Police or ambulance sound effects are important to create a better understanding of the surrounding.

DJ Sound Effect: To fill the gaps of music, DJ sound effects helps your audience connect with musicians.

Gun and War Sound Effect: Firearm and war audio effects give an arsenal of sound weaponry prepared for your creations. In the event that you can shoot it, cut with it, explode it in order or trigger it on the combat zone - you will think that it's agreed with military exactness in the items on this page. Both noteworthy and advanced hints of battle from dark powder rifles to rocket pushed projectiles; archaic weapons and memorable guns to the most recent attack weapons are critical to improve the result of the recordings.

Crowd Sound Effect: Crowd Sound effects furnish you with audio effects for overwhelming applause, gracious applauding, hecklers, rambunctiousness and Happy New Year commencements. There are uncommon audio cues with segregated youngsters' voices, just as explicit male voices or female voices included in the impacts. The sound libraries must remember hordes of individuals for enormous, medium and little arenas and theaters – enrolling alarm, loathsomeness, disillusionment and helping backwoods or wilderness in which your story is set.

Game Show Sound Effect: Game show sound effect includes sounds of the lights flashing, crowd is going wild, timer counting down and much more. These sounds help you create a better ambience for the game show you might want to host.

Train Sound Effect: Transportation Sound Effects assortments can and will satisfy your requirement for speed. From family vehicles to NASCAR, mopeds to pigs, Model Ts to Porsche Turbos – the transportation assortments from Sound Ideas can assist you with getting around. Obviously, on the off chance that you would prefer to take the train, metro, streetcar, speed pontoon, canal boat or submarine – that is alright as well. These sounds ought to likewise incorporate fitting sign chimes, motor fires up, docking moves, apparatus and pit groups.

Hanna Barbara Sound Effect: Hanna-Barbara was known for their huge library of audio cues. This audio cues library includes an assortment of the most popular audio cues from Hanna-Barbara's vivified arrangement, (for example, ricochets, slide whistles, and so forth). Not all sounds are begun from H-B, however, as some of them are started from different organizations (like Walt Disney Studios, Universal Pictures, MGM, Warner Bros.) before H-B procured them to its library. A portion of their popular audio cues incorporated a fast bongo drum take utilized for when a character's feet were scrambling before removing, a punch out whistle utilized for when Fred Flintstone would toss a bowling ball, a

"KaBONG" sound created on a guitar for when Quick Draw McGraw, and others.

Scary, Cartoon and Funny Sound Effect: enhances the level of fun and scare in the movie by multiplying the laughs and screams this can be done through sound effects that may include farts, slide whistles, cartoon twinkle toes, scream, buzzsaw, weapons, and others. These sounds are designed to keep the audience engaged in the video. Cartoon sound effect includes funny voices of the animals, humans and others.

Doorbell Sound Effect: Door Sound Effects incorporate everything from sixteenth century stronghold entryways and drawbridges to mechanized vaults and pressure driven lids to kitchen cupboards and screen entryways - and significantly more. These may include doorbells, squeaks, slides, clatter and shake their way into your creations and assist you with opening doors en route.

Star Trek Sound Effect: Designed Sounds, Special Effects, and Star Trek Sound effects are a collection of high energy, high frequency circular segments and destroys, a full scope of out-of-this-world blasts, and many made sounds to assemble your substitute reality. These audio cues are intended to invigorate programs with everything from boings, tolls and murmurs to sizzles, twangs, whooshes and bang alongside remarkable traditional media commotion, static, buzz and hums. Scientific sounds must also include voices of monsters, ghosts, spaceships as these are ambient sounds that can help establish the perfect otherworld atmosphere for your program.

Animal Sound Effect: Animal and Birds audio cues assortments can nearly represent themselves with a different determination of wild and homegrown creature sounds – oceanic and land animal cries – groups of fowls and homes of crawling reptiles – from bogs, deserts, terraces and wildernesses around the globe. These assortments incorporate both general creature sound assortments that give an expansive scope of natural life impacts just as more particular libraries that emphasize a solitary creature gathering.

Video Game Sound Effect: Game Sound Effects are a basic asset for game sound plan and sounds for each dim corner, removed planet, archaic stronghold, combat area, vehicle pursue, clench hand battle, animal world, submerged, underground and whatever other scene that gamer's can envision and make. Sounds like the beginning of time to the removed future, are essential to help manufacture a foundation story and paint a sound picture to rejuvenate your gaming vision.

Static Sound Effect: Sounds like static, noise, feedback, electronic sounding blips and buzzes are important to create suspense and help keep the audience on edge.

Movie Sound Effect: Artistic and film trailer audio effects and creation components incorporate all you'll require to get those large, sensational hits, whoosh and tones for your venture. Numerous movie producers have communicated a requirement for a greater amount of these sounds so we will include a lot more routinely. These sounds ought to incorporate dull, eery, tense and evil effects and tones, bounce panics to take your crowd leap with dread and numerous different sounds inseparable from numerous film sorts.

Thunder Sound effect: Weather Sound Effects assortments incorporate thunder, lightning, precipitation, wind, and all parts of climate on earth as it approaches, seethes and withdraws. Notwithstanding delicate precipitation and vicious rainstorms, there are strips and breaks of thunder and electrical discharges that move through the scene - and everything from delicate breezes to typhoon quality breezes. Hail falls, ice pellets accumulate and storm ambiances envelope the open country.

12.8 MICROPHONES - TYPES AND HOW TO SELECT FOR YOUR PURPOSE

Dynamic microphones: In the event that you're searching for something dependable and flexible, at that point you should begin with dynamic mics. Dynamic mics work on an electromagnetic guideline utilizing a stomach that is joined to a curl of wire. In a powerful amplifier sound waves hit a slender metallic stomach that is appended to a curl of wire. The stomach vibrates the curl because of the sound wave. A magnet that is situated inside the curl creates an attractive field. It is the movement of the curl in the attractive field which creates the electrical sign relating to the sound.

Condenser Microphones: Condenser mics have a meager conductive stomach that sits near a metal backplate. This setup works like a capacitor wherein sound weight vibrates the stomach which thus changes the capacitance to deliver the sound sign. Since they use capacitance rather than genuine moving loops, devotion and sound quality is improved, making these mics ideal for accuracy recording in the studio. Note that this strategy for sound catch requires power, so you'll require a blender or direct box with apparition power (aside from in situations where batteries are utilized). Whatever instrument you are attempting to record, condenser mics will take care of business insofar as the sound weight levels aren't excessively high. Simply make sure to deal with them with care as they are not as durable as unique mics. Condenser mics have a dainty conductive stomach that sits near a metal backplate. This design

works like a capacitor wherein sound weight vibrates the stomach which thusly changes the capacitance to create the sound sign. Since they use capacitors rather than genuine moving curls, devotion and sound quality is improved, making these mics ideal for accuracy recording in the studio. Note that this technique for sound catch requires power, so you'll require a blender or direct box with ghost power (aside from in situations where batteries are utilized). Whatever instrument you are attempting to record, condenser mics will take care of business inasmuch as the sound weight levels aren't excessively high. Simply make sure to deal with them with care as they are not as strong as unique mics.

