

Evolution Of Print Journalism

- In the 10th century handmade press was first established. Book printing was started in 15th & 16th Century in Europe.
- The emergence of Print Media created doubts in the minds of the rulers and they took it as a threat against their rule. The rulers presumed that people would become aware of their rights and they will challenge the authority. So most of the rulers in Europe took it as a revolt and declared capital punishment for the persons involved in Mass Media. In 1663, the last capital punishment was given to a publisher because he published a book of an anonymous writer. This book contained the idea that rulers are accountable for their deeds and decisions to the masses and if any ruler does not feel himself accountable then masses have the right to overthrow his rule. This was the last capital punishment that was awarded in the history of England.
- Print media could not get its full growth till the 18th century as illiteracy was the major problem in all the societies and most of the newspapers were read by the elite class because state was not responsible for the education of the masses and elites had a privilege to get private education from the arranged tutors.
- The first newspaper which was in printed form published in 1642 in England. The first magazine of the world published in 1704 in London with the first issue of a small periodical called The “Review”.
- In the sub-continent East India Company started the first newspaper in 1780, some papers that were in English language and mostly read by the employees of the East-India company. In 1757 when East India Company conquered Bengal, there were one lac informal institutions that were either run by Hindu Pandits or Muslim Ulamas. So publishing papers entirely in English language means that they ignored the factor of local educated people. Later on the English papers started to publish in Madras, Bombay and Calcutta because East India Company offices were in all these cities. So, it proved that publish of this paper was entirely for Company employees and not for the local Indians.
- In 1822, first Urdu paper named Jam-e-Jahanuma whose editor Munshi Sada Sikh emerged and English rulers took it as a threat against them and they started to think to impose press laws to outclass local papers. Therefore, in 1823 Press Act came to suppress Urdu press and it was made compulsory that the name of the Editor, Publisher and Owner along with the address should be on the first page of the newspaper. So that the government can recognize the authority of these papers. It was named as Press & Publication Ordinance (PPO). So, the era before the division of India was a tough one for the mass communication as many press owners and editors faced punishments several times under this Ordinance.

Magazine:

Magazines, periodicals or serials are publications, generally published on a regular schedule, containing a variety of articles, generally financed by advertising, by a purchase price, or both.

Frequency of a Magazine:

Three days, Weekly, Monthly, Annually.

Development in Magazine Journalism

- The world magazine entered the English in the late 1500s.
- The term of magazine originally from the Arabic “makhasin” which mean “storehouse”. The term magazine refers in ancient times to a place containing a collection of different items, usually military stores. Still this word describes many kind of military stores.
- In 1700s early print periodicals called magazine.
- Magazine depended on technological developments in moveable type, press, printing, and paper as a book and newspaper
- Magazines are unique medium in print media.
- Magazine was originally established in London, when the British expanded magazine began to prosper to United States in eighteen century.
- Magazine was a serious and respected medium serving millions of readers in the end of nineteenth century.
- During the early twentieth century, magazines played an important role in exposing unacceptable social conditions and stimulating social reforms. Between the two world wars, before television became a household medium, they were one of the major mass media advertising nationally distributed products.
- After World War 2 the growth of television had a significant impact on the magazine industry. Large-circulation general magazines were severely hurt financially, but new kinds of magazines were founded and the industry thrives today.
- Magazines have always served specific functions in society that differ from those either newspaper or books. Furthermore, those who subscribe to and read magazines constitute a distinct segment of U.S society. Magazines’ functions and audiences have a long and colorful history and although magazines have change greatly in recent times, at lest some remain remarkably as they were from their beginnings.
- The first magazine was “The Review” published in 1704 as a small weekly periodical and founder of the first magazine was “Daniel Defoe”. Policies of this magazine were against the Crown and Church .The first editor had been arrested earlier because of his critical writings denouncing certain policies of the Church of England.
- The first magazine published in Sub-Continent was Jam-e-Jaha Numa.
- Magazine was born as an instrument of politics.

Magazine and types of magazines

Magazine

A magazine is a periodical publication containing a wide variety of articles on various subjects.

Periodical

A periodical is a regular issue from a press; it could be a magazine or a review.

Journal

A journal is a professional periodical.

Historical perspective

The term Magazine was first used in 1731 in the title of “Gentleman’s Magazine” which was founded in London; however, magazine in its very early form was available to general public since 1646. In 1691 The Complete Library appeared on the scene which is taken as the first magazine that broke away from book information. The first essay-type periodical was Tattler and the first magazine published from USA was Andrew Branford’s American Magazine.

Magazine Journalism after Independence

Major contribution of periodicals in the history of Pakistan had been in the area of literature.

Quite a huge number of literary journals and magazines of high quality were published in the early years of our independence which resulted into this mindset of the readers that a periodical is a literary journal, which is altogether wrong.

Since independence different magazines and periodicals have been published and are still being published. These magazines and periodicals can be classified into different categories:

Literary Magazine

A literary magazine is a periodical devoted to literature. It usually covers poetry, short stories, essays on different topics, critical reviews of different books, interviews of different poets and authors, letters and a lot of other related stuff.

Some famous literary magazines that were published but have now vanished from the scene are: Sawera, Naqsh, Naya Daur, Naya adab, Urdu adab, etc. After 60s one by one they vanished and digest magazines took their place. Most of the critics blame radio, TV and newspapers for this. Television and radio are providing entertainment and information in the form of dramas, songs (poetry), discussions etc. and therefore people don’t bother to buy and read these magazines.

Another reason is the lack of availability of good piece of writings and the cheap entertainment available in the form of digests.

Religious Magazine

Religious magazine is a magazine devoted to some specific religion. It is usually aimed at preaching some particular religion though religious poetry, religious scholars’ articles and interviews, answering people’s different questions and queries regarding that religion, historical incidents, comparative analysis with other religions etc.

In 19th century when journalism was taking its shape in sub-continent the most popular periodicals were religious magazines. Hindus, Muslims and Christian missionaries were publishing their magazines and propagating their religions.

Different organizations, sects and people belonging to different religions are publishing their magazines in Pakistan but they are not so popular any more because electronic media particularly private Islamic and other channels are also doing the job in a bit different and to an extent popular way which has ultimately reduced the demand for religious magazines.

Film Magazine

Film magazines provide both information as well as entertainment to the readers. They are considered as the most popular periodicals worldwide. They provide an update to public on the upcoming new local and international movies, interviews and pictures of their favorite stars, some spicy news about the actors and actresses, and a lot of other stuff of public interest.

In Pakistan, film magazines have become less popular over the time which is considered as the outcome of over all downfall of Pakistan Film Industry. Till 1970, app.110 films were released per year and now it is 20-25.

Similarly, number of cinema houses in the country till 1970 was 850 and now it is about 350. This gradual decline of film industry has disturbed the circulation of film magazine in the country resulting into the lesser number of publications available. Another reason is the coverage of film and entertainment media by newspapers. Newspapers are now providing such an extensive coverage to entertainment industry particularly films that people don't really feel like buying film magazines any more.

Sports Magazine

As the name indicates, sports magazine cover sports and sports persons. They provide information to sports fans about the international and national sports events and sports persons and also give pictorial coverage to mega sports events to meet the public demands.

Political Magazine

Magazines providing an insight and update on different political events nationally and internationally, political updates, news, interviews of famous politicians, political parties' activities and their affairs, political scandals, public opinion regarding the popularity of different parties and politicians are called Political magazines. In 7th and 8th decade of 20th century we had some really popular political magz but now they are not that popular any more and their circulation has also decreased to a great extent. The major reason of their decline is newspapers; newspapers are now so deeply and thoroughly covering political news and other related things in the form of editorials, features and columns that people are no more interested in spending extra money on reading political magazines because they can read and get all the required information from newspapers. Some of the very famous political magazines that once we had were: Lail-o-nahar, Al-fateh etc.

Women's Magazine

Before partition, sub-continent had some very popular women's magazines like Ismat, which was published from Delhi. After independence, in 1960s other than independent women magz, all national dailies also started publishing women's periodicals.

A women's magazine has everything of women's interest which could be beauty tips, articles on women issues, their poetry and other writings, interviews of successful women, etc.

Children's Magazine

Phool was one of the most popular children's magazine of sub-continent before independence. Khilona from Delhi was another one that continued publishing even after partition. In Pakistan, daily newspapers are also publishing children's special periodicals in which they mostly cover children's drawings, pictures, poems, shot stories, cartoons and other stuff of their interest.

Fashion Magazine

They are also called society magazines as they inform people about the new trends of the society in different ways. A special feature of these fashion magz is their quality of Photo Journalism, which is very high. They are usually liked by people but their circulation is not that high in the country which is due to their expensive nature.

Digest Magazine

Reader's Digest is the first digest in the history of digest magazines. Digest magazine is a magazine that provides a digestible material to its readers. In Pakistan 80-85 digest magazines are available for light reading. They usually cover translations of short stories and novels from other languages mostly English,

mythological stories, local stories, fiction etc. Digest magazines have now become the most popular and affordable type of magazine in Pakistan.

In-house Journal

The journals published by different organizations to provide information to their client and employees regarding their services, policies and other related information. In Pakistan, different government, semi-government and private organizations are publishing in-house journals. They can be divided into different sub-categories; newsletter is one of the most popular of its types.

Research Journal

Research journals are usually published on quarterly basis. They cover and publish latest research usually in the form of research papers, sometimes on different topics and sometime in a specific area. Almost all universities and higher education institutions publish these research journals on regular basis because they are now considered as a symbol of progress and knowledge. Students also give them more importance over their academic books. Some other professional journals like medical journals, architectural journals and magazines, IT journals etc. are also being published in Pakistan.

Necessities/ requirements/qualities of Magazine Journalism

The editor of a periodical or a magazine should be a reputable person in his field in terms of his contacts e.g. an editor of a literary journal must be aware of all the important persons of the field and should have a friendly relation with them because they are the biggest source of information to his magazine.

Photo Journalism:

Another important thing is high quality photo journalism. Whatever category a magazine falls in its pictorial coverage of events, incidents and personalities has always been a major reason of popularity among its readers. A magazine with low quality photo journalism cannot establish its identity and position, neither in the market nor in the eyes of its readers. Life Magazine, a magazine of international repute was purely based on Photo Journalism and is considered as a fine example for others. It not only established its own identity through its pictures but also helped in establishing a standard guideline for other magazines.

Muslim Press in Areas Forming Pakistan

Print journalism made its advent in the sub-continent in the last quarter of the 18th century. The first (English) newspaper, 'The Calcutta General Advertiser' was started by Mr. James Augustus Hicky in 1780. It came to be known as Hicky's Gazette. Several other newspapers, mostly weeklies or fortnightlies and monthlies, appeared from Calcutta, Bombay and Madras. All of those papers were started by the Europeans for the Europeans with obviously limited circulations. In size they were all tabloid.

The local language press made its appearance in the first quarter of the 19th century. The first such newspapers used Bengali as its medium. The Muslims were generally far behind the Christians and the Hindus socially, educationally and financially. Moreover, they were not strong in the eastern areas. They had some hold in northern India where they entered the field in the second quarter of the 19th century. The first Urdu newspaper, Syed-ul-Akhbar, appeared from Delhi in 1836 followed by the Delhi Urdu Akhbar in 1837. Many other Urdu newspapers appeared from Delhi, Lukhnow, Lahore and Multan etc. The Muslim press had just started taking strides when it was overtaken by the war of Independence in 1857. The failure of the freedom struggle came as a crushing blow for the Muslims.

In the pre-partition Punjab English journalism was monopolised by non-Muslim enthusiasts and with their exit after the establishment of Pakistan an urgent need for a powerful and financially sound Muslim English daily was felt. This need was met by the Pakistan Times. Its first publication, February 4, 1947, almost synchronized with the start of the civil disobedience movement by the Muslim League. This paper was sponsored by Mian Iftikharuddin, who, after establishing a publishing concern known as The Progressive Papers limited, was soon able to secure the sympathy and cooperation of nearly all those who were in the high command of the Punjab Muslim League at that time.

The Punjab Press

Among the Urdu newspapers of the Punjab on the eve of Independence, Zamindar, Inqilab, Ehsan, Shahbaz and Nawa-i-Waqt were by far the most prominent Muslim dailies. Bande Matram, Milap, Prabhat, Vir Bharat, Hindu, Ajit and Ranjit were well known Hindu and Sikh papers published from Lahore. The non-Muslim Urdu papers ventilated grievances of their public, criticized Government misdeeds and devoted full attention to the dissemination of news which suited their policies. They created great uproar and raised a lot of dust in their outburst and obviously not without a pre-conceived design of the owners of these newspapers under general guidelines of the Congress High Command. As against this, the Muslim newspaper extended support to the unpopular Unionist regime in those days. The Unionist Government had started bribing some of the Muslim papers which created a climate of acquiescence in this part of the press. The only Muslim paper which relentlessly opposed the policy of the Unionist Government was Nawa-i-Waqt. As the Muslim League movement-gained momentum and Pakistan appeared to be destined to come into being, the other Muslim dailies also started supporting the demand for a separate homeland for the Muslims.

The first Urdu newspaper (1850) to be published from Lahore was Koh-i-Noor. Pandit Gopi Nath and Pandit Mukand Ram founded Akhbar-i-Am in 1870. In the beginning of the twentieth century Munshi Mahbub Alam's Paisa Akhbar, Moulvi Insha Allah Khan's Watan and Gopi Nath's Akhbar-i-Am were popular Urdu dailies of Lahore. Another newspaper, Wakil, was at that time published from Amritsar. All these newspapers had no independent source of news but translated into Urdu news from the Civil and Military Gazette, the Pioneer, The Statesman, The Englishman, Amrita Bazar Patrika and The Times of India. The Russo-Japanese War in 1904 and the proposal by Lord Curzon for the partition of Bengal, followed by

This new venture, as briefly mentioned earlier, was fortunate in securing the services, in an advisory capacity, of Brigadier Desmond Young, a former Director of Public Relations in the Government of India, who helped for a short time in making preliminary arrangements for organizing the editorial side. Mr. Faiz Ahmad Faiz was the newspaper's first Editor. He occupied this position from early 1947 to March 1951 when he was arrested in connection with the Rawalpindi Conspiracy Case. He was succeeded by Mr. Mazhar Ali Khan first as the Acting Editor and then as the Editor. To him goes the credit of building

this paper into a powerful voice of the people. After his release Mr. Faiz was appointed Chief Editor. Since the establishment of Pakistan, this paper was a critic of the ruling party's policies. It unhesitatingly and courageously supported progressive ideas and pleaded for speedy industrialization, far-reaching land reforms and better living standards for the masses. Its policy, in brief, was independent, but its leftist leanings did not meet the approval of most of its readers.

For some time it reproduced cartoons by "Gabriel" from the London Daily Worker, it published regularly articles on international affairs by Iqbal Singh, a well known Indian with Communist leanings. It also reproduced regularly articles from The New Statesman of London. It is, however not correct to describe it as the chief organ of the Communist Party. A research by this author (G.M. Naqqash) who was on the editorial staff of this paper for three decades, established in his thesis the fact that the secret of popularity of the Pakistan Times was not its communist leanings but bold ventilation of the grievances of the people. This research study was conducted by the author under the supervision of an American head of the Sociology Department of the Punjab University, and guidance of Mr. Mazhar Ali Khan, Editor of the paper, as a part of the postgraduate course on social institutions, simultaneously appearing from Lahore, Islamabad and Karachi.

When Pakistan came into being, Lahore had only four important Urdu dailies: Zamindar, Inqilab, Ehsan and Nawa-i-Waqt. The powerful Hindu and the Sikh newspapers shifted to East Punjab leaving a big void which was filled by Ehsan Elahi's Aghaz, Ali Muhammad Burq's Taqat, Waqar Ambalvi's Safina, Sharif Hussain Suhrawardy's Maghrabi Pakistan, Maulana Nasrullah Khan Aziz's Tasnim, Haji Barkat Ali's Nawa-i-Pakistan and Amin-ud-Din Sehrai's Jadid Nizam but most of them did not live long. Imroze was started by the Progressive Papers Limited on March 4, 1948, with a very lively style. A great intellectual effort went into this new venture.

Maulana Charag Hasan hasrat, its Editor who in his own right was a towering personality in journalism of his time, organised a new shape of things for his newspaper after wide ranging, discussions and consultations with his colleagues and associates. This author (G.M. Naqqash) was at that time on the staff of Radio Pakistan's Central News Organization for projection of Kashmir cause. Maulana Hasrat was the Advisor of the Kashmir Section and Supervisor of the programme. He was very proud of the new daily with its progressive policy. And very rightly so. He often invited us to give our opinions about Imroze as it should be and the service it should render to the community. This is how he sought the opinion of everybody he came across to determine the wishes of the readers about the new newspaper he was planning. After some time it began to appear from Karachi and Lahore simultaneously. With its style of make-up and news editing techniques which were later followed by some other newspapers of the country, Imroze achieved prominence for its presentation of news and its magazine section, especially its humorous column. Maulana Chirag Hasan Hasrat raised the standard of this paper considerably. Being a sister publication of the popular Pakistan Times, it captured respectable circulation. But it could not reach a mass circulation level, perhaps because of some policy maladjustments and its rather loud projection of leftist leanings which was not generally acceptable to a large majority of its readers. As against this the Pakistan Times was most realistic in its presentation of news and views. It kept the peoples' interest foremost.

An opportunity to increase its circulation was however provided by the disturbed political conditions a few months before the declaration of Martial Law in October 1958. This paper's coverage of special news in those days had increased its popularity, when Zamindar, Afaq, Tasnim were banned by the Martial Law authorities, their readers were almost equally divided between Imroze and Nawa-i-Waqt. Since then, Imroze had been generally considered to be .the second best Urdu newspaper even in terms of its circulation. Like the Pakistan Times, it was an opposition paper with more pronounced leftist views. Among the other newspapers which gained prominence after Independence, Afaq, Asar and Maghrabi Pakistan deserve special mention. Maghrabi Pakistan set a high standard in the beginning, but unfortunately financial troubles soon overtook its proprietor, it was one of those Muslim League papers which received monetary assistance from the Punjab government. After Mr. Shafaat Ahmad purchased this paper from Mr. Sharif Hussain Suhrawardy, its standard dipped further down. It was banned during the Martial Law period in 1953. It later resumed publication but could not regain even part of its former

quality. Asar was brought out by Maulana Akhtar Ali's son, Mr. Mansoor Ali Khan, after Zamindar was banned by the Government. With Zamindar's reappearance Asar was closed down. Tasnim was the semi-official organ of the Jamaat-e-Islami. It was also banned by the Martial Law authorities. After the ban was lifted it reappeared but could not reestablish itself.

Afaq was marked by sudden rise and fall. A weekly to begin with, it was converted into a daily in June 1951. Concerted efforts by some of its experienced staff members made it a widely circulated Urdu paper of the province. But very soon a rivalry sprang up between the paper's editor and its manager. Mian Mumtaz Daultana was supposed to be the proprietor of the paper, but the real control over its affairs was exercised by the then Director of Public Relations, Punjab, Mir Nur Ahmad.

The unending tussle, obviously not without the connivance of the powers that be, led to the removal of the editor, but the friction did not die down. Soon the financial condition of the paper took a turn for the worst. Attention was drawn by other papers to the special favours bestowed by the Director of Public Relations on this paper. Its mismanagement became a big scandal and the former editor's vituperation against the new oustodians of Afaq-brought the publication of this paper to an end. Later on this paper restarted publication under the ownership of the well known and influential textile magnate, Mr. Said Saigol. Like Nawa-i-Waqt, Afaq had an edition each from Lyallpur (now Faisalabad) and Rawalpindi respectively.

Tamir, Kohistan (Rawalpindi), Gharib, Daily Business Report (Faisalabad) were a few good district newspapers. In addition to these dailies there were a few standard weeklies like Chatan, Iqdam, Lahore and Qandeel, but they did not command much influence.

The Province of the Punjab can boast of a large number of dailies, weeklies, fortnightlies and monthlies published from various district towns but quality-wise these papers are far behind the standard of publications from major cities of Pakistan. As such they exercised negligible influence on their readers. Bahawalpur According to information available, Sadiq-ul-Akhbar was the first newspaper of Bahawalpur. It started publication in 1867 as a weekly with contents mostly made up of official and semi-official news and some pro-government articles. In 1947, its name was changed and came to be called the Government Gazette. Like most of the Indian States, this State was also very backward. Many periodicals and dailies appeared in this area but due to general backwardness, financial instability and official wrath, they could not survive. No newspaper could dare criticize the failings of the State administration, and most of them had to make a front page declaration: "This daily has nothing to do with politics". The main papers and periodicals were Ravish Siddiqi's "Lala-e-Sehra", Professor Shuja Namus' "Muhaqqiq", Pir Ghulam Dastagir's "Al-Islah", Brigadier Nazir Ali Shah's "Sutlej", Maulvi Aziz-ur-Rehman's "Al-Aziz", Syed Akhtar Munir's "Sakhunwar", Syed Nazir Askari's "Desert Calling" and Pirji Nazir's "The Bahawalpur Times". With the exception of "Desert Calling" and "The Bahawalpur Times", all others were published in Urdu. The second phase of journalism in this State started after 1942 when the monthlies "Sutlej" and "Al-Aziz" were converted into weeklies by Chaudhry Ali Ahmad Riffat and Syed Ahmad Nawaz Shah respectively. They tried to feel the pulse of the people and started advocating popular demands and needs of the people. The position was strengthened in 1946 when Allama Arshad, Mr. Hayat Tareen and Devi Dayal Atish started "Kainat", Insaf and Paigham, respectively. Although these three papers had different policies, every one of them was aptest repressive administration. While Sutlej, Kainat and Partjham were all pro-Congress and opposed to the establishment of Pakistan, Insaf and Al-Aziz supported the Muslim League. In fact Insaf rendered valuable service to the cause of Muslim League.

After the establishment of Pakistan six weeklies, Nawa-i-Muslim, Alham, Mussalman, Dafa, Bebaak and Azam appeared on the scene but most of them were either banned by the Government for "yellow journalism" or closed down due to financial difficulties.

During the regime of Col. Dring in 1951 Insaf, a supporter of the Muslim League was banned for six months. Sutlej also fell prey to government high-handedness. This evoked protests throughout the country and the Pakistan press boycotted news from the State. On July 15, 1951, the country's press decided to observe a token strike, and the State Government had to yield and withdraw its ban on Insaf and Sutlej.

The third period of the development of press in the state began in 1952 on the eve of elections in the State. Col. Dring and Makhdumzada Hasan Mahmud, in order to influence the election campaign in their favour, issued many new declarations for newspapers, a great disservice to the press. The Muslim League supporters received special favour in this connection. Some Muslim League office bearers obtained as many as three or four declarations each. The State Government described this increase in the number of newspapers as an encouragement to the "free" press of the state. Far from proving advantageous, this thoughtless distribution of declarations for new papers resulted in deterioration ~of the standard of journalism as most of these new entrants knew nothing of journalism and adopted this profession only to reap the harvest of government patronage. Blackmailing thus came to be a permanent feature of journalism in the state. For quite some time the independent press in the state faced crises due to lack of encouragement.

The press in the state worked for a long time under great handicaps. Firstly, there was only one printing press in the state and that too was very old. Only a few persons had placed orders for new machinery. Secondly, the state was still without any teleprinter service of the news agencies, with the result that the state, with a population of over two million at that time, was without a good daily newspaper and the people had to wait for Karachi and Lahore papers. Thirdly, the state government ignored the local press while distributing its official advertisements. Whereas the newspapers of Karachi and Lahore were full of advertisements from the state government, the local press was not considered good enough for this purpose. Only those local papers were patronized which had the privilege of being in the good books of the administration. With far-reaching changes in political and economic fields the state of affairs has over the years taken a new turn. With further strides in economic development and educational and cultural advancement, the situation will surely brighten up. The press in this area is expected to have its share of progress with the passage of time.

Baluchistan

Before 1937, political conditions in Baluchistan were not at all congenial for the publication of daily newspapers and periodicals. Even the readers of newspapers received from Lahore and Delhi were suspected by the police of being subversive and their activities were closely watched. It was a crime to raise a voice of protest against the backwardness of the area. Grievances could only be ventilated at Lahore, Jacobabad and Karachi against the situation in this province. The Punjab newspapers consequently adopted a sympathetic attitude towards Baluchistan. Some young men published a few newspapers from Karachi and Jacobabad which devoted most of their attention to the conditions in Baluchistan and its States. The first newspaper of Baluchistan was the Queen Gazette which was started in 1888 and continued publication till 1935, the first Urdu newspaper "Rast Go" appeared during the First World War. It published censored war news and ceased publication soon after the war ended. After the devastating earthquake of 1935 an English weekly. The Quetta Times appeared on the scene. It kept up its regular publication mainly as an advertisers' forum till 1948 when Mr. Masood Ghazanvi joined it as its editor and changed it into a proper weekly newspaper. It thus became the first and the only English newspaper in the area. In the year 1950 Masood Ghazanvi was succeeded by Abdus Samad Durrani.

When the first political organization of the province, Ajuman-i-Watan, was established in 1936, it felt the need for its own press and newspaper. The late Nawab Yusaf Ali's efforts enabled this organization to acquire an electric press. With change in the political conditions of the province, the party was allowed to take out its official organ, Istiqlal. This paper built up its liaison with the people and achieved popularity in a very short-time. Even the provincial administration woke up to attend promptly to representations appearing in Istiqlal. The managerial side of this paper was controlled by Mr. Jhangiani, who later migrated to India. It was due to his untiring efforts that Istiqlal's financial condition became so stable that its staff received their salaries regularly. After Independence this paper adopted a more moderate policy, but on the whole it maintained its opposition role. Istiqlal's editor, printer and publisher were arrested on August 17, 1950, under the Frontier Crimes Regulations and their newspaper was also closed down. Even after his release the provincial government did not permit the editor to resume publication of Istiqlal. Weekly Al-Islam was the second newspaper to appear from Baluchistan. Though an official organ

of the Muslim League Government, it failed to reach the standard of Istiqlal due to lack of funds and was ultimately closed down as a result of serious financial difficulties. Fortnightly Pasban, another newspaper of the province, was a nationalist organ before the establishment of Pakistan. Subsequently it advocated development in all spheres of life in the province and the States, and called for an end to repressive measures. Financially the paper appeared to be sound.

In 1953 Baluchistan had its first daily when weekly Ittehad was converted into a daily. Owned by an established printing firm, the paper had a good financial position which enabled it to make a good start, but due to unsympathetic treatment by the Government and lack of popular encouragement it was not able to continue as a daily. In 1954 Ittehad had to change back into a weekly leaving Baluchistan again without a daily newspaper.

The Baluchistan States Union had not lagged behind in the field of journalism. After Pakistan came into being a Government printing press was established in Mastung which started weekly Bolan. So long as this paper supported the Khan of Kalat it enjoyed his financial assistance, but after the arrest of its editor, Agha Abdul Karim, in 1952 the paper was closed down. During Agha Abdul Hamid Khan's Prime Ministership of the Baluchistan States Union, two weeklies, Tamir-i-Baluchistan and Chaltan started publication. The standard and financial position of the new ventures were satisfactory.

The province had stable monthlies like Muallim, Muballigh and Kohsar, but the press, on the whole, was financially unstable due to paucity of advertisements. The total number of regular newspapers in the province and the States Union rose to 37, but only a couple of these papers followed a definite policy.

Frontier Province

This province lagged far behind in the field of journalism. Probably the first newspaper of this province was "The Afghan" started by Christian missionaries in 1912—a very late, but inauspicious, start indeed. This paper created vicious theological controversies with the Muslims and attacked the basic concepts of the Muslim society, thus setting into motion a widespread wave of protests by the Muslim population. It had to be closed down in 1925 as resentment against it was intense. The pressure of public opinion thus brought about the demise of this anti-Muslim venture. In 1925 Mr. Allah Bux Yusufi started "Sarhad". After the establishment of the Congress Ministry in this province in 1938, many new dailies started publication, the most prominent being the "Frontier Advocate" and "Naujawan Afghan". The former was started by Lala Amir Chand. Then the Red Shirt movement gave birth to many weeklies which propagated the views of the Congress and Congress-sponsored organizations in the province. Azad, Azadi, Prabhat, Ukhawat and The Frontier Advocate were prominent among the new crop of newspapers but none among them had any independent arrangement for news gathering. With no teleprinter service yet available, radio news bulletins and the Punjab dailies were their main source of news. Some socialist young men brought out "Naujawan Afghan" and "Rai-Ama". They specialized in propagation of leftist views and attacked British imperialism.

The Muslim League started Millat, but it was too early in this province for the Muslim League to attract the active attention of the Muslim masses. Although the 1937-1943 periods recorded phenomenal growth of Muslim awareness all over the sub-continent, growth of Muslim League influence in this province was slow. One of the main reasons could be the much delayed take-off by the Muslim League in this area where non-Muslim influence through the Congress propaganda machine was deeply entrenched. The Muslims of the province did not wake up to the new emerging political realities in the sub-continent. Even the Millat could not deliver the goods because of basic defects in its policy and management which ultimately brought about an early end of this paper. "Mazlum Dunya" and "Al-Falah" entered the journalistic field during these days. Mir Abdus Samad Khan started "Dusra Sarhad", but when the editor of this paper joined government service in 1949, the paper was folded up. After 1950 four Urdu dailies and one English daily, "The Khyber Mail", emerged to serve the frontier people. Their standard was higher than that of the pre-Independence newspapers. Among the Urdu newspapers, Shahbaz was considered the most important.

"The Khyber Mail" introduced the province to foreign countries and to English - speaking people of other areas. It subscribed to news agencies. Both "The Khyber Mail" and "Shahbaz" were pro-League and pro-Government papers. They actively supported the Qaiyum regime in the province. When Sardar Abdul

Rashid became the Chief Minister of the province in 1953, he was depicted as the champion of the rights of the Frontier Province.

The weeklies of the province played an effective role in moulding public opinion and influencing the policies of the government. As in other areas, some Punjab newspapers were more popular in this region than the local press. Besides the above mentioned dailies, weeklies and fortnightlies, the province also had two official publications. "The North-West Frontier of Pakistan" and "Karwan-e-Sarhad". The circulation of the Frontier newspapers was very thin. People preferred the Punjab newspapers because of their sufficiently independent policies.

This period was marked by increasing restrictions on the freedom of the press immediately after the Muslim League Ministry with Khan Qayyum as Chief Minister was installed in this province. The political situation in the province before the establishment of Pakistan necessitated vigilant and strong administration to counter the nefarious designs of pro-India elements in the province as also the very unfriendly policy of the neighboring Afghanistan rulers who not only instigated tribal unrest but also joined hands with those foreign powers who worked against Pakistan's admission to the U.N. The active anti-Pakistan lobby sponsored mainly by India and supported by the Soviet Union, had assumed threatening dimensions. Under such conditions the political opponents of the Muslim League Ministry were put behind the bars and the opposition press was subjected to restrictions in order to ensure orderly administration without any disruption anywhere.

