

Brian S. Brooks Jack Z. Sissors





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新闻传播学英文原版教材系列

新辑形艺术

新闻传播学英文原版教材系列

编辑的艺术

第七版

布雷恩・S・布鲁克斯 杰克・Z・西索斯





The Art of EDITING

Seventh Edition

Brian S. Brooks Jack Z. Sissors

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出版说明

近年来,我国新闻传播学教学水平不断提高,但与发达国家相比,还是有一定差距。当今世界,全球化趋势势不可当,这一点在大众传播媒介上体现得极为明显。中国加入WTO,更要求新闻传播学教育能够及时、全面、深入地反映国内外学界和业界的动态,尽快拉近与世界先进水平的差距。如今,广大教师和学生已不满足于仅仅阅读国外优秀教材的翻译版,他们迫切希望能读到原汁原味的原版教材。为了能尽快了解和吸收国外新闻传播学的最新研究成果,提高我国新闻传播学的教学研究和实际工作的水平,中国人民大学出版社选取了美国著名大学新闻传播学院长期选用的经典教材进行原文影印。

本丛书所选的图书均系美国新闻传播界有影响的大学教授所著,内容涵盖了新闻传播学的各个重要领域,全面反映了美国新闻传播学领域的理论研究水平和实践探索水平,因而受到了美国及世界各地的新闻传播学院师生、新闻从业人员的普遍欢迎,其中大部分版本都多次再版,影响深远,历久不衰,成为新闻传播学的经典教材。

本丛书在原汁原味地引进英文原版图书的同时,将目录和作者简介译为中文,作为对原版的一种导读,供读者阅读时参考。在这套英文原版影印丛书之后,中国人民大学出版社还将陆续推出它们的中文翻译版,广大读者可以对照阅读,相信收获会更大。

本丛书在图书选择和论证过程中,得到了中国人民大学新闻传播学院院长郭庆光教 授和上海外国语大学新闻传播学院张咏华教授的大力支持和帮助,中国青年政治学院新 闻系展江教授对目录的翻译进行了审校工作,在此谨向他们一并致以敬意和衷心的感谢。

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PREFACE

The media marketplace is changing rapidly, and with it the news business is changing. No longer do newspapers dominate the scene. Nor does television. Nor do magazines. Indeed, today's media marketplace is more fractured than ever.

The number of daily newspapers is shrinking, but total newspaper readership, including weekly readership, is at record-high levels. The influence and dominance of the major television networks is diminished, but cable television proliferates. General-interest magazines have all but disappeared, but the number of magazine titles is staggering—and growing. Most are targeted to small segments of people with shared interests.

Then there is the rapid growth of the World Wide Web, which is quickly becoming a major competitor in the media marketplace. The share of advertising dollars captured by online media is still tiny, but no one expects anything but exponential growth in the years ahead. The rapid growth of online shopping is almost certain to be accompanied by an increase in advertising. It is already beginning.

Accompanying that change are upheavals in industry ownership and a proliferation of new alliances. Time Warner, the parent company of *Time* magazine, buys CNN, the cable network. Microsoft collaborates with NBC to create both an online service and a cable network. ABC establishes an alliance with ESPN, the sports cable giant. Fox, to compete, starts cable channels of its own.

Through it all, one constant remains: Those who can edit, and edit well, have no trouble finding jobs. This book is designed to help students find their first jobs and perform well once they do so. It also is designed to serve as a refresher for professional editors.

We continue to stress the importance of editing as an art while recognizing the monumental changes taking place in the corporate media arena in which the editor operates. This edition gives attention to the process of editing for the broadcast media, for corporate and general magazines and, yes, for the online media. Long-time users of the book will find that we have retained the depth and breadth that

have made *The Art of Editing* the most successful editing text of all time. We believe both those users and new ones will be delighted with the changes and additions that make this the most up-to-date text of its kind.

In this edition, as in earlier ones, we have included numerous examples of editors' successes and failures as illustrations of how to edit and how *not* to edit. We have taken examples, both good and bad, from newspapers, magazines and broadcast stations coast to coast. Through them, we learn.

Journalism is an interesting, stimulating and exciting profession. Editing, in turn, is a vital part of journalism, both print and broadcast. Newspapers, magazines, radio, television and online services would not be nearly as good without editors as they are with editors. They can be superb with top-flight editors. We hope this book inspires some of you to become just that.

Many of our examples are taken from newspapers, where most of the conventions of editing evolved. But the techniques described herein apply just as readily to magazine, broadcast and online editing. Most of the techniques are the same, and where they are not we have highlighted the differences.

The excitement of producing the news is universal, and it is a process in which editors are full partners. Still, it is difficult for any book to capture the excitement of editing because the beginner must first master the intricacies of the editor's art. Attention to detail is of primary importance to the editor, and we believe this book attends to that detail more thoroughly than any other. We hope we have done so as interestingly as possible.