Ribbon Microphones: Ribbon mics are the most used mics by artist and audio production houses. These mics are used to catch the sound of an instrument, a voice, and sound with a room. Because of their figure-of-8 polar example, monstrous low-end get, and regular high-recurrence move off, strips truly hear more like your ears than some other mic out there. In case you're an artist and have battled to catch the regular sound of your instrument, it's an ideal opportunity to attempt a ribbon mic. Possibly you've gone to recording studios, companion's homes, and you've even gotten some mics, however you've attempted to really record your instrument the manner in which you hear it. A ribbon mic will fix that. Strips are the hottest, most normal sounding mics on the planet.

Crystal Microphones: Crystal which exhibit the piezoelectric impact produce voltages when they are disfigured. The gem amplifier utilizes a meager segment of piezoelectric material joined to a stomach. The different sides of the precious stone gain inverse charges when the gem is redirected by the stomach. The charges are relative to the measure of distortion and vanish when the weight on the gem vanishes. Early precious stone amplifiers utilized Rochelle salt in view of its high yield, yet it was touchy to dampness and fairly delicate. Later mouthpieces utilized fired materials, for example, barium titanate and lead zirconate. The electric yield of precious stone receivers is similarly enormous, yet the recurrence reaction isn't equivalent to a decent unique amplifier, so they are not genuine competitors for the music market.

Carbon Microphones: A carbon mic is a basic gadget to transform sound waves into an electronic sign. Carbon amplifiers were utilized in phones, radio station frameworks and numerous different gadgets through the 80s. In spite of the fact that they were in the end supplanted by higher-devotion, less loud receivers, they are as yet utilized in army bases and different applications where their solidness and capacity to chip away at low force give them a favorable position over more advanced mics. A carbon receiver is worked inside a cylinder. It comprises two metal plates with a layer of little grains of carbon between. Each metal plate is joined to a wire which interfaces it to a sound beneficiary. The head of the amplifier is generally secured with a metal or plastic sheet with openings

in it, which gives sound access while keeping anything from harming the mic component.

12.10 CHECK YOUR PROGRESS

True and False:

1. The postproduction is the last piece of delivering a digital recording, public broadcast, film or other sort of multi-step venture.
2. Live program does not include the danger of production mistakes.
3. Recorded programs permit management and power over quality.
4. Projects cannot be delivered inside the controlled climate of an indoor studio.
5. The control board or support measures the sounds and voices during recording, altering, and naming.

Fill in the blanks:

6. A microphone is a transducer, which changes over acoustic energy into electrical energy.
7. Sound system recording requires extraordinarily planned sound system amplifiers.
8. Music and audio cues might be created and recorded in CD or sound tape.
9. Scratch tracks are utilized in both music and film.
10. Explosion Sound Effect is mostly used in computer games.

12.11 KEYWORDS

Radio	the transmission and gathering of electromagnetic waves of radio recurrence, particularly those conveying sound messages.
Podcast	a podcast is a verbose arrangement of verbally expressed word computerized sound documents that a client can download to an individual gadget for simple tuning in
Post-production	work done on a film or recording in the wake of shooting or recording has occurred.
Sound-effects	a sound effect is a sound recorded and introduced to make a particular narrating or innovative point without the utilization of dialogue or music.

To sum it up:

- How postproduction takes place in the field of radio and podcast
- The need of music and sound editing in post-production
- The equipment required for a radio program production
- The importance of microphone in post-production

Further Reading:

1. In the Blink of an Eye: A Perspective on Film Editing by Walter Murch
2. Cut by Cut: Editing Your Film or Video by Gael Chandler
3. Color Correction Handbook: Professional Techniques for Video and Cinema by Alexis Van Hurkman
4. Make the Cut: A Guide to Becoming a Successful Assistant Editor in Film and TV by Lori Jane Coleman
5. The Creative Digital Darkroom by Katrin Eismann

Videos:

1. A Journey Through the Post-Production Process, Dream Engine, youtube.com
2. Short Film Post-Production Workflow, The Film Look, youtube.com
3. How to manage Postproduction, CookeOpticsTV, youtube.com

:: STRUCTURE::**13.0 Introduction****13.1 Objectives****13.2 Rules Regarding Clip Arts, Illustrations****13.3 How to Use Stock Pictures?****13.4 Aggregation of Content****13.5 Responsibilities While Using Online Stock Content and
Rights While Putting Content Online****13.6 Sounds and Stock Music - How to Use****13.7 Check Your Progress****13.8 Keywords****13.9 References**

13.0 INTRODUCTION

A music owner is given exclusive right to his/her music for a certain period. But the music must be original to be covered under the copyright law and also it must be in a tangible form. For example, it must be recorded on a CD. Music, audio visuals, graphics, and other creative works can all be protected under copyright laws and their use without permission or without payment can be illegal.

As mentioned below, any work must be in tangible form and therefore ideas, facts, and other such intangible things do not fall under copyright laws. Also, an artist cannot have their names or song titles, or slogans copyrighted. However, an individual can seek trademark protection for his song or band's name. Now, what exactly do we mean by tangible form. In layman's terms it would mean content that is created by an individual using his or her creativity and not merely by copying or lifting verses from published works. Now, here comes the rider. If the work has not been published earlier, then the person doing so and sharing it in the public domain becomes the rightful owner of such creative content, in the form of a poem, article or story.

13.1 OBJECTIVES

Understand what copyright is

Know your responsibilities while using stock content

Know your rights while posting content online

At the end of the unit, students will be able to..

Have a fair understanding of copyright

Know how to use stock music

Understand Aggregation of Content

Concept of Copyright

The Copyright Act, 1957 protects original literary, dramatic, musical and artistic works and cinematograph films and sound recordings from unauthorized uses. Unlike the case with patents, copyright protects the expressions and not the ideas. There is no copyright in an idea.

Copyright does not ordinarily protect titles by themselves or names, short word combinations, slogans, short phrases, methods, plots or factual information. Copyright does not protect ideas or concepts. To get the protection of copyright a work must be original.

Any artistic or literary creation – music, books, sculpture, painting, films – is covered by copyright. Copyright gives the owner of such intellectual property exclusive right over their creation. This means it cannot be reproduced, used, published, distributed or sold without the owner’s permission. Even after the death of the creator of literary work, music or art, the work remains copyrighted for sixty years. While other creations such as films, photographs and sound recording are copyrighted for a total 60 year postproduction.

You will be violating copyright laws if you reproduce, publish or distribute any part of a copyrighted work unauthorised. You will draw legal action under Section 51 of the Copyright Act, 1957 for copyright infringement.

But certain use of copyrighted work are not considered violation of copyright. You can use them for personal or private use, review and criticism.

All types of media including print, audio visual, music, film, advertising, and even the internet are covered by different laws. In India the freedom of speech and expression guaranteed by Art 19(1)(a) of the Constitution broadens the scope of the media. Laws such as the Press and Registration Of Books Act, the Cable Television (Regulation) Act, the Copyright Act, and even the Indian Penal Code lay down certain restrictions on the media industry.

The owner of any piece of original creative work has exclusive rights to reproduce, copy, publish, broadcast and even translate or adapt his work. The owner enjoys the economic benefits that he earns from his work because of copyright, and it encourages him/her to create more original creative work. The law protects the owner of such works against

infringers who otherwise may rob him/her of all economic benefits by using the creative work.