It was the need of the hour to put down mischievous activities with an iron hand otherwise incalculable harm could have been done to the new country. Who does not know the precarious political conditions in this sensitive area of Pakistan at the time of its birth? Indian aggression against Hyderabad in South India, Junagarh and Jammu and Kashmir States coupled with the Congress sponsored mass massacre of Muslims in East Punjab and parts of U.P. which forced millions of resource less Muslim refugees to flee India into the just established Pakistan, in fact not yet fully set up and struggling to find its feet. The Indian game was clear. They worked for an early collapse of the new country to bring off an end of the beginning and thus have this new nation at its mercy. Ominous forecasts about the "impending doom" of this country had come through the Indian rulers speeches soon after the division of India as also British Premier Clement Attlee's opinion in Parliament that the new country's circumstances were such that it may not last many months. In this climate of active hostility within the country and beyond its borders, nobody could rightly expect the new government to attend to the niceties of democratic dispensation before embarking upon a programme of consolidating the foundations of the new nation. The opposition's uproar in such abnormal conditions could not be allowed to stand in the way of the vitally needed process of guarding the new found freedom of the nation as the first and foremost duty, of the government. Even an inch of the sacred land of Pakistan could not be left unguarded. Surely a dent here would have caused great damage everywhere. It is interesting to note that the same opposition did not raise even its little finger against the massacre of Muslims in India. However, it must be said the government under Khan Qayyum could have avoided overdoing by its administration in enforcing strict rank and file discipline, controlling law and order and running the administration in various parts of the province in keeping with the demand of Islamic tolerance as far as the situation permitted.

Sind-Karachi

On August 14, 1947, the leading English newspapers in Karachi were the "Sind Observer", The "Daily Gazette" and the "Karachi Daily". The former two were morning dailies and the latter was an evening paper. Al-Wahid was the leading Sindhi daily. There were some Urdu dailies but they did not have much prestige or popularity. Yet all these newspapers were firmly established and financially sound. The "Sind Observer", being more pronouncedly non-Muslim in character and outlook, led in circulation. The "Daily Gazette" was comparatively sober. The non-Muslim share-holders of the "Sind Observer" and "Al-Wahid" sold their newspapers to Muslim politicians of the province, prominent among who was Mr. Muhammad Ayub Khuhro. The "Daily Gazette", which had among its financiers some Parsis who did not migrate, remained more or less under the same management with little change in policy. While the newspapers in the province of Sind, both English and Sindhi, were trying to adjust themselves to the new

situation, they were overtaken by the newspapers which were forced to shift to Pakistan from Delhi, the Indian capital. The first batch of educated middle class men and women who arrived in Karachi at the time were mostly from Delhi and along with them arrived the English daily Dawn, Urdu dailies Anjam, Jang and, a little later, Manshoor. Both groups of newspapers—those already established in Karachi and the new ones transplanted from Delhi—had their own difficulties to face in the wake of the division of India. The immigrant newspapers however got an upper hand and quickly established their hold over the public.

On the Urdu side, the pre-partition newspapers suffered from certain disadvantages. The number of their readers was limited because the Urdu-knowing and Urdu-reading population then in Karachi was very small. They had meager financial resources to support them and subsisted mainly on blackmail, their target being generally the feudal non-Muslim class in Sind politics. After Independence this source ceased to be available. The newspapers which the immigrant population brought with it virtually sounded the death-knell for this section of the press.

In these circumstances the old newspapers of Karachi had hardly any prestige. The "Sind Observer" and "The Daily Gazette" were taken over by The Civil and Military Gazette of Lahore. The others slowly went out of circulation. Not only did "Dawn", "Jang" and "Anjam" gain popularity and economic stability, new newspapers in Urdu, Sindhi and Gujerati also started appearing. Among them were three well-known newspapers, "Vatan" (Gujrati), "Sara Jadid" (Urdu) and "Manshoor" (Urdu) which came from Bombay, Calcutta and Delhi to join the fold of the Karachi Press. The Pakistan Herald Limited (the company which owns Dawn) also boldly ventured into the field of the indigenous language press with Urdu and Gujerati editions. Dawn (English) generally kept on the right side of the Government. This policy was revised with the dismissal of the Nazim-ud-Din Ministry by the Governor-General. It supported the foreign policy of the Government, but on internal issues it often attacked the government. It invited the wrath of those in power for criticizing the failure of the authorities concerned to unearth the baffling mystery of Mr. Liaqat Ali Khan's assassination. This led to imposition of certain restrictions on it. Government departments were instructed not to issue advertisements to this paper and not to patronize it in establishments under Government control. Obviously a harsh treatment, this policy invited a good deal of critical attention, but Mr. Gurmani, the then Minister of Interior, replied to an enquiry with the remark that the Government does not impose restrictions simply to withdraw them. Nevertheless, the Prime Minister withdrew these restrictions soon after the above-mentioned statement of the Minister of Interior, and, of all the places, this decision was announced at Dacca which makes it reasonable to assume that the rumour that some bargain had been struck was not without foundation. This English daily always advocated a strong attitude towards India to which it invariably referred as "Bharat". Conservative in its outlook, this paper did not plead for revolutionary changes in the economic structure of the country. In industrial disputes, it would be inclined to side with the employers, but in the country's political affairs it supported, at times, certain political groups opposed to the Centre. This trend in its policy added to its popularity, as it did, rightly or wrongly; give the impression that Dawn was not the mouthpiece of the government but voice of the common people. Its Editor, Mr. Altaf Hussain, had an effective style and forceful pen which won him international repute, according to his friends, while his critics did not agree with this opinion. Mr. Altaf Hussain's attitude, as reflected by the paper, on the language issue was not always consistent. However, Dawn fully supported the Centre when the latter, in 1955, dismissed the United Front Ministry in East Bengal under Section 92-A of the Government of India Act, 1935. On the whole, this newspaper is one of the few standard and independent newspapers of Pakistan, and its contribution towards introducing Pakistan to foreign lands is also commendable. It reproduces features and articles from well known foreign newspapers.

Over the years Dawn has grown into a high quality-newspaper, the only daily which in its own right can claim international standard. Of late, its financial position, according to certain circles, has shown some strain which may have been caused by expansion in its services. It has now established its Lahore edition. Though not yet a fully developed Lahore daily, it may overtake other Lahore English newspapers in circulation and intellectual leadership provided, of course, its managerial and editorial bosses demonstrate broad mindedness in their approach to national issues. The nation will surely salute it if it raises equal to the expectations of the nation.

"The Times of Karachi" was the descendent of "The Evening Times" which closed down in 1953 though it was again brought out in 1958 from Lahore. The former was the only English paper which, under the editorship of Mr. Z.A. Suleri, a journalist of great intellectual vigour, could in a way compete with Dawn particularly in respect of monetary resources, reading matter and equipment. It had the support of "Big Money" and in turn it supported the big industrialists and capitalists. It opposed any economic reform which might in any manner be akin to socialism. It also favoured an Islamic constitution without clearly defining its full implications. It supported Urdu as the only official and national language for the country. It opposed the United Front in East Bengal, and while opposing all leftist political thought, it also opposed the Muslim League. It supported the policy of the Centre in relation to the provinces. The speed with which its editor succeeded in establishing the paper astounded journalistic circles in the country. In matters of foreign policy it had at times given the impression of being opposed to the British and of favouring American policies. It supported Muslim nationalism in the Middle East, especially in so far as it aimed at uprooting British influence there. Its anti-communist stance was of the most uncompromising nature. It reproduced features, articles and despatches from the Observer of London. It would have reached greater heights of journalism if vicissitudes of politics had not intervened.

The Morning News of Karachi was a descendent of the Morning News of Calcutta. This newspaper was the youngest of the three English morningers in Karachi, and was published simultaneously from Dacca. It had hardly any clear-cut views on any national or international issue. The policy of the Morning News of Karachi did not necessarily correspond with that of its counter-part in Dacca. It was an independent paper with an eye on business rather than on the propagation of any set political philosophy or policy. Its circulation was by and large limited to Karachi, but its Get-A-Word puzzle was popular. The printing facilities that this newspaper possessed were not up to the mark, though the National Press Trust, which owned it, made fruitless efforts to improve and modernize it. Unfortunately its financial situation did not show any progress with the result that the NPT had to close it down.

Early in 1954, the Pakistan Muslim League started on English daily, The Pakistan Standard, from Karachi. Being a new venture competing with firmly entrenched newspapers and sponsored by a political organization which had lost much of its weight, this new daily, though bold in its approach, could not survive the political jugglery of those days. A very bitter dispute between the editor of this paper and its management arose in 1955 which brought it to an unceremonious end, for all practical purposes an "end of the beginning". In the Urdu press, Jang is known as Pakistan's largest circulation Urdu daily. Like Dawn, it was transplanted in this city from Delhi after Independence. During its early stages it struggled hard to gain ground from its main competitor, the Anjam of Delhi. Though Jang also shifted to Karachi from Delhi, it was not financially well off there. It made astonishing progress in its new abode. It set up its own printing press, decent office premises and, by recognized Urdu press standards, a fairly adequate staff. Jang, under the astute leadership and untiring efforts of the late Mir Khaliur Rahman, brought off phenomenal achievements over the years. No newspaper of Pakistan has so much success to its credit. At present the Jang organization has its editions from every major newspaper centre of the country besides popular publications like Jang (London), Akhoare Jehan and "Mag". It also has the distinction of starting fairly good English daily "The News" with editions from Lahore and Islamabad. The organization is planning to break new ground and publish "The News" from London and New York also. This may take some time as these bold ventures would need colossal finances, huge management and highly experienced editorial staff versed in western journalism if it wants to maintain its tradition of home successes in foreign lands where competition will pose problems of vast dimensions. If these editions come off even reasonably, it would be the first international newspaper chain by an Asian newspaper establishment. In matters of policy, like many Urdu newspapers, Jang is unpredictable but it has almost always been pre-Government (whatever the complexion of the Government). It devotes considerable space to crime and scandals. In international affairs it has always pursued a friendly attitude towards the United States. Anjam, now defunct, was also an immigrant paper from Delhi where it enjoyed great popularity. In Karachi, however, it faced cut-throat competition from Jang. This newspaper was also without a "distinct line" or policy of its own. Like Jang, it supported the Government of the day, adopted the line of least resistance, cajoled petty officials for small favours and political advantage. Though not so popular or prosperous, Imrose was the only Urdu newspaper in Karachi with a set (leftist) policy. It relentlessly criticized Anglo-American policies and supported leftist trends. An important factor

which distinguished this paper from other Urdu language contemporaries was that instead of being the property of a single individual it was owned by a limited company and was published simultaneously from Karachi and Lahore. Notwithstanding these qualifications, its circulation was far below that of Jang and Anjam.

Among the Gujerati press, the daily Millat is popular and wields great influence among the Gujeratis, a rich business community. It has the reputation of being clean and reliable in its dealings and consistent in its policies. Among the indigenous language papers, Millat is perhaps the most 'modern' and produces several supplements covering films, industry, students, women and the like. It opposes nationalization, being the mouthpiece of a business community, but lashes out relentlessly at the Government for corruption and wrong industrial and commercial policies, and does not mince words when it finds that the interests it represents are threatened.

The Gujerati Dawn is the product of the well known publishing enterprise, the Herald Publications, which owns Dawn, but it is not as popular as its English counterpart. Its circulation is modest. Together with its sister publication, Vatan, a Gujerati evening paper, it follows the policies of Dawn. Before partition, Sind province outside Karachi had a well established press. The province had 200 dailies, weeklies and monthlies. Under the patronage of the Hindu capitalists, most of these papers had pro-Congress leanings and their standard, on the whole, was high.

After partition their number came down to about 80, with only seven dailies, two of them published from Karachi. When Hyderabad (Sind) succeeded in securing a teleprinter service it was expected that the Sindhi press would attain a high standard, but all such hopes have been belied. The Sindhi press could not "change its spots". Unfortunately, no enlightened persons came forward to join the provincial press. The custodians of the Fourth Estate aligned themselves with different political factions. Instead of serving the people, they started serving the interests of waderas whose politics has not allowed any political stability to this unfortunate province.

Working journalists are divided into different camps. The people in power have made no contribution to the growth of an independent press in other parts of the province.

Thus the Sindhi press, on the whole, is backward, its standard is low and its circulation very thin. Both the journalists and political leaders of the province are responsible for this state of affairs. Only cooperation among the leaders and encouragement from the provincial government can rescue the Sindhi press from its present pathetic position.

Development Of Press In Pakistan

The development of the institution of press in Pakistan as a whole is unprecedented. Despite difficult problems the press has developed a great deal in the following directions:

1. Number of newspapers

At the time of partition the total number of Muslim newspapers and periodicals in the areas forming Pakistan did not exceed 200. Now there are about 1500 newspapers and journals.

2. Increase in circulation

Before independence the average circulation of a daily newspaper was three to four thousand. Now the established newspapers have circulations ranging between hundred fifty thousand and two hundred thousand. Even the less established newspapers have a circulation of about 25000 copies.

3. The pages and the contents of the newspapers and periodicals have substantially increased.
4. All newspapers publish special editions almost every day. They also publish special Friday magazines.
5. The make-up techniques have totally changed. With the arrival of computer in major newspapers a revolution has taken place in the entire production process.
6. Many newspapers and journals have commercially consolidated their position.
7. The volume of advertisements has increased manifold.
8. Regional press has also developed a great deal.
9. A new kind of journalism has emerged in the form of digest journalism, agricultural journalism, medical journalism, etc. All major organizations publish house journals.

10. Major publishing houses are now running chain newspapers. They are publishing editions from several centres simultaneously. Dawn, the Pakistan Times, Nation, Frontier Post, Jang, Nawa-i-Waqt and Mashriq are appearing from more than one centre.
11. Urdu press has achieved phenomenal progress.
12. The salary structure of working journalists has improved to a great extent. Their working conditions are also far better now.
13. Urdu newspapers have switched over to the electronic system. The production techniques have also changed.

Before 1947 the readership of the Urdu press was limited. Now the newspapers cater to the tastes of all classes of people. They reflect the wishes and aspirations of the people in general. Special pages for women, children, sports, artists and youth are published almost every day which has given impetus to social change. Unlike the past, the press does not serve the elite only. Talented persons from all walks of life find representation in the newspapers. The new spirit of journalism aims at all-round progress of society.

One major change is visible in our newspapers. Generally they can survive without politics as they have survived lengthy martial law regimes. The extensive coverage provided by newspapers to peoples' activities in all segments of society reflects the expanding role of media in our country. Radio and T.V. networks are also expanding rapidly. Simultaneous expansion in public relations and advertising is complementary to the growth of the press. There is unusual stress on national consciousness. The problems of the people are consistently highlighted.

Major problems:

1. The biggest problem is their limited circulation. The literacy rate in the country, according to liberal estimates, is only around 26 per cent. People's purchasing power is extremely low.
2. Freedom of the press leaves much to be desired. For all practical purposes, the Press & Publications Ordinance is still intact.
3. The production cost is very high. The present price is over Rs. 5 per copy which a majority of people cannot afford to pay.
4. Since we are not a fully developed country the volume of advertisement is still far less than it should be.
5. Except for some major newspapers, the industry has not yet gained a sound economic base.
6. Because of its "poor financial conditions the industry cannot attract talented hands.
7. An unhealthy competition has developed among major newspapers. They are also competing with radio and television with the result that the stress has changed from quality to entertainment.
8. Printing machinery, electronic equipment and other accessories are all imported which pushes up the production cost to a prohibitive level.

Despite these serious handicaps the media have a bright future. With the spread of education readership of newspapers will surely increase. As the economy of the country develops further peoples' purchasing power will improve, generating higher demand for newspapers, radio and television sets which will make people more information oriented.

Past History

The pre-Independence Muslim press in the South Asian Sub-Continent had its leading lights in the form of powerful independent newspapers like Hamdard and Zamindar. The proud names of Maulana Mohammad Ali Jauhar and Maulana Zafar Ali Khan stand out prominently in the annals of Muslim journalism. The Star of India (Calcutta, 1937), Morning News (Calcutta, 1942), Dawn (Delhi, 1945) and the Pakistan Times (Lahore, 1947), were great exponents of the Muslim cause for the creation of Pakistan. These efforts were usefully supplemented by valuable services rendered by some of the newspapers brought out from distincts. When Pakistan appeared on the map of the world on August 14, 1947, there were only two English dailies published from Lahore, The Pakistan Times, founded by the father of the nation, Quaid-e-Azam Muhammad Ali Jinnah, and Civil & Military Gazette (now defunct) and two Urdu dailies Nawa-i-Waqt and Zamindar, the latter having ceased publication after a few years.

Dawn started appearing as a weekly from Delhi in 1942 and later on became a daily in 1945. After the establishment of Pakistan, it shifted to Karachi. Two Urdu dailies, Jung and Anjam, originally appearing from Delhi, also shifted to Karachi soon after Independence.

Despite the difficulties and paucity of technical know-how and finances, the Press in Pakistan moved forward slowly but steadily. According to the Press Information Department figures published by the National Press Trust in 1987, the total number of newspapers and periodicals in the country has risen to 1278 including 124 dailies. The range and depth in their coverage of news and views vary from those of local to national and international importance. Some of the newspapers have their international editions. The press in Pakistan is getting a new fillip with the increasing availability of new technology.

Newspapers & Periodicals in Pakistan: Language-Wise Break-Up

Period-icity	Eng-liat	Urdu	Sin-dhi	Pun-Jab Saraiki	PJ4 hto	Baloch-istan Brahvi	Ara-bic	Guj-rati	Par- <ian	Total
Daily	15	94	11	<i>m</i>	1	<i>m</i>	-	3	-	124
Bl-weeWy	2	2	2	-	-	-	-	-	-	6
Weekly	27	243	39	1	3	2	-	1	-	316
Fortnightly	35	87	-	-	-	-	-	2	-	122
Monthly	145	352	13	2	4	1	1	-	2	520
Bi-monthly	3	1	-	-	-	-	-	-	-	4
Quarterly	115	49	1	-	-	-	2	-	-	167
Half-yearly	7	1	-	-	-	-	-	-	-	8
Annual	6	5	-	-	-	-	-	-	-	11
TOTAL:	353	834	66	3	8	3	3	6	2	1278

The rapid growth of the Press in Pakistan was not easy. It is a long story of suffering and struggle. The foundations of the Press were laid in undivided India in the early years of the British imperial hold, and the first newspaper published in the sub-continent was in the English language.

The first Urdu journal, "Urdu Akhbar", appeared as early as 1836. The period upto 1857 was marked by a steady expansion when we find Muslim journalists running a considerable number of journals from Delhi, Calcutta, Madras, Lukhnow, Lahore and Karachi. It is only after 1857 that we suddenly come up against a determined course of action for complete elimination of Muslim journalists and journals from the Indian horizon.

The demise of Muslim press was so sudden and violent that no serious student of British Indian affairs can fail to take serious notice of it. Starting with a positive promise, the Muslim press expands and wields considerable influence in the political, social and intellectual life of the community. Then, suddenly and violently, its growth is arrested until it withers and almost dies. It remains in a moribund condition for a long time. The rulers did not allow it to breathe again and was only brought back to life first with the launching of Muslim national movement and later with the birth of the independent Islamic State of Pakistan.

Muslim journalists and journals continued for a long time after 1857 to bear the brunt of victimization by the new rulers. Many flourishing Muslim newspapers were closed down and the birth of new ones was rendered nearly impossible by the draconian Act No. XV of 1857 "to regulate the establishment of printing presses and to restrain in certain cases the circulation of printed books and papers". Later, when the legislation was liberalized, the Muslims were in no position, particularly financially, to start newspapers.

The period between 1857 (War of Independence) and 1937 (when the Government of India Act 1935, embodying a large measure of self-government for the natives, was enforced) saw feverish journalistic activity in India. The Muslim papers that blazed a new trail in the history of journalism and politics of British India included "The Comrade" (Calcutta) of Maulana Muhammad Ali, the "Al-Hilal" (Calcutta) of Maulana Abdul Kalam Azad, and the "Zamindar" (Lahore) of Maulana Zafar Ali Khan.

When the Muslims of the sub-continent organized themselves and rallied round the political platform of the All-India Muslim League led by Quaid-i-Azam Muhammad Ali Jinnah in the mid-thirties, urgent attention was focused on "the development of a strong Muslim press to support the Muslim national cause. This led to the establishment of a number of Muslim owned newspapers and the first news agency of the Muslims, the Orient Press of India, in late thirties. These were the "Azad", Bengali language daily (Calcutta, 1936), the "Star of India", English language evening newspaper (Calcutta, 1936), the "Morning News", first Muslim morning daily in English (Calcutta, 1942), "Dawn", English language weekly (Delhi, 1942), later turned into a daily, the "Pakistan Times", English language daily (Lahore, 1947), and the Urdu language "Nawa-i-Waqt" (Lahore, a fortnightly until 1936; a daily from 1944). In spite of shortage of funds and press equipment these early pioneers worked with great determination for the cause of Pakistan. Their readership expanded fast.

On the eve of Independence, however, there was no major Muslim owned newspaper in the areas constituting the new state of Pakistan except the "Pakistan Times" and the "Nawa-i-Waqt", both based in Lahore. The Hindu newspapers decided to migrate to India. There was also a reverse migration of some Muslim papers from India to Pakistan. Among them was "Dawn", which started publication as a daily from Karachi, then the Federal Capital, on the day Pakistan emerged as a sovereign state.

The Urdu dailies "Jang" and "Anjam" also shifted from Delhi to Karachi. The "Morning News", after its closure at Calcutta, emerged from Dacca (in East Pakistan) first as a weekly (1948) and then as a daily (1949). It began simultaneous publication from Dacca and Karachi in 1953.

Started soon after the establishment of Pakistan, these newspapers shared the heartbreaks and the difficulties the new state itself was encountering. Modern printing presses, for instance, did not exist. Few newspapers could afford their own printing plants. Acute shortage of equipment, printing ink, newsprint, block making plants, linotype machines and their spares dogged every stage of newspapers production. The newly born Government of Pakistan, called upon, all at once, to grapple with the formidable problems of the new state, could not find resources to solve the problems of the press.

It is a great tribute to the dedication and ingenuity of the pioneers of the Pakistan press that these obstacles, instead of overwhelming them, spurred them up to make greater efforts. There were, of course, casualties by the wayside. The English daily "Sind Observer" closed down in 1952, as did the "Civil & Military Gazette"—its Karachi edition in 1953, and Lahore edition (where Rudyard Kipling once worked) in 1963. The English daily, "The Times of Karachi", incorporating the evening "Evening Times", folded up after eight years, so did the Pakistan Standard, the official English daily of the Pakistan Muslim League, within a couple of years after its birth in 1955. The Urdu daily "Anjam" was incorporated with the daily "Mashriq" in 1966.

Major national dailies

Despite these setbacks, steady progress was made. The newspapers today are better produced, show greater professional competence and have wider range and depth in their coverage of national and international affairs. Among the 121 daily newspapers in the country, the major national papers are 'Jang', 'Nawa-i-Waqt', 'Mashriq', 'Pakistan' (in Urdu), 'Dawn', 'Pakistan Times', 'The Muslim', 'Nation', 'The News', 'The Frontier Post' (in English).

Newspapers and periodicals in the country are owned either by private individual proprietors or joint stock companies or by the Trusts. The groups owning newspaper chains are:

1) The National Press Trust (NPT), a non-profit organization, was set up in 1964 by businessmen to own and operate newspapers. The registered charter of the NPT seeks the promotion of sound and healthy journalism with a truly national outlook, untainted by parochial, partisan or sectarian inclinations. The Trust is also committed to upholding and protecting the "ideology and integrity of Pakistan". The NPT had a Board of Trustees and a Chairman elected by the Board. In 1972, through the National Press Trust (Appointment of Chairman) Act, the Government of Pakistan took over the National Press Trust and appointed its Chairman. The NPT owned Pakistan Times, Lahore and Rawalpindi, Morning News, Karachi, Mashriq Lahore, Peshawar, Quetta and Karachi; Imroze, Lahore and Multan; Akhbar-e-Khawateen weekly, Karachi; and Sport Times an English monthly, Lahore.

2) Pakistan Herald Publications Limited owns Dawn, Karachi and Lahore editions, Vatan, Gujerati evening. Evening Star, English evening, and the Herald, English monthly magazine.

3) Jang group (Independent Newspapers Corporation Limited) owns Jang, Urdu daily published from Karachi, Rawalpindi, Quetta and Lahore; Daily News, English evening, Karachi, Akhbari-e-Jehan, Urdu weekly, Karachi Mag, m English weekly, Karachi, The News from Karachi, Lahore, Islamabad.

4) Nawa-i-Waqt Limited owns Nawa-i-Waqt, Urdu daily published from Lahore, Multan, Rawalpindi, Karachi, The Nation English daily published from Lahore, Karachi and Islamabad.

5) Milat group owns 'Milat' Gujerati daily and Leader, English evening, both from Karachi.

Business press the massive development activity in the country and the rapid expansion of trade and commerce after independence has paved the way for the rise of a business press. The newspapers and journals specializing in the projection of business and economic affairs include daily Business Recorder (English) Karachi, daily Business Report (Urdu) Faisalabad and several weeklies and monthlies." Dawn" also issues once a week a four-page economic and business review. It has also expanded its daily coverage of commercial and financial news to four pages. Due to competition, other major newspapers have also started publishing commercial news in ever-increasing volume.

Regional press

Another distinguishing feature of the growth of newspaper industry has been the development of regional press in the country. Being the most populous province of Pakistan, Punjab has the strongest regional press. Faisalabad, for instance, has as many as 10 Urdu daily newspapers. Most of them have only four or two pages with limited circulation. Fifteen Urdu dailies come out from Bahawalpur, four from Sargodha, two from Gujranwala, two from Sahiwal and one from Jhang. Sindh also has a vigorous regional press, with more than nine daily newspapers published in Hyderabad alone, the second biggest city of the province. The break-up is; Sindhi 5; Urdu 3; English 1; Sukkar has five dailies, Urdu 3; Sindhi 2; Jacobabad has three Sindhi dailies, Shikarpur has one Sindhi daily.

In the North West Frontier Province and in Baluchistan, there is hardly any newspaper worth the name outside the capital cities of Peshawar and Quetta. Weekly journals are, however, published in the district towns of NWFP. Dera Ismail Khan, for instance, has four weeklies, all in Urdu; Abbottabad and Mardan have two Urdu weeklies each. Swat and Bannu also have one Urdu weekly each. In Balochistan, Mastung has six weekly papers and one monthly; Khuzdar has one Urdu weekly. Hub has one Urdu weekly and one monthly; Sibi has one, Lasbella one, Dera Murad Jamali two, Chaghai one and Turbat one and one monthly. Quetta, the capital, has 10 papers including the Baluchistan Times and the Baluchistan Express (English).

Periodical press

The periodical press in the country consists of weeklies, bi-weeklies, monthlies and quarterlies. There are 313 weeklies, 550 monthlies, and 152 quarterlies, published from various centres, in Urdu, English, Sindhi, Pashtu, Baluchi, and Gujerati languages. Many of these periodicals deal with literary and cultural subjects, while the others show strong politico-economic bias. Some specialize in trade and industry, films, women and children, engineering, science, medicine, public relations etc.

In addition to the above, there are some literary journals like Qaumi Digest, Aalmi Digest, Al-Balagh, Urdu Digest etc. A number of house journals, published by leading corporations, trade and tourism organizations, airlines and oil companies, also appear regularly.

News agencies

The Press in the country is fed by two major news agencies: the Associated Press of Pakistan (APP) and the Pakistan Press International (PPI). The Associated Press of Pakistan (APP) which was taken over by the Government of Pakistan in 1960 from a private trust, supplies national and international news to the newspapers, radio and television stations, government departments and some commercial subscribers. APP's total teleprinter subscribers in June 1984 stood at 55. The number has increased substantially with expansion in newspaper industry, trade and commerce. Additionally, it supplies an abridged cyclostyled service to commercial subscribers.

Headquartered at Islamabad where it also maintains its central news desk, APP has a bureau each at Lahore, Karachi, Rawalpindi and branches at Peshawar, Quetta, Hyderabad, Sukkur, Multan, Faisalabad and Bahawalpur. It has correspondents or stringers in all major towns of Pakistan. On the average, APP sends out a great volume of wordage a day on its teleprinter network linking the headquarters with its

branches and various subscribers. The agency has now switched over to computer system at Karachi, Lahore and Islamabad which has modernized its service.

APP has its own correspondents stationed in Washington, New York, New Delhi, London and Beijing. All the "Big Four" western news agencies, Reuters, Associated Press of America, United Press International and Agance France Press distribute international news in Pakistan through APP, which also has news exchange arrangements with Tass (Russia), New China News Agency (NCNA), IRNA (Iran), Antara (Indonesia), Antolia (Turkey), MENA (Egypt), Islamic International News Agency (UNA, Jeddah), PAP (Poland), and most of the news agencies of Eastern Europe, the Middle East,. Bernama (Malaysia), Kyodo (Japan), and Ager Press (Romanina).

The Pakistan Press International, formerly known as the Pakistan Press Association (PPA), was established in 1956 as a private joint stock company and has been operating effectively since.

The West German international news agency supplies its news to Pakistan through PPI, which also has news exchange arrangements with a number of news agencies including APN (Russia), ANSA (Italy), CETEKA (Czechoslovakia), Tanjung (Yougosavia), NTI (Hungary), BTA (Bulgaria), UNI (India) and BSS (Bangladesh).

PPI has its own correspondents based in Washington and London. Equipped with a network of teleprinter facilities, PPI supplies its service to 50 subscribers. It maintains a bureau at Karachi, which is also the agency's headquarters, and in Lahore, Rawalpindi, Islamabad, Peshawar and Quetta. Besides, it also has correspondents and stringers all over the country.

The United Press of Pakistan (UPP) founded in 1949, does not have teleprinter facilities, but distributes supplementary service to some newspapers. Organizations representing press interest. Several organizations are working to safeguard the interests of newspaper owners, editors, working journalists, management staff and other workers such as proof readers, Katibs (calligraphists), linotype and computer operators, etc. The All-Pakistan Newspapers Society (APNS), headquartered in Karachi, is the newspaper proprietors' body. The editors are represented by the Council of Pakistan Newspaper Editors (CPNE) and the working journalists by the Pakistan Federal Union of Journalists (PFUJ). The All-Pakistan Newspaper Employees Confederation represents journalists and non-journalists on the pay roll of newspaper offices. In addition there are local unions as well as some splinter groups in almost all the major newspaper centres in the country.

