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1972

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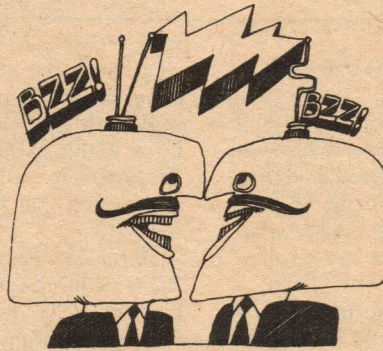
content

for Canadian Journalists

MEDIA 72

A CONFERENCE OF JOURNALISTS

UN COLLOQUE DE JOURNALISTES



OTTAWA MARCH 10-12 MARS

TESTING

1, 2, 3, 4 . . .

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BROADCASTERS
ON
BROADCASTING

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SPORTS
BEATING

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THE
WINNING LENS

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WILL YOU BE A MEDIA 72 DELEGATE?

Still haven't registered for Media 72? Time is getting precious.

Set for the weekend of March 10, 11 and 12 in Ottawa, it seems reasonable to forecast that attendance at this second national conference of journalists will equal if not exceed that of Media 71, which was 300. As last year, the conference will be held at the Skyline Hotel.

The agenda is on the opposite page, along with a registration form which can be clipped and sent with a \$10 cheque or money order to the Media 72 office at 2082 Clark St., Montreal 129, Que., or to Box 504, Station B, Ottawa K1P 5P6, Ont. Please indicate whether you'll handle your own accommodation or whether you'd like the organizing committee to either book you in at the Skyline Hotel (a block of rooms has been set aside) or to arrange billeting (both the Media Club of Canada and The Newspaper Guild are lining up hospitable houses).

Also, indicate whether you'll need a transportation subsidy. There is a transportation fund to which publishers and broadcasters have been asked to contribute and grants will be made on a first-come, first-served basis. Some media managements are underwriting the costs of staffers attending Media 72.

Because of work in Rhodesia, Lord Pearce, chairman of the British Press Council, will not be able to attend. However, the vice-chairman, Henry Bates, will address a luncheon on Saturday, March 11.

And, because of preparation for hearings in Victoria, Canadian Radio-Television Commission chairman Pierre Juneau had to turn down an invitation to speak on Sunday morning, March 12. In his place, however, will be Harry Boyle, Juneau's vice-chairman and right-hand man.

Apart from Bates and Boyle, there will be no formal talks. Rather, there'll be an emphasis on discussion in plenary sessions and in workshops. Friday evening, March 10, will be devoted to simultaneous mini-workshops on topics ranging everywhere from the police desk to urban affairs coverage, photo-journalism to copy-editing, political coverage and science writing. Moderators have been lined up and workshops can be organized spontaneously as delegates indicate their specific interest when checking in and registering.

After opening remarks Saturday morning by David Waters, past president of the Association of English-Media Journalists of Quebec, an associate editor of the Montreal Star and a key member of the organizing committee, there will be a general discussion revolving around the Toronto Telegram closing and the lockout at Montreal's La Presse, and the ramifications attached thereto.

There will be no formal panel, but invited to attend and participate from the audience have been John Bassett, former publisher of the Tely, and Bob Rupert of The Newspaper Guild; and Pierre Dansereau, president of La Presse, and Claude Beauchamp, a La Presse staffer and past president of the Fédération professionnelle des journalistes du Québec.

After lunch with the British Press Coun-

cil's Bates, the afternoon will be devoted to other simultaneous workshops, but these will deal with the social and professional structures within which journalists now work or those which could be created, and with the assumption that the public has a right to information.

Dave Davidson, president of the National Press Club, again has extended an invitation to Media 72 delegates to use the NPC's facilities Saturday evening.

There'll be a lunch break following Boyle's

talk Sunday morning and the afternoon will be devoted to resolutions which arise at workshops or which delegates submit to the resolutions committee on an individual basis.

Bilingual information kits will be distributed to conference delegates. Simultaneous translation facilities again will be in use. In the meantime, on this page are questions which might be considered both by delegates and by Content readers. The March issue of the magazine will carry a full report on Media 72.

... QUESTIONS, QUESTIONS

This year, the organizing committee chose to compile a file of questions which could be considered at Media 72. The questions are those raised by committee members and in correspondence from delegates. Undoubtedly, the list is incomplete, and submissions are invited, either prior to or during the conference. As possible, the questions, in English and French, will be contained in an information packet which will be distributed at registration time. The questions which follow are in no specific priority.

- *What is the role/value of proposed press ownership review boards? What participation, if any, should journalists have on such boards?*
- *What is the state of existing legislation regarding media and information; are there government controls which should be rescinded or created?*
- *How is government defined as a news source?*
- *What of government subsidies to the media—newspapers, magazines, book publishers, radio, television, community cable-casting?*
- *How does Senator Keith Davey's profile of media in Canada appear today? Was it an accurate appraisal; has it changed? Have the social, political and economic implications of that appraisal been pursued? If so, how? If not, should they be?*
- *What are the rights of media owners; journalists?*
- *What should be the 'social contract' (as defined by Rousseau) between journalist and owner?*
- *How well do journalists think owners have fulfilled their overall responsibilities? And vice-versa?*
- *To whom are journalists accountable?*
- *Does the public have a 'right' to information?*
- *What is the relationship between that 'right' and other rights or privileges (real or assumed); i.e., national security, privacy, property, vested interests, free speech?*
- *Who is to determine the process of information selectivity and, by extension, the right of the public to communicate?*
- *Are journalists impeding the free flow of information, and its perception by the public, through incompetence, intimidation, lack of forethought, repression et al?*
- *What structures exist, or are desirable, to improve journalistic functions and relations with owners and public?*
- *Are press councils a reasonable response to a presumed need for public access to the media, and what should be the makeup of councils or similar bodies? Should such government institutions as the Canadian Radio-Television Commission have a working journalist as a representative?*
- *How democratic are the media; is such a condition desirable, feasible or necessary? Do journalists have a democratic position in the media of today; if not, should this (and how) be resolved?*
- *What is the quality of journalism in Canada today — with respect to print and broadcast coverage of the raft of subjects available to the media; i.e., courts, welfare, urban affairs, sports, photo-journalism, editing?*
- *If the quality is less than it should be, how best to improve it — on-the-job training, schools/universities, sabbaticals?*

PROGRAM

Skyline Hotel

FRIDAY, MARCH 10

3 P.M.
Registration desk opens.

7.30-9 p.m.
Practical workshops: Subjects to include photo-journalism, interviewing, copy-editing, sports writing, law and the judiciary and the police beat, urban affairs, labor affairs, general political reporting, feature-writing, science coverage (and others, depending on delegates' wishes).

SATURDAY, MARCH 11

9.30 a.m.
Formal opening: David Waters, moderator (past president, Association of English-Media Journalists of Quebec; member, Quebec Press Council).
General discussion to stem from Montreal *La Presse* and Toronto *Telegram* events.

1 p.m.
Luncheon: Guest speaker, Henry Bates, vice-chairman, British Press Council.

3 p.m.
Simultaneous workshops: Apart from such matters as professionalism, relevant journalistic social structures (responsibilities to the public; concept of the right-to-know) will be discussed.

5.30 p.m.
Adjournment

SUNDAY, MARCH 12

10 a.m.
General plenary session: Guest speaker, Harry Boyle, vice-chairman, Canadian Radio-Television Commission.

12.00
Lunch

1 p.m.
General plenary session: Report from Resolutions Committee and discussion of resolutions.

5 p.m.
Adjournment and closing.