Though copyright plays an important role in the press media, but news is not protected by copyright laws. Newspapers, news magazines, TV and radio news, news blogs, news videos and web magazines and digital news all come under press media. Since news is concerned with facts, it does not fall under copyright laws. But the written works such as newspapers, newsmagazines can be copyrighted as 'literary works. TV news broadcasts and news videos can be considered 'Cinematographic films and radio broadcasts and news podcasts as 'Sound recordings' under the Copyright Act.

Since any work that is not original or creative is not covered by copyright law, news reports, information and facts reported cannot be copyrighted as they are not original and are reported by all. However, the way a particular news has been expressed or reported can be copyrighted. In India only original and creative expressions of ideas can be copyrighted and not ideas.

Intellectual property laws are of vital importance in advertising which is a very fast growing and highly competitive industry. The copy writers, art directors, visualizers, slogan writers etc are highly creative persons and the law is of utmost relevance to them.

If you want your advertisement to be copyrighted, you must ensure that it is original, must not be a mere idea but expression in some form, must not be from the public domain and also must include some kind of labour and skill and also money. If your advertisement covers all these conditions, it can be protected by copyright Act, 1957.

Copyright is of absolute significance in the digital era the technology ensures that the digital content is released instantly to any part of the world. This reduces the constraints of international borders but makes online piracy and copyright infringement easier.

It is important to understand that much of media is a creative field and hence copyright plays a great role in this industry. It is equally important to understand what is and isn't copyrightable and what causes infringement and how copyright is enforced.

And as copyright plays such a key role in the media industry, it is important that the concerning laws are updated from time to time to provide fair growth and development of the industry.

13.2 RULES REGARDING CLIP ARTS, ILLUSTRATIONS

You may be surprised to know that most clip art sites and illustrations available easily on the Internet have legal rights that stop anybody from using them without permission. When you buy them, you get the license to use their images. However, even then you must look at the terms and conditions in that license if you want to use the mags for commercial purpose. It is called "end user license agreement" that governs the use of the images.

You must follow the terms of use if you are using these images.

Clip art use copyright depends on case-by-case basis of from where you pick up the images.

Always keep in mind that taking some clip art or illustration and then modifying it by colouring it or slightly changing it does not mean that you have created a new piece of art. By doing so you have only created a "derivative work" under copyright law. It is not a new work. In fact this modification can be an infringement of copyright law and draw legal action.

It is also possible that the law may permit you reuse of clip art images outside of the license that is given to you, if the image is used in a fair manner.

For example, Microsoft Clip Art Gallery allows personal use of artwork from their compilation. It has set guidelines and you can use them for :

- school assignments and projects.
- church brochure.
- personal, non-commercial uses.
- advertise your business.
- create your company logo.
- You cannot use clip art to illustrate the chapters of a book.

13.3 HOW TO USE STOCK PICTURES? (WHAT HAPPENS IF COPYRIGHT IS VIOLATED - (IN TV AND DIGITAL SPACE)

Stock photography is a business that creates and sells images, illustrations, or videos. These can be bought for various use under different licensing models. One has to pay a fee to buy and legally use the stock photos or videos for their marketing strategies or personal projects. The artist that took the photo or footage and the agency or service that the artist authorises for the sales of the photo to customers, share the money paid as fee. Customers then download the image and use them. Usually, the photographer has his/her copyright, while agencies make money by enabling the transaction.

Stock photography started evolving at the beginning of the 20th century and has today evolved in three main types:

Macrostock: This is traditional stock photography. It is exclusive and customers have to pay a higher fee so that they have exclusive rights over that that particular image. The "uniqueness" of the photos thus is maintained. However, sometimes more than person can have the right to that picture and the pictures are thus exclusive to that limited number of customers.

Midstock: This is the middle option and the photography is priced somewhere between macrostock and microstock. However, the photography is available online and has both exclusive and non-exclusive options.

Microstock: Is sold at a much lower price and is available in large volume. Multiple number of customers can buy the rights to use Microstock imagery. As it is sold in large volume at a low price, it is not

exclusive. Comparatively new model, Microstock has become very popular since 2000 with several agencies using the development in technology.

Stock photography helps its customers, especially companies, in saving time, money, and also human resources. Normally they would have to hire a photographer while planning a particular project. Stock photography today is the major strength of digital marketing.

Agencies build a bank of imagery from stock photographers to sell to their customers. Stock photographers who originally create the photo, submit them to the stock agencies. It is then the responsibility of the stock agencies to formulate a licensing model, display the photographer's images and sell them to customers at a price.

There are three main types of licenses that govern stock photography.

Public domain (PD): As the name suggests, the image is free to use. No fee is charged for the imagery's use for either commercial or personal purposes. The public domain typically offers imagery which does not have active exclusive intellectual property rights. It has either expired, been forfeited or is inapplicable. This also implies that copyright claims cannot be applied to the work and therefore anybody is free to use the images. Simply put, images available under public domain are free to use and have non-exclusive licensing.

Royalty-free (RF): Onetime payment is made to the licensor to gain rights to use. Royalty-free licensing is a copyright license and enables the customers to use the imagery several times with onetime payment. They don't have to pay for additional licenses. This type of licensing is mostly used by stock agencies that have a subscription-based or microstock business model. Anyone can buy images from anywhere between \$1 and \$20.

Rights-managed (RM): This type of licensing offers restricted use of stock photographs unlike royalty-free license. You can buy legal rights to a photo for one-time use, and it can be further restricted by the type of copyright license being purchased. If you want additional uses of an image, you must pay extra money for additional usage rights. These are called licensed images and can be available on both, non-exclusive or exclusive basis.

Most stock agencies use RM-licensing, but the images offered under this license have more specific conditions to usage rights and are mostly priced quite high. Generally, RM images can cost you anywhere between \$50 to \$1,000 and above.

Using content generated through free apps (Eg: Canva)

What catches your eye on anybody's Facebook or Twitter feed – some lengthy boring text or a bold and strong picture? Most of the time you are in a hurry and have no time to read text. Obviously, an eye-catching image draws more attraction.

According to study, Facebook posts with pictures draw more than double attention that post without images get. Also, Tweets with images receive

150% more retweets. On Instagram you cannot even post anything without a picture!

This means that creating strong and bold images should be your priority if you want to push your brand on social media. For this you need to have great tools that come in the form of apps, especially in face of stiff competition. These apps can help you to drive more traffic and engage more people on your social media page. Fortunately, you need not invest heavy money to buy software as there are several brilliant free design tools that can do the job. And if you are a beginner in the field, what more do you need than free design apps that help you generate content.

Canva, Adobe Spark, Pablo by Buffer, Desygner, Snappa are some of fantastic free design apps

On social media people want to create an image that catches attention, wins them more followers without spending too much time or money because the life span of social media posts is very short.

These apps help you create unique images with their great templates and design resources (images, icons, shapes, text styles) They have them all ready and all one has to do is mix, match, and post. With their help you can create vibrant and professional social media images.

However, one must have in mind certain key criteria for these apps.

1-The app must be easy enough especially for the amateurs' designers? Even those with minimal knowledge about design and design tools should be able to use the app.