PPO, RPPPO, Wage Boards

On the recommendations of the Pakistan Press Commission appointed by the Government of Pakistan to look into the state of the newspaper industry in 1960, the Government promulgated two ordinances: the Press and Publication Ordinance 1960, and Working Journalists (Conditions of Service) Ordinance, 1960. The Press and Publications Ordinance later amended as the Press and Publication Ordinance, 1963, prescribes the procedure for the grant of permission (declaration) to bring out a publication, registration of books, etc., and lays down penalties for violation of the rules. The 1962 Ordinance was replaced by another ordinance in 1988, the Registration of Printing Press and Publications Ordinance. The ordinance was duly promulgated by the President of Pakistan under the constitution of the country but could not be taken up by the National Assembly. For all practical purposes this ordinance is in operation. The Working Journalists (Conditions of Service) Ordinance and the Wage Boards constituted under it provide a string of benefits to the journalists. For the first time in the history of the Press in Pakistan compulsory provident funds were instituted in newspaper offices; the working week was fixed at 42 hours; employers were required to give three months notice (or three months salary in lieu thereof) if they wanted to terminate the services of a journalist of three or more years' standing. Other benefits include leave on full pay for one month in a year, medical leave on half pay, casual leave and gratuity.

To facilitate the settlement of disputes between the journalists and the managements, the ordinance provides for adjudication by industrial courts (later called the National Industrial Relations Commission). Any establishment employing 20 or more journalists comes within the jurisdiction of the Industrial Commission. In accordance with the provisions of the ordinance, a Wage Board was set-up in 1960 which fixed the scales of pay for different categories of newspaper workers. It recommended abolition of the distinction between English and other language papers in matters of wages of working journalists; provision of fringe benefits to journalists such as dearness allowance, conveyance allowance, charge allowance, night shift allowance etc., payment to apprentices, gratuity in the event of dismissal after three

years of continuous service or retirement after 25 years of service, or death, and entitlement to medical expenses.

An amendment to the ordinance makes the dependents of journalists also eligible to medical treatment paid for by the employers. All newspaper establishments are bound by the Wage Board Award. To cope with inflation and the mounting cost of living there have been more Wage Boards since the first one in 1960 and a consequential upward revision of salaries, allowances of journalists and other employees of newspapers.

Training facilities

Major newspapers engage apprentice journalists and have provision for on-the-job training. In addition, the Karachi, Jamshoro, Sindh, Punjab, Bahawalpur, Multan as well as Peshawar and Gomal Universities run regular two-year postgraduate courses in all branches of journalism leading to M.A. degree in mass communication.

Following a comprehensive survey of the state of education and training in journalism in the country at the instance of the University Grants Commission, all the universities in the country that have journalism classes, have been asked to upgrade their 2-year M.A. journalism courses to a four-year course in mass communication leading to M.Sc degree in Mass Communication. The Karachi and the Punjab Universities have already started taking steps to implement this decision.

Government concessions

The government has taken a series of steps to assist in the development of the press in the country. Restrictions on the import of newsprint (Pakistan does not produce any newsprint) have been removed and all major newspapers now import their requirements of newsprint directly on the basis of their circulation as determined by the Ministry of Information and Broadcasting's Audit Bureau of Circulation (ABC). Smaller papers buy their requirements at controlled rates from the state-owned Trading Corporation of Pakistan.

At the instance of the Government, annual prizes have been instituted for best writing in different departments of journalism. The federal and the provincial governments also provide grants to Press Clubs in all major cities and towns. Correspondents accredited with the government, traveling on duty, have concessional fares in the Pakistan Railways and the Pakistan International Airlines.

The Government regularly announces awards of financial assistance to journalists who have become disabled due to prolonged illness or old age. Similar financial assistance is also provided to the widows or dependents of distinguished journalists who die in harness.

New technology

A feature of the development of the press in Pakistan has been the introduction of advanced printing technology. What has been termed as a technological breakthrough was scored by the Urdu daily 'Jang' when it started computerized printing of its Lahore edition in Urdu calligraphic (Nastaleeq) script. Urdu newspapers, it may be added, traditionally are calligraphed laboriously and then printed on litho or photo off-set process. Patented in the names of two Pakistani printers, M.H. Saiyed and Mirza Jamil Ahmad, the new process known as the Noori Nastaleeq computerized typesetting makes possible the composing of Urdu newspapers in the popular Nastaleeq script incorporated in machines produced by Messrs Monotype Corporation of UK.

Likewise, phasing out its battery of 'hot metal' linotype machines, the English daily 'Dawn', The Pakistan Times, The Nation and some other papers have switched over to phototypesetting. The machines are fitted with a computer memory bank, a keyboard, corrector, phototypesetter, etc. The films of typesetting produced by the machines are transferred to plates which are printed on high-speed photo off-set rotary presses, abandoning the old letter-press printing system. English daily, "The Muslim", is produced on IBM composing machines with an in-built mini-computer which can store about 80,000 characters (about 1,500 words) in its memory bank. What the computer relays on films is transferred to plates for the offset presses.

Electronic Media

Electronic media in Pakistan is under total Government control. In political affairs and other issues which have political implications the electronic media are by no means free or fair. They follow the official line. Their credibility is suspect, to say the least.

Broadcasting

Radio broadcasting service in the country is provided by the Pakistan Broadcasting Corporation (PBC), popularly known as Radio Pakistan. The PBC has a Board of Directors whose Chairman is the Secretary, Ministry of Information and Broadcasting. Though its income from advertising is supplemented by an annual licence fee of Rs. 20/- per set, the PBC is not run on commercial lines, its sole mandate being national service which is described by many as "service to the government in power". The PBC has its headquarters at the National Broadcasting House in Islamabad, and radio stations throughout the country—at Islamabad, Rawalpindi, Peshawar, Hyderabad, Karachi, Quetta, Gilgit, Skardu, Dera Ismail Khan, Khuzdar, Turbat, Khairpur and Faisalabad. The PBC's 16 short wave and 21 medium wave transmitters are in operation with a total transmitting power of 3,282 KW and a daily output of 403 hours, reaching 95 percent of the population and 75 percent of the country's area entitling it to be described as mass media in the real sense of the term. Equipment practically all the equipment used by the PBC is

New Print Technology

The new print technology based on computer and electronics, is now making a powerful impact on the press in Pakistan. High speed computers which process news stories at 1200 words a minute, video display terminals with computerized keyboards and TV like screens which compose, memorize and transfer complete newspaper pages to printing plates for production in presses are some of the highlights of the media technology revolution in the West and Japan. A few of the major newspapers in Pakistan have now begun to enjoy the benefits and advantages of the system. The history of journalism is the story of man's effort to communicate with his fellow human beings and to chronicle for posterity the spoken word. The papyrus leaves, the engraven tablets, the woodcuts and the carved edicts on stone pillars were some of the means which primitive man innovated as his communication tools. The ancient Chinese, who invented paper, developed a kind of rudimentary printing craft when they started transferring impressions from wood on to paper. It was across the ancient Silk Route that knowledge of the Chinese woodprint technology traveled in medieval times to many parts of Asia and Europe. In the middle ages, the art of calligraphy, to which the Muslim contribution has been immense, spread to Europe from Asia. Thousands of professional scribes duplicated handwritten manuscripts into books in the big European cities, especially those in Italy, Germany, England, France, Spain and Turkey.

The 15th century A.D. saw the unfolding of a new print technology in Europe, based on the replacement of wood by metal and the block by the punched, metallic letters. The pioneer of this new technology was a German goldsmith, Gutenberg, who gave the world its first metal based printing press in Mainz in Germany in 1440. He also invented an ink which adhered to the metal types and facilitated the transfer of their impression to paper through metal plates in the printing press. This technology took wings and spread to many parts of western Europe.

William Caxton established the first printing press on English soil in 1477 in the precincts of the Westminster Abbey in London. This was the dawn of the era of letter press printing and it gave massive impetus to the book trade and the growth of periodicals and newspapers. For nearly four centuries, the new technology innovated by Gutenberg remained the mainstay of the print industry in many part of the civilized world. Punch cutting from hot metal, matrix-fixing, typesetting, the monotype and linotype methods of composing and ink-printing on flatbed machines were its off-shoots in the centuries that followed. In the first half of this century, the printing craft took a big leap forward when offset printing using photo and film got into vogue and the IBM high speed composing typewriters and rotary machines became popular tools of the print industry in USA and many other countries. But in the 1970,s and 1980's which have witnessed the most dramatic upsurge in science and technology, the printing craft and the transmission of news have undergone phenomenal changes, thanks to the wonders of the all-pervading computer and the aerospace electronic marvels.

Computer Revolution

Computerized composing and printing, using electronics, has made it possible to compose, with keyboards and screens, a whole newspaper, put it in the lap of photography for laser-directed plate-making and then rush it in the twinkling of an eye to high-speed, computer-controlled printing machines. Telephone lines and satellite channels are being used to publish such newspapers as the USA Today, the Financial Times, the New York Times, the International Herald Tribune and the Wall Street Journal simultaneously from many cities across countries and continents. In Pakistan, the inside pages of the Islamabad edition of the Pakistan Times are composed and transmitted from its headquarters in Lahore on telephone lines in a matter of minutes and published forthwith on its Goss Web Offset Rotary machines. This technology has caused the demise of the hot metal process.

Using the Video Display Terminal, which looks like a TV screen, an operator working on its keyboard in a newsroom or a composing hall stores it in a central computer. From there it is retrieved for editing and processed for transfer through cameras on to plates for printing. Working on two adjacent Video Display Screens by which stored information from one is transferred to the other, a copy-editor can move stories into a page lay-out, write headlines, edit copy to fit in the make-up scheme and transfer that image to the production unit for plate-making and then for printing in the press. Processes similar to this system of photo and computerized graphics are being used by Dawn, The Nation, The Jang, The Mashriq and The Nawai-i-Waqt. But the compugraphy used by the Pakistan Times has been described as the most advanced at present. The latest marvel of the American print technology is the USA Today, a national daily newspaper published by satellite from a number of locations. Launched in September 1982, this multi-colored newspaper, based near Washington D.C. in Arlington, is the journalistic flagship of the space age. Pages made up through paste-ups and camera at the Arlington headquarters are moved in the form of positive veloxes to its facsimile transmission room. Operators there are linked to every print site by satellite and telephone lines that transmit voices and signals simultaneously. With the help of huge antenna, signals generated by facsimile scanners, which include entire pages or composed news material ready for printing, are transmitted directly to communication satellite in orbit over the Equator and it then broadcasts these signals to all the country-wide printing locations of the USA Today. It has bought time on the satellite called Westar III. Published on newsprint on a Goss community press, its high-grade color reproductions and top quality printing reflect the revolutionary changes which the modern printing machinery is undergoing.

Besides the amazing high-speed imparted to the offset presses, other innovations such as automatic roll loading, use of computers to direct colour registration, image location and ink and water mixing, the complex microwave link between the composing room and the printing plant, laser-scanning of page paste-ups, computerised colour separation and the advances in the pagination processes have revolutionized the printing craft.

The Washington Post recently experimental with a new printing process called flexography, using water-based ink to eliminate messy ink rub-offs which annoyingly blacken the fingers of readers and which forced Lady Winston Churchill in her days to read the Times with gloves on. Leaders of the print media in the USA believe that flexography might eventually be the method of printing newspapers.

The print industry's future is filled with many challenges. In the West, the print media has successfully faced tough competition from the electronic media. Radio and TV. The manufacture of printing machinery in the USA and other affluent parts of the West and Japan are devoting vast sums of money to research and development. The effort is to harness the advances in science and technology for making more versatile and cost-effective equipment for the print industry so that the publishers can present a more attractive newspaper to their readers.

Electronic newsroom

Electronic newsroom, as already stated, has brought about a revolution in the writing, editing and production process of a newspaper with utmost stress on speed. The use of computer—chief equipment in this system—has solved at a stroke the problems of noise, dirt, space, low profits and high production costs. It burst on the printing scene in America in 1961. Refinements soon took place to adapt it more closely to newspaper requirements.

Components:-

The components involved in the electronic newsroom are:

1. VDT/VDU
2. Computer
3. Phototypesetter
4. Video Display Unit/Terminal (Vdu/Vdt).

This system has eliminated typewriter and copy paper and introduced in their place a television screen linked to a keyboard. As the keys are tapped, each character appears on the screen. There are two separate keyboards, one for writing and the other for editing. Both have the traditional "QWERTY" lay-outs found on typewriters, with extra command keys for various functions present in the computer.

VDU at work

a. Direct input (the reporter's input): The use of VDUs by reporters or writers is termed as 'direct input':

1. On the writing keyboard, which has fewer command keys, the reporter types the story and monitors it on the screen.
2. Small portable VDTs can be used at a distance from the office by telephone link-up to enter copy.
3. By a command key, the story can be scrolled up and down to read through.
4. The screen can be divided so that notes can be used on one half and the story entered on the other.
5. As the reporter alters, deletes or inserts anything from a letter to several paragraphs, the copy instantly changes to the corrected form.
6. Because the words are only images, all deletions and insertions are self-cleansing.
7. The spelling and typing accuracy can be checked.
8. The length can be assessed before the story is 'sent' to the news editor's queue for checking on the screen, ready for editing.
9. If the story requires further work, or has to be left while something else is done, it can be safely filed in the reporter's own electronic 'basket' or 'directory' or 'store' until it is ready to be sent.
10. Each reporter has his own 'file' of stories, coded by name and catchline, on which work is being done or has been completed.

1 The sum total of files comprises a queue of stories, e.g. the newsroom queue or the sports or features queue.

(b) Editing terminals have extra command keys for editing procedures.

1. The most important key is the CURSOR or light pencil. This shows up on the screen as a blob, a square or a star, the same size as a typed character. It may be moved at will on the screen, up or down or across. It can alter, delete or insert any thing, from a letter to several paragraphs, in the typed text.
2. If a word is mis-spelled, the correct version is typed in only once. Automatically it is corrected throughout.
3. Use of the SPLIT SCREEN enables two stories to be taken together or to be merged into one.
4. Headline types and sizes in common use are usually formatted inside the computer so that they can be identified by a single command.
5. Another command can give character count to show whether the headline fits or whether it is under or over measure and by how much.
6. Finally, copy is hyphenated and justified (H & Jd) in which lines are even on both sides, by a command key so that it comes upon the screen in the number of lines it will make on the page in the chosen type and measure, and with a word count.

Thus the copy-editor can see whether the story will fit or if it needs adjustment. The story is then sent to the phototypesetter.

2. Computer

The computer is the central processing unit with memory and storage facility which enables material for the newspaper to be gathered, stored, processed and turned into type.

In addition to editing and composing, some systems can offer access to a data base (the material to which t* computer gives access)—for example, a one lakh word dictionary check for spelling. They can also sort and route incoming agency copy to the right desk.

3. Phototypesetter

It sets type by taking pictures of letters on photosensitive paper-treated with silver bromide. When this paper is developed, these pictures of letters make up the text or headline, ready for paste-up. Provided it has been fitted out at the start with the types required and has been properly programmed to deliver the sizes and measures needed, a phototypesetter is the useful workhorse of editorial production. It delivers what it is asked to deliver and at great speed.

Advantages

1. Typographical errors are reduced.
2. Fewer lines end in hyphenations because of computer's remarkable spacing ability.
3. Computerized typesetting gives us a few more letters in each line by packing them in closer than does a human operator. This results in a small bonus of added space.
4. Pictures can be shrunk or enlarged or cropped until they fit an allocated space.

The computer-based new print technology requires intensive training. The facilities for such training in Pakistan are at present unsatisfactory. The result is that we are unable to make optimum use of the marvels of the new technology, especially the computerised phototypesetting facility. The operation of the keyboards, whether it is CR Tronic, or Compugraphic or Laser Comp, can increase their output considerably and their performance would be much better if their training was of the required standard. The new print technology has completely changed newspaper editing and production. Despite the increasing use of the inventions and innovations of science and technology related to the new print technology, the importance of the man behind the machine cannot be overlooked. The copy editor and the reporter are still an inseparable part of the newspaper and the computer has become their essential and helpful aid. It is still the human brain which quickly invents an attractive headline for the unfolding story. Therefore, the quality of the men and women who run the electronic and computer gadgetry in a modern newspaper and their proper training are of the utmost importance. The Government and newspaper industry should join hands to ensure the availability of the equipment, their accessories and raw material on easily affordable prices.

As a number of newspapers in Pakistan, including the Pakistan Times", Nation, Dawn, Jang, Mashriq, Nawai Waqt and Frontier Post are using the computerised, electronic phototypesetting system (either compugraphic or C& Tronic or Laser Comp) it is essential that the equipment and the raw material they use should not have prohibitive cost.

Lesson 05

Magazine Editor**Editor:**

A Person responsible for the editorial aspects of publication, the person who determines the final content of publication is called editor.

When you ask top journalists today to name the great magazine editors of the recent past, you tend to hear the same short list. Clay Felker. Harold Hayes. Henry Grunwald. Helen Gurley Brown. Oz Elliott. John Mack Carter. Dick Stolley. And more, of course.

Every one of them had a Big Idea (as Felker did when creating point-of-view journalism), or changed the character and direction of an important magazine (as Grunwald did with Time and Brown with Cosmo), or launched a major magazine (as Stolley did with People). Some of them did all of those things, several times over (Carter created not just one magazine but Country Living and Victoria, and was primarily responsible for SmartMoney).

Qualities of editor

The editor should have many qualities. Many of these are personal while other obtained through experience.

These qualities are discussed as:

Nature of magazine:

Before publication of magazine the editor should know the nature of magazine and he should have quality to arrange the magazine accordingly.

Knowledge:

The editor should have knowledge of poetry and literature. He should have quality to get benefits from his knowledge.

Cool head:

The ability to work in an atmosphere of excitement and hurry without becoming flustered or incapable of accuracy.

A well-balanced and orderly mind, one suggesting judgment, perspective, and a sense of proportion.

Quickness of thought:

The editors take immediate decisions so he has quality of quickness of thought—coupled with accuracy

Well informed:

The editor should be well informed so he will give in time information to audience common sense that translates into sound judgment.

Team spirit:

Publications, in order to be published regularly, require a dedication to cooperation and collaboration.

Proper planning:

The editor should plan properly if there is proper planning then every thing is right. Through this the policy is formed budget and material problem reduces

Empathy:

The great editor quality is a kind of empathy, a bond with the reader, an almost subliminal notion of what will be interesting and important to her or him even though the reader might not know so at the time.

Self confidence:

The editor needs self-confidence, strong enough that it will not be swayed by a seeming setback or polls or a focus group. Yes, you listen to those things, says Grunwald, but you have an inner sense of what you want to do — and you do it.

Absolutely fearless:

The editor has to be absolutely fearless, whether dealing with pushy advertisers, pressuring publishers, money-hungry investment bankers — or his own staff. Felker was totally fearless. For example, after the New York Herald Tribune folded in 1966, he simply went out among the venture capitalists and raised millions to buy the rights to the paper's Sunday supplement, New York magazine, which he led to glory. Felker had never done anything like this before, but associates say that the idea of failure never entered his mind.

Curiosity:

Curiosity is perhaps the main quality," says Henry Grunwald. Editor Henry Luce, for example, was obsessively curious about absolutely everything in the world.

Leadership:

The editor has quality of leadership. With this quality he can manage everything Editor-in-chief, interactive services at Meredith Corporation, says "the greatest thing editors do is say 'no' - 'no, your story doesn't measure up' or 'no, your photo has to be re-shot.' That's hard because some editors don't want to be the bad guy

If you are a great editor, you serve as teacher and role model. And staff members try to emulate you. They may even employ some of your lessons, your principles, your practices for years to come. And if you're that good, you will have achieved not only a touch of greatness but also a bit of immortality

Duties of an editor

The eventual success of your organization's public and media relations efforts depends mainly on how often your news releases are issued and, more importantly, how often the news they contain is selected to run. The latter decision is in the hands of a person whose title is usually editor. Understanding an editor's job will help you do your job better.

Can you name the editor of your local computer magazine or local newspaper? The editor is a very important ally in public relations. The editor (whose title might also be managing editor or editor in chief) has overall responsibility for the publication's content. Below him or her, depending on the periodical's size, are subject editors who are assigned to specific beats (often called "departments"). These editors oversee the content for their departments. Sometimes each editor has additional staff, such as reporters, freelancer writers, photographers, copy writers, copy editors, etc.

The information contained in news releases is the primary source of information for most editors. Newsworthy releases are selected and edited or worked into an article. The selected releases are the lucky ones; most never see the light of day. When you consider that the editor at a daily publication receives upwards of 500 news releases on any given day, gauging the statistical possibility of an individual release being picked up for coverage is easy.

The duties of magazine editor are:

Proofreading:

Editor must be able to spell, punctuate, capitalize, and understand the rules of grammar and syntax in English. Editor also works as proof reader.

Copyediting:

Read manuscripts and do the proofreading after copy has been set. Take awkward, disorganized copy and make it sing.

Editing ability:

Generate story ideas and assign those stories to writers. The art of assigning stories is the point. Compose an assignment letter giving guidance to the authors for some publishable stories. Find the right writer for

the write project. Evaluate good writing and generate ideas and excitement into the editorial package. Have a good feeling for the nuance of style.

Writing skill:

Experience in all kinds of writing. A good writer doesn't always make a good editor, but no magazine editor can function without writing skill. In Pakistan editors must know the English. Even he published the Urdu magazine.

Editor as reporter:

Editor as reporter has overall direction and perspective in a broad sense. Make some valuable investigative reporting as sure as possible. Don't use the magazine as a mouthpiece for his point of view anytime

Reading skill:

Editors have reading skill which helps them for writing good and also in editing. This skill increases the information also.

Establishing the magazine personality:

Establishing the personality of the magazine and making sure that everything from story selection to editing and graphic presentation is true to be the identity, helping our magazine stay fresh.

Understanding of magazine mission:

Establishing the personality of the magazine and making sure that everything from story selection to editing and graphic presentation is true to be the identity, helping our magazine stay fresh. Its editor responsibility to tell about magazine mission to staff then they work accordingly.

Multicultural staff:

Running a multi-cultural editorial staff and set a precise work flow. Multicultural staff gives view of their culture.

Cooperation:

Co-operating with the marketing department with the publishable collections and additional issues. Editor must be cooperative because of this nature magazine run successfully. To cooperate with these departments the editor considered successful.

Hunting and cultivating contributing editors, freelance writers and other subcontractors for the magazine; organizing the editorial meetings.

Proper planning:

The editor should do proper planning for magazine publishing. This helps the whole staff because everything is pre planned.

Photo editing:

The editors also have the knowledge about photography because photographs are very important element of magazine and proper photo and its place selection make magazine very credible.

General-interest magazines try to appeal to a large segment of the population.

(Examples are Macleans, Readers' Digest, and People.) Special-interest magazines target a limited, well-defined community of readers who share a particular interest along with associated activities and concerns. Special-interest magazines are good targets for the Linux community, especially those focusing on Linux, operating systems, storage, security, computers, and information technology.

Whether special interest or general interest, the closer your news release relates to the audience of a publication and the greater the impact on that audience, the more likely an editor will choose your news to publish. The key factors are editorial relevance and appeal to the publication's target audience

Ethics of Magazine Editor

Members of the Society of Professional Editors believe that public enlightenment is the forerunner of justice and the foundation of democracy. The duty of the journalist is to further those ends by seeking truth and providing a fair and comprehensive account of events and issues.

Conscientious Editors from all media and specialties strive to serve the public with thoroughness and honesty. Professional integrity is the cornerstone of a journalist's credibility. Members of the Society share a dedication to ethical behavior and adopt this code to declare the Society's principles and standards of practice.

Journalism Ethics;

Standards comprise principles of ethics and of good practice as applicable to the specific challenges faced by professional journalists. Historically and currently, this subset of media ethics is widely known to journalists as their professional "code of ethics" or the "canons of journalism." The basic codes and canons commonly appear in statements drafted by professional journalism associations and individual print, broadcast and online news organizations.

Rules of Ethics:

In their work, journalists of all media must constantly bear in mind the basic rules of human relations, and the public's right to information, freedom of expression and criticism.

Clause 1

A journalist aims to do nothing which may bring his profession or professional organization, newspaper or newsroom into disrepute. He must avoid anything, which may be deleterious to public opinion of the journalist's work, or damage the interests of the profession. A journalist must always be honorable in his dealings with colleagues.

Clause 2

A journalist is aware of his personal responsibility for all that he writes. He bears in mind that he is generally perceived as a journalist, even when not expressing himself as such, in writing or the spoken word. A journalist respects necessary confidentiality of his sources.

Clause 3

A journalist observes the highest possible standards in gathering information, processing this information, and in presentation, and shows the utmost fact in sensitive cases. He avoids all that may cause unnecessary pain or humiliation to the innocent, or those who have suffered.

Clause 4

Should a journalist accept a bribe or use threats in connection with publication of material, this is counted a very serious violation. Journalists must always be conscious of when names should be published for the sake of public safety, or in the public interest. In accounts of legal and criminal cases, journalists must observe the general rule that every person is innocent until proven guilty.

Clause 5

A journalist must do his best to avoid conflicts of interest, for instance by reporting on companies or interest groups in which he himself is involved. He must primarily serve the interests of the reader and the honor of the journalistic profession in all that undertakes under the aegis of his job.

A journalist writes always on the basis of his convictions. He makes sure not to confuse editorial material of clear informative and educational value, with advertising in pictorial and / or written form.

This code of ethics does not limit the freedom of expression of journalists who write, under their full name, clearly defined items in newspapers, e.g. criticism, where the writer's personal views are of the essence.

Clause 6

Any person who believes that a journalist has offended against the above code, and whose interests are at stake, can make a complaint to the Ethics Committee of the Journalists within two months of publication, provided the item published is not the subject of court action at the same time

Seek Truth and Report It

Editors should be honest, fair and courageous in gathering, reporting and interpreting information.

Editors should:

- Test the accuracy of information from all sources and exercise care to avoid inadvertent error.
- Deliberate distortion is never permissible.
- Diligently seek out subjects of news stories to give them the opportunity to respond to allegations of wrongdoing.
- Identify sources whenever feasible. The public is entitled to as much information as possible on sources' reliability.
- Always question sources' motives before promising anonymity. Clarify conditions attached to any promise made in exhort information. Keep promises.
- Make certain that headlines, news teases and promotional material, photos, video, audio, graphics, sound bites and quotations do not misrepresent. They should not oversimplify or highlight incidents out of context.
- Never distort the content of news photos or video. Image enhancement for technical clarity is always permissible. Label montages and photo illustrations.
- Avoid misleading re-enactments or staged news events. If re-enactment is necessary to tell a story, label it.
- Avoid undercover or other surreptitious methods of gathering information except when traditional open methods will not yield information vital to the public.
- Use of such methods should be explained as part of the story never plagiarizes.
- Tell the story of the diversity and magnitude of the human experience boldly, even when it is unpopular to do so.
- Examine their own cultural values and avoid imposing those values on others.
- Avoid stereotyping by race, gender, age, religion, ethnicity, geography, sexual orientation, disability, physical appearance or social status.
- Support the open exchange of views, even views they find repugnant.
- Give voice to the voiceless; official and unofficial sources of information can be equally valid.
- Distinguish between advocacy and news reporting. Analysis and commentary should be labeled and not misrepresent fact or context.
- Distinguish news from advertising and shun hybrids that blur the lines between the two.
- Recognize a special obligation to ensure that the public's business is conducted in the open and that government records

Minimize Harm

Ethical Editors treat sources, subjects and colleagues as human beings deserving of respect.

Editors should:

- Show compassion for those who may be affected adversely by news coverage. Use special sensitivity when dealing with children and inexperienced sources or subjects.
- Be sensitive when seeking or using interviews or photographs of those affected by tragedy or grief.
- Recognize that gathering and reporting information may cause harm or discomfort.
- Pursuit of the news is not a license for arrogance.
- Recognize that private people have a greater right to control information about themselves than do public officials and others who seek power, influence or attention.
- Only an overriding public need can justify intrusion into anyone's privacy.

- Show good taste. Avoid pandering to lurid curiosity.
- Be cautious about identifying juvenile suspects or victims of sex crimes.
- Be judicious about naming criminal suspects before the formal filing of charges.
- Balance a criminal suspect's fair trial rights with the public's right to be informed.

Act independently

Editors should be free of obligation to any interest other than the public's right to know.

Editors should:

- Avoid conflicts of interest, real or perceived.
- Remain free of associations and activities that may compromise integrity or damage credibility.
- Refuse gifts, favors, fees, free travel and special treatment, and shun secondary employment, political involvement, public office and service in community organizations if they compromise journalistic integrity.
- Disclose unavoidable conflicts.
- Be vigilant and courageous about holding those with power accountable.
- Deny favored treatment to advertisers and special interests and resist their pressure to influence news coverage.
- Be wary of sources offering information for favors or money; avoid bidding for news.

Be Accountable

Editors are accountable to their readers, listeners, viewers and each other.

Editors should:

- Clarify and explain news coverage and invite dialogue with the public over journalistic conduct.
- Encourage the public to voice grievances against the news media.
- Admit mistakes and correct them promptly.
- Expose unethical practices of journalists and the news media.
- Abide by the same high standards to which they hold others

Ethics in Photojournalism

Photojournalists are responsible for the integrity of their images. We will not alter images so that they mislead the public.

- We will explain in the photo caption if a photograph has been staged.
- We will label altered images as photo illustrations.

Editors should never distort the content of news photos or video. Image enhancement for technical clarity is always permissible. Label montages and photo illustrations.”

Some clauses are:

- Be accurate and comprehensive in the representation of subjects.
- Resist being manipulated by staged photo opportunities.
- Be complete and provide context when photographing or recording subjects.
- Avoid stereotyping individuals and groups.
- Recognize and work to avoid presenting one's own biases in the work.
- Treat all subjects with respect and dignity. Give special consideration to vulnerable subjects and compassion to victims of crime or tragedy. Intrude on private moments of grief only when the public has an overriding and justifiable need to see.
- While photographing subjects do not intentionally contribute to, alter, or seek to alter or influence events.
- Editing should maintain the integrity of the photographic images' content and context.

- Do not manipulate images or add or alter sound in any way that can mislead viewers or misrepresent subjects.
- Respect the integrity of the photographic moment.

Magazine Editing

What is editing?

Editing is . . .

spelling

capitalization

punctuation

grammar

sentence structure

subject/verb agreement

consistent verb tense

word usage

Methods

Self Edit

Read your own work backwards.

Read the last sentence, then the second last sentence, etc.

Does each sentence make sense when you read it on its own?

Do you see or hear any errors in the sentence?

Peer Edit

A very useful checklist for students to use for a peer and self edit is available at

Tips

Be sure that every sentence has two parts:

Subject (who or what)

Predicate (what's happening)

Use sentence combining words:

and, but, or, yet, so who, whom, which, that, whose because, although, when, if, where and others

Use periods and commas where necessary but do not overuse.

Do not overuse the exclamation mark!

Use a dictionary to check spelling.

Understanding the Process of Editing

Editing is the process of increasing the effectiveness of a document by checking for all kinds of errors, such as grammar, ambiguity, typographical, and spelling and providing suggestions for better presentation of content. The person who edits the document is called as an editor. The editor also has the responsibility to check whether the document is completed according to the document requirements.