MEDIA 72

**REGISTRATION
INSCRIPTION**

A CONFERENCE OF JOURNALISTS
UN COLLOQUE DE JOURNALISTES
OTTAWA
MARCH 10-12 MARS

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Position/employer _____ Tel. Office _____
Poste/employeur _____ Tél. au bureau _____

Mailing address _____
Adresse _____

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Fri. March 10 _____	Vendredi, 10 mars _____
Sat. March 11 _____	Samedi, 11 mars _____
Sun. March 12 _____	Dimanche, 12 mars _____

— Please arrange billeting if possible
Veuillez, si possible, me loger chez un particulier _____

— Will arrange own accommodation
Je ferai des démarches personnelles au sujet du logement _____

— Will need transportation subsidy
Je désire une aide financière défrayant le coût du transport _____

Make cheques and money orders payable to: Media 72
Etablir tout versement à l'ordre de: Média 72
Send registration form to: Media 72, 2082 Clark St., Montreal 129, Quebec
Retournez cette formule d'inscription à: Média 72, 2082, rue Clark, Montréal 129, P.Q.

ON BEING NEO-CEREBRAL

by DAVE STUDER

Sports-writing — bastard kid of newspapering. Born of entertainment advertising by political analysis, with the heritage of both. Newspapers generally take it for granted: professional journalism fails to recognize sports-writing's special separateness within reporting. It seems to me there's a general neglect of sports reporting — the only exceptions are a few sports-writers and a few more readers.

Sports-writing is unique, though many sports-writers may fail to realize this — in either sense of the word. The uniqueness is a mixture of the speed and directness of hard-news reporting, the depth and background required of the political beat, the analytical approach of the pundit and the freedom of informed criticism given the arts reviewers. Mixed properly, as Daley of the *New York Times* has shown, the sports-writer can come up with something pretty exciting.

But, okay, most sports-writers don't bother. If they do, it shows up in the thoughtful, entertaining, enterprising sports copy sometimes found in the daily newspapers, especially in the larger cities. When this happens, it isn't due to reader pressure — most readers are fairly easily satisfied, qualitatively — and it isn't the result of management policy that requires it. It comes from a conscious craftsmanship on the part of a writer, if it happens at all.

I recently wrote a thesis on sports-writing, focussing on the writer/athlete relationship, for the honors course of Carleton University in Ottawa. Before writing it, I was out of school and doing some sports-writing for United Press International in Montreal. I was looking for a thesis topic, and was interested, covering the Expos from time to time, in watching the local reporters and the out-of-town writers work a tight line. They needed colorful, attractive copy every day, and to get it, they had to deal with a small group of ball-players on a regular, intimate basis.

This routine is what makes sports writing unique reporting, I think. There's some of it on legislative beats, but nowhere is there the steady probing and constant examination that is found in sports-writing. Not only is every action of a man's professional life carried out in the open, but it is all considered fair ground for dissection.

This is because sports-writing is that part of journalism most bound to human interest. The lead "Toronto beat Montreal 3-1 in hockey last night as three forwards scored one goal apiece and a goaltender stopped 40 shots" won't satisfy anyone. The sports-writer has to give names, and moreover must build these names, over a period of time and with the help of other writers, into living people, with dimensions and angles and personalities.

The writer must give a running commentary on a man's career, criticize or praise him when necessary, watch him always, and at the same time try to understand him well enough to be able to explain him to the reader. These two elements, critical examination and regular relationship, don't blend

well. Between them remains that tight line the baseball writers were working.

I argued in my thesis that the sports writer-athlete relationship is a special and delicate one. I argued that the pressure of television, and the trend to in-depth reporting on all beats, push the writer into a confining closeness with athletes, and he must balance between his responsibilities to his source, to his audience (also the source's audience) and to himself.

The thesis ran nearly 30,000 words. It was divided into two sections: one part reported on research I did into published accounts of the writer/athlete relationship in action — newspaper stories, magazine articles, books by or about athletes — and the other section dealt with a survey I prepared and mailed to sports-writers, and to which they replied.

The first half of the thesis gave a depressing picture, because almost all of what is written about the relationship is extremely negative. The co-operative jock just gets quoted. The unco-operative athlete often finds that the writers punish him, or make up for a shortage of copy, by writing about confrontations which frustrated, annoyed, or embarrassed them. It's almost common, now, to see stories about the rudeness or menacing behavior of a surly athlete. Even "no comment" can be a story, and when an athlete — whose career depends to some extent upon publicity — gives a sports-writer a tough time, this is likely to be turned into a colorful story.

Well, that's what I found on one side. On the other side, when the athletes speak out, usually by writing books of their own, they show cynicism, hostility and suspicion toward sports-writers, whom they regard as scheming, spying, on-the-take town-criers, ready to do anything to harass and embarrass them.

That's the prevalent feeling in the books I read, and I read about 100. Only one showed any real understanding. Punch Imlach, in his book *Hockey is a Battle*, admitted placing certain restrictions on sports-writers, but gave a well-considered reason for each one. Others who have written books build a wall of what seems to be fear, really, while Imlach simply draws a line and expects writers to follow his reasoning — or at least that's what the book says. Perhaps it's not a coincidence that this sole example of sympathy for sports-writers comes in a book co-authored by Scott Young.

If the first part of the thesis gave a bleak outlook, the survey I made of practicing sports writers gave a much different view of things. I covered what were then the five English-language dailies in Toronto and Montreal. I reasoned that the survey had to be a reasonable scope and also figured that, in general, the largest audiences and the greatest rewards would draw the best people to those cities, for whatever that's worth.

I came up with a list of 50 men, and I sent them survey questionnaires. (Most of the writers surveyed are still with the same

papers.) I wound up with 22 replies, a 44 per cent response, which is statistically valid and good considering the work involved in filling out the questionnaire. It was 10 pages long, covering 50 questions. Many of these were in several parts, many required judgments, and many asked for brief essay answers. It was a thorough and lengthy questionnaire and I was gratified by the thoughtful and considered replies I got. I'm indebted to those who took the trouble to help.

All right, so what did they tell me? Well, they believe they have a very negative image with athletes, fans and sports management, but feel this isn't deserved. They think their job is as much a "writing" job as it is a "sports" job, and get much satisfaction from writing a story well. While they feel an obligation to do a competent job for the readers, sports-writers think the public generally takes sports too seriously. They also said sports-writing is not free advertising for sports events, any more than political coverage is free advertising for politicians. Sports-writers believe they can influence public opinion to some degree, but stated on the other hand that public interest determines coverage.

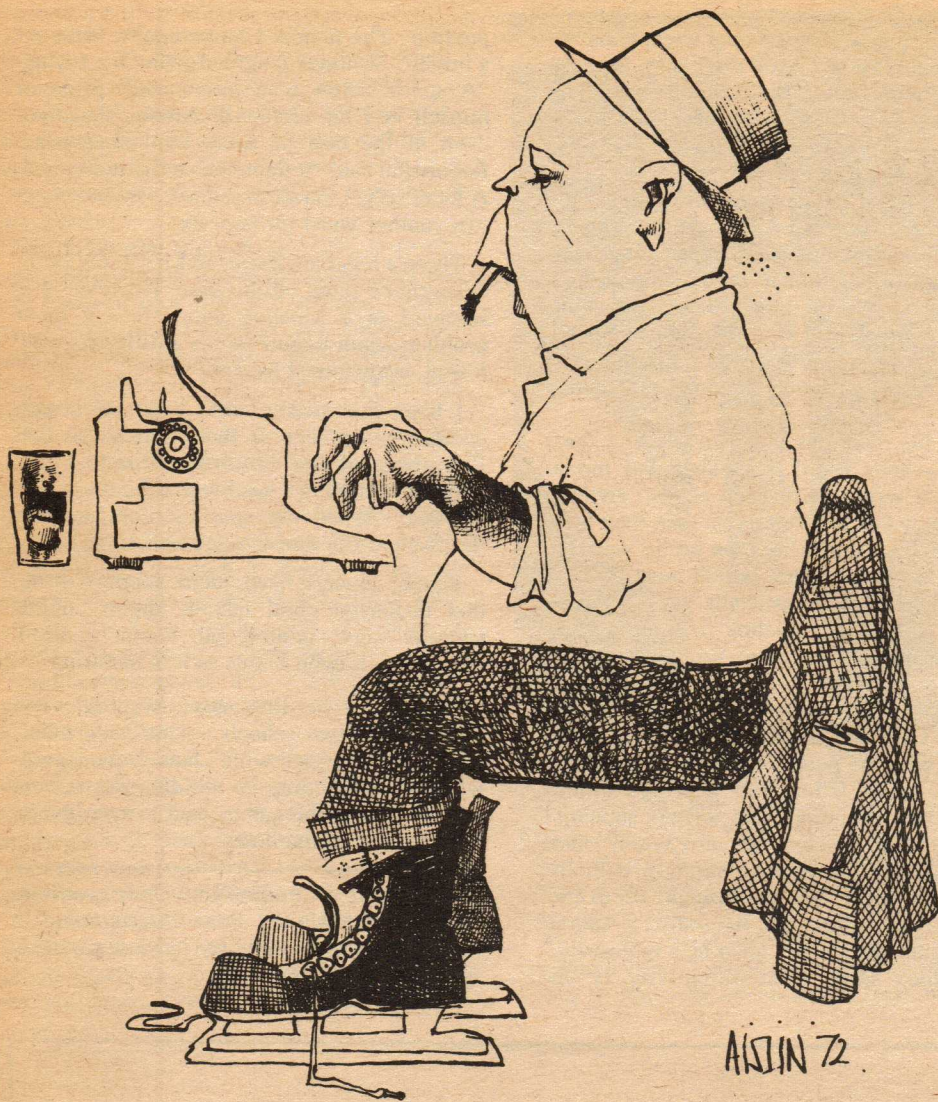
They think their first aim should be to inform everyone, their second to interpret and explain what has happened, their third job to entertain, and only their fourth to keep "insiders" up to date. They all agreed that a fair amount of explanation and interpretation is needed for this; they said a good reporter can find out how and why things happened by talking to those who are experts.