Those of you who are attentive to detail will notice a variation from AP style. We have adopted the book publisher's convention of italicizing newspaper, magazine and book titles.

We are indebted to our colleagues, students and editors who read chapters and offered many helpful suggestions during the revision process. We extend special thanks to Sandra Davidson, an attorney and teacher whose advice was invaluable in updating the chapter on media law.

ACKNOWLEDGMENTS

We would like to thank the reviewers, Janet Rohan, Pikes Peak Community College; Jamie Murphy, Florida State University; and Shelton Gunaratne of Moorhead State University; whose comments have helped greatly in the improvement of the seventh edition:

We also extend thanks to the staff Allyn & Bacon, especially Karen Bowers, series editor; Jennifer Beeker, editorial assistant; Mary Beth Finch, production coordinator; and Dusty Friedman and her staff at The Book Company.

We have changed and updated, but one axiom holds true: Editing is an art no matter where or by whom it is practiced. To those who will accept the challenge of careful and thoughtful editing, this volume is dedicated.

Brian S. Brooks Jack Z. Sissors



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PART 1

EDITING IN THE INFORMATION AGE



CHAPTER 1

EDITING FOR TODAY'S CHANGING MEDIA

THE MEDIA EVOLVE

For generations, news has been mass-produced for public consumption in assembly-line fashion. Much of it still is. Reporters gather and write it, editors edit it, and others produce and distribute it in print or broadcast form to mass audiences. That model, born in the Industrial Revolution of the 19th century, remains dominant today. But the old model is beginning to yield to the communications model of the future, one born in the Information Age. It is a model dramatically different from that of the past.

Explains Peter Leyden, a staff writer for the *Star Tribune*, published in Minneapolis:

The media business is, by definition, one of the core industries of the Information Age. As the Digital Revolution fundamentally changes the way information is produced and disseminated, expect the media to be traumatized first.

All sectors of the media, from broadcast television to the movie industry to the book-publishing world, are already experiencing varying degrees of trauma that will only worsen in the coming decades.

Cheaper digital tools, such as desktop publishing and multimedia equipment and software, will allow much smaller competitors to emulate the feats that once took multimillion-dollar budgets. And the new information infrastructure will open up a distribution channel that will undermine the monopolistic channels used now.

The handful of television networks, already hit by cable TV, will really suffer when 500 channels or more can flow into your home. The elite book-publishing houses, now begged by authors to publish their manuscripts, will find those authors can distribute their ideas in other electronic forms.

Leyden predicts that one industry will suffer even more:

Newspapers were born at the dawn of the Industrial Age and matured through every stage in its evolution, and they've ended up as reflections of that era.

Newspapers are elaborate factories for mass-producing news on an assembly line.... This method of delivering news has worked fine for generations. But it's on a collision course with the Digital Age....

A key concept of the Digital Age is the difference between "atoms," which make up physical products, and "bits," which make up the intangible digital language of computers....

Newspapers are now in the atom business, producing a physical product. But what they're really selling is pure information, which is easily converted into intangible bits. And once the new information infrastructure reaches into the home and information "appliances" become more sophisticated . . . the newspaper's product will rapidly shift from atoms to bits.

Most pundits envision those information appliances to be computer-based systems capable of receiving text, audio and video in digital format over high-speed lines into the home, probably provided by telephone or cable television companies. This vision of an *information superhighway*, a term used by Al Gore and others, is far from a mere abstraction. The Internet, a worldwide computer network, already offers much of that capability. The world is rushing to the Internet in a way that is likely to make it the *infomedium*, or information medium, of choice in the years ahead. Further, the Internet now has the capability to support online financial transactions, which is making it an attractive and profitable place for business. Already, companies are setting up shop on the Internet with its user-friendly front-end, the World Wide Web. There they envision not only providing information about their products but selling them as well. In 1998, Internet advertising exceeded \$1 billion for the first time.

Business already is transacted on the *public information utilities*—CompuServe, America Online, Prodigy, MSNBC and others. Together with the Internet, to which all of them provide links, they are known collectively as the *new media* or online media. They are doing nothing less than changing the way news is consumed.

Just how rapidly the climate is changing is well-illustrated by news coverage of the Federal Building explosion in Oklahoma City in 1995. Writes Wade Rowland in the *Toronto Star*:

Three hours after the explosion, the Internet and the big American online computer service providers found themselves in the news business in a big way. America Online, Prodigy and CompuServe all worked rapidly to provide subscribers with the latest information on the blast, forums for discussion and links into Oklahoma City computer bulletin boards.

Internet providers in Oklahoma City went a step further, presenting live video from local television and photos from the city's newspapers. Lists of survivors and their whereabouts were posted long before they were available from other sources. It was all a bit primitive, a little amateurish, but it was there.

Ann Brill, a journalism professor and new-media expert, told Rowland, "Watching what happened online in this case convinces me we're looking at a