2-The app should complement social media marketing? They may look good but have too many features that you may not need. So go for a simple app that doesn't take too much of your time.

3-The app should have a smooth and fast web experience. While using the app you do not face freezing screen, slow to load designs, not saving or accepting changes, etc. It could be really frustrating.

4-The design assets must be professional. You must look out for apps that offer you templates that will help you represent your brand well.

5-The app that you choose must be multi-purpose so that you can use for multiple marketing design purposes, such as creating email banners, postcards, flyers, blog images.

Canva is an app that allows you to express your thought/concept succinctly. It has made online content creation with its templates very easy. It's free and you can create and export content with ease and also network with other content creators and exchange ideas through this app.

The most important thing is to remember that whichever app you choose for content creation, you may need to customize it to suit your needs. There is also a strong demand for creating piecharts and infographics, which too can either be free or be bought for a fee. They can then be used without citations, etc.

13.6 SOUNDS AND STOCK MUSIC - HOW TO USE

Any audio-visual production or video is incomplete without music. Any message that you want to transmit will have an entirely different effect with the right kind of music. But while choosing music,

be careful not to infringe copyright rules as that would be an illegal act and may invite legal action.

If you want to avoid this kind of situation you can access stock music which is safe, legal and not too heavy on the pocket.

Stock music is kind of a music library that has recorded music and one can purchase it from there as per your need or safe use. It is a large music archive and anybody is free to access it. The music here has not been created for some specific use and instead can be used in any audio-visual work. Films, TV, advertisements, video games. Etc all use stock music in their productions.

There are mainly two types of stock music –Licensed and royalty free stock music.

Licensed stock music is limited to certain uses and there are several factors that decide the price that one has to pay for using it. Like whether it's a TV project, an ad or a video game etc or whether it will be used on TV, internet, radio or an event.

Since the price of Licensed stock music is different for different products and can be quite steep too, one has the option of royalty free stock music. Unlike licensed one, royalty free stock music is not restricted and can be used for any purpose after it has been purchased. Once you have bought the music, you can use it as many times as you want following the prescribed parameters. Besides royalty free stock music is much cheaper as no special permissions have to be obtained for its use and no additional fees to be paid. In most cases, one has to pay a fixed price and take it easy.

Royalty free stock music option is most preferred option for the projects that have a tight budget and also those commercials that have a larger reach.

There are several websites that offer completely free stock music and sound effects for use. The best thing about them is that they are legitimate and 100% free. However, always remember that you may have to give credit to the creator in your work and that the usage rights may vary.

Any fear that simply because the music is free, its quality would be poor is misplaced.

Some of the websites offering free stock music are listed below:

www.soundfxnow.com

As the name suggests, it mostly offers sound effects that are all free and can be used in any project. They don't require licenses. It's the right tool for any filmmaker as it offers a range of sound files for game-shows, insects and animals.

www.freestockmusic.com

Everything is free to download here and features some of the same music that is added to the popular stock video site, Videoblocks. Each clip comes with a royalty-free license.

www.youtube.com/audiolibrary

Great sound effects are available for free download. Though not mandatory but it is recommended to credit PackDV in any non-original work. Also offers a few short music tracks.

www.freeplaymusic.com

This one is favourite among students as it offers a huge variety of audio clips for free download. Most of them are for educational purposes.

www.freemusicarchive.org

With its huge library of stock music, the site offers a wide range of music from across the world. However, credit to the artist is a must in your production.

Aggregation of Content (Explain concept and legal and ethical connotations)

Collecting information on one specific topic involving one or more related keywords is called content aggregation. In most cases, content aggregation uses an automated process based on keywords and specific criteria with restricted participation of people.

It provides you a broader perspective and boosts your original content.

A software called content aggregator is designed such that it pulls information from several sources and brings them all together in a single place. For example, a news aggregation site receives press releases from different sources and publishes them all in a single place. Many of the search engines like Google and Microsoft aggregate news feeds and showcases them on their news feeds, without taking permission from the main source or even paying them for doing so. There is a controversy raging in many countries on the unethical aspects of presenting news not sourced by these internet companies. Of late, some countries like Canada and Australia are asking the search engines to pay massive fines to aggregate news. Many people confuse content aggregation with plagiarism which is not right. While plagiarism means using other people's content without seeking permission, in content aggregation you give due credit to the original writer while using content from various online platforms. The name, website and links are all retained. All you do is help your reader find content that could be of use to him/her. There are many questions that have cropped up when search engines and websites use content aggregation to showcase on their sites, so that the latest news is gathered and covered without paying for the same. At present, since print newspapers and TV news channels spend huge sums of money to gather news and other relevant content, it becomes a moot point that should not the aggregator pay for it.

Content aggregation is quite like poll aggregation which pulls polling data from different places together into an interface to predict the results of voting.

Content aggregation can be explained in five stages

1-Identify. Content is found mostly by machines from various sources on the basis of keywords or phrases. Need for people's involvement is limited.

2-Select. As the work can be automated, it filters out information that misses proper attribution or links, chooses the best of the information discovered and does away with low quality data and promotions.

3-Classify. Put all data into a pre-set place like a list of categories or group them together.

4-Arrange. Systematically ordering results without customizing based on product, company or brand and without additional commentary in an easy-to-understand manner. They are arranged by date of publication, or by author alphabetically.

5-Publish. Place the aggregated data on your platform. Further commentary or annotation is not required. It might include some original text. Include the original source with a link or citation. Also, differentiate between third party content and original content.

However, keep in mind that as human involvement is minimum, content quality may be compromised.

There are several benefits of content aggregation.

-It supports real time information dissemination. Aggregation is a great tool for real time updates if you don't have time to select content.

-It is economical. As it is based on technological automation, aggregation requires no human editorial or content creation, and you don't need many resources as in original content.

Aggregation brings together variety of different voices and sources.

An aggregator is an individual or association that assembles Web content from various online sources for reuse or resale. There are two types of content aggregators -- individuals who basically accumulate material from different sources for their sites, and individuals who collect and disseminate content to suit their client's requirements.

Aggregation and redistribution is made easy through various XML formats.

There are two types of content aggregators

-Those who collect information from different sources and then publish it on their own websites.

The second are those who syndicate content, collect and distribute it to customers as per their needs.

One aggregates content for blogs, newsletters, newspaper and magazine articles, social media posts etc. And while aggregation could be done manually too, technology has made it easier with software tools.

Content aggregators must treat content fairly.

They must prominently attribute the content to its original author. It should be done in a way that doesn't block search engines or confuse the reader.

They should take only what they need.

Aggregators must add value to the content as merely aggregating it from different sources is not enough. They should give the reader something through editorial selection, commentary or algorithms, that cannot be picked up by just reading the collected material. This will add ethical value to your work.

Responsibilities while using online stock content (identifying source, link, attribution) and rights while putting content online

While using online content, remember that you have huge responsibilities too. You just can't copy and paste content created by someone else. And the rule goes beyond writing content. Whether you are using photos, graphics or any other content available online, always remember not to infringe copyright laws. Today's youngsters are not very conversant with intellectual property rights, but ignorance of the law is no excuse for violating a statute. Another important point to keep in mind is to take permission from the copyright holder if you want to use a moving shot or an audio clip for your college project. If you have not taken permission, you are likely to land up in court for infringement or stealing content without the creator's permission. You also need to understand that you may use free share content if it is explicitly stated and avoid stealing short clip from commercial creations or advertisements.