While they think pro sports is big business, and most athletes are in it for the money, the writers said they think the pro athlete still is the true Canadian hero. Billy Duke is alive and well and living in the hearts of millions. The writers think those millions follow sports primarily for excitement and entertainment, and also, secondarily, for identification and vicarious participation in drama with their heroes. The sports-writer's job, then, is to re-create the drama, and to help the fan understand how and why things happened. He must also build a persona for the athlete.

The athlete and his activity are a noun-verb sentence: Goalie played. Batter hit. Tackle tackled. The writer has to provide adjectives for the men and adverbs for their work without going onto triteness: Old goalie played poorly. Small batter hit well. Angry tackle tackled hard. The detail makes the picture clearer, and makes possible a more complete involvement on the reader's part.

The writers told me that changes in sports-writing — especially the influence and competition of television — have pushed them to go past hard leads and after inside information and color. There is a professional dilemma in this, though because while

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writers think they must be relatively close to their sources to get the material they need. This closeness can lead to strains on their integrity and on objectivity, which they say still is necessary. A writer has to be on speaking terms with a player to get more than the time of day from him, but he knows it's possible to get too close, and to learn things which must be withheld at the risk of alienating not only that player, but others as well.

The problem is that while almost anything a player does is considered fair copy, and is likely to interest the reader, the athletes are as sensitive as anyone, and generally believe they have a right to insist that some things be left unreported. A sports-writer, especially if he travels with a team, may find himself knowing something he thinks will interest fans, but knowing also that it is considered not-for-publication by the athletes.

For example: a player has an injury which limits his performance, but which can be concealed. Say he's a wide receiver in football, say a star accustomed to double coverage. If his injury is kept secret, and he can seem to be playing normally, then he'll still be able to occupy the attention of two opposing players and possibly help his team this way. This won't work — and the team may suffer — if his injury is public knowledge in advance. The fans certainly are going to be interested in news of the injury. The sports-writer learns about it the day before the game — what does he do?

Well, if the answers to my survey were honest, he'll probably resolve his problem in the most tough-minded way. From what I was told the sports-writer feels responsibility to himself, to the readers, and to that abstract "truth" much more strongly than to his superiors or his sources.

At this point, it can be argued that the sports-writer's problems sound a lot like those faced by political reporters. There is a similar closeness and involvement with people. But I submit that only on the sports beat is so much information demanded and considered printable and only *there* is the closeness so routine, so common, so (almost) intense. Only in sports-writing is there such an odd and uncomfortable combination of freedom of expression and constraint of closeness.

As I said, sports-writers have a negative self-image. I asked the writers to tell me what they figured athletes, fans and sports management thought of them. The results surprised me. The replies were in essay form, and, in all, there were 50 negative responses, 14 neutral ones, and 17 positive ones (some writers gave more than one answer to each question).

L. Ian MacDonald, then writing sports for the *Montreal Gazette*, wrote that athletes think of writers as "nuisances to be tolerated". Speaking of fans, Rex McLeod of the *Globe and Mail* spoke for most when he said the "reaction varies from envy to hostility. The attitude, of course, is governed by the writer's style. Inoffensive writers are usually popular. General impression, I think, is that sports writers, as a group, are freeloaders who hope to get to heaven on a pass".

Who are these sports writers, what are they, that all the world condemns them? I asked the writers for a job definition. Nine called it a profession, two said it is a trade, five others arranged "trade", "art" and "profession" in various combinations. Dick Beddoes called it "an imperfect science cluttered with too many hacks who don't ap-

preciate the language or the people they're writing about. Dan Proudfoot of the *Globe and Mail* said "all these terms are b.s. I consider professionalism important in any job."

Generally, the writers *know*, sure, that an individual game has little lasting significance for the world. But it is important to the athlete and in a related way important to his followers, and the writer's job is to make the event real and immediate and vital.

In a year, or in a day, a victory or loss may be forgotten by the public, but within the confined universe of the sport and its audience, the immediate result can be an enduring thing. It is worth preserving, if the writer has the ability and takes the care, so the reader can know and remember which victory it was that was achieved.

But back to the tight-rope of sports-writing — handling the athlete. How does the reporter do his job, serving the readers in a manner that holds with his professionalism and integrity, while digging at, dealing with, relying on and perhaps even living and travelling in close company with his sources? Doctors bury their mistakes. Sports-writers have to ask their questions the next day. Sports writers learn to keep their heads up coming into the dressing-room.

I went into this problem pretty deeply with the writers. They said fans look primarily for excitement and entertainment, and secondarily for that grouping of things I called "identification", "heroes" and "drama". I think the writers aid realization of the first two by helping provide the other three. This is done by giving background, continuity, and a record, a semi-official log, a base upon which heroes and drama and identification can be built. Writers help fans experience things more fully, through the provision of background information they would lack otherwise.

When Leon McQuay fumbled the Grey Cup last fall, the background fans had been given by sports-writers meant almost as much as the event itself. How many people reacted to it by saying, "If someone had to be the goat, I'm glad it was *him*"?

What people felt was the result of what sports-writers had written about McQuay over a period of months. For good or ill, that's the sports-writer's job. He must give information which makes this kind of reaction possible — whether or not it is a pleasant reaction. That's what readers want, and there's an obvious trend in this direction, partly because of television — replays now are part of the opposition, as the *Gazette's* Pat Curran put it — and partly, I think, because the art of sports-writing has matured.

Asked about this, Jim Proudfoot of the *Toronto Star* said "more background, more interpretation are required — more effort to get to know athletes and coaches as people and portray them that way." Jim Kernaghan of the *Star* pointed to "a trend to the more cerebral. Athletes are people with drives, aspirations and inner thoughts. They put themselves on the line, so to speak, and have some interesting thoughts . . ."

Paul Dulmage spoke for many when he wrote that the evolution of sports-writing has seen "the disappearance of the sports cliché and its replacement by the reporting of color, the realization that sports writing is entertainment . . . the readers want facts and details radio and TV can't give them. They don't want to know there is a 'Big M' or a 'Rocket' as much as they want to know about what kind of human he is, whether he has the same problems they do. They want facts, en-

tainment, quotes, anecdotes and no b.s."