Purpose of Editing

The purpose of editing is:

To identify any errors in the document and provide suggestions to the author

To check if the document meets any standards specified; these standards might be quality standards or client-specified standards.

To increase the effectiveness of the document.

Areas of Editing

The editor checks for the following aspects in a document:

Spelling and Grammar:

To check if all the words used in the document are spelled correctly and all sentences are grammatically correct.

Usage of Words:

To check for consistent usage of words in the entire document; for example, if the word end-user is specified in the document, then the word end-user must be used hyphenated all through the document maintaining uniformity.

Document Style:

To check the tone and the tense used in the document and also to check whether the template style is according to the document requirements. The tone should never be demanding and might be formal or informal depending upon the target audience and consistent tense usage is also critical. Throughout the document, the author needs to stick to a single tense.

Coherence:

To ensure that there are no gaps in information flow between consecutive statements.

Technical accuracy:

To ensure that all the information provided in the document is technically accurate.

Completeness:

To check whether the document is complete according to the scope defined and the content presented. For a large and complex document, a single editor might not be able to check all the above aspects. In such cases, the editing process is categorized and the document is sent to specialist editors to check individual aspects in the document.

Different type of Editors**Copy editors:**

These editors are indispensable for the process of editing. Once the writer completes the writing process, the document is submitted to the copy editors. The copy editor checks the document for grammatical and spelling mistakes. These editors also check whether each statement is clear and unambiguous. If not, they may rephrase the sentences or suggest alternatives. They also verify if the document format and graphical elements such as figures are in accordance with document requirements.

Technical editors:

These editors check for technical accuracy in the document. They check for ambiguity in technical information or any other technical errors in the document. Therefore, these editors are vital in producing an accurate document.

Project Editors:

These editors read the entire document to identify any mistakes that the other editors may have missed. They also check if the document completely satisfies the requirements specified for the document. The project editor has to check and sign-off the document before its final submission.

The Editing Process

A good editor can take any piece of writing, and compress it to at least two thirds of its original size without losing any meaning.

Editing is the process of making text shine. An editor is a word sculptor, starting with a block of text and chiseling down to what he wants the public to see. Omit needless words, similes, and other minutiae, to be left with verbal gold.

Producing a clean, error-free final draft isn't easy. Even the most carefully edited professional publications contain occasional typos. Most readers understand this and aren't bothered by such infrequent problems. Yet when errors occur often, they undermine the writer's authority and disrupt communication.

To edit well, it helps to know the basics of grammar and mechanics, but equally important are good editing habits. To be a strong editor, you'll need to be patient and attentive to detail. Try using the suggestions below to develop good editing habits.

Know what you're looking for.

What types of errors do you tend to make most often? Do you have problems with Subject/Verb Agreement or with Tense Shifts? Look for patterns in your errors and focus on eliminating the more serious and higher frequency errors first. Then check for less obvious problems.

Edit printed copy.

If you're writing at the computer, check your work over quickly on the screen and run a spell-check. Then print out a draft to go over carefully, looking for anything you may have missed.

Edit actively.

With a pencil in hand, go over your draft carefully. Actually touch each word with your pencil. Look especially at word endings. Have you dropped any or ed endings? Does each pronoun have a clear antecedent?

If possible, edit with a partner.

Read your draft slowly aloud while your partner, pencil in hand, reads another copy of the draft. Have your partner stop you whenever there might be a problem. Discuss each questionable punctuation mark or word choice.

All this may seem tedious at first, but it pays big dividends. A clean, well-edited final draft makes a good impression. It shows that you care about your writing, and when readers sense this care, they'll care, too.

The magazine design

Visually, there is very little originality in design — it is usually a rearrangement of an idea observed and recorded previously. No matter how simple the design may be, there are certain principles that must be applied.

Appreciation of their importance will be slowly gained by observation and practice together with good judgment. This will produce satisfactory results without the need for any mathematical calculations.

Principles of design should always be incorporated in any graphic design project to assist its communicating and graphic interest, however in the planning of a basic design; the designer must produce a job to suit the class of work, the copy, and the tastes of the customer.

To develop a sense of design uses the three 'eyes':

Visual-eyes:

Examine closely all types of printed material, i.e. physically see/look at what everyone else is/has done. (What catches or eludes your attention, and why?)

Critic-eyes:

Separate the good from the bad. (What provokes the ad? What motivates you? Those things that don't catch your eye — why?)

Analy-eyes:

Select the element that makes it a good design.

There are three essential qualities needed to become a competent designer:

Vision.

To be able to detect an idea and then to toss it around in your head (objects, tones, shapes, colours — everything around you).

Imagination

To be able to use an idea effectively, i.e. brainstorm the idea and bring it to a state where it can work.

Judgment.

To be able to assess the idea's value and correct place and use, i.e. limitations always arise after you come up with an idea.

The Principles of Design are qualities or characteristics inherent in any art form, such as balance, harmony, contrast, variety, and action. These principles must be used in any design if it is to be in any way effective. Not all of them, however, will be used in the one design.

Whatever principles the designer may adopt, the ultimate result must be a design that can be easily read and clearly understood. Careful control of the principles of design is necessary to successfully project an intended image.

Balance

This is the result of an arrangement of one or more elements in the design so that visually, they equal each other. Every object in nature has structural balance, from the symmetry of a flower petal to the chambers of a snail's shell.

The balance needed every time we perform any form of physical movement is automatically maintained by a built-in equilibrium that we take for granted.

Man-made structures, even if not formally equal on all sides, must maintain a balance in relation to a perpendicular surface. Doubtless the Leaning Tower of Pisa will someday fall when a greater portion of its weight shifts off balance. Sound must also be balanced, both in its production and in its reproduction. Achieving a physical balance is simple: the weight of one object must be counter-balanced by the weight of another on the opposite end of a fulcrum. If, however, the objects are of different materials, the masses may not appear to be balanced. Because steel is heavier than wood, for example, a large piece of wood is needed to balance a small piece of steel.

Physical balance can be measured by use of a balance scale; there is no agreed scientific method, however, for determining the weights of shapes in the arts. Instead, balance is determined by weighing the objects visually.

For graphic design, the visual centre of any typical A4 page of the business world is not the actual physical centre but what is termed the Optical Centre. This visual point of balance can be determined mathematically as being located three-eighths from the top of the page, five-eighths from the bottom.

Mathematical Balance

For a single sheet design, type and images are easily positioned vertically to ensure an even amount of space on either side of the design to achieve balance. When positioned evenly across the horizontal axis, the elements appear, to the eye, to actually sit lower down on the page.

Regardless of the design style of work that is to be produced, Optical Centre must always be carefully considered during the initial design stages for a printed piece to work successfully.

One of the most fundamental differences in a design is whether balance is symmetrical (centered) or asymmetrical (off-centre). The choice between them profoundly affects the layout and feeling of a design. The selection of which is the more desirable should be based on which of the two is going to achieve the result you need to get a particular sort of information over to a particular readership.

Symmetrical Balance

Symmetrical (or formal) balance has elements of equal weight as well as tone placed on both sides of an imaginary vertical line on the page and gives the feeling of permanence and stability.

Any symmetrical layout is likely to produce a more static, restful design. However, because a centered layout is so static, it is very easy to make it pleasantly innocuous but boring.

Formal balance is pleasing but uninteresting

Nevertheless, the general tone of the centered design is restrained and formal. It can be used to advantage in advertisements emphasizing quality, and by businesses whose position in the community is one of trust. This method of balance is also acceptable if you are publishing a novel with which the reader is going to relax quietly in an armchair, but it is extremely difficult to make such a layout visually interesting.

Asymmetrical

One of the major advantages of an asymmetrical layout is that it allows for the more dynamic use of white space. This is particularly important if illustrations are included. Asymmetrical (or informal) balance may be unequal in position and intensity. To create asymmetrical balance, there must be an increase in intensity to compensate for the change in position. Intensity can be increased by changing size, shape, or tone. For a particular job, the designer might choose to position the elements to one side of the picture plane. The white space opposing must then act as a counter-balancing force.

Informal balance creates visual interest

A useful way to determine the balance of elements on a page is to compare one area with another; it is helpful to analyze the space with an imaginary grid. In this way, you can optically weigh the masses and determine their intensity and direction. How space is handled will depend on the number of imaginary grid units you have selected and how much space is available.

Contrast

Of all the design principles, contrast is probably the next most important. Contrast creates interest in the printed product by providing variety in the design. An expressive voice will emphasize a word or phrase by raising or lowering the tone, or by increasing or decreasing the speed of delivery. The contrasting tones of the voice in speech give expression and life to the words spoken. In music, a sharp or flat that is outside the primary tonality is a modest but definite emphasis.

Similarly, in typography, an italic of the same point size as its roman provides a modest but definite change. To gain emphasis in a layout, there must necessarily be strong contrast between the elements. Contrast can be added in the design by changing the sizes, shapes, position, weights and colours.

Contrast in Size

This is really a question of whether the picture should dominate or if the type should have the upper hand. The answer to this question depends on many considerations and cannot be answered in general ways.

Contrast — picture dominates; headline dominates

Obviously, the design considerations of multi-page formats such as magazine pages are different from those for an advertisement to be placed in a magazine or produced on a single page. Good design requires a deliberate choice of the levels of emphasis that are the most applicable to the subject.

Contrast in Weight

Most popular type faces of today have a number of companion letters such as Bold, Italic, and Extra Bold. The careful use of type families within a design can add visual interest for the reader in addition to providing visual guides, or cues, to a change of thought or item of importance.

Contrast achieved by varying the type styles must be carefully planned; otherwise the end result will be too much contrast which only defeats itself. If you try to emphasize everything, you only gain a monotony of emphasis resulting in a visually confusing design.

Contrast in Position

The very act of placing any design style (formal or informal) on the slant will cause the design to be in visual contrast to the normal horizontal position. As a general rule, the placing of such designs on a slant is not a desirable practice, although in some cases it can prove to be very effective.

Nevertheless, ease of reading must always be considered, and tilted designs might cause some inconvenience to many individuals who are trying to read it.

An alternate method which can often result in a visually dynamic layout is to position the design elements of the page in such a way as to obtain contrast from the white space which surrounds all of these elements.

Contrast in Shape

Trying to put a square peg into a round hole is an impossible task because the shapes are at contrast to each other. This principle can be incorporated into a design where the visual elements are deliberately arranged to be in conflict to each other.

This may be achieved in a variety of ways, e.g. Introducing graphics and/or illustrations that differ from the normal proportion of the page; using an extremely large display face that appears to dominate the body text, page itself, or illustrations; incorporating a stunning border or thick rule within the design.

Contrast in colour

The concept of contrast in colour should not be limited to the narrow perspective of natural colours, i.e. red, blue, purple, green, and yellow, etc. Certainly, the use of colour opposites will achieve contrast in a design, as for example the use of a colour opposite, together with a colour which harmonizes with the substrate.

The colour wheel

It should also be considered in relation to the colour of the typesetting, i.e. the degree of blackness that hits the eye. Careful selection of type, both size and weight, will give a distinctive visual colour to the overall design.

The use of contrast should be handled carefully because it can cause the layout to become too forceful and thus alter the personality of the product or idea.

Harmony

Harmony is the opposite of contrast and relates to the unity of all parts in the design. A layout can contain harmony of shape, tone, colour, and treatment.

Shape — achieved by ensuring that type masses and illustration(s) conform to the shape of the design.

Tone — equalness of the weight of type faces, decoration and illustrations.

Colour — relationship of one colour to another, i.e. stock and ink, two-colour job.

Treatment — relationship of type face design, decoration, or border, to the product or idea being sold.

Variety

The introduction of variety will give liveliness and vigor to the layout. An otherwise dull page is strengthened by the use of variety. This can be achieved by making subtle or obvious changes in the size, shape and colour of the various units of a design.

The grouping of type elements together with the careful use of type families within a layout will result in an inviting design for the reader. One of the chief dangers lies in the use of too many kinds of type.

Action

Since you will most likely not be present when the reader views your design, the opportunity of showing the reader what information is most important will not present itself. To overcome this problem, there must be some type of action in the layout.

Action refers to the principle that governs the movements of the eye from one part of a design to another. The eye will see not only what the mind wants it to, but also what is thrust upon it.

The information contained in a design will have varying degrees of importance, using the principle of action; the reader should be visually guided to each of the elements according to its importance.

Therefore, the eye of the reader may be selectively directed by careful placement of type, illustration/s or borders in the design.

Importance of design in magazines

The magazines design plays an important role in selling and advertising. Now a day there is variety of designs used by different magazines. The magazine design attracts readers.

up both controversial and unreliable. Hence the idea is to get the ‘Right kind of material from the right sources’ by clearly identifying the subject, and authenticity of the sources.

What makes a good feature and writer?

A feature bears close similarities with the news-story, as it gives the readers facts in an interesting form, and is framed and adapted to rapid reading. As compared to a news-story, a feature is expanded beyond the basic fact rather is fully supplemented with greater information. A feature usually covers all the underlying causes as well as the background of the news-story.

From the study of the nature and definition of a feature, we may deduce the prominent and major analytic features and characteristics, which make a good feature.

Another basic characteristic and attribute of a good feature is to compose collected material and data efficiently. The underlying point is the skill and ability to write clearly, accurately and with imaginative appeal. It should adopt a style of writing commensurate with the public genius and popular consciousness to make it a delectable and entertaining piece of prose. It should be simple, idiomatic and commonly intelligible to absorb the attention of the readers generally.

A feature writer must know the importance of correct facts and figures. It must be realised that there is nothing, which could be substantiated sans facts and figures. And there must be nothing divorced from reality.

The features should be based on facts and figures, whose accuracy should not be questioned. Their accuracy should be consolidated and unquestionable.

Demands of a feature

If on one hand, certain responsibilities and duties are to be fulfilled by the feature, then there are certain demands of every feature, which must be met by him as a writer of features.

They are: Explanation, Entertainment and Interest, Information and guidance, Both sides of picture, Diagnosis of Problems, Favourite of readers, and Attractive prose pieces.

Conducting and writing of interviews

Interview is an important aspect for feature writing. Newspaper and magazine features interviews are similar. The only important difference is that the typical newspaper feature interview may be somewhat less thorough because the newspaper writer frequently faces an imminent deadline.

Writing novelty intros

Why intros or Intros are important? This is the first question, which comes to every person’s mind whenever he is asked to write ‘good’ intros. Though definition of ‘good’ varies from person to person but generally we can say that ‘what appeals to the readers and urges them to read the rest of the feature or article’ is a good intro. However, every writer has different tools to make their write-ups interesting.

While some apply the simple rule: “Let’s talk your heart out to the reader!” or give a “Wake up call to the reader!” However, it is a must to enhance the readability.

It is always challenging the ability of the writer to write interesting intros. The Intros add vigour and colour to the writing in order to make features as interesting as possible, which is possible through imagination coupled with paying intense attention to facts.

However, warning is: Deliberate efforts must be used sparingly, rather the thumb rule is whenever you do it, make it natural, appropriate and unrestrained.

Structure of features

Generally speaking, there might not any significance about the structure of a feature, and people will like to divide it into three major portions, that is, the Intro, body and conclusion. However, with the passage of time and considering the reservations and constraints of the readers, one must be giving due attention to

the division, and especially the transition from one portion to another, as a reader must be carried along with it. Otherwise, he might lose interest in the middle, and would never read that article again.

A feature is seldom written in the traditional inverted pyramid pattern or it can be written in a narrative fashion, much like a good joke or anecdote. A good feature requires as much organisation as the straight news story, for the feature has to flow smoothly and parts of a feature story must be kept intact if it is to succeed. In the well-planned story, every paragraph, every sentence, should add to the total effect. However, the structure may vary from feature to feature. However, it goes like this when it is written with the usual standards.

Selection of pictures, illustrations and maps

Many have undoubtedly heard many a time the old cliché “one picture is worth 10,000 words.” This Chinese proverb helps to explain the popular appeal of news pictures. Never every reader-interest survey reveals a dominating interest in ‘picture’ material.

Jack Woodford, a successful pulp novelist and non-fiction author, gives over 50 per cent weightage to write-ups and pictures.

They bring us closer to an event by enabling us to see with our own eyes what a writer has seen with his. Secondly, they somehow seem more truthful than news stories although, of course, pictures can be faked just as can news stories of poverty-stricken children in the foreign countries are hard for many of us to believe, but seeing a picture of these under-nourished children in bread lines and soup kitchens make the situation appear real.

Thirdly, they help us to feel that the persons about whom we read are real people. We see in our paper names of presidents, English royalty and Hollywood stars, but they remain just names until we can associate their names with their pictures.

Pictures appeal vividly to our past experience as well as to certain basic drives or deep seated tendencies, which most humans possess in various degrees of intensity.

Features and Editorial Policy

In Pakistan, every year if not thousands, then hundred of newspapers and magazines are published. In 1988, when the new ordinance for the procurement of the declaration was made easy, it also increased the number of venturists many fold. However, there few which were published for a year or so or they got popularity among the readers.

In the same manner, many youngsters came to journalism but quit after some time, while only few remained in the field and were successful too. This is primarily due to the reason that those writers or journalists did not abide by the editorial policies of the newspapers; hence they are never needed by the newspapers. They deemed that they are not involved in ‘self-expression’ and the policy of the newspaper nor anything else must hinder their way. They forgot that the writings of the newspaper are not literary (that is, to act as ‘literature’ or as a ‘book’) rather these are journalistic, and are written for the readers.

Human interest and feature writing

Human interest is hard to define. Most editors say stories about children, animals or human emotions have automatic human-interest value. Consequently, a story about a little girl and her father combing the city for their missing sibling has guaranteed reader appeal. So does a medical feature about a young woman struggling to cope with Acquired Immune Deficiency Syndrome or one about a doctor at the research hospital trying to find a cure for baldness?

Consequently, if you want to write a profile about a man who traps or frees birds for a living, you probably have a sufficiently unusual story for broad reader appeal.

A human-interest story may emphasise such news elements as relationships, drama, conflict, or oddity. While the inverted-pyramid pattern of organisation is not common in this type of feature story, punch and anecdotal leads can be used effectively.

Newspaper Feature story

The concept is to write something like a non-fiction short story: quotation-filled, descriptive, entertaining, informative. First, it needs to do some research – check the newspaper library for previous stories about the subject. Story will be even stronger if a nationally or an internationally recognised source is used.

Beginning reporters working for small-circulation dailies are expected to be able to write both news and feature stories. Often a reporter's first months on the job may consist of even more feature writing than weighty news writing, until a "beat" is assigned or the reporter otherwise gains the confidence of the editor.

Feature writing, then, is a crucial weapon in the arsenal of writing talents required of the professional print journalist, particularly now, when broadcast news also is focusing more and more on such popular stories.

A feature story is a journalistic article that is typically both original and descriptive. Some feature stories are geared toward entertainment with little information. Other features inform, but entertain little. The best combine both aspects.

The Newspaper Feature story idea

Newspapers try to perform five roles. There are lovely formal names for these roles—names such as the commercial, information, opinion, public forum and entertainment functions. But readers, who are not at all interested in the functions' fancy formal names, call the various parts of the newspaper package "advertising, news, editorials, letters to the editor," and "the comics."

The basic secret to writing features that readers will like is to recall that although features come in both news and timeless varieties, they are, more importantly, also thing- or people-oriented. A feature about how tombstones are manufactured would be a "thing" story, of course, but an article about the woman and her wondrous bird would be essentially a "people" story.

Magazine Feature versus Dailies

A feature is a dramatised description of the basic facts of news in interesting manner; whereas a column is that form and shape of writing, which is allotted a special place in the paper under a permanent title. Both feature and column draw their material and data from the news-stories, which in turn originate in the society.

A Column aims to laugh off a serious matter in light vein. It may contain the germs of criticism, sarcasm, humour or similar elements; whereas a feature may be written on any subject under the sun and on the earth, in informative, instructive, guiding, educative and in entertaining form in simple language and with dramatised elements. A feature may consist of more than one headline, highlight and with abundant pictorial material, whereas a column is a personal type of composition with no scope of pictorial supplement and material besides of headline and highlight.

Writing the Specialised Feature Story

It's 12 am, and the deadline for the late edition of your newspaper is 12:45 am. You don't have much on your mind except late dinner when the city editor beckons you over. He is talking on the phone, but he puts his hand over the mouthpiece and tells you, "Ali that kid who got bitten by the rabid dog just died. Give me a piece on the rabies epidemic we had one or two years ago, will you?"

The city editor means that another reporter is writing the straight-news story of the child's death and that you are to write a backgrounder on a previous rabies outbreak as an accompanying story. He means now. He means in time for the late edition.

You know enough to trot to the hospitals and look under 'R' for rabies (provided record is maintained). With old news clips in hand, the lazy writer—and there are many such—would be content to rehash old facts and hand the city editor a short review of the earlier news event.

Modern Feature and its treatment

The modern feature is definitely marginalised by the time constraints of its readers. No doubt, with the media boom, a lot of information is pouring in for the readers, who also the viewers of the television channels, both local and international. Hence this 'double dose' of the print and the electronic media is considered to be pretty heavy on the minds of the people. However, both the media are providing them with a lot of information as well.

It is also a point of concern for the print media men that the readers are facing time constraints besides lack of interest on the part of the readers. On one hand, the media men are fighting on the front of keeping the readers' interest intact, and on the other, due to the time constraints people are facing due to divergent

reasons, it is making the mediemen take some measures to keep their readership cling to newspaper reading.

Modern Feature Writing Technique

The Blundell Technique

First attempt at feature writing can be a total mess coming back with all kinds of interesting nuggets of information. And resultantly included all of them in the essay. One can thought it might have been great. Story can be too long, no structure and basically can go nowhere. There are bits and pieces of interesting stuff you have in there but after reading the first few paragraphs, one is totally lost. One doesn't know where the story is heading.

Showing it to a senior definitely helps.

Advice to Feature Writers

Usually, when you're good at something, you don't bother to analyse or think about the mechanics of the technique. You just do it either because it comes naturally to you or because you've been doing it for so long that it's become ingrained in you.

Now, are good writers born or taught? This imponderable is probably asked in all professions, especially ones involving artistic endeavors. It's that old nature versus nurture debate. How much of what you are as a person is a result of your genes and how much is influenced by your environment? No one really knows for sure.

But trying to figure this out is not just an academic exercise. As a writer, an editor or a writing coach, one must know what produces great writing. Is the ability to write well something latent in someone – who, perhaps, was born with the right mix of intelligence, language capabilities and imagination? Or is good writing something that anyone, with the right amount of determination and training, is capable of producing?

One can tilt a little bit towards the nature side of things. You can teach someone to be a capable writer, but the really good ones are born with that special blend of creativity that allows them to rise above the rest.

Column Writing

Column has been described as an editorial with a by-line by the journalists. There are many phases of similarities between a column and an editorial, which makes their distinction and difference, really matter for experts' opinions. They bear close similarities as far as their form, style and material are concerned. However all the columns cannot be said to have close similarities with an editorial. It has been rightly said that column-writing is one -of the most satisfying and rewarding journalistic exercise or assignment which is equal to personalised journalism. It is the field where a column writer is invested with ample independence and liberty to write on any topic or subject, with a clear flair of creative approach.

Column writing and columnist in present times

The present day columnists are very important part of the journalism. With the passage, they are being given more and more importance. See at the newspapers, where the editors are giving more space to the columnists on the Op-Ed pages especially. They are considered to be part and parcel of the political journalism.

Besides, news and analysis by the article writers, columnists have been able to carve out an important niche for themselves. Resultantly, people follow their favourite columnist whenever they switch over from one newspaper to another; hence goes the readership with them to that particular newspaper. This also substantiates the reason that the editors give a lot of importance to the established columnists, as they are not fetching their own readership with them, rather big names among the columnist, also bring better reputation to the newspapers.

Succinctly, columnists have become an important ingredient of the political journalism. Nevertheless, it does not mean that they do not write on other issues.

English and Urdu Columnists

There are certain differences between Urdu and English columns and columnists.

Urdu columnists are addressing the popular readership, as the Urdu newspapers reach every literate reader of the country. Besides this mass appeal, these dailies are also read by the elite also. Hence their readership varies from the local vendor to the decision makers of the country. With this, wide range of readers; it becomes easy for the columnists to choose subjects of their choice because every subject will be read across the country, which makes the Urdu columnists more popular among the masses.

The Urdu columnists are always coming up with popular ideas, as they find readership of varied senses and tastes. However, they try to discuss the popular ideas, that is, what is being discussed or considered to be a hot subject.

If the English columnists are treating popular ideas, but they are always doing differently through comparisons, contrasts and arguments. Pragmatism is the basic line, which they following all the time.

Types of Columns

There are divergent types of columns owing to the subject variation.

It is said “Columns, like news stories, may fit into several pigeonholes at the same time.”

Different types of columns were discussed in this lecture.

Characteristics of columns

The feature, the column and the editorial are sometimes hard to distinguish; qualities of each cross over and intermingle. But columns offer an opportunity for variety in content that no feature or editorial can approach.

The column always carries the writer’s by-line and, in some cases, the writer’s photograph. Columns appear at regular intervals and usually in the same location in the publication; so loyal readers will know where to find them. Columns may be subject oriented, such as those in hobbies or crafts. Or the columns can be reflection of the writer’s personality, offering humour, opinion, anecdotes.

Unlike feature or editorial, which usually require considerable background and experience, columns can be written by the newest member of the staff.

What are the essentials and basic points that go in to the forming of a Column?

From the foregoing study and examination of the nature and definition of the column-writing, we can analyse the following essentials and basic points which go into the forming of a column.

The column-writing can cater to the needs of the newspapers, periodicals with equal significance.

Column-writing can be equated with the concept and practice of personal journalism of the past.

Columns are written on a multitude of subjects, with a natural flair of conversation and a direct address to the readers without any intermediary. There are syndicated and non-syndicated columns on diverse topics. It can be said that any subject is an apt subject for the columnist.

Under a column, different news, announcements, and information can be gathered. Columns are really the concise and precise rather pointed comments on the news of the day. Column may include in its range the humour, criticism, wisecracks, judgements, observations, philosophies, apologies etc.

Style

The successful columnist is one who has developed a personal style, but there are some general principles that can be followed.

In this lecture, different styles of writing were discussed.

General Style of the Column

Five General Styles

There are five general styles, employed in the column-writing. It now depends on the columnist to choose and select the style of a column according to his aptitude, personality and attitude in close consonance with the type of his column. The selection of an appropriate style also depends on the nature of material a columnist desires to employ.

Structure of a Column

Different structures, both technical and structure, were discussed in this lecture.

Column Writing Tips

Many young writers prefer to write columns rather than straight news or features. Straight news is deemed to be boring – covering press conferences and reporting who said what. Feature stories involve too much reporting and require discipline to follow a set structure. Columns, which are essentially opinion pieces, are much looser – and therefore easier. Or so it seems.

Anybody can be trained to write straight news because it's very mechanical. Feature articles, though also somewhat formulaic, are harder because they require good writing. But column writing is the hardest type of writing of all because it requires good thinking.

To write a good column requires more than just the ability to articulate an opinion. Your opinions must make sense, provide insight and be convincing. And you must do all this in an entertaining way.

Selection of a topic

■ There are certain things, which must be kept in mind. However, it is always considered – ‘how readers will react to it’ – prior to selecting the topic.

Selection of a topic is though a difficult task, but it plays an important role in the success of a columnist. So a lot of thought must be put before writing a column. In certain, even brainstorm with others is also a good idea because besides giving you new ideas, they add something to your arguments. Plus it also helps in seeing both sides of the same picture. However, it must never be taken for granted.

Finding a new topic or subject every day or every alternative day is definitely difficult, and usually regular columnists can fall prey to this. Sometimes they are looking for subjects.

Qualities of a column writer

■ Personal – A columnist must possess some qualities at the personal level, as these are essential for him to be known as a better individual as well.

■ Professional – Someone with just personal qualities is never a successful professional, until he possesses certain qualities, which are a must for any professional.

Qualities of a column writer were discussed in this lecture.

What must be practised by a columnist?

■ It is a must for a columnist to do his job well. Besides some personal and professional capabilities, he must be practising a few steps.

He must have qualities, both at the personal level and at the professional as well. He should never let himself become stagnant, as he looks for constant improvement in all spheres.

A few are must qualities of a good writer, which he ought to possess.

Sources of material of Columns

Sources of material for columns depend on their types. For instance, if one wants to write a serious column, for background one has to look for book, magazines and newspapers, as usually such a matter is available. However, for an impressionistic, the columnist will use his creative powers.

However, various factors must be kept in mind as per types.

There are many sources of columns' materials. However the source of material usually is consistent with the nature and the structure of the column to be handled. In case the column relates to a simple matter, the sources shall be correspondingly easy to be handled or otherwise a complex one.

Sources of material for the specialised columns, as on health, stamps, books etc. are fairly easy and readily available. The specialist writer of the columns may be a doctor, a scientist, a sportsman, physician, a religious scholar, a scholar, for literary column etc. They disseminate their ideas and views with special reference to the modern research and various other references to refresh the readers with the learning in their specialized columns.

Useful writing devices

Let's look at some standard writing devices that can strengthen your material in the process of revision. Once you add these simple techniques to your personal writing kit and learn to incorporate them automatically into the first draft of anything you write, a lot of the pain will go out of the revising process.

Common Writing Problems

Mastering all the available techniques will take time. Excellence in writing, like excellence at any pursuit, takes practice and application. But once you learn to gather your research materials, structure your writing, and use all the literary tools efficiently and properly, you are well on your way. Every award-winning writer whose material appears in this book has gone through the learning process. Each has learned from his or her errors and gone on to write better features. Some writers don't. The key is one of commitment. If you are serious about writing, don't let mental and literary lapses get you down. By all means, avoid them whenever possible. But if a mistake slips through, don't ignore it. Learn from it. Despite repeated attempts at developing good write-ups, there are numerous problems, which mar the writing capabilities of the writers – ultimately causing annoyance among the readers.

Writing the column

There are certain aspects, which must be kept in mind prior to proceeding for writing the Column. Besides this, there are a few thumb rules, which must be practised by the columnist, even after writing the column. Certain thumb rules were mentioned in this lecture.

Article writing

Three aspects to be discussed under this title: Introduction, Aspects and Article writing in the present age. Article is an important element of magazine journalism, which is preferred by all, that is, both novices and experience writers. Interestingly, it has never seen a decline. However, there a new writers, who try their hands with changes in structure.

How to write an article?

A good article must entertain, which is dished out from a service of catchy facts, figures and formulations, and the fact should be not only accurate, but also plentiful. There should always be rule that collect always more information than we think we are going to use; so you choose the best and the most apropos in making the points.

Types and subjects of article

There are seven broad types of article, which are usually considered by editors, while the subjects are ranging from political to personal experiences. Besides this, there are certain factors behind the making of articles.

Seven broad types were discussed.

How to successfully write?

Article writing is an excellent way to get your message out, especially if it appeals to your readers because they expect and enjoy quality articles. Meet their needs and they will come back for more. Writing your first article can be very challenging for some and not as challenging for others. Whether you feel challenged or not, you can become a skilled article writer by learning and practicing the following tips.