Of late, content curation has become a standard practice for news portals and websites to look for content from different sites and rewrite them in their own words. In simple terms, this kind of activity falls under the realms of content farms. Of late, Google Panda identifies such news items culled in the form of secondary sources and put them out as plagiarized content. However, local and hyper-local news portals that work on shoe-string budgets need to use content curators to update their news feeds because the internet works on the concept that if you don't post three to four fresh stories in a day, the site or portal begins to lose relevance and slips to the back ends of the search engine's accounts. No wonder then, if you don't keep updating your content you will lose your place and drop off the radar. It is this kind of search dynamics that content farms use to direct customers to sites which pay content farms to help reach their sites. While this kind of activity may fall under the category of unethical practices, there are grey areas which allow such farms to exist if not flourish. Such kind of content is also generated on entertainment news channels who ask their content writers to watch the afternoon TV entertainment news bulletins and ask their content curators to change the story focus and use content to make it look like original content.

A content editor's role includes editing and updating reports besides proofreading them. The reports may come in form of manuscripts, articles, speeches, proposals etc and could be of sensitive nature A content editor is must also revise all collateral content that is posted online.

Content editor's responsibilities include:

- Support the written content with apt graphics and videos

You may achieve great success if you use online content responsibly. e

Everyday vast quantities of content is posted on the Internet and anyone can download them with the right computer equipment. But as the content is stored somewhere on some Internet server, it easily qualifies for copyright protection. You may be a student, a professor or scholar,

but if you want to use the material in your work by downloading it, you must be very cautious. You better track down the author of the material and seek permission to use the material. However, if you use a very small part of the content, you can claim a fair use right.

You cannot use content posted on social media without attribution. Also, you can't post copyrighted material on a social media site without seeking permission. On social media you can use someone else's content within that particular platform but not without attribution.

Some platforms like Facebook, Twitter etc allow posting of copyrighted content. These sites don't own the content posted there. But their terms and conditions give the license to use the content. And one can do so without making any payment. But in order to steer clear of any controversy or in case you are liable to face the provisions of the law, you are likely to end up paying a hefty fine or face imprisonment. After all, those who post original content on social media sites, have paid money to the content creator and that is exactly why they are the rightful owners to the content in question. These days, even content for websites need to be original or else you are likely to face criminal proceedings.

While copyright law can be confusing, any content must be used responsibly. One must always remember that all original content is covered by intellectual property law in India. Unauthorised use may amount to infringement of copyright rules.

13.7 CHECK YOUR PROGRESS

1. **All** music, audio visuals, graphics, and other creative works can be protected under copyright laws. True or false?
2. Songs and slogans can't be copyrighted. True or false?
3. Copyright Act, 1957 protects original literary, dramatic, musical and artistic works etc from unauthorized uses. True or false?
4. A work must be original to get the protection of copyright. True or false?
5. You can reproduce any literary or creative work without the owner's permission. True or false?
6. Copyright allows the owner of creative work to enjoy the economic benefits that he earns from his work. True or false?
7. News is protected by copyright law. True or false?
8. You must follow the terms of use if you are using clip art/images. True or false?
9. Stock photography creates and sells images, illustrations, or videos. True or false?
10. Stock music is a music library that has recorded music and that can be purchased. True or false?

13.8 KEYWORDS

Copyright law	Protection against unauthorised use of original creative or literary work
Copyright Act, 1957	Protects original literary, dramatic, musical and artistic works
Public domain	Images/content that are free to use
Royalty-free licensing	Copyright license that enables customers to use the imagery several times with one time payment

TO SUM UP

- Any work must be in tangible form to be copyrighted
- Ideas, facts, and other such intangible things do not fall under copyright laws
- Unauthorised use of copyrighted work is violation of copyright laws
- There are free image design apps that help you create unique images
- While using photos, graphics or any other content available online, always remember not to infringe copyright laws.

13.9 REFERENCES

- Law of Copyright by Jatindra Kumar Das
- Piracy in the Indian Film Industry: Copyright and Cultural Consonance by Arul George Scaria
- Copyright Law of India by Dr G.B Reddy
- Copyright Act, 1957 alongwith Copyright Rules & Order
- A Brief Insight on Copyright in India by M Venkataraman

:: STRUCTURE::**14.0 Introduction****14.1 Objectives****14.2 Self-Editing****14.3 Beta Readers****14.4 Sensitivity Readers****14.5 Taking It Online****14.6 E-Book or Physical Book****14.7 How to Start Editing a Book****14.8 Check Your Progress****14.9 Keywords****14.10 References**

14.0 INTRODUCTION

A book editor makes sure a writer's voice is heard with greater clarity and creativity. He/she polishes a raw manuscript submitted by a writer and, just like a rough, uncut diamond, takes it through various stages of smoothening the rough edges and bringing out its sparkle to finally deliver its best possible version to the reader. There are various stages in the process of book editing and there are various kinds of editing as well. This section will help students learn about this specialized skill in the book industry.

14.1 OBJECTIVES

- Give students a broad overview into book editing
- Help develop an understanding of what a book editor does
- Provide an insight into the various steps involved in the process
- Draw a broad outline of skills required
- Provide an author's perspective into the craft & commercial angles

On the completion of this unit:

- Students will be able to discover book editing as a niche genre
- Students will gain clarity on the various stages of the process
- Students will learn about the collaborative talents that come together to create a book
- This unit also provides tips on how to develop the skills required to become a good book editor

14.2 SELF-EDITING

Self-editing is the most important part of the process of creating a book and a writer learns to be a better writer if he/she edits the work. No one likes the idea of having to correct one's own work, but it is not as difficult as one thinks. Editing is basically cleaning up one's work and getting it ready to be published!

It seems easier to just create a new piece than to work and tweak the old one. Imagine paying someone to be critical of your work. That would hurt a writer, but if a writer first edits his/her work and sends it to the editor, they can be assured that they are sending them a better and improved version of what they had had worked on initially.

Coming up with an idea for a book is the easiest step to launching a brand-new novel. A writer rushes to put his/her thoughts on paper; so as not to lose the flow of the story or train of thought. On a second read, a writer realises perhaps that the little details of the story are all right and the main story is not holding well together.

Editing and that too self-editing is a scary thought. But a good writer can be a good editor!

There are numerous steps to editing and outlining is one. This may end up bringing down the story-writing time to half. It is all about a planning strategy. A writer can write a synopsis which is basically including the story's major points — introduction of the characters, major plot points, dramatic climax — without going into too much detail. This will also set the tone and style the novel will be written in.

Another method is a more in-depth one that is like a pre-draft of the novel. This can be divided into chapters where the writer writes a condensed version of each chapter's event. In other words, this is a much more detailed synopsis. Once the outline is in place, it is easier to write and makes the editing process shorter.

The writer needs to go back to the draft every day and edit on the go. Instead of waiting to complete the book and then sit down to edit close to 100,000 words, doing it every day makes it easier. Reviewing research notes, what the characters are panning out to be and editing what was

written the previous day helps. As a writer, it is much easier to work on 1,000-1,800 words a day, rewrite problem places in the draft, but more importantly, focus on correcting spelling mistakes, cleaning up the writing, and fact-checking. It doesn't help to delete too much though since this is the first edit and one may want to add more stuff later.