I asked the writers whether they thought they had to get "close" to athletes "on a regular basis" to get "necessary information". They agreed, with a couple of exceptions who said any closeness was a danger to objectivity, and that any closeness implied obligation. Dan Proudfoot, in an explanation of his answer, said: "He must be as close as possible — as long as the athletes realize his position and think of him as a reporter and not as a team member." Jim Kernaghan wrote: "We must get close to gain an understanding of the athlete. Athletes are a complicated lot. Fans, however, wonder: what is he like? It is the sports-writer's duty to answer that."

Assuming that he's able to get inside information, the sports-writer has a further duty. They all agreed that if a sports-writer is in a position to interpret and explain, he should do so whenever he thinks it's necessary. John Robertson of the *Montreal Star* noted that this is "only to clarify; never to talk down to the readers by trying to impress them", and Dick Beddoes agreed, adding "inside perspective is essential to understanding."

Now then, in this fine humanist philosophy of sports-writing, where is there a provision for the player?

Generally, the feeling is that when one chooses to become a pro athlete, he takes his chances with reporters as part of the deal. I asked the writers if, in their position of knowledge, there are some things they have to keep away from the public. They agreed,

but made it clear that the only exceptions are special cases. If a player can't play because he has hæmorrhoids, his affliction will likely be reported as "a medical problem" or "a minor injury". This is done rather than embarrassing him unnecessarily.

Frank Orr of the *Toronto Star* wrote: "It's the same as in any type of reporting. Trust by source people is important. Some things cannot be reported, which makes the writer's judgment very important." Dave Mullington of the *Montreal Star* said "personal problems of athletes (e.g. family matters, marital, etc.) wouldn't be publicized. Management policy can be."

How far does this go in practice? I don't know — they didn't say. They led me to think that writers will print almost anything unless they talk a better game than they play. Jim Proudfoot stated the case pretty well. He said "there is very little which must be kept from the public. Occasionally you do where little is gained by printing a harmful story about a player's personal problems, which are his own affair."

Closeness to the athletes may influence writers. Orr said: "I carefully avoid becoming friends with the people I have to write about, because such friendship destroys objectivity". Dan Proudfoot said writers shouldn't identify with athletes, but also wrote "most sports-writers do identify strongly with the team they cover. We are brought up to root for specific teams. So, naturally, a sports-writer gets close to the team he's with daily."

Beddoes said "total objectivity is im-

possible. The people I feel empathy with get a break." Mullington agreed with Orr, saying: "A sports-writer who has enough pride in himself and his craft will remain objective, even at the cost of some unpleasantness." Robertson said "it depends on the individual. A lot of us get too close. I don't. Objectivity is just another word for honesty."

There's a debate there, and it's going on in the writer's mind all the time. However it is resolved in a situation today, it will be a problem again tomorrow, in a different way. It's an occupational hazard.

I hope this article hasn't been too heavy: sports-writing isn't all that serious. As Dan Rosenberg of the *Montreal Star* told me: "Sports writing is a joy I would be miserable without." When the sports-writers are hot, the readers can feel that joy radiating.

People always have liked sports-writing, that neglected child talking about "round-trippers" and "denting the hemp." I think they'll like it even better as it is maturing.

It used to be that sports-writers were divided into two schools — the "aw, nuts!" cynics and the "gee whiz" fans. Now, sports-writers are finding a middle place from which to view the games, and it may just be the best seat in the house.

Dave Studer, a Carleton University graduate, worked with United Press International in Montreal before joining the news department of CJOH-TV in Ottawa.

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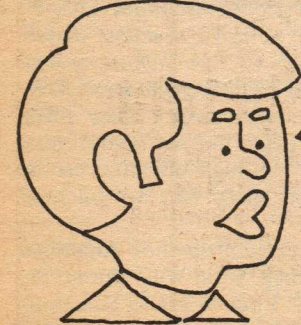
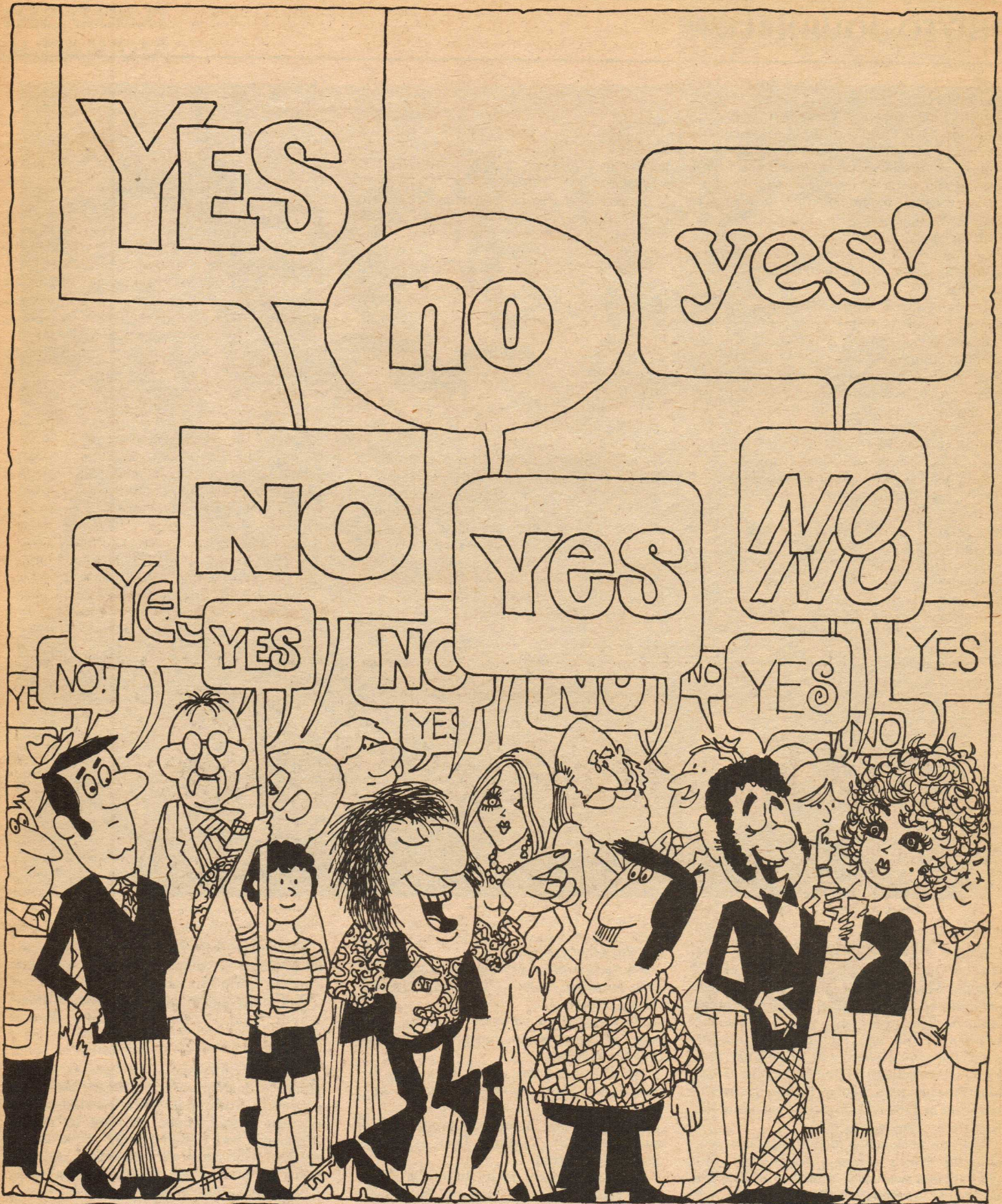
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The Edmonton Journal



A SOUTHAM NEWSPAPER

PHOTO-JOURNALISM



Canadian Press Picture-of-the-Year for 1971 was an Oct. 18 shot by Doug Griffin of the *Toronto Star*, depicting the attack in Ottawa on visiting Soviet Union Premier Alexei Kosygin. The photo also was the October winner of the \$25 Picture-of-the-Month prize; the annual award was worth \$100. Previous winners were Peter Bregg of the Canadian Press in 1968, George Bird of the *Montreal Star* in 1969 and Gordon Croucher of the *Vancouver Province* in 1970.