Articles writing mistakes

Making your articles available for reprints by publishers is the cornerstone strategy in building an avalanche of readers.

If you want your articles to be picked up and massively distributed by others, here are 16 common mistakes, which must be avoided by the article writers.

Writing the article

There are four elements of a good article – encompassing the write-up from the beginning to the end – which are primarily used for keeping readers’ attention intact, as these help in making your article interesting.

What to do when you have written the article?

Besides writing the first draft, there are certain steps, which must be actualised, after one has written the article

What to do? Is the question answered in this lecture?

Ten standard article formats

These are classified as articles on the basis of the material, which were discussed in this lecture.

Legal and ethical considerations for writers

The press in this country these days is among the freest in the world. The brilliance of our forebears was in linking press freedoms with the other guaranteed freedoms — religion, right of assembly and speech and redress of grievances. This intertwining of revered freedoms has made it doubly difficult to tinker with the free status of the press, no matter how volatile public opinion may become. (And, unfortunately, in times of national unrest, there are always a few “public-spirited” individuals who would like to see one or another of the First Amendment freedoms curtailed.)

No government can afford to give blanket freedom to its press system.

Interviews

Introduction:

Interviews are particularly useful for getting the story behind a participant's experiences. The interviewer can pursue in-depth information around a topic. Interviews may be useful as follow-up to certain respondents to questionnaires, e.g., to further investigate their responses. Usually open-ended questions are asked during interviews.

Before you start to design your interview questions and process, clearly articulate to yourself what problem or need is to be addressed using the information to be gathered by the interviews. This helps you keep clear focus on the intent of each question.

Preparation for Interview

Choose a setting with little distraction. Avoid loud lights or noises, ensure the interviewee is comfortable (you might ask them if they are), etc. Often, they may feel more comfortable at their own places of work or homes.

Explain the purpose of the interview.

Address terms of confidentiality. Note any terms of confidentiality. (Be careful here. Rarely can you absolutely promise anything. Courts may get access to information, in certain circumstances.) Explain who will get access to their answers and how their answers will be analyzed. If their comments are to be used as quotes, get their written permission to do so. See getting informed consent.

Explain the format of the interview.

Explain the type of interview you are conducting and its nature. If you want them to ask questions, specify if they're to do so as they have them or wait until the end of the interview.

Indicate how long the interview usually takes.

Tell them how to get in touch with you later if they want to. Ask them if they have any questions before you both get started with the interview. Don't count on your memory to recall their answers. Ask for permission to record the interview or bring along someone to take notes.

Types of Interviews

Informal, conversational interview - no predetermined questions are asked, in order to remain as open and adaptable as possible to the interviewee's nature and priorities; during the interview, the interviewer "goes with the flow".

General interview guide approach - the guide approach is intended to ensure that the same general areas of information are collected from each interviewee; this provides more focus than the conversational approach, but still allows a degree of freedom and adaptability in getting information from the interviewee.

Standardized, open-ended interview - here, the same open-ended questions are asked to all interviewees (an open-ended question is where respondents are free to choose how to answer the question, i.e., they don't select "yes" or "no" or provide a numeric rating, etc.); this approach facilitates faster interviews that can be more easily analyzed and compared.

Closed, fixed-response interview - where all interviewees are asked the same questions and asked to choose answers from among the same set of alternatives. This format is useful for those not practiced in interviewing.

Types of Topics in Questions

Patton notes six kinds of questions. One can ask questions about:

Behaviors - about what a person has done or is doing

Opinions/values - about what a person thinks about a topic

Feelings - note that respondents sometimes respond with "I think ..." so be careful to note that you're looking for feelings

Knowledge - to get facts about a topic

Sensory - about what people have seen, touched, heard, tasted or smelled

Background/demographics - standard background questions, such as age, education, etc.

Note that the above questions can be asked in terms of past, present or future.

Sequence of Questions

Get the respondents involved in the interview as soon as possible. Before asking about controversial matters (such as feelings and conclusions), first ask about some facts. With this approach, respondents can more easily engage in the interview before warming up to more personal matters.

Intersperse fact-based questions throughout the interview to avoid long lists of fact-based questions, which tends to leave respondents disengaged.

Ask questions about the present before questions about the past or future. It's usually easier for them to talk about the present and then work into the past or future.

The last questions might be to allow respondents to provide any other information they prefer to add and their impressions of the interview.

Wording of Questions

Wording should be open-ended. Respondents should be able to choose their own terms when answering questions.

Questions should be as neutral as possible. Avoid wording that might influence answers, e.g., evocative, judgmental wording.

Questions should be asked one at a time.

Questions should be worded clearly. This includes knowing any terms particular to the program or the respondents' culture.

Be careful asking "why" questions. This type of question infers a cause-effect relationship that may not truly exist. These questions may also cause respondents to feel defensive, e.g., that they have to justify their response, which may inhibit their responses to this and future questions.

Conducting Interview

Occasionally verify the tape recorder (if used) is working.

Ask one question at a time.

Attempt to remain as neutral as possible. That is, don't show strong emotional reactions to their responses. Patton suggests to act as if "you've heard it all before."

Encourage responses with occasional nods of the head, "uh huh"s, etc.

Be careful about the appearance when note taking. That is, if you jump to take a note, it may appear as if you're surprised or very pleased about an answer, which may influence answers to future questions.

Provide transition between major topics, e.g., "we've been talking about (some topic) and now I'd like to move on to (another topic)."

Don't lose control of the interview. This can occur when respondents stray to another topic, take so long to answer a question that time begins to run out, or even begin asking questions to the interviewer.

Immediately After Interview

Verify if the tape recorder, if used, worked throughout the interview.

Make any notes on your written notes, e.g., to clarify any scratchings, ensure pages are numbered, fill out any notes that don't make sense, etc.

Write down any observations made during the interview. For example, where did the interview occur and when, was the respondent particularly nervous at any time? Were there any surprises during the interview? Did the tape recorder break?

Feature Writing

Features are not meant to deliver the news firsthand. They do contain elements of news, but their main function is to humanize, to add color, to educate, to entertain, to illuminate. They often recap major news that was reported in a previous news cycle. Features often:

- Profile people who make the news
- Explain events that move or shape the news
- Analyze what is happening in the world, nation or community
- Teach an audience how to do something
- Suggest better ways to live
- Examine trends
- Entertain.

Hard News and Soft News

A news story can be hard, chronicling as concisely as possible the who, what, where, when, why and how of an event. Or it can be soft, standing back to examine the people, places and things that shape the world, nation or community. Hard news events--such as the death of a famous public figure or the plans of city council to raise taxes--affect many people, and the primary job of the media is to report them as they happen. Soft news, such as the widespread popularity of tattooing among athletes or the resurgence of interest in perennial gardening, is also reported by the media. Feature stories are often written on these soft news events.

There is no firm line between a news story and a feature, particularly in contemporary media when many news stories are "featurized." For instance, the results of an Olympic competition may be hard news: "Canadian diver Anne Montmigny claimed her second medal in synchronized diving today." A featurized story might begin: "As a girl jumping off a log into the stream running behind her house, Anne Montmigny never dreamed she would leap into the spotlight of Olympic diving competition." One approach emphasizes the facts of the event, while the feature displaces the facts to accommodate the human interest of the story. Most news broadcasts or publications combine the two to reach a wider audience.

Today's media use many factors to determine what events they will report, including

- Timeliness
- Proximity
- Consequence
- The perceived interest of the audience
- Competition
- Editorial goals
- The influence of advertisers

All these factors put pressure on the media to give their audiences both news and features. In a version of featurizing, pressure from advertisers or lobbyists often result in writing that appears at first blush to be news when it is, in fact, promotion for a product, idea, or policy.

When a hard news story breaks--for example, the sinking of a ferry in the Greek islands--it should be reported with a hard news lead. Soft leads and stories are more appropriate when a major news event is not being reported for the first time: a profile of the Canadian couple who had their vacation cut short when the Greek ferry struck a reef and sunk while the crew was watching television. Some editors dispute the emphasis on soft writing and refer to it as jell-o journalism.

Feature writing can stand alone, or it can be a **sidebar** to the main story, the **main bar**. A sidebar runs next to the main story or elsewhere in the same edition, providing an audience with additional information on the same topic.

Types of Features

Personality profiles:

A personality profile is written to bring an audience closer to a person in or out of the news. Interviews and observations, as well as creative writing, are used to paint a vivid picture of the person. The CBC's recent profile of Pierre Elliot Trudeau is a classic example of the genre and makes use of archival film footage, interviews, testimonials, and fair degree of editorializing by the voice-over commentary.

Human interest stories:

A human interest story is written to show a subject's oddity or its practical, emotional, or entertainment value.

Trend stories:

A trend story examines people, things or organizations that are having an impact on society. Trend stories are popular because people are excited to read or hear about the latest fads.

In-depth stories:

Through extensive research and interviews, in-depth stories provide a detailed account well beyond a basic news story or feature.

Backgrounders:

A backgrounder--also called an analysis piec-- adds meaning to current issues in the news by explaining them further. These articles bring an audience up-to-date, explaining how this country, this organization, this person happens to be where it is now.

Writing and Organizing Feature Stories

Feature writers seldom use the inverted-pyramid form. Instead, they may write a chronology that builds to a climax at the end, a narrative, a first-person article about one of their own experiences or a combination of these. Their stories are held together by a thread, and they often end where the lead started, with a single person or event. Here are the steps typically followed in organizing a feature story:

Choose the theme.

The theme is similar to the thesis of a scholarly paper and provides unity and coherence to the piece. It should not be too broad or too narrow. Several factors come into play when choosing a theme: Has the story been done before? Is the story of interest to the audience? Does the story have holding power (emotional appeal)? What makes the story worthy of being reported? The theme answers the question, "So what?"

Write a lead that invites an audience into the story.

A summary may not be the best lead for a feature. A lead block of one or two paragraphs often begins a feature. Rather than put the news elements of the story in the lead, the feature writer uses the first two or three paragraphs to set a mood, to arouse readers, to invite them inside. Then the **news peg** or the significance of the story is provided in the third or fourth paragraph, the **nut graph**. Because it explains the reason the story is being written, the nut graph--also called the "so what" graph--is a vital paragraph in every feature. The nut graph should be high in the story. Do not make readers wait until the 10th or 11th paragraph before telling them what the story is about.

The body provides vital information while it educates, entertains, and emotionally ties an audience to the subject. The ending will wrap up the story and come back to the lead, often with a quotation or a surprising climax. Important components of the body of a feature story are background information, the thread of the story, transition, dialogue, and voice.

Provide vital background information.

If appropriate, a paragraph or two of background should be placed high in the story to bring the audience up to date.

Write clear, concise sentences.

Sprinkle direct quotations, observations and additional background throughout the story. Paragraphs can be written chronologically or in order of importance.

Use a thread.

Connect the beginning, body and conclusion of the story. Because a feature generally runs longer than a news story, it is effective to weave a thread throughout the story, which connects the lead to the body and to the conclusion. This thread can be a single person, an event or a thing, and it usually highlights the theme.

Use transition.

Connect paragraphs with transitional words, paraphrases, and direct quotations. Transition is particularly important in a long feature examining several people or events because it is the tool writers use to move subtly from one person or topic to the next. Transition keeps readers from being jarred by the writing.

Use dialogue when possible.

Feature writers, like fiction writers, often use dialogue to keep a story moving. Of course, feature writers cannot make up dialogue; they listen for it during the reporting process. Good dialogue is like good observation in a story; it gives readers strong mental images and keeps them attached to the writing and to the story's key players.

Establish a voice.

Another key element that holds a feature together is voice, the "signature" or personal style of each writer. Voice is the personality of the writer and can be used to inject color, tone, and subtle emotional commentary into the story. Voice should be used subtly (unless you're able to make a fetish of it like Hunter S. Thompson!). The blatant intrusion of a distinctive voice into news writing has been called **gonzo journalism** an irresponsible, if entertaining, trend in contemporary writing according to traditionalists.

Conclude with a quotation or another part of the thread.

A feature can trail off like a news story or it can be concluded with a climax. Often, a feature ends where the lead started, with a single person or event.

Article Writing

Definitions

“An article is a word that combines with noun to indicate the type reference being made by the noun.”

“An article is a stand-alone section of a larger written work these non functional prose composition appear in magazines, newspaper, academic journals the internet and any other type of publication.”

The steps of writing articles are:

Process

Realize that writing is a process, not a short burst of frantic activity. The usual steps are planning, research, writing a rough draft, editing, and then writing a final draft.

Planning

Planning an article involves discussing why it is important and what you want to include. If you decide about length, scope and focus in advance, it will save you time and effort later.

Descriptive

Good articles are descriptive. Draw on your own experience and talk to those who have more experience or different experience than you.

Solution of problems

The best articles help readers solve problems, save time, avoid mishaps and do their jobs more effectively. You can't assume that the reader shares your perception of a problem; you may have to sell them the problem before you sell them a solution.

Informal

Write your draft the way you would tell the story to one of your friends. It should be informal and clear. Short words and short sentences are fine.

Highlighted the problem

Readers want articles about things they can actually control and problems they can solve. Writing an article about a huge problem that is too large or too expensive merely raises the reader's anxiety.

Reality

Tell real stories. Use actual examples. Readers want to hear about things that happened. They aren't interested in platitudes, clichés, lectures, or slogans. Readers want reality, not theory.

Clutch plate

Magazines are a clutch plate between the way things are and the way they should be. Ideally, everyone follows all the rules all the time, and no mishaps ever happen. In reality, people cut corners, take chances, stop paying attention, fall asleep in class, drive drunk, ignore their supervisor, take the easy way out, get in a hurry, resist learning, and on and on.

Official procedures

A magazine article doesn't regurgitate official procedures or rules. Readers have plenty of those things already; the problem is that they don't follow them. Simply repeating the procedures avoids the real problem.

Why

"Why" is more interesting than "what." Defining a problem or a hazard is only the starting point.

If you want your articles to be picked up and massively distributed by others, here are common mistakes to avoid:

Too many grammatical, spelling, and punctuation errors

In addition to having your article proofed by others, you may also want to be sure that you have clearly defined paragraphs. Nothing is worse than a big blob of text with 20 run-on sentences.

Readers no longer read articles in depth and often only 'scan' your article. They want small bites of information that can be easily digested... also known as "info-snacking."

Keep your "voice" in the same person throughout the entire article. If you are using the first person voice (I, me) or the second person (you, we, us) or the third person (they, them, he, she)...be consistent by staying in one voice for the entire article.

Too much hype, bragging and self-promotion

If you are as good as you know you are, there is no reason to fill the body of the article with hype, gratuitous links to your site or blatant self-promotion. Readers are smart and will see right through your "hype-veil."

Content based on what you need to learn, not what your reader needs.

Put yourself in your reader's shoes and ask yourself, "What does this article offer me?" Research what your reader wants to read by doing survey's with your own audience or do keyword search engine research to find what people are looking for.

Making your article broad or superficial in content

It's better to go in-depth on a narrow topic. Define it. Explain it. Relate to it. Use bullet points or numbered lists. Offer a secret or expertise that you have around the topic. Be original in covering your topic as narrowly as possible in a way that has not been done by others. Brevity is golden.

Headline and article summary does not grab readers' attention.

The headline is often 95% of the initial reason why someone might read your article or pass it over for another article. Don't bore your audience out of the gate with a dull headline or worse, a boring introduction to the article.

If you have to use two sentences to make your headline, you're thinking too hard. Keep it simple and make it brief. Use keyword research tools to optimize your article title.

Plagiarizing or 'buying articles'

It's ok to research the Internet for article ideas, but it's not ok to copy word-for-word of any article.

Paraphrasing can also be classified as plagiarism. Be original. Let the words flow from your mind into your article. You will sleep better at night and your articles will have a higher value in the marketplace. Buying articles is not a great idea...especially if you do not get an exclusive license to use them. What good is the same article if thousands of people call it their own? If you do outsource your article writing to ghost writers, make sure you have an exclusive right or license to the works.

Don't burn out the RESOURCE BOX by overloading it.

The RESOURCE BOX is your pay-off for giving your article up for free reprints, but don't abuse the welcome mat by including a dozen website addresses. Stick with one website URL or two at the most and you'll find your article may find a higher distribution rate.

If you want to be really tacky, include an affiliate link in the RESOURCE BOX. A better and include the domain name that rewrites or refreshes to your affiliate link. This is much less tacky and looks more professional strategy is to have a domain name registered for every affiliate program that you pitch

Lesson 08

Photojournalism in Magazines

Photojournalism is a particular form of journalism (the collecting, editing, and presenting of news material for publication or broadcast) that creates images in order to tell a news story. It is now usually understood to refer only to still images, and in some cases to video used in broadcast journalism. Photojournalism is distinguished from other close branches of photography (such as documentary photography, street photography or celebrity photography) by the qualities of:

Timeliness — the images have meaning in the context of a recently published record of events.

Sobriety — the situation implied by the images is a fair and accurate representation of the events they depict in both tone and content.

Narrative — the images combine with other news elements, to make facts relatable to the viewer or reader on a cultural level.

Like a writer, a photojournalist is a reporter but he or she must often make decisions instantly and carry photographic equipment, often while exposed to significant obstacles (physical danger, weather, crowds).

History**Foundations**

The practice of illustrating news stories with photographs was made possible by printing and photography innovations that occurred between 1880 and 1897. While newsworthy events were photographed as early as the 1850s, printing presses could only publish from engravings until the 1880s. Early news photographs required that photos be re-interpreted by an engraver before they could be published.

The pioneering battlefield photographs from the Crimean War (1853 to 1856) by British press reporters such as William Simpson of the *Illustrated London News* and Roger Fenton were published as engravings. Similarly, the American Civil War photographs of Mathew Brady were engraved before publication in *Harper's Weekly*. Because the public craved more realistic representations of news stories, it was common for newsworthy photographs to be exhibited in galleries or to be copied photographically in limited numbers.

In 1845 first photographic Urdu magazine published that was weekly literary magazine in sub continent.

In the 20th century the photographic magazines were gained popularity in sub continent.

Despite these innovations, limitations remained, and many of the sensational newspaper and magazine stories in the period from 1897 to 1927 (*see Yellow Journalism*) were illustrated with engravings. In 1921, the wirephoto made it possible to transmit pictures almost as quickly as news itself could travel. However, it was not until development of the commercial 35mm Leica camera in 1925, and the first flash bulbs between 1927 and 1930 that all the elements were in place for a "golden age" of photojournalism.

Golden age

In the "golden age" of photojournalism (1930s-1950s), some magazines (Picture Post (London), Paris Match (Paris), Arbeiter-Illustrierte-Zeitung (Berlin), Berliner Illustrirte Zeitung (Berlin), Life (USA), Sports Illustrated (USA)) and newspapers (The Daily Mirror (London), The New York Daily News (New York)) built their huge readerships and reputations largely on their use of photography, and photographers such as Robert Capa, Alfred Eisenstaedt, Margaret Bourke-White and W. Eugene Smith became well-known names.

Photojournalism considered an important component in magazines in Pakistan also. It is now famous in all over the world

Ethical and legal considerations

Photojournalism works within the same ethical approaches to objectivity that are applied by other journalists. What to shoot, how to frame and how to edit are constant considerations.

Often, ethical conflicts can be mitigated or enhanced by the actions of a sub-editor or picture editor, who takes control of the images once they have been delivered to the news organization. The photojournalist often has no control as to how images are ultimately used.

The emergence of digital photography offers whole new realms of opportunity for the manipulation, reproduction, and transmission of images. It has inevitably complicated many of the ethical issues involved.

The U.S. National Press Photographers Association, and other professional organizations, maintains codes of ethics to specify approaches to these issues.

Major ethical issues are often inscribed with more or less success into law. Laws regarding photography can vary significantly from nation to nation. The legal situation is further complicated when one considers that photojournalism made in one country will often be published in many other countries.

The impact of new technologies

Smaller, lighter cameras greatly enhanced the role of the photojournalist. Since the 1960s, motor drives, electronic flash, auto-focus, better lenses and other camera enhancements have made picture taking easier. New digital cameras free photojournalists from the limitation of film roll length, as thousands of images can be stored on a single microdrive or memory card.

Content remains the most important element of photojournalism, but the ability to extend deadlines with rapid gathering and editing of images has brought significant changes. As recently as 15 years ago, nearly 30 minutes were needed to scan and transmit a single color photograph from a remote location to a news office for printing. Now, equipped with a digital camera, a mobile phone and a laptop computer, a photojournalist can send a high-quality image in minutes, even seconds after an event occurs. Video phones and portable satellite links increasingly allow for the mobile transmission of images from almost any point on the earth.

There is some concern by news photographers that the profession of photojournalism as it is known today could change to such a degree that it is unrecognizable as image-capturing technology naturally progresses. There is also concern that fewer print publications are commissioning serious photojournalism on timely issues.

Ethics of Photo Journalism:

Pictures are worth 1,000 words - in the newspaper business that equals about 25 inches of print. Images are one of the most powerful forms of communication, especially in journalism. One image or sound can summarize an event or person or motivate a nation; one image can upset people more than endless pages of print on the subject. Kenneth F. Irby from the Poynter Institute describes photojournalism as "the craft of employing photographic storytelling to document life: it is universal and transcends cultural and language bounds."

Karachi, Pakistan - the city with a thousand faces. Considered one of the most dangerous cities in the world, it is also one of the poorest. Photo by Maher Attar, May 2003 In the early days of newspaper journalism the photojournalist's role was relatively straightforward. Armed with a camera he captured a moment in time - a reality. Back at the newsroom he spent hours in the darkroom mixing chemicals and perfecting his art. The photojournalist emerged with a snippet of reality, ready to show the truth to the public. The development of news photography in the 19th century supported claims by newspapers that they reported events as they happened, objectively.

Today, the ethics of photojournalism goes far beyond the ethics of the newspaper photo. It includes the millions of news-related images that appear on our televisions, cell phones, computer screens and other multi-media devices. We are an image-saturated world.

With these advances photojournalism has become more complicated technologically and ethically. The claim that photographs and images simply "mirror" events is no longer plausible. Moreover, photojournalists face tough ethical decisions on what to shoot, what to use, and if and when images can be altered. In newsrooms, digital technology has all but eliminated the cumbersome process of film developing. Digital images are easily transmitted, raising the demand for images. With fresh demand comes increasing competition for the best, most dramatic photo.

Ethical Issues in Photojournalism

Among the main issues of photojournalism in newspapers, on TV, or on the Internet are:

1. Manipulation of digital images

Software such as Adobe PhotoShop and its imitators has created a new age of photography. With the click of a mouse you can create a new 'truth' by changing, in an instant, the size, shape and color of the image and the distance between objects. Objects can be removed from the image, or inserted into the picture. For example, if you are a hockey photographer, you could add a puck to the scene of a goalmouth scramble if the real puck was obscured by a player. If you are a travel photographer, you can reduce the distance of the pyramids in your image so they fit the cover page of your magazine. Imagine this conversation between the photojournalist and his editor: "Blur her eyes a bit to give the illusion of tears - you know the public loves drama - and while you're at it, cut out the fourth child, no one has to know about him, three children is enough to make a point."

It's the composite character of the digital age. Adobe touts its "groundbreaking creative tools [that] help you achieve extraordinary results." Extraordinary, they may be, but they may be misused by journalists to alter the truth or to mislead the public.

2. Intrusion into privacy

The development of long-range lens and the demand for attention-grabbing photos combine to make privacy a major ethical issue. When is it legitimate to take pictures of people in private moments? Should photojournalists capture images of politicians, movie stars and other public figures in private spaces? Should photojournalists take shots of families in grief, or victims of tragedy? The public perception of the journalist and of the news media in general, has suffered from unjustified intrusions into privacy. The ethical question is: When is intrusion justified?

3. Graphic or shocking images

According to Al Tompkins from the Poynter Institute in the U.S., when deciding whether a photograph is too graphic for the paper, newsrooms should consider: "What is the real journalistic value of the photographs? What do they prove and why are they news? Do they dispel or affirm information the public had prior to seeing the images?" By looking at the photos in terms of what they add to the news, editors should be able to determine whether publication is appropriate.

Ethical guidelines

Ethical guidelines have begun to address the new problems facing photojournalists. Many editors and responsible news organizations refuse to publish altered photographs. Photos that have been digitally altered are now labeled montages or photo illustrations. The technology of photojournalism may have changed, but its truth-telling essence can still remain.

Photojournalism Ethics Guidelines

- Photojournalists are responsible for the integrity of their images. We will not alter images so that they mislead the public.
- We will explain in the photo caption if a photograph has been staged.
- We will label altered images as photo illustrations.

From the Society of Professional Journalists Code of Ethics:

"Journalists should . . . never distort the content of news photos or video. Image enhancement for technical clarity is always permissible. Label montages and photo illustrations."

- Be accurate and comprehensive in the representation of subjects.
- Resist being manipulated by staged photo opportunities.
- Be complete and provide context when photographing or recording subjects.
- Avoid stereotyping individuals and groups.
- Recognize and work to avoid presenting one's own biases in the work.
- Treat all subjects with respect and dignity. Give special consideration to vulnerable subjects and compassion to victims of crime or tragedy. Intrude on private moments of grief only when the public has an overriding and justifiable need to see.

- While photographing subjects do not intentionally contribute to, alter, or seek to alter or influence events.
- Editing should maintain the integrity of the photographic images' content and context. Do not manipulate images or add or alter sound in any way that can mislead viewers or misrepresent subjects.
- Respect the integrity of the photographic moment.

Picture Editing

News picture is a medium of news communication, some times presenting more effectively than words the account of a current idea, event or situation (Wolselay and Campbell).

Picture editing is an art. All it demands is a good eye, good imagination and some understanding of principles. The picture editor is expected to know something of the photographer's job.

Press pictures should be eye catching, original and clear. Much depends on the photographer and the processor. The picture editor can make or mar a picture by wrong cropping and sizing.

News value is the first factor. Photographers are rarely on the scene when unexpected news breaks. This makes the action picture twice as dramatic— for example disasters, fires, assassinations. Even aftermath shots of wreckage, hunt for survivors, and police search for clues have a great impact. Hard news pictures are unbeatable, but because of TV exclusive pictures have become rare.

Most good news stories can be illustrated. Photographers must work with reporters; go out on stories together to mutual benefit. Reporters must learn always to think: "Is this worth a picture?" Often photographers pick up facts on news stories. Reporters can help with captions, and ideas on what to shoot. Photographers should be briefed clearly before they go out on a job as to what the story is about and how to illustrate it.

In our part of the world a reporter-photographer is rare. The reporter who can use a camera is very useful. Automatic cameras with fast film and flash attachments make it possible for an average reporter to take better than average pictures because he knows what news is and he is there on the spot.

Diary jobs are the staple diet of photographers. Ceremonies and social functions all produce the same results—someone taking a salute or bouquet or distributing medals or certificates. Without the caption you cannot tell where or when the picture was taken.

But a cameraman should watch for the unusual incident, personality, dress or even background.

Photographers must be trained to be dynamic, to make their subjects do their bidding, make their subjects smile, keep close, look natural and never look at the lens. If it must be a group, it should be small.

Almost all newspaper pictures can be works of art, but the photographer's idea of good composition and beauty is a must. Pretty pictures have great reader appeal. A stock of timeless ones is useful for dull days, but ideally a pretty picture should also have some relevance to the day's news.

If an old building of the city is in bad shape and is likely to crumble, a photographer can take a good picture and render essential service to the residents. An old refugee woman fleeing from attack has news impact. Sunset on the river makes pretty shadows but much more exciting during a raging flood, with homeless people wading to safety. Humanity is more important than sterile beauty. Pictures must say something.

Pictures have a quicker and sharper impact than words. Pictures make a page look attractive and build up the importance of a story. Readers can visualize things in personal terms. An attractive picture on the cover is a paper's best enticement to potential readers. Even people who rarely read can look at pictures. Portraits are most common picture forms. People make news. If you send a photographer to take the picture of a news personality who is obviously going to be newsworthy, ask him to make more than one shot, full face, profile, serious, smiling, doing something.

A good portrait indicates character. Take the subject without flash or out of direct sunlight, so that lines on the face show up. Repeating the same old "mug shots" again and again serves no purpose. Newspapers should not neglect the ordinary person in a news story. Well known faces should not be the only subject of your camera.

Picture quality:

A good news picture should be good both technically and journalistically. Technical quality of a news picture is determined by the following.

1. It should be in sharp focus.
2. It should have good detail.
3. It should provide ample contrast.
4. It should have good quality so that it is reproduced well in a newspaper.

5. It is good journalistically if the picture conveys a story with news value as well as or better than it can be told in words.

Functions:

1. It brings the reader closer to an event. T.V. is the best proof of this fact.
2. A news picture appears to be more true than the printed words ("seeing is believing" is an old saying).
3. A news picture not only beautifies the page, it adds variety and vitality to it.
4. Some news pictures talk certain stories far better than words (a good picture is worth 1000 words, according to a Chinese saying).
5. A news picture not only attracts readers to the text it also illustrates the text.
6. It reveals important features of a news story.
7. Sometimes pictures also have recreational value instead of news value.
8. An attractive picture on the cover or front page of a newspaper serves the paper very well and can attract potential readers.

Editing techniques:

Like news stories, pictures are also edited. This process involves three steps.

1. Cropping or trimming.
2. Scaling or sizing (in other words enlargement or reduction).
3. Retouching.

Cropping

It involves selecting and marking off that part of the picture which the picture editor wants to reproduce in his paper. In this process, unwanted or extraneous parts of the picture are eliminated. Only those areas of the picture are reproduced which have news value. At times, the picture has some areas which are legally or morally objectionable in a society. Our society cannot accept nude pictures. Even in advertisement pictures nudity in the light of our social system cannot be allowed. Such areas are, therefore, excluded. The purpose of this exercise is to focus the eye of the reader on the positive detail of a picture, cutting out distortion etc.

Method of cropping:

- (i) Indicate the corner marks of the desired portion on the margin of the picture with light strokes of a crayon (grease pencil). Marking across the picture should be avoided for an impression made by the pressure of the pencil may damage the emulsion and prevent using the picture later for another purpose.
- (ii) Hold the emulsion side of the print up to the light. With an ordinary lead pencil, mark on its back the portion required to be reproduced. L-shape pieces of card (cropping L's) are useful to mark unwanted edges.
- (iii) Where the facility is available, the picture can be cropped electronically on a screen.

Finer points for cropping:

Be severe with your pictures but be careful not to crop so tightly around moving subjects that the sense of motion is lost.

Never cut areas around heads. Ears, hair and neck are usually needed for perspective.

With pictures of people, there are three basic types: head and shoulders, waist length and full length. Any other presentation could be a wasteful crop.

Don't crop so that half the legs are taken out-it should be either waist or full length.

Search the print to find a small part that may be worth making into the whole picture for reproduction.

Background detail that looks so attractive in the original print may be almost invisible when the picture is reduced and reproduced in the paper.