Tips for writers:

- A writer needs to take a break from work to step back and review what has been done.
- Since writers type out several pages of a draft every day, self-editing that piece becomes difficult. Hence, there is a need to detach at intervals.
- Writers must keep away from looking at the manuscript for a day to a week depending on the length of the writing.
- While in the writing zone, a writer must not try and edit the work. It must be left for time when the writer takes a break to evaluate the work.
- A writer must finish a chapter or a number of words, take a break and then read the manuscript, which is basically all the unpublished text that has been put together.

The key to a well-edited work:

Editing is not always correction. Most think editing implies that the draft or manuscript is poorly written. This could stem from the fact that in school one always viewed red ink in the books as mistakes that teachers had pointed out. Everyone's work needs editing. It's the final shine that the writer's work gets and then it is ready to compete in the industry. A well-edited book points to a dedicated and skilled author. A well-edited book can also guarantee fans and followers rather than just one-time readers.

The process of self-editing calls for some tough choices to be made such as killing a few characters. This may be disheartening, but the idea is that every character in the book should help the story move forward.

A self-edit may end up in the author culling a lot of the material. It is advisable to take the plunge and do it. Else, the author might find he/she is stuck with a number of sub-plots and more attention has been paid to getting the little stories right rather than the main plot.

Reading aloud helps while editing. Each read and re-read is for different purposes; to check the structure of the sentences, then to check for spelling errors and grammar mistakes and then generally for the readability value. There are questions an author must ask:

- How does the book flow from one chapter to the next?

- To show transition, what words have been used? Not the same words over and over again. Then, moreover, finally, consequently etc are some examples.
- A writer needs to ask if the reader is being given too many unnecessary details which really don't matter.

Should an author self-edit?

It is definitely a good idea, and it is important for a writer to edit their own work first. Editing is a very different process as compared to writing and the approach needs to be different as well.

Self-editing calls for authors to step back so that they make their words more accessible to the reader. Good writing is not using fancy words. It is often felt that just being clear and concise is dull and big, fancy words will make it a better text. But this could just end in the author 'overwriting'.

The key for an author is to spend time and money in getting the product in the best shape which is much easier to market than a badly written and unedited book. Besides getting a good editor, an author will also need to factor in other expenses such as designing the cover. This is a big expense and it happens before even a single copy of the book is sold.

Tips for self-editing:

- Think about the first sentence. The greatest novels of all time always have a brilliant start.
- If there is a narrator, his/her voice becomes very relevant. If it's a funny character, then the jokes must keep coming or if it's a horror story, then the spooky tone of the character must stick throughout the book.
- Dialogues have to be real and believable.
- Anything that doesn't contribute to the manuscript must be discarded.
- Characters should be well-rounded. Every author wants readers to talk about a character — it doesn't have to be the protagonist.
- Every character must have their unique identity.
- Writers should be able to eliminate characters, words and even chapters if needed.

14.3 BETA READERS

Beta readers are those who will read the finished manuscripts and provide their point of view. This is not a specialised skill, and this could just be a casual reader, a friend, a family member. They can tell what they liked or disliked about the book, what can be changed, and they can also highlight the points that they really liked. They are definitely not trained to edit but will definitely contribute some good feedback.

Now, the number of beta readers depends on the author. An author might even opt for three to four beta readers. It's also important for an author to look for a freelance editor, maybe one person who looks at books very seriously and critiques them. After getting the feedback, the author can work on the manuscript again and make little changes. The good thing about working with so many beta readers is that an author gets various types of opinions. The flip side is their opinions could be so askew that they might end up confusing the author.

The best way to work around this is not to send the first manuscript to too many people—three to four at a time works best.

Writers should ask beta readers for the kind of feedback they are looking for.

- Did they feel something was missing in the book?
- Did they feel any part was unnecessary and not really adding to the story?
- Did they get confused at any point during the reading?

Or, writers could send specific questions:

- What were the opening pages like? Did the reader feel eager to read more?
- Feedback on the characters? Is there any character that appears unnecessary?
- The end is the most important part. Was it riveting? Was it believable?

With beta readers writers have the option of working with individuals or group beta readers. There are pros and cons to this — individuals will work at their own pace, and it may be quicker. But if it is a group, the writer has to keep waiting for the next meeting when everyone gets together to discuss it. Also, if someone hasn't read to the point decided, then it slows down everyone else. There is something very interesting though about group beta readers — when they discuss a work, the synergy that happens is wonderful. Ideas are exchanged and more importantly, solutions are found. It could lead to big improvements in a work.

A writer should be prepared to face criticism. It's tough, but a writer should accept it is constructive criticism and not react defensively. Feedback always makes the writing tighter. A writer may have to chop 6,000 words or take away a character, but this must be accepted as part of the game. Often, drafts are changed right until it goes to print.

The next step for a writer: Should all the feedback that beta readers have given be implemented? The answer is the feedback must be analysed. If two readers have pointed out the same corrections, then a writer might want to give that a thought and take that suggestion seriously. Maybe there are some elements missing from the story.

An interesting aspect about beta readers is though they can give constructive criticism about the manuscript, their primary role is to read it

without any constraints. The primary response expected from them is whether they enjoyed reading it just like a regular reader. They don't need to get into details like character analysis etc.

14.4 SENSITIVITY READERS

In this day and age where everything is about inclusivity, a writer must make every effort to be careful.

Sensitivity readers check if any of the characters or writing is offensive, if the writing reflects ignorance about issues, is thoughtless or has more serious lacunae and is racist or politically incorrect. In an age where everything is tweeted and reviewed, the last thing an author needs is someone tweeting they were offended by the writing and the book being censored.

Using a sensitivity reader could help avoid any damage that is unintentional. These readers are usually brought in even before the beta readers take a look at the work.

Diversity and sensitivity editors are a must in all publishing companies, and they look at issues like religion, race, sexuality, gender biases and disabilities, amongst others. In case of children's books, having one or more sensitivity readers is all the more important. This is because a children's author has a profound impact on a child's life, hence, it is important to be careful about any misrepresentation. An example that can be cited here is the much-loved and famous author Enid Blyton who was accused of racism for her depiction of 'golliwogs' in her books. Following widespread criticism that the 'golliwog' painted black people in a negative light, the character was replaced.

Some readers have problems with sensitivity readers – they feel the books get too sterilised and become less interesting.

Authors are now using other writers or authors as sensitivity readers too, especially if they have written a book on a sensitive topic. Without a sensitivity reader, a writer might find the censorship board telling them to cull a part of the book or pull them up for writing in a certain manner.

A sensitivity reader helps an author retain the same material, but in a way that is worded appropriately. These readers also ask an author question such as how was the book researched, or provide a different angle. Sometimes writers use diversity readers as a cover. If their work comes out as offensive, they always have a back-up saying they used sensitivity readers.

However, the job of a sensitivity reader is to make sure an author doesn't make mistakes, but they definitely do not guarantee against mistakes. What they look at it is the physical description of characters, how they interact with others, stereotypes the protagonist or other characters can have and the authenticity of the characters.