Griffin's peak-action picture was taken outside the *Star's* return-news district, but nevertheless was made available at once for wirephoto transmission. Distributed by CP and The Associated Press, it won front-page play around the world.

Griffin shot with a Nikon F and 50-mm. lens on Tri-X film at 1/250 and f16. He has been with the *Toronto Star* for 25 years, now is 43, and started as a copy-boy.

The *Toronto Star* won three CP Picture-of-the-Month awards and the *Vancouver Sun* two last year; for the first time since 1966, no photographer won more than a single prize.

The winners:

January: burned infant placed in ambulance after boat blast kills two — *Vancouver Sun* (Ken Oakes);

February: woman cries while being carried from burning house — *Toronto Telegram* (Brian Willer);

March: confetti showers Trudeau's after wedding reception — *Vancouver Province* (Bill Cunningham);

April: freight-train wreck in which two died — *Red Deer Advocate* (Calvin Caldwell);

May: cars and house teeter on brink of mudslide at St. Vianney, Que. — *Toronto Star* (Dave Norris);

June: child kisses bikini beauty at swimming pool — *Toronto Globe and Mail* (Tibor Kolley);

July: policeman's boot lands on foot of evicted campus squatter — *Toronto Star* (Boris Spremo);

August: firemen revive electrocuted girl in Burlington, Ont. — *Hamilton Spectator* (Murray Belford);

September: private aircraft makes forced landing in school-yard — *Edmonton Journal* (John Denniston);

October: Kosygin grabbed by attacker on Parliament Hill — *Toronto Star* (Doug Griffin);

November: policeman breaks umbrella after prodding by woman protester — *Montreal Gazette* (Garth Pritchard);

December: aquarium worker rescued from whale pool — *Vancouver Sun* (Peter Hulbert).

* * *

A book emphasizing the use of photographs in journalism as a primary means of communication has been published in Chicago. *Visual Impact in Print*, by Angus McDougall and Gerald Hurley of the International Harvester Co. magazine, concentrates on how to get the best effect from newspaper picture layouts.

Using examples from a number of U.S. publications, the authors discuss which features make good or bad picture pages. One objection is to pages which are "catch-all for miscellaneous pictures." They favor the single-subject page, but say layout must be made to "read" through effective use of size variation, open space and eye-catching placing of photos.

The book has been published by American Publishers Press, 812 West Van Buren St., Chicago, I11. 60607. Price is \$14.35 U.S. post-paid.

THE GUILD IN CANADA

by BOB RUPERT

If nothing else, the series of public hearings on increased autonomy for The Newspaper Guild's operation in Canada will tell us how much of the internal and external talk about the need to make the Guild more Canadian in Canada is serious and how much is idle chatter.

The hearings start, if you haven't heard, February 28 in Montreal. (There's an advertisement elsewhere in this issue of *Content* and I'll later reiterate logistical data.)

I've been hearing the questions through my ten years of Guild activity — with increasing frequency in the more recent years. I hear such questions as:

"Why do we belong to an American union?"

"Why should Americans in Washington make decisions which affect Canadian media workers?"

"Why don't Canadian media workers have their own Canadian union?"

I give answers:

"The Guild is not an American union. It is an international union, most of whose members are Americans."

"Decisions most directly affecting Canadian Guild members are made, in almost every case, by Canadians."

"Canadian media workers do not have their own union because it would be too small, too poor, too in-experienced and too easily broken by Canadian publishers, many of whom, by the way, are well served by the extensive labor relations research facilities of the American Daily Newspaper Publishers Association."

The same theme permeates all such discussions of the Guild's ties in the United States. Is it based on the growing spirit of Canadian nationalism — or anti-Americanism — which dominates much of our political and economic theorizing in the late 60's and now into the '70s?

Would more Canadian media workers seek their collective identity and resultant strong voice in their own affairs if the Guild was more Canadian in appearance and function? How much additional structure would a Canadian region with a regional director require, and at what expense? If it would cost more money, where would the additional funds be raised? Would Canadian Guildsmen voluntarily subsidize such a project? Would Canadian members of the Guild, present or future, be better served? Is the advocacy of an autonomous Canadian region supported in the main by radicals in pursuit more of the peoples' revolution than in the interests of a more functional media union for Canadians?

Our Canadian public hearings, which have been advertised in three consecutive issues of *Content* and for which hundreds of invitations have been circulated, should provide us with some answers to these and other questions.

Of course, the hearings are designed to give all interested parties a voice. If few, from within and without the Guild, are willing to expend the time and effort to put together a brief and make an appearance, the members of the board will be persuaded there is no real dissatisfaction with the status quo. To date, the response has been less than

overwhelming, possibly because daily or weekly or even hourly deadlines are the regular diet for most of us and there's no real immediacy in a March event.

Every person or organization with an opinion on this debate over national-versus-international unions is invited to appear and to make a submission. If someone, employed in a non-union capacity, would prefer the safety of anonymity, it will be granted.

In my view, and I speak as an individual on this matter rather than as an official spokesman for the Guild, the outcome is predictable. If there is weight of evidence that more Canadian media workers will opt for collective bargaining, if there is a strong indication that Canadian Guild members want their own region with their own elected director, if it can be reasonably concluded that our media union can do more for more people with an autonomous Canadian region, then the panelists hearing the submissions will recommend the appropriate action and the Guild convention will so legislate.

If these hearings are greeted by apathy, if the submissions are based solely on emotion and conjecture rather than genuine and dispassionate reason, there will be no change in the structure of the Guild in Canada.

Either way, collectivism will continue to be a vital part of the best approach to the problems of media employees and the Guild still will be anxious to equalize the employee-employer relationship.

The fact that the Guild, among international unions, is the first to sound out Canadians on their own search for identity, lends weight to the conclusion that the Guild is responsive to all of its constituents.

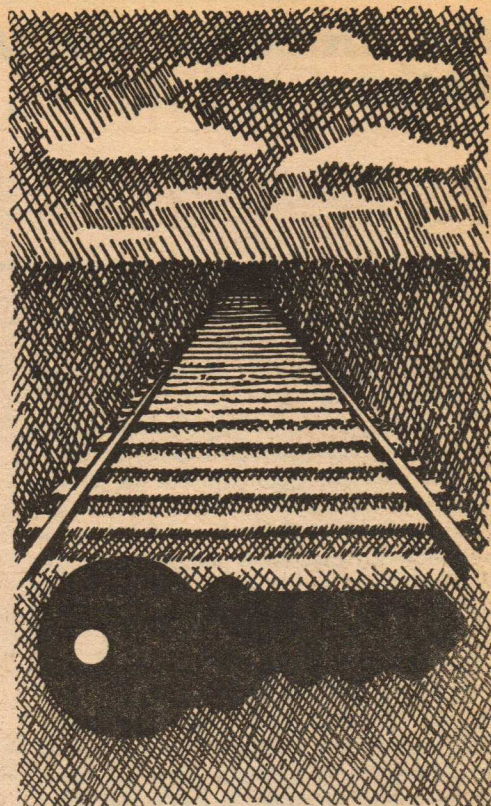
Individual, organizational and institutional testimony is welcomed, especially from within the labor movement and the publishing and broadcasting industry, both in person and by written submission.

A task-force will conduct the hearings: Charles A. Perlik, Jr., president of The Newspaper Guild; Eleanor Dunn, Ottawa, and Glen Ogilvie, Toronto, international vice-presidents from Canada; and international vice-president Harry Ryan. The committee will make recommendations to the international executive board in time for the board to act and report on them to the 39th annual convention in San Juan, Puerto Rico, in June.