Scaling or sizing:

It means calculation and marking up the size and shape of the picture which is needed for reproduction in the newspaper. A picture can be reduced or enlarged (blown up) to any desirable size. Enlargement or reduction is governed by laws of proportion.

We generally use three methods for scaling.

(a) Diagonal method:

1. Hold the print to the light.
2. Draw a rectangle on the back of the picture around the cropped area by using a lead pencil.
3. Draw a diagonal (a line from corner to corner or angle to angle) through the corners of this rectangle.
4. Measure the desired (reduced or enlarged) width along the base of the rectangle.
5. Project a perpendicular from this point until it hits the diagonal.
6. The height of this perpendicular is the desired (reduced or enlarged) height or depth of the picture.

(b) Scaling in reverse:

Suppose we know the depth of the picture and we have to calculate its width. We use the same method of calculation for this purpose also. The measurement is done in reverse by intersecting the diagonal with a line drawn up from the bottom of the cropped rectangle and then measuring across.

(c) Computer reproduction:

Reproduction by computer is a process which consists of circular discs. The outer disc with measurements representing the actual size of the print and the inner disc representing the desired size for reproduction. When the discs are moved to coincide, a percentage figure is shown which is necessary for photo composition. Reduction or enlargement of the print area by that proportion will give the required picture size.

(d) Mathematical method:

The formula used in this method is as follows:-

$$\frac{\text{Original width} \times \text{Desired width}}{\text{Original height} \quad \text{Desired height}}$$

$$\text{Or desired height (depth)} = \frac{\text{Desired Width}}{\text{Original width}} \times \text{Original height}$$

3. Retouching:

By retouching a picture we try to give it the desired effect to improve its detail and to remove its defects. The tools for retouching are:-

1. A fine brush
2. Black and white paints
3. Various retouching pencils
4. An air brush which sprays water paint evenly and is specially useful in spraying out unwanted detail or blowing back a too prominent background.

This work is done with deft and light touch if the photo is to be enlarged, for flaws in retouching become more evident as the picture is enlarged. In case a picture is to be enlarged but it also needs retouching, it is better to have the print enlarged beyond the desired size and then retouch it. On reduction retouching will become less conspicuous.

Picture caption:

Readers read captions. They must have them to understand what a picture is about. Some pictures such as those of famous statesmen are self-identifying. As a general rule never allow a picture in the newspaper without a caption.

Caption should be made as interesting as possible. Some newspapers in the West employ copy-editors whose sole job is caption writing. From a few facts, they can bring to life a fairly dull picture with an interesting but readable caption.

Almost every picture can be injected with life if a copy editor or picture editor carefully and cleverly uses words to project a bright, emotional, lively or intriguing point from the picture.

How do you brighten up a dead caption? Examine the picture very carefully. Pick something out of it which represents the feelings or the mood of the picture.

If a photographer goes out to take a picture he should bring back to the office all facts about the picture—full names of the people in the picture, the place, time, function or organization concerned. This is essential since it is only from these facts that a picture-editor or a copy editor can write the full caption. Most photographers are fastidious when it comes to detail for their pictures but there are others who expect the accompanying reporter to have the details or just trust that somehow or other the picture editor will get the details.

A photographer covering an event should ensure that every one in the picture is clearly identified in the caption. If you are identifying people in the picture from left to right, then say so and don't leave the readers to guess.

For captions we should use different body types and not the normal body type. Caption can be bold, light or in italics. Also the caption should be well indented so that it stands out in white space. Infact a caption can be made prominent. It all depends on the ingenuity of a copy editor.

Captions can be useful in lay-out. Intelligent copy editors or make-up editors use several devices to brighten up a page.

Captions fall into four categories:-

- i. Describing a picture which is part of a story running along side that picture. In such a case the caption should be brief, preferably a one-line identifier with a quote from the story itself, if possible.
- ii. Describing a picture where the story is published elsewhere in the newspaper. Here the caption should be expanded with a cross reference to the story and other pictures, if any. At times you can use a teaser caption like "what is the Minister doing standing right in the middle of the Faisal Chowk"? Find out on page
- iii. The self-contained caption where there is no accompanying story. The caption must however be complete with all facts.
- iv. The story caption where a picture illustrates a story for which there are not enough facts to have that story stand in its own right in the newspaper. In such a case, the caption can be given in some detail and may even include a quotation from the story but it is wise to keep it fairly short.

Copy Editing

Copy editors check written material, usually as the final step before it is set into type, to correct errors in grammar, spelling, usage and style (in this case, style refers to a given publication's guidelines for consistency in how words, phrases, typographical elements, etc., are to be used -- or not used). Copy editors are not proofreaders, although reading proofs is often part of the job description. The difference is that proofreaders (a job title that scarcely exists anymore) are charged with simply looking for typographical and mechanical errors on copy that has already been typeset. Proofreaders -- and, indeed, copy editors reading proofs -- are often criticized rather than praised for making picky changes at that stage in the process, whereas the same changes might well be applauded at the copy-editing stage.

This is probably less true of copy editors in other fields, but newspaper copy editors are expected to be fully qualified journalists. Just as judges are lawyers, astronauts are pilots and FBI agents are cops, newspaper copy editors are reporters first. Many, probably most, of us have actual reporting experience, and those who don't are expected to at least have basic reporting skills. It used to be that copy editors were often burned-out (or even demoted) reporters or upper-level editors, but that phenomenon seems to be less common today.

A copy editor's mandate also includes keeping an eye out for libel (defamatory untruths that could lead to lawsuits) and errors of fact. The extent to which copy editors must verify facts varies widely. In magazine and book publishing, this is usually considered an essential task; sometimes it falls on the shoulders of a copy editor, but often it is the job of a separate fact checker. My experience, however, is in daily newspapers, where deadline constraints usually dictate that the writer must be trusted to get the facts right in the first place. Assigning editors (the reporters' direct supervisors, who usually edit stories for content and organization before they are sent to the copy desk) and copy editors will check "facts" that appear questionable, but they do not have the time to verify that every name is spelled correctly and every figure is accurate.

At some publications more than others, copy editors also have the liberty to rewrite. Copy editors are the last line of defense against bad writing, and writing can certainly be bad even when it's otherwise "clean." Tightening up wordy prose and smoothing awkward transitions are generally considered part of the copy editor's job, but more extensive rewriting usually has to be cleared with the assigning editor -- or, sometimes, the reporter. My experience has been that when rewriting is called for, copy editors usually "bounce" it back to the assigning editor or reporter rather than taking on the task themselves. The "writing" portion of a copy editor's job generally consists mainly of headlines ("heds") and captions (or "cutlines"). Headline writing is an art in itself with its own set of intricate rules. Basically, the headline writer has to "tell the story" in a specified (usually short) space that depends on the number of columns the hed must cover and the typeface and point size in which it is being written. Headlines on feature stories often employ puns and other wordplay to draw the reader in, and it takes quite a knack to know when such a hed is clever and when it's just plain silly.

Captions are sometimes done by a photo desk (and National Geographic actually has an entire department devoted to them), but usually they're the copy desk's job. Cutlines are also an art form, and the balancing act in this case involves describing what's happening in the picture without stating the obvious.

At newspapers, some copy editors are called upon to do "layout" that is, to design pages. This may also involve deciding which stories, photos and graphics will run and which of those will be featured most prominently. Whereas large newspapers generally have separate desks dealing with national and international news, smaller newspapers have this luxury only with local news and must use copy editors as "wire editors" to monitor what the news services are reporting from around the globe. And sometimes the "wire editor" lays out the national and international pages. There are as many configurations as there are newspapers.

Finally, most copy editors have some sort of typesetting chores. "Rim" editors (the rank and file) usually have to insert the proper typesetting codes for headlines, and at some papers they have to do some elaborate pagination coding. The "slot" (supervisor) almost always has to do the actual typesetting, but today that just means hitting a key.

Why have these pages not been copy-edited?

This is often the complaint of people who consult authoritative prose. The answer is simple: it's because you, and others like you, have passed by mistakes when you saw them. Instead, you could have corrected them by simply clicking on the "Edit this page" tab at the top of the page, fixing the error, and saving. This would have prevented others from wondering the same thing. This is usually easier and faster than spending the time typing a complaint. Instead, the reader should ask, "Why am I not copy-editing this page?"

Manual of Style

Organizations have a well-developed and continually evolving Manual of Style, also known as the MOS. Almost every organization can benefit from reading the Manual, which sets out guidelines for matters of style and formatting. The Manual has a large number of daughter articles that provide further information on specific topics, such as abbreviations, biographies and titles.

Spelling

Please correct spelling mistakes and typos; rectifying them contributes greatly to maintaining You are free to use spell-checking software; however, please remember that no spell-checker is completely accurate. Also, do not edit pages created with languages in which you are not fluent. An unsteady knowledge of a language can translate to inaccuracy in your articles.

Where there are no strong national ties to a topic, Magazines have no preference for American, British, or any other variety of English. It is important, however, for usage to remain consistent within an article.

Review the entire page before deciding that an author has made a mistake in writing flavour, colour, centre or defence (or flavor, color, center, or defense).

American and British English spelling differences.

Use The American-British-British-American Dictionary for English Speaking People or your own preferred reference.

Common copy-edits

See also sections should be long-form if relevant to most of the article but short-form if relevant only to a specific section.

Words that are being defined, described, or otherwise referenced as words, should be italicized. Example: The term style can refer to the layout and context of an article. Headings should generally be noun phrases (History of...), not prepositional phrases (About the history of...).

Headings should be in sentence case, with only a single capital letter (apart from proper nouns, etc.).

Examples: Differences in defining art, Critical response to Moby-Dick, Landscape architecture and urban planning in the United Kingdom Titles of works (art, literature, etc.) should be italicized rather than in quotation marks, e.g., Zen and the Art of Motorcycle Maintenance. Notable exceptions are songs or briefer poems, e.g., "Can't Buy Me Love" or "Stopping by Woods on a Snowy Evening". Italics are required, though, for a song cycle such as Winterreise or a longer poem such as Four Quartets. The names of individual episodes of a TV series should also be in quotation marks: "Welcome to the Hellmouth" is the premiere episode of Buffy the Vampire Slayer.

Unless forming part of a quotation, shortened word forms (don't, can't, etc.) should be changed to non-contracted forms (do not, cannot, etc.).

Its and it's should be correctly differentiated. It's, a contraction of it is or it has, should not be used unless it occurs in a quotation, as with other contracted forms (see the previous rule). Its, the possessive of it, should be used in the same way as my, his, her, our, etc. When not at the end of a sentence, constructions such as London, England call for a comma after the second element. (Examples: He was born in London, England, during the Great Fire. -or- She was working in Atlanta, Georgia, while the city was making its

long and expensive preparations for the Olympic Games.) Similarly, dates written in the American style demand a comma after the year unless the date falls at the end of the sentence. (Example: On January 15, 1947, she decided to send her landmark paper to the British journal *Lancet*.)

Edit summaries

When you make a copy-edit, leave a note in the "Edit summary" field detailing your changes. Summary notes for copy-edits should aspire toward concision and mention whether the edit is a correction or enhancement. Spelling and grammar corrections generally count as minor edits, which you can denote by checking the box for "This is a minor edit"; stylistic corrections are generally major.

Try edit summaries such as these:

Copy-edit: Corrected minor typo

Copy-edit: Reworded introductory paragraph for clarity

Copy-edit: Reworked history section for more encyclopedic style

Do not feel the need to give more detailed information. Users can always consult the article history (page history) and look at the record of differences between edits there.

Always avoid the following kinds of edit summaries (ranked from least to most egregious):

Reworked awful English, corrected author's bad language skills

The last copy-edit was horrible; making much better follow-ups (see *Etiquette* below)

Etiquette

If you are taking the trouble to copy-edit an article, please remember that the original author took the trouble to fill in a gap. No matter how good or bad the article seems to be or is, it is probably a valuable contribution. Your summary note should reflect these efforts by being brief, but not so brief that it is impolite.

If you are the author of a page that has been copy-edited, please try not to take corrections personally.

This can be especially hard with stylistic differences. Copy-editors are usually trying to make an article better, which reflects well on both the original author and the copy-editor.

At times, caution is advisable. A copy-edit should address only technical aspects of spelling, grammar, and punctuation. Specialized or controversial topics may require specific wording for accuracy and NPOV. One solution is to solicit a re-write from an editor with expertise in the subject. Another good alternative is to post potential copy-edits to the talk page for discussion so the article remains balanced and accurate while the copy-editor avoids the risk of causing or prolonging a content dispute.

Just as some writers are better than others, some copy-editors are better than others. In extreme cases, an impartial Wikipedian questions whether English is the editor's first language. If various editors revert your copy-edits to several articles, then odds are that your changes have not been productive. Remember that copy-editing is a specific talent, and many very intelligent people are better at other things.

Caption Writing

What makes a good caption?

Good captions are more than just the subject's name and what's going on in the photo. In fact, if all you do in your caption is explain the activity in the photo it has little or no value to the reader. Good captions incorporate the five W's: Who, What, Where, When and Why. You can occasionally throw in "How" if the photo is so technically complicated and interesting that the reader might wonder how it was made.

Good captions are spelled correctly. Good captions are factually accurate. Good captions leave the copy editors with few questions. Good captions not

only enhance your standing in the newsroom but also the photo department's standing. Good captions are essential to the credibility of the newspaper and its standing in the community.

Spelling:

Absolutely critical. If you are a spotty speller have a dictionary at your side and don't be afraid to use it.

There is no problem in referring to a dictionary. There is no problem in asking someone else how to spell a word. Overall, spelling is essential but maybe the most important to our credibility is making sure your subject's name (and business or organization) is spelled perfectly.. Get phone numbers of subjects in your

photos in case questions arise later. You don't need to put the number in the caption but have it in your notebook so that you can refer to it if necessary.

The five W's:

Basic information about your subject is another bedrock essential for good captions. If you can use each of the W's you're on your way to a very solid caption. A Tip: Often you can get many of the W's from your photo request. If the information is not there call the reporter **BEFORE** you go out to shoot and get as much information as you can. It will help shoot the assignment more confidently and give you the basis for complete captions.

How:

Every now and then you'll make a photo that is just so cool to look at that explaining to the reader How you made it is not only appropriate but fun.

Accuracy:

Make sure the facts you have in your caption are accurate or that you can quote a source or the subject. If you do get a call from the copy desk about a conflict with the reporter's information it always feels good to be able to say that you quoted the subject or that the name has been CQed. Get to the point where the copy desk has real faith in the information you provide in captions. It's great to have them question the reporter's accuracy instead of yours.

Copy Edit Your Own Captions:

Always reread your captions. Identify your subjects from left to right and by a physical description whenever possible. A physical description can be of their clothing or expression.

But what about writing GREAT captions?

Great captions have added value and are well written! Be a reporter. Get quotes, descriptions and additional information to enrich your caption. Be a writer. Don't be afraid to use the language. Buy a thesaurus so that you don't repeat the same descriptive words. A little alliteration is all right too. The ultimate goal for all of us is to write great captions. Great captions must be accurate, have useful information for added value and be a good read.

Caption Writing Rules:

1. You must identify everyone prominently shown in a photo--if you can't find the name of someone; write something in the caption that acknowledges the unknown person.
2. When identifying people, indicate how the names run, usually in parentheses, e.g.: (from left), (counterclockwise from top), etc. There is a convention that since people read from left to right, names running from left to right can be assumed to correspond to people standing from left to right. This may be okay, but be careful not to lean too heavily on it. Try to see the pictures as the "unsuspecting" reader will. The caption is supposed to be informative, not a guessing game.
3. The caption should connect photo to story. You don't want information in the caption that isn't explained or referred to in the story. Unfortunately, sometimes you must write a caption to a photo that is unrelated to the story. In this dilemma, consult the slot person or copy chief.
4. Libel laws apply to captions just as they do to text; in fact, they may be more stringent. In captions you have less space to explain the full facts of a story, so it's best to be as simple as possible if you have any doubts. Simple I.D. of a person on trial, for example, is best.
5. NEVER write a caption without seeing the picture. NEVER rewrite a caption without seeing the picture.
6. Wire service photos should contain information about people and places in picture; double check whenever possible. Double check local photographers' information, if at all possible. Photographers are not known to be good spellers. If you are working as a news or photo editor, **BE ABSOLUTELY SURE** that I.D. info is on the back of pictures when you get them from photographers, and that information is correct. Nothing is worse than trying to write a caption from a photograph with nothing on the back, unfamiliar faces on the front, and the photographer standing next to you, saying, "Aw, jeez, I forgot to ask how she spelled her name."

7. Some pictures may have headlines as well as captions. These are usually pictures that stand alone--unconnected to a story. The caption then stands as a small story and may be three or more lines long.
8. Don't simply describe what is happening in the picture. This is the equivalent of a "dead head."
9. One caption may suffice for more than one photograph (e.g., two pix from same event; pic of scene from movie with inset of film director). BE CAREFUL that caption clearly identifies which part goes with which picture. The news editor or person responsible for final page clearance must double check that pictures have not been moved (so that what was referred to as "above" is now "left," for example).

Responsibility of sub editor

The sub editor's main function is to correct everything that is wrong with a reporter's story.

Functions:

The sub editor checks the story for accuracy. As a careful and well-informed reader of the magazine, the sub editor should know the background of all important news, events or where background information can be found. Doubtful statements should be checked. In addition to familiarity with the city—its streets, buildings, leading citizens and officials—such standard references as the city directory, dictionary, atlas, encyclopedia, clippings and other information should be readily available. Personal knowledge and reference material help the sub editor catch most errors unless the error has to do with the fact that can be verified only on the scene or from the source of the story.

He corrects grammar. Haste and carelessness on the part of the writer often result in grammatical errors. The sub editor makes certain that the standard of good languages is observed in all magazine stories.

He eliminates verbosity. Magazine writing style should be crisp. The copy editor, by deleting one word or paragraph, can put new life in to the story. For example, if an event is very interesting, it is sufficient to say it is interesting. Very is used too often and has become almost meaningless. Similarly, totally destroyed is by no means better than destroyed.

He eliminates libelous statements. Potentially libelous statements should be toned down, properly diluted or eliminated. When in doubt, leave it out is a good guideline if a statement in a story could be interpreted as libelous. A copy editor can seldom catch libelous statements if the reporting of a story is erroneous.

He simplifies the story. All confusing and ambiguous statements and all words that will not be understood by common readers are eliminated. Technical terms or professional expressions are replaced or defined.

He eliminates editorialized matter in news stories. As a matter of principle, editorial opinion should not be some editorial expression is sometimes permitted when the writer is giving first hand account.

He checks all stories for adequacy. If the reporter has omitted certain essential facts, the copy editor often returns the story to the reporter or the rewrite editor for completion. If a story is covered by more than one news agency. He compares all versions and points out the discrepancies to the reporter. He can use his own judgment in removing the confusion if the reporter is not available.

He trims a story. If the story is longer than the news editor desires, the sub editor may be instructed to cut it down to a certain length by deleting the least essential paragraphs.

He makes the story conform to the magazine style. Each magazine has certain rules covering optional forms of punctuation, abbreviation, capitalization and spelling, and the sub editor sees that every story follows those rules.

He tries to polish and improve the story. Generally copy editors should not completely rewrite a reporter's story unless it is hopeless. But they should try to transform every story in to a smooth and lively account by inserting or deleting certain words and phrases or by rearranging paragraphs and sentences.

He writes identifying labels or catch lines and other instructions. For each story certain labels and instruction must be provided to expedite processing in the composing section.

These include:

A catch line of one to three words, written at the top left of each page of the copy these catch lines are composed to accompany the story until it is matched with Proper headline, which may be composed on a

separate machine, depending upon the equipment used. Many magazines use a system of catch line for each story with the first word or two of the headline; others use a story label, such as storm Or fire.

(b). Identification of materials to be combined with stories already sent to the room.

These identifying terms are:

- (1) Add at the end of story
- (2) Insert in a story as new material or as a substitute for material deleted
- (3) New lead to replace the old one or to precede the lead of the story.

Besides the above a copy editor has the following functions:

Selection of news for publication Summarizing news stories Guide line for national interest Translation
Placement of news: Which story will go on which page in what position?

Liaison with the art department:

Where the magazine is picture-led a vital part of the subs job will be liaise with the art department.

Copy editing:

Once measured copy may need cutting by the sub.

Copy preparation:

Once all these bigger tasks have been sorted out the sub has to tackle the more technical aspects of copy preparation.

Proofs:

Eventually there will be proofs of the copy to look at. Proof reading can be done on screen .This is also duty of subeditor.

Covers:

The sub editor decided also the cover of magazines.

Copy Flow:

The chief sub editor, or whoever tasks on that function, has to rule over the complicated series of decisions, processes and deadlines which go in to preparation of a magazine for printing.

Over to the printer:

The last stage in the editorial process, the launch in the printer the sub editor describes the final departure of whatever the editorial team releases.

**Government of Pakistan Ministry of Information and Broadcasting
(Audit Bureau of Circulation)**

Audit Bureau of Circulation (ABC)

Introduction and working:

The Audit Bureau of Circulation (ABC) is a part of the Ministry of Information and Broadcasting.

Organization

Head Office of the ABC is located at Islamabad. Director (Controller), BPS-19, is the Incharge of entire Organization. Besides Director, there are one Deputy Director (BPS 18), one Assistant Director (BPS 17), two Deputy Assistant Controllers (DACs), two Audit Assistants and other staff. There are two Regional Offices, one at Lahore and other at Karachi, headed by Assistant Directors. Two posts of Assistant Directors at Peshawar and Quetta have been approved but the offices of this Bureau have not so far been established there.

Areas of jurisdiction

Islamabad Office

NWFP, Islamabad, Azad Kashmir, Rawalpindi, Faisalabad, Sargodha Divisions and Gujrat District.

Lahore Office

Province of Punjab except areas of the Province under jurisdiction of Islamabad office.

Karachi Office

Provinces of Sind and Baluchistan.

This Bureau has the responsibility of conducting audit of newspapers/periodicals to work out their net-paid circulation and issue certificates accordingly. On the basis of ABC certificate, the Government advertisement rates are determined by PID.

Audit procedure:

(a) The management of a newspaper/periodical applies to ABC for first circulation audit of the paper. The first audit of a paper is conducted after its three months regular publication. The subsequent audits are carried out once in a year for the period January-June or July-December. The Bureau goes through the process of audit in order to assess the average net- paid circulation during the audit period.

Verification of the claim

(b) The management of a paper is required to submit its claim of circulation on a prescribed proforma alongwith agency statements. The audit team (comprised of A.D./D.A.C./Assistant) verifies the claim and makes its assessment of net-paid circulation. The verification is as follows :-

i) **Scrutiny of records:**

The audit team meticulously scrutinises the documents /record/books of accounts to test the accuracy of claimed circulation figures.

ii) **Physical verification from the Printing Press:**

The audit team makes surprise visit to the Printing Press to physically verify the print order of the newspaper/periodical. The books of printing press are also checked in this regard.

iii) **Verification from the news-agents:**

The news agencies are also visited in the early hours of morning to verify the claim regarding quantity of copies supplied to the agencies. The record of news-agents are also examined to check the correctness of claim.

(c) The average net-paid circulation is then worked out and the case is put up in the Assessment Committee of the Province comprised of the following members :-

- i) DG/Director PID.
- ii) DG/Director Provincial Information Department.
- iii) AD/ABC.

(d) The Assistant Director submits reports alongwith the Committee's recommendations to the Director/ABC who finalises the circulation assessment. In order to give full opportunity to newspapers to substantiate their claimed circulation, so that later there may not be any protests, the assessed circulation figure is intimated to them in the form of a notice for acceptance or otherwise. If the management of paper agrees to the assessment of the Bureau, ABC certificate is issued. In case of non-acceptance, the appeal/ representation is filed by the management. The appeal is examined and put up to the Secretary for final decision.

A copy of ABC certificate is also sent to Press Information Department (PID). On receipt of it, PID fixes rate or Government advertisement of the newspaper or periodical according to the prescribed formula, and includes its name in the Central Media List.

Subediting and production

You don't see many movies in which the hero writes a great stand first or sensitively cuts down a 1,200-word article to the required 800. Few novels are written about the thrill of the chase for the right headline. Subeditors are the unsung heroes of journalism and if they are unnoticed by the public, their fate within the magazine office or newsroom can be worse. They are there to blame for everything that goes wrong yet when they do their job well few reporters or writers will notice. Editors will notice though because they know how heavily the success of a magazine depends on the quality of the subediting. You can produce a newspaper or magazine entirely from agency copy but you need your subeditors to work that raw material into journalism of the appropriate style and standard for your own publication. The right tone has to be ensured, the interests of the readers taken into account, the presentation suitable for the magazine worked at.

Monitoring standards

Perhaps here's a clue to why the process is called subediting. In a way the sub (the normal term for subeditor) is deputising for the editor. On a small publication all the things that subs do would be done by the editor. On a large publication the subs ensure that the standards set by the editor are adhered to in the copy.

They do more than that but essentially their job is to act as medium between writer and reader by preparing editorial material for printing. When the decision has been taken to use a piece of copy, the subs have to look at it with the eye of a typical reader - to establish that it makes sense and is clear - and with the eye of a professional journalist - to make sure it satisfies editorial criteria. Then they have to work on the presentation of the material and make sure that it finds its way into the final production process.

The point about editorial standards matters. There is plenty of criticism leveled at journalists about how low their standards of accuracy are (Worcester 1998: 47) but the standards of any publication are set by the editor and they depend on resources. It is possible to produce a magazine with no spelling mistakes let alone more serious errors. But that needs an editor who decrees that mistakes are a hanging offence, the employment of reputable writers and subeditors, and staffing levels high enough to allow careful checking and reading of proofs.

So it is not always, or not only, the individual sub or reporter who is to blame when mistakes are made. Everyone who has subbed knows there are reporters who should never be let loose with a notebook, so inaccurate or badly written is their work. As a sub you learn quickly which writers can be trusted with the facts.

It follows that subeditors have to be self-effacing. The glory in journalism goes to the reporter who gets the scoop or nets the elusive celebrity interview. That doesn't mean subediting isn't a fascinating and rewarding job, it just means that its appeal is not obvious to everyone who wants to work in journalism. This can hinder editors from hiring good subs, and most editors say they are hard to recruit. One reason for this is, I suspect, the newshound or abfab glamour image that journalism has in the popular imagination. Many of those who make excellent subs just don't want to chase fire engines and interview the bereaved or even to deal with drug-crazed models on a fashion shoot. What they like is playing with words. They like being in the office. They like messing around with page layout on their computers. They like playing spot the libel. Yet these people are more or less ignored when newcomers are being recruited. There's no denying that subs need to understand what reporters or fashion editors do, but the old idea that the only good news sub is one who has hung out with the hacks is out of date and there's nothing to stop a directly recruited trainee sub from going out as a shadow with a reporter or stylist for a couple of days to find out about their work.

If this makes subediting sound dull it's not meant to. For many journalists it is a more rewarding activity than gathering stories. And subs actually have a lot of power, collectively if not individually. That brings its own rewards and traditionally one of these has been moving up the career ladder to an editorship.

If you work in the editorial office of a magazine you are likely either to be a sub or to have to do quite a bit of subbing whatever your job title. Magazines don't employ as many staff as you might expect, particularly on the consumer glossies. But they do employ subeditors and, unlike on newspapers, almost all magazine writers may have to do some subbing at some stage during the production cycle.

The role of the subeditor

Before going into the minutiae of what subs do it's worth looking at the general role they play within a magazine office. This role varies according to the size of the staff and in turn depends on the pagination (number of pages), the frequency with which the magazine is published, the proportion of words to pictures, the proportion of staff writers to contributors and the standards set by the editor.

The people who do most of the subediting on magazines are not always called subs. They may have titles like copy-editor, copy chief or production editor, or even assistant editor. The commissioning editors (such as features editors, literary editors or health editors) may also sub or at least do some preliminary subbing on the work they have brought in.

In the days before computers, subeditors would have needed typewriters, dictionaries, type books, pens (or blue pencils), paper, paste, depth scales, set squares and rulers to assist in sizing pictures, and a good head for mental arithmetic. Now they mostly work on computers so instead of all this they need computer skills. Usually this means they know how to use word-processing packages such as Word, design software such as QuarkXpress, a package such as Photoshop if they are involved in the selection and manipulation of pictures, as well as knowing how to use the Internet as a research tool.

What subs do

Whoever does it, the subbing function is the same. The copy of a magazine that a reader picks up to read is the result of a series of processes, some of them abstract or intellectual, some of them concrete and involving different sorts of tangible objects. In many respects this sequence is like any other manufacturing production line. The raw materials (the words and pictures) come into the editorial office, are transformed by the editors and then leave the editorial office to be printed before being distributed to the consumer. Increasingly the processes are almost virtual until the last stage: that is copy, graphics, illustrations and photographs are dealt with in digital form on computers. Even when hard copy is supplied by writers or artists it is likely to be scanned into the computer system.

The stage at which a subeditor gets to see the copy will vary. On a small publication the sub, if she's in charge of copy, may also take part in the selection process, effectively to do some copytasting as it would be known on a newspaper or a news magazine. Otherwise she will be given the copy to work on once those who commissioned it have given it their approval. Before this it may have been sent back for clarification or for rewriting. Some subs, especially chief subs, do also take responsibility for copy chasing and this can be an onerous task. However the copy arrives on the desk, this is when the subbing work proper will begin.

On a magazine such as Vanity Fair or The Sunday Times Magazine, where pictures are a vital element, the photographs or illustrations for the most part will have been commissioned, probably at the same time as the words. The sub may be given the layout with the pictures to work on at about the same time as the copy. More usually the words will be available in advance so that some of the most time-consuming work can be done - reading for clarity, rewriting, checking for legal and factual errors. Then when the art department has produced a layout further work on the length and presentation of the copy can take place. On publications not led by visuals in the same way (examples are weeklies such as The Times Higher Education Supplement, Broadcast or Press Gazette) the sub may have to commission illustrations from photographers or illustrators, or find pictures from the library, the net or agencies. Or the sub may have pictures supplied with the copy but be responsible for the layout of pages. This is similar to the way newspapers increasingly work, where individual subs often take control of particular pages.

In these cases, though, design doesn't mean the same as it does on a visual-led glossy. It means working within a limited range of options laid down by whoever did the overall design of the publication in the first place. In recent years on some publications these style options have been transformed into computerised templates which set the story length and picture size in advance. The typefaces will be more or less standard, the headline sizes, the use of rules (lines which separate stories or sections of the paper from one another), how pictures are credited - all the aspects of design that go to make up what is called the 'furniture' of the page will be pre-ordained. On publications such as these the sub has a part in the design process, if only in the limited sense of deciding which stories go where, how pictures are cropped and so on.

Subs who work on words-focused magazines need to know how page make-up works. That simply means the mechanisms by which the individual elements find their way onto the page in the right place and at the right length or size. When computers first came into UK editorial offices in the 1980s they didn't immediately bring all the changes that are now almost taken for granted. From a sub's point of view they have allowed the production process to do away with the process known as cut and paste, when paste-up artists slaved away with scalpel and Cow Gum, painstakingly inserting late corrections a line at a time before the finally approved page proof could be sent to the printer. Computers have allowed for the effective removal of the typesetting phase, among others.