Diversity is another key part of writing. If stories don't include characters that people cannot relate to, the message is those stories really don't matter. All readers must find some part of themselves in a story. Almost like a window - for readers to look within, to know that they are not alone and for some to look on the outside and teach them how the world is so full of different experiences.

For an author who doesn't have a 'diverse' story but would like to make their story a diverse one, one easy way is to find a friend. The author needs to listen to his or her story, speak to different people because in their stories, there are even more diverse journeys. Authors can also crowdsource - that is the beauty of the internet - find people with similar stories. In fact some of these people can also go on to become an author's diversity editors where they read the manuscript and give feedback of what they felt about the book. Were they represented well, were there too many stereotypes, what would they change about the book, how did they feel writing it?

Different types of editing

Developmental editing is an important aspect and helps uplift your book. Now who exactly are developmental editors and what do they do? An author can hire editors who are specially trained to do this work.

These are editors who look at the content and structure of a book and help steer it in the right direction and give it focus. At the end of the day, everyone wants their book to be saleable. Developmental editors can tell whether the tone of the book is consistent or not or if the author has been unclear about the audience.

It is challenging to work with a developmental editor because he/she may ask to justify why a certain part of the book has to be there.

To work best with a developmental editor, an author should be flexible. The important thing is to discuss the goals and vision of the book with the editor. A developmental editor and an author need to think on the same lines.

A developmental editor can help organise chapters, change chapter titles, sub-heads, headings and any other special elements. She or he will help set the tone of your story, discuss plot points, main themes etc. Grammar, punctuation, spelling typos etc will be looked at later in the editing process.

An acquisitions editor works in a publishing house or talent agency. They research topics that are in trend and look for new writers. Acquisition editors could be approached by agents or even by authors. Their main task is to produce a book that is unique in its category and one that will rake in sales. How to help a book succeed and how to market it are some questions that are top of their list.

An acquisitions editor's role definitely goes beyond just reading the manuscript. Negotiating royalties, staying within the publishing budget, finalising contracts for new authors and as well as those going into

reprint, hiring an illustrator or a photographer for the book if needed are all part of their role. An author is likely to engage with an acquisitions editor if they approach a publishing house.

They are important because they will help develop content to be able to market it properly. They will have some questions such as who is the target audience-- is it a domestic audience or international too? It is also likely that an author has a domestic audience in mind, but the acquisitions editor sees potential and asks the author to change the manuscript to adapt it for a more international audience.

Proofreader and copyeditor

There has always been a little confusion about these two roles. Are they one and the same thing? Is a copyeditor someone who scans through the work for spell checks and double spaces? In India and the UK, a copyeditor is usually called a sub-editor. A copyeditor looks at grammar errors, spellings, technical consistency in hyphenation etc, but most importantly, they also check for factual correctness. If the spelling of a politician's name or a celebrity's name used is right or not. Or if the drug names are correct in a medical document.

Depending on the kind of manuscript that is being checked -- whether it is a book or an autobiography -- the copyeditor has to make sure no part of the book is defamatory as it could create legal issues later.

This kind of editing also includes looking at the characters. Is there inconsistency? Does a character stay true to its description or is it a little conflicting? A copyeditor looks at whether the story is holding together well and is complete.

A proofreader usually checks the final draft of a manuscript. Spelling, formatting issues, typos, missing words or letters — a proofreader looks at all the little things the author may have missed.

A proofreader will read the copy and ensure zero grammatical errors, usually after a computer spellcheck and after the copyeditor has looked at the draft. Therefore, there will be no rewriting or changing the copy.

Hiring a professional editor

After spending months (or maybe even years) writing a book, it's natural the author doesn't want anyone else correcting the manuscript. But it is great to have a second set of eyes looking at the work. Having a third person or rather a more objective person looking at the manuscript can have surprisingly positive results. An author might have overlooked certain errors or the manuscript might have grammatical errors and repetitions. When a professional editor is critiquing a work helps an author get constructive criticism.

Editing is a very time-consuming job. An author might end up making mistakes during a self-edit. Revisions of the manuscript can also end up

creating structural issues or call for additional research. A professional editor will pinpoint issues that an author never noticed earlier.

The key is to find an editor who is an expert in that field. The biggest plus of hiring a professional editor is that they have had clients before and knows what sells, what doesn't work etc and will therefore work on the book such that it meets a certain standard. They also use public relations companies who will help market a book and get publishers. In short, they have the right connections.

Going all out and getting an editor is well worth the effort. An author may not entirely cover the amount of money put into the book but hiring a professional editor or a good cover designer could be the key to commercial success.

It's worth pointing out that massive sales are not the only thing that matters to an author. Just seeing one's name on the cover of a book is enough of a high and an achievement for many people. It might only be a memoir for close family and friends, but it may even end up being a family heirloom. Unless it's a great success, chances are an author may only end up writing one book. Hence, getting it edited by an expert in the field becomes all the more crucial.

What authors look for while picking an editor:

Trial edit

Even if an editor has been highly recommended, a trial edit will tell if he/she is the right fit. Most editing companies and freelance editors offer a free sample edit on about 1,000 to 2,000 words. It's called a short edit and could cover about 10 pages of the manuscript. Authors usually use this as a sample to compare with other trial edits.

A responsive editor:

Does the editor respond quickly to questions? Do they honour deadlines? Are they able to grasp doubts and queries and address them in a manner that makes an author look forward to working with them?

Shared chemistry:

Yes, that's right. Establishing a connection with the editor is as important as finding one with great qualifications and skills since it's a relationship that is based on mutual trust and collaboration. Every author needs an editor who shares the same passion and interest in the subject matter.

Track record:

Authors usually check for an editor's track record before entrusting their manuscript to one. Which publishers has the editor worked for? People who have only freelanced may have never had the opportunity to be mentored and trained by experienced editors in the industry but having a good body of work could help freelancers get work. How many published books does the person have in his/her portfolio? How many years of experience does the person have in a specific genre of editing?

Complete service provider:

After hiring a professional editor, the next obvious step is to look for professional design services for the book's cover and inside pages. Authors who are new to the publishing business and are clueless about the different professional services required prefer to work with a company so that he/she can get all the services under one roof.

Project management services:

Like writing, book editing can be an extensive project. Look for a publishing company that understands the nature of work involved and assigns you a dedicated project manager. This will save you the bother of communicating with a different professional each time, or for every new service that you avail of.

Extra costs:

Book editing is a long-winded process that requires a lot of back and forth between the editor and author. It may take many rounds of editing and several drafts before a book is finally considered ready for printing. While finalizing an editor and doing a price comparison, authors usually consider how much additional rounds will cost and if there is a discount policy.

Complaints policy:

Once an editor or service provider has been finalized, author check for feedback policy and find out how complaints are resolved.

14.5 TAKING IT ONLINE

Just as everything has gone online, so has book editing. An e-book editing service makes sense because they understand what kind of formatting needs to be done for e-books, whether there is a preferred site (which is more author-friendly), which site has better rates, which site has a larger customer base, whether a printed book can be produced out of an e-book. There are many consumer-related aspects an author needs to remember. Today, there are several programs that can be used to edit a book online; a free or a paid service. Technology is great and has definitely changed our lives, but no software can compare to a 'real' person taking a look at the work. These are great though for a onceover and help with basic steps such as spell checks.