The Newspaper Guild, an international labor union of more than 32,500 members who work in the editorial, advertising, circulation, business, delivery and maintenance departments of newspapers, news services, broadcasting facilities and magazines, has a membership in Canada of nearly 3,000.

Hearings: Montreal, Sheraton-Mount Royal Hotel, Quebec Room, Feb. 28-29; Toronto, King Edward-Sheraton Hotel, Elizabeth Room, March 1-2; Winnipeg, Sheraton-Carlton Motor Hotel, Carlton Room, March 3; and, Vancouver, Blue Horizon Motor Hotel, Room 3003-3004, March 6-7.

Robert Rupert is international representative of the Newspaper Guild, and further information on the Guild hearings may be obtained from him at R.R. 2, Kemptonville, Ont.



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THE UNEXPERIMENTAL RADIO 1, 2, 3, 4

by JOAN IRWIN

It's still a little early for heigh nonny nonnies and the darling buds of May, but it's not too early for going around the mulberry bush and the Maypole.

The Canadian Radio-Television Commission and the Canadian Broadcasting Corporation will meet in Ottawa March 28 for another ritual dance, this time to discuss applications for CBC FM stations and the new (well, newish) CBC radio plan known in the trade as Radio I and Radio II, and sometimes referred to by the public as what-the-hell-is-the-CBC-up-to-now.

The CRTC announcement of the public hearing says "the Corporation has been carrying out experimental radio programming... (and) that sufficient time has now elapsed for the Corporation, other licensees, and the public generally to assess the effect and value of these experiments."

Experiments? The CBC spent more than two years sending teams back and forth across the country to assess the role of CBC radio in a changing society, and many more months reorganizing the AM network and local programming, first in general terms,

followed by meetings with program people from coast to coast, then (at considerable effort and expense) with the planning and launching of the new programs.

There doesn't appear to be any indication in the CBC proposals submitted to the CRTC that the Radio I and Radio II project is "experimental", or that the Corporation's programming on AM and FM is the subject of the hearing.

Indeed, it would be very strange if the CRTC, having recently shown itself powerless to deal with programming as it concerned a CTV production against which formal complaint was laid by Indian groups claiming it to be distorted and racist, should now undertake to pronounce on the merits of CBC radio programming.

If the commission has no jurisdiction in one case, it has none in the other. It is empowered to enforce the terms of the Broadcasting Act of 1968, and to make general broadcast policy as in the case of Canadian content rulings for radio and television, limitation of commercial minutes per hour, etc.

The CRTC, however, is much given to lofty statements which sometimes turn out not to be clear indications of the commissioners' intent. This may be one of those times, because, as far as I am aware, everyone can assess their heads off but unless it can be shown that the CBC is failing to "be a balanced service of information, enlightenment and entertainment for people of different ages, interests and tastes covering the whole range of programming in fair proportion" the discussion really is academic.

The CRTC always could refuse to grant the CBC the new FM outlets it needs to extend the Radio II service beyond the five English FM stations and the single French one it now has. But what purpose would that serve? The CBC seems to be trying, in its rather ponderous way, to increase program choice by providing complementary services on AM and FM, and to increase its AM audience. Surely, both goals are well within the CBC mandate and readily defensible, but you'd never know it from the corporation's stance on the subject.

CBC brass always back into new projects carrying a smoke machine. At first, all is darkness with wisps of sinister rumor. Then later, usually much later, statements begin to be released which are either entirely incomprehensible or so simple-minded and badly-written that they distort the real intent of the projected changes.

The first official word on the radio plan gave the impression that the corporation was going to turn its AM stations into low-brow, blatantly-commercial 'blat-blat' outlets. Not surprisingly, many of us sped to our typewriters to view with alarm and dismay, and there was much despondency in CBC radio ranks as well.

In fact, it didn't happen that way at all. The new programs I've heard in Montreal, Toronto and Ottawa are quite acceptable, with more local and regional focus, usually a lively personality, and a continued high percentage of news and information. A few, it's true, had difficult births, and the Montreal 6 to 9 a.m. show aroused the ire of some early-morning listeners for awhile. But the ratings for all three new Montreal daily shows had doubled at least in a BBM survey conducted less than two months after they went on the air.

Not that ratings are everything, but there's nothing intrinsically admirable about small audiences either. If an organization spends a lot of public money trying to communicate, it seems only reasonable to try to reach more than a handful of people for at least a few hours a day.

The new shows I've heard are "serving the special needs of geographic regions and actively contributing to the flow and exchange of cultural and regional information and entertainment" (that's the Broadcasting Act again), and they're serving more people, as well. The experiment, if that's what it is, seems to be working well and compromising the CBC mandate not one whit.

And since CBC-AM, quite apart from FM,

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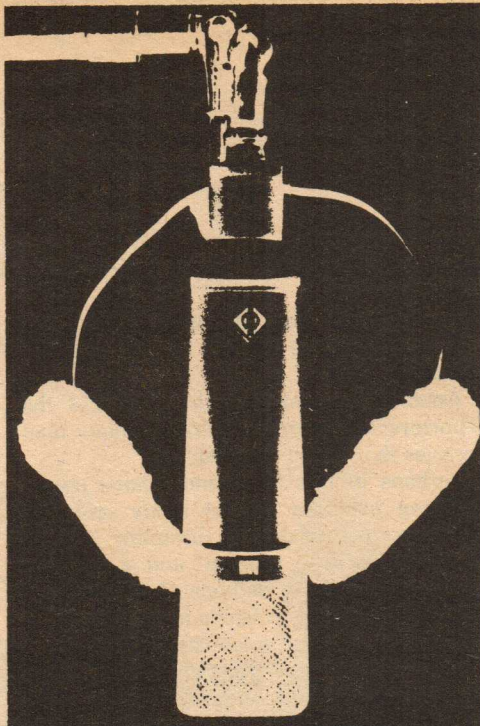
still caters to minority audiences in such series as Anthology, Tuesday Night, Ideas, Sunday Theatre, and many programs of serious music including all of Thursday evenings and the Saturday afternoon Metropolitan Opera broadcast, listeners with only AM service have lots of solid fare available if they want it.

The long-term plan of the CBC is to expand FM coverage across the country by adding fourteen new CBC-FM stations, English and French, to the present five English stations in Ottawa, Montreal, Toronto, Winnipeg and Vancouver, and the single French FM station in Montreal.

The applications, which are the only valid basis for the forthcoming hearing, are for three new English language FM stations in St. John's, Halifax and Calgary, and three new French-language FM stations in Quebec City, Ottawa and Chicoutimi. If approved, the stations would be built during 1972-1973; additionally, the CBC would offer affiliation to private FM stations of both languages.

As for the hearing itself, it will be charged with ceremonial significance but not with much real meaning.

Everybody knows, but nobody likes to admit, that the CBC is on very solid ground when it appears before the CRTC. It's not in the position of Hank Hornblower of Elk Ear, Alta. who can lose his license if he's irresponsible about running his station, nor is the CBC ever going to see its stock plunge 14 points overnight because the commission turned down an application or published a new policy decision.



The CBC is the powerful, publicly-owned pride and linch-pin of the Canadian broadcasting system. But, however much it would like to, the CRTC cannot run the CBC and cannot decide how it should program unless there's a question of the corporation failing to fulfil its mandate.

The commission can and does nip at its heels and harry it along in the right direction when it slows down or strays from its ap-

pointed path. It was CRTC insistence that forced the corporation to expand its services to unserved regions, for instance, and that's the kind of useful and necessary pressure only the CRTC can bring to bear on the behemoth of Canadian broadcasting.

The last time the CBC and CRTC met publicly in a major way was to consider the renewal of CBC network licences. On that occasion the CBC brass made a disastrous impression compounded of about half-arrogant insensitivity and half-apologetic uncertainty. The CRTC commissioners became rather testy in the course of that encounter, CBC supporters ended the day slumped in bars seeking oblivion, and the press notices were so unanimously unflattering that it was said the CBC brass convinced themselves of the existence of a journalistic plot.