Type matters

There are some terms related to type that subs need to be aware of if they are to understand how and why things are done in a particular way. 'Measure' is used simply to mean the width of a column or line of type. Traditionally it would have been described in units called pica ems or either of those two words alone. Before computers each folio of copy had to be 'marked up' by hand by the sub and given its typesetting requirement as in this example: 9/10 Times Roman across 12 ems. Today the sub would just key in the instruction on the computer. Hard copy also demanded a 'catchline' or 'slugline' which was an identifying word for each story. This had to be written on each folio, as did either 'more', or 'mf (more follows)', or 'ends' on the last folio after the copy. Again computers have made life easier although the term catchline is still used as a means of identifying a story in the system.

Measurement of the depth of stories on the page is now done as often as not in millimeters although at one time picas were the norm. The depth of space allowed between two lines of type is called the leading (for old-technology reasons) and is created because the space in which a letter of type sits needs to be larger than its own measurement. Where an even larger amount of space is allowed (as in nine point type on ten point leading) legibility is therefore enhanced. The word 'point' here refers to a measurement of the height of letters. It is rarely up to the sub to make the choice between one typeface and another and no sub really needs to know the difference between didots and ciceros, breviers and nonpareils. Worth mentioning here though is the word 'font' which has come to mean a particular design of typeface such as Helvetica or New York or Roman, regardless of its weight (i.e. whether it is bold or italic). It's quite useful for a subeditor to know the difference between serif and sans serif typefaces. Graphic designers will choose one or the other style of typeface for a variety of reasons. Sans typefaces do tend to look more modern but they need careful handling. With the wrong leading, used over too dark a tint, for example, they can be more difficult for the eye to read. When type is used in this way it is called 1 reversing out' which means a lighter colour type appears on a darker panel of grey or a coloured tint.

Computers as tools

Writers and subs in some offices are entirely responsible for keying in copy (which means a fast, accurate touch-typing speed is helpful). Where this is not the case, copy may be scanned in or keyed in by typists in the traditional way. Computer systems mean subs can produce pages which are ready to go directly to the plate for printing, eliminating the intermediary process of creating a photographic negative which would then be turned into a printing plate by plate-makers. By 1998 this system, known as page-to-plate or direct-to-plate printing, was used by several large publishing houses as well as many smaller ones. As these processes change so quickly there is little point explaining the detail of how individual systems work, although at the time of writing it would be fair to say that the most common systems used by the magazine industry seem to be AppleMac and QuarkXpress.

Again from a subeditor's point of view, computers are merely a different set of tools from the ones subs would have used half a generation ago. They don't necessarily mean that headlines are better written, merely that it is much quicker for a sub to play around with type or with picture cropping than it once was. In the wrong hands computer technology can be used to produce pages that would make older journalists or those with good visual awareness weep.

Liaison with the art department

Where the magazine is picture-led a vital part of the sub's job will be to liaise with the art department. If a headline space is too short, or a picture is taking up too much space it will have to be discussed and if there is stalemate the editor will take the final decision. (Ideally, the sub will be able to provide headings

in advance, for the designer to work with.) The sub can also prove invaluable to the art editor by spotting problems in the visuals.

Subbing step by step

Where things run smoothly the sub will work on the copy in a number of ways. Where there is adequate time the copy will get a first read through, just as if being read by the magazine's buyer, and the sub will note any big problems as well as ideas which might emerge for the story's presentation, if this has not been discussed at an earlier commissioning stage. On a words-led publication the story will be checked for length and the decision whether to cut on the grounds of the importance of the material will be made. The sub will then scheme the story into the page plan. On picture-led magazines, where the layout has been supplied by the art department, that will almost certainly have been done based on an assessment of the length or a note of what length was commissioned. When it hits the subs' desk the copy will be checked for length.

Copy-editing

Once measured the copy may need cutting by the sub. Occasionally more copy may be needed either to fill the space or to improve the copy, with additional explanations, case studies or quotes perhaps. Ideally the writer will be asked to supply additions. At this stage the sub may make notes of ideas about the presentation such related by blood or marriage'. And yes, there in the style guide for 'hopefully' is the entry 'by all means begin an article hopefully, but never write: "Hopefully, it will be finished by Wednesday". Try: "With luck, if all goes well, it is hoped that Note that this last example breaks a general principle in journalistic writing, which is to be as brief as possible. Notice here, too, the tone of the instruction: it is typical. The sarcasm carries a presumption of stupidity or at least inadequate education on the part of any writer who might disagree with the style book's author, even though some of the usages which are being banned are part of everyday written and spoken language for many if not most English speakers and even for those who don't use them carry no risk of misunderstanding when used by others.

From a sub's point of view such detailed regulation can pose problems. It's one thing to turn to your style guide to check whether your publication likes to italicise foreign words. But what would make you think to look up 'relative' or 'hopefully' if you thought they were being used correctly in the first place? The answer must be, apart from campaigning to change it, that if you work for a magazine with such a prescriptive approach to language you must read the style book carefully and re-read it at regular intervals in an effort to keep the more arbitrary decisions in your head.

Cameron explores some of the implications of the attempts of editors to control the way their staff write. While journalists would argue they are striving towards a neutral, plain language in which to report the news objectively, she argues that what they are actually struggling with is a set of stylistic values which 'are symbolic of moral, social, ideological and political values'. The puzzle, she concludes, is not that writers are prepared to accept so much prescription in what they do - after all they have their livelihoods to earn - but that they so wholeheartedly embrace the idea of there being prescription in the first place (Cameron 1995: 76/77).

Accuracy

Where it might pay some editors to be far more authoritarian is in the setting of standards of accuracy, another responsibility of the sub. The important thing to understand is that you can't be too accurate: problems arise from not being accurate enough, whether the result is a million-pound libel award or merely an irate reader's letter. In the UK this is certainly something which is giving rise to growing concern and is helping to undermine the reputation of journalists and their publications (Worcester 1998: 47).

This has serious consequences not just because it means journalists have to get used to seeing themselves listed at or near the bottom of any table of the classes of people who can be trusted. That's bad enough but if readers distrust what journalists offer them then sooner or later it might occur to them not to read journalism at all. It is also likely to mean that they are less willing to help journalists with the quotes or background information that is the lifeblood of journalistic writing. This is not to underestimate the

difficulty of getting every fact in a story right but it is to argue that the decision about how accurate to be is, in the end, one of choice.

Let me illustrate. Most of us can think of reporters who have written grossly inaccurate stories but who are still in work. Editors should think about what message this sends to the other journalists working on the same paper and even to readers.

The American tradition

We could look across the Atlantic to a completely different tradition of accuracy. Anyone who has written for an American publication will have tales to tell about the often alter words unnecessarily, make typing errors or may misunderstand the original material. This isn't always serious and we'll assume the mistakes are never made with malicious intent, but for a writer who has, taken great care over the words it is justifiably frustrating to find changes made for no good reason. Worst is when copy is mauled about by an insensitive sub, usually in the interests of making it conform to the 'tone' of the magazine as a whole. To find your copy filled with deadbeat cliches, clumsy grammar and factual errors yet still carrying your name is one of the most disheartening moments of a writer's working life. It does happen and some freelances have been known to say they can't bear to read the published versions of their copy for fear of what has been done to it.

Once the story has been read and the facts checked the other important check to do is that the story is not breaking guidelines such as those laid down by the Press Complaints Commission or leaving the editor liable to a court appearance. There are several ways in which copy might be risky in this way, the most obvious being if it is libellous, if it breaches copyright or the Official Secrets Acts, or if it is in contempt of court. (For explanations see Chapter 18.) The sub is a publication's vital line of defence. Even if no one else on a small staff has any understanding of the legal pitfalls the sub must have. This doesn't mean subs have to have a law degree or even a detailed knowledge of cases and precedents as the sub is most unlikely to take the final decision about whether to publish something which would be unsafe. But the sub is the person, sometimes the only person, who will read the copy with enough care and attention to notice a risk. All subs should know exactly what might be problematic and should know exactly who to refer the question to and who is the backup if that person is not available. Legal decisions may have to be taken instantly and the fact that the editor is away from a phone means someone else senior must take responsibility.

One of the quirks of the way entry to journalism in the UK works is that magazines are more likely to employ people with no prior training and don't necessarily offer any to them immediately. So, whereas most recruits to newspapers will bring with them, or soon have, enough elementary legal training at least to make them alert to where the danger areas lie, journalists on magazines may never have this. It may be that a fashion editor on Elle doesn't need to know much about contempt of court but she certainly ought to know about copyright, even if it's just for the day when she decides to use a few song lyrics scattered across the page as typographical decoration. A further problem is that magazines use copy from a wide range of freelances many of whom, especially in the lifestyle and consumer sections of the market, will have had no legal training at all. This makes the sub's vigilance even more important.

Copy preparation

Once all these bigger tasks have been sorted out the sub has to tackle the more technical aspects of copy preparation. Capital letters have to be put in consistently and in any words which are trade names (Thermos, Hoover, Velcro). Small capitals (or small caps) have to be indicated where these are preferred, words put in italics, consistency checked for, repetitions weeded out, paragraph indents marked in and devices for emphasis such as bullet points (blobs) or dropped capitals. The use of quotation marks has to be harmonised. The list is too long to exhaust and the priorities not the same for all publications. The sub has to become familiar with all the conventions used by a publisher or publication and make sure the copy conforms to it.

Copy presentation

Then comes the more creative bit. Starting with picture-led publications, I've already noted that on these the sub works closely with the art department to achieve the most successful union between words, layout and illustrations. Headlines stand firsts and captions will have to be written to fit and the photographer's

or illustrator's credit included. If the story is a big one a cover line about the story may be needed for the cover. If this is the case it could be worth drafting ideas while work is being done on the story. Cover lines will inevitably be rewritten when the cover design is being looked at but it helps to sketch out ideas at the subediting stage so that there is some material to work with. The same goes for the words on the contents page. An additional factor is the need for coherence between those three elements in the magazine: readers are understandably irritated when an enticing cover line bears no relation to anything on the contents page, leaving readers to search through the whole magazine for the thing that attracted them to it in the first place. If the story is not big enough to be displayed on the cover it still needs to be clear from the description in the contents list what it is about and where it is to be found.

Headlines

There's no need to define a headline. In news copy, whether in magazines or newspapers, headlines are meant to draw the reader's attention to the story and say succinctly what it's about. At the tabloid end of the newspaper market headlines can be so joky as to be almost incomprehensible except to regular readers. On picture-led magazines, at least for the fashion, beauty and home style pages, the job of a headline is less clear. It is meant to encapsulate the mood of the pages or 'story'. Stylists, art directors and magazine staff use the word story even for a fashion shoot which carries few words except to list the prices of the clothes and the shops that stock them. By story here they mean some connecting theme around which the shoot has been devised. It might be 'Ballerina Bride' for an edition of *Brides & Setting Up Home* which features wedding dresses in the style of tutus. Or here's an example from *Company*: the headline is 'Evergreen' on a fashion story featuring clothes which are green in colour. This provides an excuse for puns about the environment and about envy all in one stand first. Turn to the contents page and you get another pun 'Evergreen. Fashion activists go for green pieces'.

If you are a sub working on this kind of material for the consumer press you'll have to get the hang of what's needed: puns, alliteration, rhymes and jaunty rhythms are much appreciated although it is hard to convey to someone outside this world exactly how much time may be spent in brainstorming by an editorial team to come up with titles such as 'Seas the moment' for an article about cruises. It is also not easy to convince outsiders that editors on such magazines may demand that the sub or chief sub puts up at least three possible stand firsts and headings for consideration by the senior editorial team before a decision can be taken.

If the purpose of the publication is to publish written journalism which happens to have illustrations then the headline does not need to strain so hard for effect, although puns and alliteration do inevitably have their place, at least in the UK, however tiresome this might be for readers or for the subs. The usual guidelines for what makes a good heading apply to this kind of story. A headline should be informative within the constraints set by taste, legality and layout. Sometimes these constraints are so unrealistic as to make the headline writer's job into a kind of verbal torture as she wrestles

Proofs

Eventually there will be proofs of the copy to look at. Proof-reading can be done on screen but many subs prefer to look at a printed version as this is closer to what the readers will be seeing. This can make it easier to spot mistakes and the very fact of reading the copy in a format different from the one in which it was subbed is another safeguard. Whether there is time will depend on the lead time (preparation time) for the magazine, staffing levels and so on. Proof-reading used to be done not only by subs but by professional proof-readers and the mythology is that they would read a text backwards so that the sense of what they read did not distract them from the words and punctuation. I've never actually met anyone who worked this way but it is true that while you do need at least one reading of a proof for sense, you also need one where the sense does not carry your eye across typographical mistakes. On an ideal subs' desk the proof would go not only to the sub who handled the pages originally but also to at least one other, who had never seen the copy before. It's amazing what a fresh eye can discover in the way of nonsense or missing apostrophes.

Proofs used to be marked up according to a standard set of signs which, in theory at least, didn't vary between publishing houses and printers. These are still used wherever hard copy is being dealt with. Page proofs are the next stage on from what used to be called galley proofs. Galley proofs are of the text only and would not show page or column breaks or any design elements. Indeed they can be produced

before any thought has been devoted to layout. Page proofs show all the elements of a page, the stories, the position of illustrations and all the other aspects of presentation discussed in this chapter. At this stage the besetting problem of overmatter (the technical term for too much copy) is likely to emerge. With computerised setting and page make-up this is much less likely to happen. If it does and yet does not warrant rewriting of the text or alteration of the layout then the overmatter can either be 'killed', which means dropped altogether, or it can be 'held over', to be kept for use on another page or even another edition of the publication.

Whether tackled on screen or as photocopies, proofs must be scrutinised for any lack of consistency or unintended incongruity: 'high-flyers' in the headline but 'high fliers' all through the text, without the hyphen and with no 'y'. After the corrections have been made, subsequent proofs are called 'revises' or 'revise proofs'.

Continuity

Page checking also has to be done with an eye to the rest of the magazine, once it is ready. Do the cover lines and entries in the contents page match each other? Are the page numbers accurate in the contents list and on the spreads themselves? The turns? The only way to be certain about any of these things is to check them at each stage.

Covers

The covers of most magazines, even of those which are designed to look like newspapers, contain several kinds of copy. There will be the publication's date, edition and logo (or title piece) and its barcode, the familiar black-and-white device which when scanned by a computer gives the International Standard Serial Number (ISSN). There will also almost always be some means of promoting the contents of the magazine whether in a series of short paragraphs with pictures above the logo, as is now common on newspapers and adopted by newsy periodicals such as *Press Gazette*, or in the form of what are known as cover lines. Most people refer to the logo as the masthead although there are still those who maintain that the masthead is only the box in which is listed the administrative information about the magazine such as staff, phone numbers and name and address of the publishing company (Morrish 1996: 264/6). Morrish says this can also be called a 'flannel panel' although my random queries about this have yielded no one who knew the term. This is not to suggest Morrish is wrong but merely to illustrate that some of the terms used within publishing are not universal. Whether the box containing the administrative information is a flannel panel or a masthead the chief sub will need to make sure it is kept up to date as staff leave or change job titles.

Cover lines are the phrases or even single words which tell the reader what the magazine has to offer. Some random examples are 'Poor little rich girls: when money can't buy you love', *Marie Claire*, May 1998; 'Why the scandal was good for America', *Time* 22 February 1999. For a glossy magazine which is expected to sell largely on the visual strength of its cover the cover lines are so important as to be a subject of much discussion once the cover image has been chosen. The final words may be the result of a long, heated editorial meeting to which the sub or chief sub might have brought a selection of suggestions for each component of the magazine which was then debated by editors, deputy editors, marketing people and publishers.

Apart from cover lines some magazines, if they are perfect bound and therefore have a thick spine, will have little mottoes or joky phrases or even more cover lines relating to content printed on those spines. On larger publications where the subbing is done by a team all the checks which are more to do with the mechanics of the whole magazine than with specific pages or copy are likely to be the responsibility of the chief sub, but on many magazines, particularly monthlies, there will be only one sub (or at least one staff sub) and so the responsibility falls to one person. She will have to check every last detail on the cover and all the other pages where there is editorial matter, as well as the page numbers and the headers or footers which are put on all the pages of some magazines, presumably to remind readers which magazine they are reading. This can be daunting, particularly to a sub who arrives at a magazine with newspaper experience on a big subs' table where the individual's work is always checked by more senior staff.

Copy flow

The chief subeditor, or whoever takes on that function, has to rule over the complicated series of decisions, processes and deadlines which go into the preparation of a magazine for printing. Take deadlines. Even daily newspapers have a variety of deadlines for the different pages. Magazines with large paginations and longish lead times will have much greater differences between page or section deadline times, sometimes as much as weeks. The work which individual copy or layouts demand will vary in complexity and this will all be taken into account when the production schedule is drawn up. This document (or its digital equivalent) lists deadlines for all pages and types of copy, for the various types of proof to be corrected, and for the final sending of the magazine to be printed

What happens to the pages when they get to the printers is the topic for a different book. It is helpful to know enough about what happens to understand how this affects all the earlier stages in the editorial process, and to be able to think creatively about what can be achieved within the constraints of budget, time and staff. A sizeable publishing company will have a team of production experts and print buyers to advise editorial staff and to take decisions, along with the publisher, about how to make production budgets achieve as much as possible.

As we have seen, the work of writers, photographers and illustrators is transformed by the editorial team who also assemble it into layouts and instructions for the printer. Yet even when the presses start to roll the magazine is still an abstract notion and will be brought fully to life only when the task of binding is complete. Only then is the product a tangible object waiting to be picked up and held. Only then is the collection of ideas and digital instructions a magazine.

So far in this chapter the various aspects of this preparatory work have been outlined. Now let's consider briefly the way in which the different elements of a magazine are united to create this finished product, the magazine, for the readers.

Production processes

Assembling the flatplan

At the heart of the editorial production process is the magazine's flatplan. This is a kind of one-dimensional diagram of the magazine, with a square to represent each page, laid out on one sheet of paper. It enables the editorial team to see what is to appear on any given page and therefore how the sequence of articles will run. The job of creating this document is called flat planning and is a collaborative effort between advertising director and editor.

Advertising constraints

At the flatplanning meeting there will already be two lists of constraints drawn up. First, the advertising director will have a list of advertisements that have already been sold (or nearly sold) for the issue and what positions have therefore been guaranteed to advertisers. The flatplan squares will be filled in accordingly. When the advertising team sell space their job is not just a matter of persuading companies to pay for pages and half pages. Advertisers regard some positions in a magazine more highly than others and so will pay higher rates for those spaces. The obvious example is the back cover which gives the advertisement greater visibility than an inside page. Other prime slots include the inside front cover and the first available right-hand page. In fact any right-hand page is thought to be better than pretty well any left-hand one, as a reader's eye is more likely to be drawn to it when a spread is opened up.

Advertisers also like their material to be 'facing matter'. 'Matter' here simply means editorial material and 'facing' simply means opposite. It's probably obvious why advertisers prefer to be surrounded by editorial - it means the readers are more likely to pause on the page. In addition advertisers may list other stipulations when they book space. Make-up companies may insist that their adverts are set among the beauty pages, record companies will almost certainly want to be positioned near the music reviews and so on. No real surprises or particularly unreasonable demands there but, as Gloria Steinem found, not all requests are so easy to accommodate in the flatplan. If all advertisers had views about the content of features material near their ads it could prove impossible to get the publication out: food product ads which must be within food editorial but not within six pages of another food ad, engagement ring ads which mustn't be anywhere near stories that ask fundamental questions about the nature of romance (see page 198 and Steinem 1994).

How much space a magazine devotes to advertising varies considerably between publications and can even vary a little between issues of the same publication. The relative number of pages is called the advertising/editorial ratio (or ad/ed ratio). On business publications this is often around 60:40 while on consumer magazines it is likely to be the other way round at 40: 60. As it is impossible to be sure how much space will be sold in any given issue, the ratio that is agreed by the publisher is usually set as an average over a number of issues. This means a bad month for ad revenue does not pull down the overall pagination of the magazine so much that it begins to seem too thin to its readers. Nor does an issue with a lot of advertising disappoint regular readers who expect a generous helping of editorial.

Another unavoidable restriction advertisers bring is whether they want colour or mono (black-and-white) pages. The more complicated production separation processes for colour mean that colour pages cost much more to produce. Colour pages are also more likely to attract a reader's attention. This means colour positions are charged at a higher rate. Clearly, though, it would not do for a magazine to fill with ads all the pages which have been allocated to colour and so if more colour ads are sold than expected it can mean an extra four pages of colour will be introduced into the magazine, allowing for some extra colour editorial. (Four pages because printing is done in sections which each carry multiples of four, eight or sixteen pages.) Or indeed the reverse may happen. If too much advertising falls by the wayside, colour pages may have to be dropped. This means that even for main features with excellent colour pictures the editor will not have complete control over where to place the article within the magazine.

Editorial constraints

The second list of constraints relates to the editorial material. Almost every magazine has regular columns and features that readers are accustomed to finding always in the same place. The contents page is one example. Some editorial matter too will need to be on colour pages and these will have to fit in with the ad department's requirements. Other than that the editorial team's wish-list for positions is much the same as that of the advertisers. Editors prefer right-hand pages, at least for the start of articles or for single-page articles and they prefer editorial /material to be surrounded by other editorial material. Neither side will ever get everything it wants and compromise is necessary, although publishers are apt to remind editors that it is the advertisers who pay the staffing and publication bills.

There are other flatplanning considerations. Most editors take care to ensure that there is a 'flow' to the magazine, by which they mean a logical, balanced and pleasing progression for the readers as they move from one item to the next. In a general interest magazine this might mean making sure that articles which do not have much pictorial interest are interspersed with those which do. Editorial matter shouldn't clash either with other editorial or with the adverts it is near. To make up an example: the kind of clash that could be problematic is a full-page, colour advertisement for vodka running opposite a harrowing account of a celebrity's struggle against alcohol addiction.

There is no guarantee that readers start to read a magazine at the beginning and then work neatly through the pages in order. Many people start at the back and work forward or else they use the contents list to jump straight to articles which interest them. Nevertheless editors do give these issues of flow and balance due concern because it is within their control and getting it right reflects their own professionalism.

The production schedule

Another factor at the flatplanning stage is the production schedule. This is effectively a list of deadlines for the various pages and sections of the magazine. Magazines are printed in what are called sections or forms, each of these being one sheet of paper printed on both sides which will eventually be folded and bound into the magazine. A section can cover up to sixty-four pages, according to the size of the magazine's pages. What goes into an individual section is determined by what is called the 'imposition'. This is the allocation of pages to the magazine's sections which will ensure that the individual pages will appear in the correct order once they are printed and bound together.

Each section of a magazine is likely to have a different set of dates for 'copy in' or 'closing', for layouts, for the various proof stages and for the various print processes. The bigger the magazine, the more deadlines.

To establish a production schedule in the first place is the work of the editor, production manager, printer and the publisher too, as the decisions have cost implications. A late closing page, for example, might be

desirable in a weekly news magazine whatever the extra printing costs this incurs. To set the various dales the team effectively works backwards from the publication date, deciding how long each stage in the production and editorial process will take and then setting a deadline for each stage. It is then the job of senior staff to ensure deadlines are not missed.

Any production schedule shows how tightly interlinked the various deadlines are: if copy is late it may miss its slot for being subbed or for the layout to be done. Sending copy or layouts or film late to be printed means the time allocated for them may have been wasted and the next job may be in place. Printers, whether in-house or outside contractors, can often make up for lost time but they will charge for doing so because the work is likely to involve overtime and because machines and staff were perhaps idle as they waited for the late material. Every missed deadline has an implication for the flow of work and therefore for costs.

When decisions are being taken about where editorial or advertisements are to be placed on the flatplan, the relevant deadlines have to be taken into account, so that everything is ready at the right time and a regular flow of work is ensured both through the editorial office and at the printer.

All these competing considerations make the process of establishing a flatplan into the kind of logic puzzle found in IQ tests. The only difference is that with flatplanning some of the constraints are, of necessity, slightly flexible, depending on the importance of last-minute changes either from advertisers or from the editorial team. Where adverts fail to materialise extra copy may be needed or copy may be dropped if the decision is taken to cut pagination. This only makes the process of flatplanning more complicated. Once the essential items are established in the flatplan, however, it only remains for the editor to allocate the rest of the editorial material to the various pages that remain. Copies of the flatplan (whether paper or virtual) will then be distributed to the subbing, production and art departments. Once the flatplan is established and the information married up with the production schedule the editorial work will get under way.

Colour

Where colour is concerned the last stage proofs are likely to be called Cromalins, the name reflecting the printing process by which they are produced. On publications with high production values Cromalins receive careful scrutiny as they give an accurate representation of the colours as they will appear in the magazine as well as showing whether the colours are correctly 'in register'.

Register refers to the success with which the areas of printed colour fit into the correct boundaries. Colour printing involves four colours of ink which are applied separately in succession. If there is a slight misalignment then the individual colours will not be properly in place on the final version and the picture will be spoiled by blurred edges where all the differing coloured portions meet. In these circumstances the printing is said to be out of register.

Every production decision has a cost implication. The quality of the ink used and of the paper on which the magazine is printed are good examples. The differing weights of paper and how glossy it is will affect the success with which colour can be printed. The paper used by, say, consumer monthlies such as GQ or Harpers and Queen is expensive but helps to establish the brand image of the magazines and is an essential support for the high quality artwork which is part of the attraction of those publications. By contrast colour reproduction of graphic material in newspapers or newspaper colour supplements which do not use high quality paper can leave the reader longing for sharp black and white pictures instead of sludgy-smudgy assaults on the eye in the name of full-colour production which is not backed up by a serious full-colour budget.

Not all magazines carry content that demands sophisticated use of colour and some make effective use of what is known as 'spot colour' This is where one colour of ink in addition to black is used, either throughout a whole issue or on the pages printed together as one section. It doesn't compete with full colour for sophistication but on a lower-budget publication or one which is primarily about words, spot colour can bring some welcome visual variety.

Binding

As far as the finished magazine product is concerned there are other decisions which affect the look and feel of it and which are unlikely to be taken by the editorial staff alone. It is useful to have some idea of what influences these decisions. Take binding

Perfect binding, the other common technique i.e. produces a thicker, harder spine more like that of books and is used in-magazines with higher paginations and high production values which probably include the use of thick paper. This method uses glue to bind the various printed sections which are folded so that the pages of one section fall consecutively, rather than, as with saddle-stitched pages, appearing in opposite halves of the book. Examples of perfect-bound magazines are Vogue, FHM, Fliss, Cosmopolitan and Good Housekeeping.

Printing

The choice about how to print a magazine will be made by the editor, publisher and print buyer and is really between offset litho and gravure printing and each is more suitable for particular kinds of work. Once the magazine is printed the pages must be folded into the right sections, bound and trimmed. Then all that remains is for them to be bundled and sent on their way to the distributors, wholesalers, newsagents and readers.

Consumer magazines

It is not my intention here to explain how writers or editors produce all this material, as in many cases the way this is done is entirely individual to a publication or, as in the case of horoscopes or fiction, is really beyond the scope of what journalists are expected to do other than sub them. There are, however, a few points worth making about consumer magazine journalism.

Fiction

The first is that whereas fiction used to be a prominent part of many magazines.

Horoscopes

A second point is the popularity of horoscopes. If an aspiring journalist had a gift for writing these the success of her career would be assured, provided the fashion for them didn't change.

Quizzes

Quizzes, which form such a staple part of journalism. These are included as entertainment and are often written in-house by the editorial team, and with a great deal of amusement. Readers enjoy playing games like this, even if the psychological approach of most of them is more light-hearted than seriously informative.

Photography

Another vital part of many magazines is the photography. The days of the general photojournalism magazines such as Picture Post have gone although photographers are still despatched on stories with reporters for news and some documentary work. It is rare for articles in consumer magazines to devote much space to documentary photography, although there are exceptions: the colour news magazines such as Time, Newsweek, Pan's Match or the specialist publications such as National Geographic.

Fashion, beauty and interiors style photos are, of course, a significant part of the content of glossy magazines but they are not photojournalism.

Opinion columns

What is true of all these aspects of magazine content which are not strictly to do with journalistic writing is that they help to create a context for the journalism. They also help to create the tone or atmosphere of the publication and this in turn, it is thought, helps to inspire the loyalty of readers.

This tone is further established by the personal opinion columns, whether they are openly labeled as such or whether they appear as a 'letter from the editor' or in some other guise. Whereas, in news, there is a tradition of journalists attempting to write impartially, in consumer magazine journalism this is not the case. Within such a magazine there may be pockets of reportage which do aspire to impartiality, but much of what surrounds these will be opinion in one form or another.

At its most journalistic it may be the sort of column that tells the story of the writer's week or some domestic incident, or it may be almost an essay on a topic likely to interest readers. It would be hard to train a writer to produce this sort of thing. If you think you can do it try it out, several times, and then test it out first on non-journalists and then, if you're going to try to sell it, on editors. The mistress of the domestic life column is Alice Thomas Ellis who wrote the weekly 'Home Life' in The Spectator for several years and published collections of these columns in book form. She is, however, one of our leading novelists, as well as someone who had an unusually rich home life (seven children, famous and interesting or weird friends) and so the fact that her column about daily life was so readable is not surprising. The problem with this kind of column is that while many journalists are capable of producing half a dozen of them, far fewer can sustain the effort so the material begins to wear thin.

The journalistic feature

If we turn now to what journalists would consider to be features proper, rather than all those items other than news with which magazines are filled, there is no set of formulae to learn as there is for news. Far more flexibility is allowed in Structure, style and tone and, as I have noted, there is more scope for the writer's voice to emerge. (Indeed some editors would say that a voice has to emerge or the writing will

remain too flat and too bland to sustain the reader over the greater length at which features are published.) There are, nevertheless, certain types of feature which are common and which can be used in many different ways and to cover many differing topics.

The news backgrounder I have mentioned and this is probably the most common kind of feature. It is very much what its name suggests: a look in more detail at some aspect of a story beyond the hard news element.

There are no real restrictions to the kind of question that can be asked in a news backgrounder, giving the reporter scope, to think through the implications of an event and use the usual reporter's techniques to find the answers.

The interview or profile

The interview or profile is one of the most common types of magazine features, whether it is hung on a topical peg or not. Interviews may be with celebrities or with ordinary members of the public who are in the news in their own right or whose job or field of interest is in the news. There are many ways of conducting and writing interviews or profiles and for a fuller discussion of the history and techniques.