There are programs that will proofread for grammatical errors, check if there are overused words or misused words. Some use artificial intelligence and understand more complex sentences and may tell what will fit better for the kind of content that has been written. Some programs can check a manuscript for dialogues and even pacing. Pacing indicates how the story is moving forward. It is a stylistic device and the story should move forward fast else readers can feel frustrated.

There are more advanced grammar checkers, plagiarism checkers and all these are easy to use. Just cut, paste and wait a few seconds. But like stated earlier, this cannot replace a human.

14.6 E-BOOK OR PHYSICAL BOOK

Working on an e-book is completely different from doing so for a physical book and this goes for editing too. An e-book reader does not sift through many words and then get to the good part — he or she will skip pages or worse, move on to another book. The e-book needs to have a different structure and is creatively different too. Advanced writing skills and editing skills are required to be an e-book editor. These editors understand the market and what readers expect and fix an author's language, so it comes across clearly.

If it is a company or a textbook, a great amount of responsibility rests on the writer because they represent the brand. If the readers are not happy, they will assume all books under this brand are not good enough and brush or rather 'swipe' them aside.

There is a plethora of e-books in the market. A good e-book editor will help a book stand out from the rest. He or she will understand what elements should be added or altered or maybe even just deleted. Those associated with companies will help with book cover design, images and any other branding needed. Editing is a key part of being successful in the e-book market because the market is so vast. Investing in an e-book editing service is great because they understand what kind of formatting needs to be done for e-books, if there is a preferred site (which is more author-friendly), which site has better rates, which site has a larger customer base, if a printed book can be produced out of the e-book at some point in time. Other consumer-related aspects an author must keep in mind include which websites are easier to browse, which has more reviews etc. More customers looking at a work means a higher chance of readers. An author has to decide whether to belong to a website that sells more mainstream reading or if they want to cater to niche readers.

E-books are usually less expensive so that's one thing to keep in mind. In e-books, fonts can be adjusted which helps if the book caters to a mature audience.

On the other hand, physical books are a different deal. There is nothing quite like the feel of books, readers like to keep a record of what books they have read, it's also a decor feature in homes. There are genres that specifically do well in physical books -- children's books, cookery etc. Paper books don't run out of battery. And more importantly, generations can read the same book whereas with an e-book, the technology would be defunct in a few years.

Readers can get copies signed by the author and physical books become collectibles as well. Unlike e-books, physical books make for wonderful gifts with personalised messages that can be written unlike e-books.

Print books are a great choice if one wants to read at bedtime. With over exposure to screens, the last thing one needs is to have the eye strain of another electronic gadget. But paper books are heavy to lug around — if you are going on a lazy beach vacation, the last thing you need is heavy books.

Physical books are expensive. As a publisher, there are many more expenses that come into the picture and therefore these books cost a whole lot more. Just like a movie, the book has no guarantee — it could be a bestseller or not.

14.7 HOW TO START EDITING A BOOK

Editing is that magical process where a book becomes the best work it can be. Break it up into parts to make it easier. You can do this in phases — for example edit until the part when the story is setting in, take a break and then get to the action, take a break and end with the closing of your book. You may have to repeat this step a couple of times to be sure you didn't miss out on anything.

Keep away the manuscript for a while. Reading and writing and working on the same story, the same words over and over again may confuse you. In this time away from the manuscript, pick up two books written by masters in the same genre the book is in. Look at how they have put together their work, what can you do to better the work. An even better idea is to try and edit a chapter of their book, so you get a feel of editing. Try and analyse their work more — what could the author have done to make his book better? What changes would you have made?

Don't rush to begin editing once you are done with this exercise of editing your favourite author. Think about your work, your words and make a list of what you can do to change things a little bit or make your work sharper.

Once you are ready, pick up your manuscript again. Print it out — it is easier to clearly mark mistakes. You can use different coloured pens for different issues that crop up. For example: a blue pen for the sentence formation and red for spelling mistakes and typos. And when you print out your first draft, keep a lot of space on the sides to mark the corrections.

The first thing you have to look at is grammar and typos. Your writing should be tight and crisp.

Then you go into the more elaborate content editing. Does the beginning of the story catch one's attention? Does the book fit into the genre? When is a protagonist introduced is it clear he/she is the main character? Does every chapter move the story ahead? Does every chapter have a beginning, middle and end? Is any scene dragging on? Are the names of the characters interesting or are they too mundane and regular? Does the main character have a sidekick; if yes, at times does he/she overpower the story? What are the locations like — do they need more research?

Content editing is a complicated, long process but definitely uplifts the book.

Line editing: Refine the language. One also needs to be careful not to describe the same things in different ways or use the same adjectives over and over again. In line editing, one is not looking for grammatical mistakes really, but just at how language flows and if the phrasing is natural.

When you edit, save your changes as 1st and 2nd edit (duplicate versions) so if you need to go back to your earlier edits, you can.

What do you use as reference? A hardcopy of a dictionary and a thesaurus or an online version. Bookmark and keep if it's the online one you prefer. You then don't waste any time looking for these if you want to change some bland word to a snazzy synonym.

14.8 CHECK YOUR PROGRESS

1. Why should one self-edit?

2. Who are beta readers?

3. What is the role of sensitivity readers?

4. Why sensitivity readers sometimes fail?

5. These are editors who look at the content and structure of your book

5. What are some qualities to look out for while picking a book editor?

6. What is the contribution of a proofreader?

7. Do you need a professional editor?

8. How is editing an e-book different from a physical book?

9. Do e-books benefit from a professional editing service?

To Sum It Up

Every author wants to publish the best version of his/her book. Editors, who pore over the raw draft, correcting, rewriting and improving it, are those who make the author's dream a reality. This unit has familiarized students with the different types of editing available and specialized

editors for each niche role as well. It has also highlighted the importance of self-editing in an era of self-publishing and publishing for online platforms.

14.9 KEYWORDS

Manuscript	It is the raw text of an author's work
Acquisitions editor	They acquire manuscripts, evaluate it and develop it for a publishing house.
Proof-reader	A proofreader checks the final draft of the book for spelling errors, formatting issues etc.
Line editing	It means editing a book line by line to make every sentence as effective as possible.
E-books	An electronic book is a book that is made available in digital form.

14.10 REFERENCES

Online reading:

<https://self-publishingschool.com/how-to-edit-a-book/>

<https://www.wikihow.com/Edit-a-Book>

<https://blog.reedsy.com/how-to-edit-a-book/>

Online Videos

<https://www.youtube.com/watch?v=PriwmLPZOPE>

https://www.youtube.com/watch?v=O0_jyh509Zs

<https://www.youtube.com/watch?v=sWeMjVkhQEQ>

Books:

1. What Editors Do – The Art, Craft, and Business of Book Editing (Chicago Guides to Writing, Editing and Publishing) by Peter Ginna
2. Revision and Self-Editing for Publication: Techniques for Transforming Your First Draft into a Novel that Sells Paperback by James Scott Bell
3. The Art of Fiction: Notes on Craft for Young Writers by John Gardner
4. Editors on Editing: What Writers Need to Know About What Editors Do by Gerald C Gross