All the CBC executives need to do at CRTC hearings is express convictions about CBC service to the Canadian public, pride in CBC accomplishments, and honesty in admitting weaknesses.

With any luck at all, the corporation will have mastered the steps and stances of the choreography suitable to public hearings, and the CRTC commissioners will prove to be less flat-footed than their published utterances would indicate.

Now, if the members of the CRTC press table could only be persuaded to form a string ensemble, the March hearing might achieve a positively pastoral perfection.

Joan Irwin is television and radio columnist of the Montreal Star.

IN/AU CANADA THE NEWSPAPER GUILD

Will The Newspaper Guild provide a better service to its Canadian members, present and future, if a separate Canadian region is established under an elected Canadian director?

If so, how autonomous should such a Canadian region be? Is it feasible, from economic and/or administrative points of view, for such a region to be established with its own elected director?

These questions will be considered in submissions from Guild members and other interested parties at public hearings to be held in four Canadian cities from February 28 through March 7. Hearings are scheduled as follows:

Montreal, February 28-29, Sheraton-Mount Royal Hotel

Toronto, March 1-2, King Edward-Sheraton Hotel

Winnipeg, March 3, Sheraton-Carlton Motor Inn

Vancouver, March 6-7, Blue Horizons Motor Hotel

For information, contact: Bob Rupert, International Representative, R.R.2, Kemptville, Ont. Tel. (613) 258-2642.



La Guilde du journalisme assurera-t-elle un meilleur service à ses membres canadiens, présents et futurs, si une région canadienne autonome est établie dont la responsabilité incombera à un directeur canadien élu?

Si oui, quel devrait être le degré d'autonomie de cette région canadienne? Est-ce pertinent, d'un point de vue économique ou administratif, pour une telle région de posséder son propre directeur élu?

Ces questions seront passées en revue grâce à des soumissions que présenteront des membres de la Guilde et autres personnes intéressées, lors d'audiences publiques qui auront lieu dans quatre villes canadiennes, entre le 28 février et le 7 mars. Le programme de ces audiences est comme suit:

Montréal, les 28 et 29 février: Hôtel Sheraton-Mont Royal

Toronto, les 1er et 2 mars: King Edward Sheraton Hotel

Winnipeg, le 3 mars: Sheraton-Carlton Motor Inn

Vancouver, les 6 et 7 mars: Blue Horizons Motors Hotel

Pour tout autre renseignement, veuillez communiquer avec Bob Rupert, représentant international, R.R.2, Kemptville, Ont. Tél (613) 258-2642.

SCIENCE, JOURNALISM AND UNDERSTANDING

by JEFF CARRUTHERS

Scientists are the great complexifiers, journalists the great simplifiers.

Journalists, the great communicators, often have difficulty communicating themselves.

Good science-writers have got to start anticipating things — to dig up and report developments 10 years before they become popular.

Science-writers have a greater chance of grasping the overview of a situation than scientists who too often are intimately involved to notice. And science-writers have a certain obligation to society to present this overview and to point out some of the possible implications of scientific activities.

I always thought journalists were compensating for their lack of verbal facility by writing. Obviously not.

* * *

These are a few of the views from the other side, from a group of scientists attending a science-writing seminar in Ottawa organized by the Canadian Science Writers' Association.

Most of these views about the journalist's role in reporting science — and there were other issues even more interesting, perplexing and sometimes threatening that didn't fit into nice packages — surfaced during the evaluation sessions involving writers and scientists which followed the two full days of presentations during the seminar.

They apply equally well to journalistic activities in such other areas as politics, urban affairs, police and court beats. For example, are writers (communicators in the broader sense) supposed to stick to reporting the good aspects of new developments or activities? And have writers to date tended too often to emphasize the bad, the gory and the threatening aspects?

More specifically with respect to genetics, do journalists have the responsibility to emphasize the good that developments in this field has had for many parents who now can be counselled about their chances of having a malformed or otherwise deficient baby? And what about the responsibility to emphasize other aspects of genetics that might warn the public about possible social complications and dilemmas resulting from some of the very same advances in genetics?

As one might expect, scientists who are non-geneticists place more emphasis on the latter responsibility, geneticists more on the former.

Are reporters supposed to protect the public relations-naive scientist from saying things in a manner that might be publicly embarrassing to him? One scientist at the seminar thought so. He was particularly incensed when reporters used the phrase "rent-a-womb" prominently in coverage of his presentation. He finally admitted using the phrase himself. But he said the phrase was undignified and shouldn't have been used.

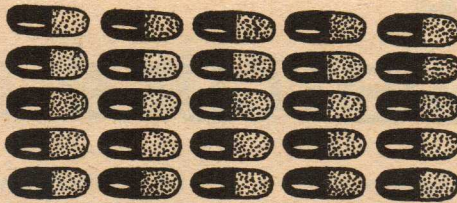
In response, one reporter suggested that scientists cannot duck controversial issues merely by refusing to use phrases to which people are bound to react negatively. And scientists (or anyone else) cannot expect a

phrase not to be used in a story if it has been used in the same context during a public meeting.

Another reporter told the geneticist that reporters are more concerned about inaccuracies than about bad taste.

Perhaps in this issue and others, an underlying problem is that many scientists regard science (and their discipline in particular) almost as a "religion" and at times act almost fanatically in defence of (the good of) science. The problem facing journalists is that some of these same scientists, if they talk to journalists at all, look upon journalists merely as instruments for spreading the gospel message about science.

Another major problem which was apparent at the seminar was the case of the scientist who has been "burned". Perhaps he might have been someone who ran into a reporter who did a bad job. Or perhaps he might have been one of the many who decide that they couldn't have said something when they see it in print, and therefore vow never to speak to a reporter again. Related are the cases of scientists who do think they should not talk with reporters (despite the fact their research probably is supported by public funds) and of scientists who are afraid to comment on controversial issues in their fields.



Since almost every reporter runs up against such persons, the only solution appears to be persuasion. And maybe the best cure for the first case, and possibly for the second case, is a well-written, accurate story. It all is wrapped up in the sociology of perceived roles and relative status. Studies have shown, for example, that scientists view reporters generally as being much lower in status than scientists view themselves. But on an individual basis, a scientist will regard a journalist as being higher than normal in status (though never equal in status with himself) if the journalist has treated the scientist fairly with an accurate story.

One of the scientists at the seminar noted that in science it often is difficult to tell whether you are dealing with lunatics or geniuses. It might be added that it often is difficult to tell whether one is dealing with a responsible scientist or a charlatan.

One of the most interesting observations made by a scientist about journalists was in connection with the aforementioned "overview capability." The particular scientist had made the point many times during his presentation and during the workshop that he was hesitant about discussing the more general social implications of his and other scientists' research (in this case involving psychopaths). After reading a number of stories on his morning presentation, he remarked that

the real social need of explaining the general implications had started to seep through to him. And, just as interesting, he said a number of stories had given him new insight into the general problem he was studying in particular.

On the other side, Dr. O. M. Solandt, chairman of the conference, offered some helpful hints and advice to scientists about how they can best interact with journalists. He explained during the first workshop that, before he speaks in public, he decides ahead of time what is the most outrageous headline he can live with, and then never goes beyond that.

Curiously enough, at least one scientist who spoke at the seminar the next day tried applying the rule. Copies of his talk, distributed after the presentation, had his guesses of some "outrageous" headlines pencilled along the margin beside passages the scientist had thought might be controversial or misinterpreted. He did not change the text, but was careful in making remarks in these identified sensitive areas during the question period.

Dr. Solandt also said the scientists who are in the best position to know about some issue have an obligation to stick out their necks to give decision-makers their opinions. And scientists who do not stick out their necks under such circumstances have no reason to be appalled when the media quote some less-authoritative person or when decision-makers accept the advice of others.