The composite interview

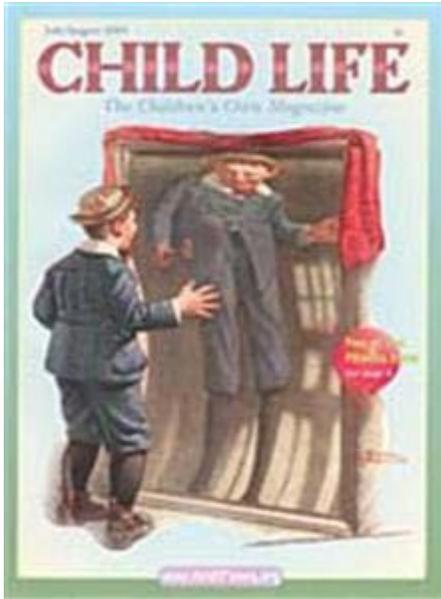
Closely allied to the interview with one person is what might be called a composite interview feature. That is where a number of people are asked about a particular topic and their views or their stories are told in separate pieces of copy each of the same length, often with a picture at the top. The series of interviews would be introduced with a few paragraphs to explain the purpose of the piece and why it is topical. There is no limit to what this kind of feature might be about. Three examples: young men who earn their living as rent-boys; women who became Labour MPs at the 1997 election; four men who quit their jobs and got rich.

The point of composite features is to tell a story about people, what journalists call a human interest story. Many of the most readable human interest stories are those about people who are not in the public eye. Pete Hamill, in his lament about the state of journalism at the end of the twentieth century, is scathing about how overshadowed ordinary lives are by the predominance of the famous: 'The print media are runny with the virus of celebrity' is how he puts it, noting that among the celebrities who are most often written about 'true accomplishment is marginal to the recognition factor' (Hamill 1998: 79 and 80). Others feel differently, as the contents lists of most magazines show. And Lynn Barber says she writes about famous people precisely because she finds fame to be a subject of fascination in itself (Barber 1998a: xi).

Essays:

Another feature type, although one more often in serious magazines such as the *London Review of Books* or *Prospect*, is what could almost be called the essay format

In some of the more lighthearted magazines an opinion piece might argue the case for staying single or avoiding football matches on television



One of the oldest, continually published magazines for both boys and girls, Child Life regularly features, word games, poetry, a doctor's advice column, healthful recipes, and much more. Each issue features wholesome entertainment, health education, fitness promotion, and interesting stories. Child Life is a magazine for children aged 9 to 11,

Content of Children Magazines

The above types of magazines are famous magazines of children.

The famous Children magazines in Pakistan are:

Taleemo tarbiat

Bacho ki Dunya

Phool

Bachoo ka bagh

Nat kath

These include Hamad, Naat.

In these magazines different poems written by children also published. Different stories also included in magazines. There is also coverage of different functions in schools. In pages of magazine

Photo of children also got space in magazines.

Tips to help you find what you're looking for:

Arrangements:

All subjects are listed in alphabetical order. These subject headings are printed in dark, capital letters, such as Animals and Art.

Fiction:

Fiction is listed under the type of story. Some of the subject headings you might find listed is:

Dragon stories

Humorous stories
Mystery stories
Detective stories
Science fiction
Tall tales.

Look also under a subject with a subdivision Fiction, such as Pets-Fiction or Sports-Fiction. For stories written by children, look under the subject heading

Children stories and Poetry

Plays:

All plays, including Readers Theater, are listed under the subject heading Plays.

They are listed alphabetically by title.

Poetry:

Poetry is listed according to the type of poem. Subject headings you might look under include Humorous poetry, Limericks. You may also find poems under a subject with the subdivision Poetry, such as Animal-Poetry or Dinosaurs-poetry.

For poems written by children, look under the subject heading

Children stories and Poetry

Reviews:

Look for the subdivision “-REVIEWS” to locate reviews of books, movies, video games, etc. Books are listed alphabetically by title of the book, including the author of the book, not the name of the reviewer.

To find book reviews, look for the subject headings Books, Fiction-Reviews and Books Nonfiction

Reviews. To find movie reviews, look for Movies-Reviews

Recipes:

All recipe citations are listed under the subject heading Cooking.

Songs:

All songs are listed under the subject headings Songs.

Lesson 15

The business of magazine publishing

It is unusual for journalism students to pay much attention to the business aspects of magazine publishing. This is perhaps a fair reflection of how things are in many editorial offices. One good reason for this is the understandable desire on the part of many journalists to retain their independence, something they feel might be compromised if they got too involved with what many see as the slightly grubby world of advertising revenue.

In reality such independence begins to be compromised the minute a reporter accepts her first freebie, whether it's lunch with the PR for an electronics company or a bottle of champagne delivered to the desk by a make-up company; the minute she agrees to write an advertorial feature or to include in a fashion spread a dress from a big advertiser rather than one from a new designer. The impulse to independence is a worthy one and most journalists would prefer not to think about the financial aspects of their publication, especially if that means being pressurised to give a positive mention to a product in the editorial pages to clinch an advertising deal or avoid offending an advertiser. Apart from the personal conscience of the journalist the credibility of the magazine can be damaged if readers begin to suspect there is too close a liaison between advertisers and journalists. Credibility is particularly important in the business-to-business sector of magazine publishing but consumer magazines, too, as we shall see, pride themselves on the trust their readers place in what they publish.

Editorial recruits to magazines do need to have some understanding of how magazine publishing works if for no other reason than that they need to know where the jobs are and what these might involve. If you don't know what business-to-business or contract publishing mean, and if you think newsletters are what the vicar sends out once a month, then you'll be missing out on a huge range of titles which might employ you. Whereas newspapers tend to be openly visible to the world on the news-stands, there is a majority of periodical titles that hardly appear in public except when readers subscribe to them. In the UK there are getting on for 9,000 periodical titles of which almost 3,200 are consumer publications and the remainder are categorised as business-to-business, professional or learned academic journals. A further reason for the importance of some understanding of the publishing business is that advertisers have had, and continue to have, greater influence on what gets featured in magazines than they do in newspapers (Clark 1988: 345). This is not to say that advertisers have no influence over newspapers, as can be seen in almost every local weekly or, more seriously, in the way described by Blake Fleetwood in *Washington Monthly*. He notes widespread changes in the USA which mean 'editorial, advertising, circulation and promotion are all co-ordinated around the goal of marketing a product. Instead of worrying about whether this is a good story, editors ask whether the proposed story will connect with the reader's lifestyle' (Fleetwood 1999).

A final reason for looking at the business background is that any new magazine journalist will be endlessly exhorted to have the reader and the reader's expectations clearly in mind when writing a story. The people who think they have the clearest idea about these things tend to be those whose job involves money; they are the ones who have to convince advertisers that the product is reaching those readers in substantial enough numbers to make it worth their while buying space in. In order to convince advertisers they have to do detailed research into who is buying (in the case of consumer magazines), why they are buying and, of course, what they might want to buy that an advertiser might want to sell. Sometimes the advertising salespeople or the publisher have rather blinkered views based on the generalisations put together by market researchers but these can be useful pointers to what the readership wants. Can be: but as any serious businessman knows, the only dependable information is about what the public has actually bought. You can't predict for sure what they will buy in the future.

It's probably obvious what advertising salespeople do. They sell space in magazines to advertisers and the revenue they raise goes a long way to covering the costs of publication and providing profits. The job of a publisher (the individual with this as a job title rather than the publishing house) is slightly less clear to the outside world, partly because it varies between publications. It is possible for a journalist to work on a magazine for years and never meet the publisher, even though some of her decisions will be relayed to the

editorial office, probably through the editor, and probably suggesting ways to save money. The publisher is the controller of the purse strings, not necessarily on a day-to-day basis but certainly in general. She is likely to be senior to the editor in the management hierarchy and ideally is the point of contact (and perhaps even arbitrator) between advertising director and editor. In small companies, the publisher is often the proprietor too. In large companies there might be several publishers, each taking charge of a group of magazines, perhaps ones with the same field of interest, the equestrian titles at IPC for example or the teenage girls' titles at Emap Elan,

Consumer publications

Back to that question about business-to-business publishing. What most people immediately think about when magazines are mentioned are consumer publications, that is the ones which give readers information, advice and entertainment which relate to the time when they are not at work.

Business-to-business publications

The business-to-business or trade or professional press refers to all those publications whose aim (in addition to making money) is not to provide general news to a wide audience, but to provide news in a limited field to a tightly targeted audience. Some of these publications look like newspapers (although usually printed on glossier, heavier paper) but can nevertheless be classed as periodicals. A good example is the journalists' weekly trade magazine Press Gazette. The adverts Press Gazette carries might be to do with purchasing but on the whole are not. Display ads tend to be for jobs. Classified ads tend to be placed by those seeking jobs. In a typical issue there might also be adverts publicising journalism awards or announcing new services or even new publications. (Display adverts are the ones which are bigger and more strikingly laid out, usually with some graphic design element, and with rules to separate them. Classified ads are the small ones which are laid out in columns, grouped together by subject.)

Range of trade publications

The range of trade publications is enormous whichever indicator you choose to use. Some of the titles you might not have heard of before, unless you know someone in a particular industry, include: The Dram (for the Scottish licensed trade), Campaign (for the advertising industry), British Baker, Forestry and British Timber, Convenience Store, Insurance Age, Beauty Counter, The Dentist, Drapers Record, Commercial Motor and Euromoney.

While subscriptions account for about a quarter of the trade press circulation, a majority of these publications is in fact circulated free of charge on what is called a 'controlled circulation' basis. The great selling point to advertisers of controlled circulation publications is that the readership is very precisely targeted. There should be no 'wastage', that is people who yet to see a publication but for whom a particular advert is of no relevance. An advert in Farmers Weekly about chicken-feed will be of interest to some readers only - the ones who keep poultry - whereas everyone who reads Poultry World would be a likely target for chicken-feed information. Which would turn out to be the more cost effective publication for an advertiser would depend. On additional factors, however, such as cost of the advert, total circulation of the magazines, their penetration into the target market, how well established the magazines are and what reputation they have among diners.

Circulation

A couple of these terms may need explanation. Circulation differs from readership because a copy of a magazine/inc will almost certainly have more than one reader. Indices for this are drawn up by publishers so that they can tell you how much bigger the readership is than the circulation. For example, Geographical Magazine says that 14.6 readers see each copy. For Classic Stitches the figure is even higher at 15.1 and Classic Cars gets 18.1. Whether low scores indicate a magazine which isn't popular, in that it is a bargain purchase or one that is so good - readers must have their own copies is probably the subject of intensive research in 4 readers per issue), It's Bliss (title changed to Bliss in 1998, 1.9 readers per issue), Fiesta (IS) and Dig! (2.0). That this really doesn't reflect popularity is clear if you look at figures for Header's Digest which is the UK's third best-selling consumer title but which has a reader per issue figure of only 33, or Top of the Pups magazine which sells more than half a million copies but

attract only 2.4 reader! Per issue (PPA 1998: 16, 30, 31). A study of these figures is instructive in many ways. Women will not be surprised to note that whereas women's magazines get their own womanly categories, magazines which are quite clearly aimed at a male readership such as *Loaded*, *FIIM*, *Maxim* and *Fiesta* are categorised as 'general' by the National Readership Survey. *Parent's* magazine, which makes considerable efforts not to exclude male parents from its pages, nevertheless appears in the women's monthly data (PPA 1998: 30, 31j).

Penetration

Another term that needs explanation is penetration, which refers to the percentage of potential target readers who actually buy the publication. So if half of all mothers in the UK bought a made-up title called *Mothers' Weekly* then its penetration would be described as 50 per cent. Clearly a controlled circulation trade or business-to-business magazine should be able to get close to 100 per cent penetration, give or take those recent newcomers to the particular trade who are not yet on the mailing list,

Newsletters

Closely allied to these are the titles categorised as newsletters, which may have tiny circulations, perhaps even in the hundreds (Buchan 1998: 12), and charge their readers the full-cost price for publishing as they carry no advertising. The service newsletters provide, although it seems expensive, is tailored exactly to the need for information that those readers have, which must be why the annual turnover of this type of publication was estimated at £75 million in 1998 (Peak and Fisher 1998: 83). 'Subscribers are paying for exclusive information; the fewer who get that information, the more exclusive it is' (Buchan 1998: 12). A typical example is *Music and Copyright* its subscription rate is £795 for 23 issues annually and it is regarded as essential reading for music business executives.

Contract or customer publishing

A further category is contract or customer publishing. This is where a company or an organisation pays a publishing house to produce a publication for it. Sometimes these are in-house magazines for distribution to the staff of a large company, or they may be provided by an airline to all passengers in their seats. Redwood Publishing is such a publisher and it produces magazines for a wide range of high-street names such as *Boots*, *Early Learning Centre*, *Safeway*, as well as for *Volvo* and the AA's magazine, sent to all members through the post. *Emap Craap* publishes *The Garden* for the Royal Horticultural Society to send free to its members. How far these publications resemble what (perhaps optimistically) might be called the editorial objectivity of consumer magazines depends largely on what the contractors wish, as they are paying the bills. Some of them have genuinely interesting editorial which doesn't exclusively connote with the company's products, others are little more than vehicles by which a company extends methods of advertising.

Contract publishing is a relatively new undertaking, having begun in the 1980s, and by the mid-1990s the market in the UK alone was estimated as being worth £127 million (Magazine World, December 1997; X/9). The top four and six out of the top ten UK magazines in terms of circulation are all customer magazines of one sort or another.

In-house journals

In-house journals for big companies may of course be produced and published in-house and not involve a contract publishing house. Whether this is the case is likely to depend on the size of the company and whether it can afford to have a team of journalists working to high enough standards. International companies which have an in-house publications team can provide their huge staffs with well-written, glossy publications which fulfill some of the function of all in-house magazines that of keeping staff informed about company news and developments. At their best these can be quite good places to start a career, the good companies offering far better salaries and more opportunities to travel than a new journalist might encounter on an ordinary trade or consumer magazine. On the other hand, it does mean that everything that you write for the first couple of years is, effectively, a kind of puff for the company. At their worst these publications may be produced at well below professional standard and the promotion of the company is the only noticeable characteristic.

The alternative press

Lastly, there are many magazines which are, effectively, produced by amateurs or at least by people who don't expect to make money or draw salaries out of their efforts. Broadly, this area of publishing is referred to as the alternative press but it is a label that describes a huge variety of publishing enterprises and there is no simple definition, as Chris Atton demonstrates in his essay 'A reassessment of the alternative press' (Atton 1999).

The fruits of these alternative publishing labours, which now are often called 'zines', may be distributed in a variety of ways: by an individual with a carrier bag, by post, or they may depend on subscriptions or even just donations from supporters. Then there is *The Dig Issue*, which can't necessarily be called alternative, in that its circulation throughout the UK of 266,000 puts it well out of the usual alternative press range and is in fact a circulation that many commercial publications would be happy with. Its distribution system is well known: copies are sold to homeless people who then keep the profit when they sell them on to customers in the street.

For smaller publications, whatever their subject matter, the technology certainly makes it possible to produce quite sophisticated magazines on relatively small budgets. The struggle they are most likely to have is with distribution.

More professional are the magazines which an organisation such as a charity might publish in order to disseminate a message to the outside world and these, although not in any way commercial, may carry the highest production standards.

Newspaper supplements

One of the huge changes in magazine publishing over the past three decades is how much this kind of material has become a regular part of what newspapers do. The *Sunday Times* launched its colour magazine in 1962 and since then there is hardly a Sunday or a Saturday newspaper that hasn't followed suit. And this magazinefication, if I can call it that, is not confined to the parts of newspapers which so obviously look like other consumer magazines. As Brian Braithwaite points out: 'Newspapers, particularly the tabloids, are increasingly becoming magazines, not only in their day-to-day features, but with their Saturday and Sunday supplements' (Braithwaite 1995: 158X). He's referring to the enormous expansion in the number of pages all newspapers devote to copy which is not hard news. Some older newshounds are dismissive of this material saying it is 'too soft' but it can be of just as much interest and importance as any news story. This expansion has been led, it is true, by the trawl for advertising revenue. We have already seen that however much influence advertisers have over what gets published that influence is greater in consumer magazines than in newspapers (Clark 1988: 345). Curiously though, readers are thought not to develop such intimate dependence on the magazines which come with newspapers as they do with lifestyle ones they buy from choice (Consterdine 1997). For magazine publishers this finding lends strength to their sales pitch to advertisers. For some readers, by contrast, it means that the newspaper supplements are, or at least were when Clark was writing, less like catalogues offering goods to buy than many of the lifestyle magazines.

This aspect of magazine publishing is now as commonplace as to be almost unworthy of comment: information about where to buy the goods featured in editorial fashion and home pages gradually crept into women's magazines (Winship 1987: 40). For a long time some kind of photographic set has been created.

The main difference really between this and a catalogue designed for home shopper is that the magazine merchandise will come from a variety of suppliers instead of just the one company. The logical progression here is for the magazines to sell and promote goods in their own right. Newspapers have begun to follow suit, is there perhaps cause for concern from readers when papers and magazines become retailers of what they also review, as several publications now are.

The commerce of publishing

To return, now, to the business of publishing magazines for commercial gain there are some aspects which it is essential for newcomers, whether to trade or consumer magazines, to know about

Revenue

It is often forgotten by readers that the cover price of a consumer magazine does not cover the cost of publishing it, let alone provide a profit. That's why the adverts are there and one way of looking at this, popular with advertisers and publishers for obvious reasons, is to see the advertising as a subsidy of the editorial material. The alternative to advertising, they argue, would be government subsidy, with all the dangers of censorship and control that this would carry. (They ignore, of course, the shaping of editorial content that goes on to please advertisers.) Another possible alternative is to charge the reader the full cost of the publication. From the perspective of journalists and readers the picture is not quite as rosy as advertisers suggest because they are not a neutral force. Their power and influence over editorial is enormous and inevitably how they choose to use it does not necessarily serve the best interests of anyone other than themselves.

Leaving that discussion aside for the moment, let's look at some figures. The proportion of the revenue of a magazine that comes from sales as opposed to its advertising differs between titles and also between sectors of the market. Consumer magazines get 38 per cent of their income from advertisers and 62 per cent from sales. (Brian Braithwaite has pointed out that if readers were bearing the full cost this would mean a doubling of the cover price in the case of *Cosmopolitan* of which he was publisher (Winship 1987: 38).) Business and professional magazines by contrast take 82 per cent from advertising and 18 per cent from circulation (PPA 2000). This is because, as we have seen, much of the business-to-business sector is distributed free. According to the PPA, the financial characteristics of the sector are that revenues are growing and magazine publishing houses are highly profitable. It is also evident that a successful entrance to the publishing business can now be made far more cheaply as computer technology has led to a reduction in production cost. (PPA 1999: 10).

Prizes

One further way publishers try to attract readers is with prizes in competitions although, again, no one seems convinced of their value as circulation builders even if they may contribute to the satisfaction that a reader gets from the magazine. Competitions do however, have a further value as they can assist publishers in their search for data about readers.

Brand extension

For almost as long as there have been consumer magazines there have been ways for publishers to make money out of their products other than merely from advertising and sales. The technical name for much of this is 'brand extension' and that can mean selling through the pages of the publication anything from cheap T-shirts to expensive leather desk diaries bearing the magazine's logo. What it typically means, in the trade press, is the organisation of exhibitions or conferences based on the subject matter of the publication. It might mean the publishing of directories or books in a particular field; *The Economist Style Guide* is one example, or the *Time Out Guide to London* or the burgeoning number of websites that relate to magazines.

One new, specialised and potentially lucrative example of brand extension is nicknamed masthead television, which is the term used for television programmes which develop out of a magazine title. (For several years this has worked the other way round - television programmes such as *The Clothes Show* or *Teletubbies* spawning glossy publications using the same kind of material as the parent programme.) In April 1998 the FTC regulations which prevented magazines being developed into television programmes for channels 3, 4 or 5 were relaxed and experiments are under way (Uploaded is one, Zest another) to see if the flavour of a magazine is transferable into television terms and if it is how it can best be done.

In the current highly competitive marketplace of the late 1990s brand extension can no longer be regarded as a source of a little extra money to be earned from a small, peripheral sideline. Susan Young of Carnyx Publications says that the events organised under the auspices of Scotland's media magazine *The Drum* now earn more revenue than the publication, although the exhibitions, seminars and awards activities clearly need the brand name of the magazine to attract custom. And when Mandi Norwood took on the new title of editor-in-chief of *Cosmopolitan* she revealed to an interviewer that only about 60 per cent of her time would be spent on editorial activities, the rest being brand extension work (J. Gibson 1999).

None of this is surprising; especially as so many of the big media companies are keen to have interests in more than one medium. The BBC is best known for its radio and television products but through its publishing arm it has now built up a large stable of successful publications including *Radio Times*, *Top of*

the. Pops, BBC Wildlife and BBC Gardener's World, and not all of its magazines are directly related to individual programmes. Family Life, although it is now defunct, was an attempt to produce a general interest lifestyle magazine without relying on such a connection. Emap too has cross-media interests. The company started in 1947 as a publisher of provincial newspapers, moved into magazines in the 1950s, launched a radio station, in the 1980s and it owns several radio stations. In early 2000 Emap restructured to group its activities by subject (music for example) rather than by medium.

Brand extension clearly works in two directions. On the one hand it is a way of offering additional goods or services to readers for which they pay like any other customer. On the other it works as a promotional tool for the magazine itself. New readers may be attracted after they attend an exhibition organised by a publisher or when they purchase a trade directory, or these things may just help towards a general raising of public awareness. Like any licensing agreement this kind of brand extension needs careful monitoring: editors should try to keep control over the name that is such a valuable asset in the marketplace and perhaps try to stick to the kind of merchandise that reflects the expertise and subject matter of the publication.

Promotion

Promotion of a magazine title or brand is something in which senior editorial staff often has to be closely involved. It can mean being interviewed by the broadcast media about either the magazine or its field of special interest. So, for example, the editor of Jane's Defence Weekly is likely to be invited by radio and television current affairs programmes to comment on stories about the arms industry. And the editors of society

Some magazines offer tokens which can be exchanged for presents such as a free CD (Smash Hits). The advantage of tokens is that they induce people to buy and then more copies have to be bought for the reader to save enough tokens. One early 1999 edition of Smash Hits had tokens, little card pictures of pop stars to cut out and keep, a free CD holder and a packet of hot chocolate powder, all held in place with a plastic bag. This arrangement is called 'bagging' and is necessary when the free gifts are of awkward shape or arc so desirable that they might otherwise be ripped off in the newsagents shop by dishonest customers, desperate to own yet another bright pink, inflatable picture-frame. Another possible reason to bag is if raunchy material is on offer. So the edition of More! with its separate booklet entitled 'Men unzipped. Find out what's inside their minds and their trousers', was carefully bagged to stop girls pecking without buying.

The drawbacks to bagging a magazine are that it may deter new readers who can't flick through to get an idea of what's inside. One advantage (to the publisher at least although I'm not sure they would put it like this) is that the reader can't examine too closely the gill on offer.

Gifts can range from the practical and appropriate - a CD with Classical Music to demonstrate some of what's talked about in the editorial, nail varnish for a teenage girls' magazine - to the awkward - a trowel stuck to the cover of a gardening magazine which was so heavy that it pulled the copies off the newsstand onto the Moor. There's no doubt that one-off purchases are made as a result of these inducements, particularly if they really do have some value, such as the Penguin paperbacks offered by Marie Claire in early 1999. For some magazines, computing and classical or dance music ones, a gift is more or less essential now. But there is considerable doubt in the trade about whether they have any lasting effect on circulation. Marie O Riordan, publishing director for I-Emap Elan, has spoken of the danger of readers Incoming immune to 'gifting' and Margaret Hefferman, publishing director of Dig! And Smash Hits, has said she thinks 'the promotional gift war is detracting from the real issue ... the content on the inside of the magazine' (Press Gazette, 19 February 1999: 7 and 21 August 1998: 6). These views were echoed vehemently by Mandi Norwood, then editor-in-chief of Cosmopolitan: 'I absolutely loathe it that I have to be involved in discussions about scented candles' (J. Gibson 1999: 7). She has a point. Everyone likes to get something for nothing but publishers would go out of business if they really provided that, so many promotional gifts are useless as well as tacky and arc likely to attract only those buyers who are devoted collectors of kitsch.

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The importance placed on this kind of work by publishers is shown by the citation for Alexandra Shulman when, in 1996, she won the accolade of magazine editor of the year from the Periodical Publishers Association. She was praised most for being 'a clever and imaginative editor who gets her title talked about ... with almost every issue containing at least one story which has been picked up by the other media'.

Getting a title talked about can backfire as James Brown found when the March 1999 issue, of CQ hit the news-stands. Its article '200 most stylish men of the 20th century' included the Nazis, to the understandable outrage of right-thinking people, including the Anti-Nazi League (GQ March 1999: 56). Brown resigned.

Advertising

Back in 1900 newspaper proprietor Lord Northcliffe could seriously advise his staff on the Daily Mail 'Don't go out after your advertisers. Wait for them to come to you' (Clark 1988: 322). Any newspaper or magazine publisher which took that view today would soon close down. During this century the competition for advertising revenue has intensified so that aggressive sales teams are now dedicated to the task and have the full array of market research tools at their disposal when trying to work out ways to clinch a deal. Advertising directors are now responsible for bringing in the vast sums of money (or revenue) which the editor is then responsible for spending. At FHM, for example, the income from advertising is more than £6 million a year.

Delivering the reader

In a journalists' Utopia that would be all there was to it: The revenue would be spent by the editor on whatever she chose to fill her magazine with. In the real world, however, and in the absence of a multi-millionaire sponsor with no agenda and a bulging bank account, the editor has to spend the revenue in such a way that the advertising director will be able to raise as much revenue as possible. This is the part of the job that many journalists would prefer to ignore, although unless they lead a cushioned existence on a very successful magazine, they ignore it at their peril as I noted on page 191. If they work for a commercial organisation of any sort their job is not really, or not exclusively, about producing accurate analysis or perfect prose on whatever topic takes their job, at least in the eyes of the publisher, is to 'deliver' readers so that the advertisers will flock to buy space and pay handsomely for getting it. This in turn will deliver profit for the benefit of shareholders or proprietors.

Keeping a distance

This may seem an extreme view but it's a realistic one. No wonder the question of magazines and money arouses strong feelings. Susan Young, who edits a monthly business magazine among others, says: 'The advertising department is the most important part of my company' and magazine publisher Eve Pollard has said the most important thing she learned when she moved into that role from newspapers was 'Be nice to advertisers' (Morgan 2000). While John Morrish, in his book *Magazine Editing*, acknowledges 'There is no more vexed issue than the relationship between the editor and the advertising department. A certain distance is desirable it' the independence and integrity of the editorial department is to be maintained.' He goes on to describe what causes the vexation. Advertisers spend a lot of money with magazine publishers and are therefore inclined to expect favours, particularly if, as advertising salespeople like to imply, they have influence over editorial. This should be resisted, says Morrish, while acknowledging that 'few editors will pass through their careers without at some point or other receiving a threat of the removal of advertising for some slight, whether real or imagined' (Morrish 1996: 94). And Jeremy Seabrook notes that it's not only favours, it's the right to approve and 'provocative' editorial material (Seabrook 2000: 108).

An editor is faced with the task of satisfying two sets of customers, whereas in many industries one is seen as quite enough. An editor has to interact with readers as well as advertisers because, on the whole, you can't have one group without the other. This shouldn't necessarily cause any conflict: a good

consumer or trade magazine which has found its target market should find it easy enough to attract advertising.

Conflicts of interest

But things are not that simple as American journalist Gloria Steinem explains in her account of her days as editor of MS magazine in the United States. She makes an important point that Morrish evades, which is that the demands of advertisers eat a pall over the editorial staff on consumer magazines.

Advertisements can be attracted by a magazine provided its journalists are producing editorial that supports only the idea of consuming more goods and provided its target audience has money to spend.

Editorial mentions

Some of the ways in which advertisers influence editorial copy are explicit, for example agreements to take out a series of expensive ads if good editorial coverage is given to a particular product, perhaps not even the one that is being advertised.

Betraying the trust of readers

One reason that this is the confidence which readers place in the guidance offered by magazines. Research commissioned by the PPA concluded that readers enjoy a strong relationship with a favoured magazine and that a bond of trust grows up between reader and magazine. 'This creates a particularly powerful and trusting relationship. (Consterdine 1997: 5).

Meeting the demands of advertisers

Yet it's not just in this way, which some might argue is fairly innocuous, that advertisers try to exert control. They want a supportive environment in the positive sense but they may also want a light of veto, and this obviously can have a more negative effect

Morrish also draws attention to the business-to-business press and the way that publications which concentrate on the promotion of new products are increasingly wont to ask companies to pay for the additional cost of using photographs in colour rather than black and white. Again there are guidelines as to the way these should be labelled.

Ad-get features

Closely allied to the advertorials are what some publishing houses call ad-get features? others call special sections or Special supplements. For these a theme or topic is proposed as a basis for the advertising department to sell space. At its least dubious this might involve The Times Higher Education Supplement alerting book publishers to the dates on which it is going to carry features and reviews on a particular topic, cultural studies say, and inviting them to advertise in that week's issue in the knowledge that those working in the cultural studies field are more likely to buy the paper that week, but with the advertisers having no say at all in which books get reviewed or what features are written around them. The reason I say this is less dubious is that here the topic is one which would be covered anyway by the paper. Things get slightly murkier when topics are chosen just because they are likely to bring in advertising rather than on their own merit.

Matters of taste

One further problem that advertisements can sometimes cause is if they are offensive to readers.

The appeal of advertising

In this discussion of advertising I have so far ignored most of the positive aspects of this way of funding magazine publishing. Publishers certainly believe that readers like to look at ads and that these are seen as an essential part of the whole product. 'Relevant advertising is valued by readers, and is consumed with interest', writes Consterdine in his report for the industry on how advertising works. I feel compelled to write that this goes against all the informal anecdotal evidence I have ever encountered. If you do cut out the ads in a magazine before reading it then the chances are that you'll be discarding almost half of the pages in the average weekly or monthly consumer magazine. This ratio of roughly 40 to 60 are known in

the trade as the ad-ed ratio. In business-to-business publishing the ratio of advertising to editorial is roughly the reverse.

For readers and journalists, whether they like to make use of ads or question their influence (or most likely do both), the unmistakable fact is that if advertising revenue dries up then staff are sacked and the magazine disappears. As Clark notes, the relationship between magazine and advertiser is symbiotic no advertising means no magazine, just as no magazine means no advertising message delivered to readers (or indeed readers delivered to advertisers). Allen Kellen Gruber Garvey shows that the tension between advertising and editorial emerged early in the history of the mass-market magazines as vehicles for consumer culture. By the early twentieth century 'A question emerged. Was the reader accepting an unwanted pile of ads in exchange for a lowered price for the literary matter of the magazine? Or was the reader being bribed by entertainment to read ads?' (Garvey 1996: 169)

What does give rise to legitimate concern is not so much that advertisers exert some influence on editorial but how strong that influence is allowed to become. As Vincent P. Norris wrote 'The role of the publisher has changed from seller of a product to consumers, to gatherer of consumers for advertisers.