All in all, scientists and journalists learned a lot about communication as a result of the seminar workshops. There is no question that in terms of breaking down some of the many barriers interfering with adequate science-reporting, much was accomplished via the workshops. It was too bad that more scientists and more communicators couldn't have participated; but then, the discussions would not have been as spontaneous and productive.

And the science-writers themselves should have gained a lot, just listening to fellow journalists expressing their views on various matters pertaining to their trade/profession. It is not possible to capture very much of the spirit or significance of what transpired during the two and one-half day seminar in an article like this. More important is the fact that the seminar, and in particular the workshop discussions, did take place, and that they will likely take place again.

It should be noted, not quite in passing, that the Canadian Science Writers' Association during the annual meeting that followed the seminar discussed what should soon become a code of ethics for CSWA members. Once it is approved formally by the membership during the next few weeks, it offers the potential for disciplinary action against unethical members. This by itself should be a major force in upgrading the level of professionalism in science writing, if not in journalism generally. (It is, I believe, the first code of ethics for working journalists applied nationally in this country.)

Jeff Carruthers writes for the Ottawa Journal and FP Publications.

THAR'S GOOD NEWS IN THEM PAGES

by C. E. WILSON
and F. K. BAMBRICK

The age-old charge of 'sensationalism' against the media is one which, like the poor, seems likely to be always with us. Nor does its companion, "You only print the bad news about youth," show any signs of aging.

During the past couple of decades, the media have continued to cover more, cover it more fully, cover it more often. At the same time, the amount of time the public spends with the media, particularly television, has also climbed. Therefore, it seems inevitable that such visible and possibly powerful forces should find themselves under critical attack from a variety of sources for what they do.

Part of the reason behind the sensationalism and bad news charges undoubtedly lies in the realm of psychology: Conflict is a large part of the news because the public is interested in conflict, and conflict is indicative of change. If there is anything we have had a lot of in the post-war years, it is change.

Another part of the reason is likely imbed-

ded in the remembering process, with the worst news (because it was shocking or had a great impact) and the greatest conflict springing more readily to mind than "softer" news.

The media, particularly television, took a severe head-pounding over coverage of the 1968 Democratic convention in Chicago. Mayor Daley and the public claimed bias, distortion and sensationalism when scenes of street violence occurring during the convention were shown.

Yet, a study of convention coverage by the three major networks — NBC, CBS, and ABC — reported in TV Guide (Feb. 15, 1969) showed only about one per cent of convention time devoted to this subject. The study does, of course, overlook the reinforcement and repetition of confrontation in film clips on assorted newscasts. (It also overlooks the same repetition and reinforcement given to repeated excerpts from the actual convention business itself, also in these newscasts.)

These figures were presented by the networks and their spokesmen, and might be considered not to be without some self-serving motivation. The report of the U.S. National Advisory Commission on Civil Disorders, however, had no special reason for favoring the media.

The Commission examined newspaper and broadcast coverage of the 1967 Detroit riot, and found that only 4.8 per cent of the disturbance stories on TV were devoted to actual scenes of violence. Of 837 television sequences, more than half (494) were classified as calm, with only 262 being "violent", and the remainder being "neutral". Of nearly 4,000 newspaper articles examined, the majority focused on needed legislation and planning to eliminate the apparent causes of the disturbance.

Examination of television's part in the story also indicated that moderate "leaders" appeared on screen more often than militants. (Again, there is no reference to the effect on the public memory of repeated showings.)

The picture wasn't all rosy, however, and the Commission did fault the media for failing to prepare the public for changing times and situations, a charge that was, and probably still is, all too true. Segments of the media are trying to assess present and future stories and trends, though the process also might reasonably be attributed as well to the flowering of "competition" of the so-called underground press.

On the question of youth news, a study of three Fort Worth, Texas, newspapers in May of 1969 (published in News Research for Better Newspapers, Vol. 5) showed that 79 per cent of all the column inches was "good" news.

As a percentage of the items recorded, 86 per cent were tabulated as "good", 11 per cent as "bad" and two per cent as neutral. The only place where "bad" news outranked the "good" was in page one display, with half the items being classed in the first category, and 46 per cent in the second.

The latter finding reflects, the common news value of conflict, and also the probability that material displayed so prominently is more likely to be remembered. Other surveys of crime, violence and youth news show roughly similar results. There just isn't as much as most of the audience thinks there is.

On the other hand, because of selective attention and retention by the audience, it appears unlikely the media will ever escape the charge of over-exposing this kind of information. At least until the day when there is nothing to report but good news: no crime, no violence, no graft, no secrecy, no war, no strikes. Then the media can quietly fold their tents and retire to become part of the folklore of the "bad old days."

But don't hold your breath.

Research is one of the many areas in journalism requiring examination and contemplation. Too often, the working journalist simply lacks the time to study material which has been compiled about his profession. C. E. Wilson and F. K. Bambrick, of the journalism department at the University of Western Ontario, have undertaken research projects which warrant attention. This is another series of articles by them. They're interested in research work done at other universities and community colleges, too, and material should be sent to them directly at: Department of Journalism, University of Western Ontario, London 72, Ont.



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SPRY ON STURSBURG ON BUSHNELL

by GRAHAM SPRY

MISTER BROADCASTING: The Ernie Bushnell Story by Peter Stursberg (Peter Martin Associates)

The story of Canadian broadcasting is a story of a struggle to create a national system from coast to coast, composed of both public and private stations, and its frustration, weakening or exploitation by political obtuseness, public apathy and the money-making opportunities open to private interests in the more populous cities of the land.

Ernie Bushnell's story embraces the 45 years of this history and he shared in making it, successively first as one of the earliest private radio broadcasters, then as a senior program officer of both the CRBC, as vice-president of the CBC, and more recently as president of the television and cable company in Ottawa which bears his name.

Peter Stursberg's book, though more than only homage to its subject, is by no means a formal history, and except for the revealing quotations from Bush's own written statements, there is little documentation.

It is a reporter's book and the report is very much less about the structure or policies of Canadian broadcasting than about the life and recollections of Bush himself. Through these, some of the more press-worthy episodes of Canadian broadcasting controversies are recalled; among them, the Tory program "Mr. Sage", imposed on the CRBC; the crises in the CBC over "Preview Commentary" and "This Hour Has Seven Days"; the Montreal CBC strike in which René Lévesque played such a major role, and Bush's most complex political harassment because of his supposed use of the words "heads will fall" if "Preview Commentary" were not dropped.

The whole story of these is not to be found in this book, but for those who are old every episode, every name is a memory and make the book enjoyable reading. For the young in the game, here are warnings and explanations of how difficult broadcasting is in a constraining atmosphere.

Book reviews may be examinations of the book, sermons using the book as the text, or both. The examination here is limited to the reviewer's own knowledge; thereafter begins the sermon.

It is totally incorrect to write, as this book states, that the Canadian Radio League of 1930-36 advocated a policy "to eliminate the private radio stations." The CRL policy, related to but more detailed than the Aird Royal Commission report of 1929, differed on several points in that report — notably about the expropriation of every private station.

The league's main objective, and it remains the same today with the Canadian Broadcasting League, was a publicly-owned nationwide network of powerful stations and where necessary by smaller stations financed without a government subsidy but with restricted advertising content.

The league also, however, advocated the multiplication of local stations of low power

in private, amateur or other local ownership for community purposes. Sir John Aird later came to the same view.

The league also first suggested that the programming of the proposed national network be distributed — and used without payment — to the network by the continuing or to-be-created privately-owned local stations. Over 40 years, this suggestion obviously has been worth millions of dollars to the private affiliates of the CBC. The documentation for the league policy may be found in the *Queen's Quarterly*, Winter, 1931, page 167, and in the minutes of the Commons Committee on Radio, 1932, pages 565, 569, 571, 577, 578, 580, 583 etc. The free programs are referred to on page 566 and elsewhere.

In the two acts of 1932 and 1936, Parliament adopted both the principles of the Aird Report respecting a nation-wide network and the league's suggestion that private stations continue unless essential to the national network. Both the CRBC and the CBC applied the league's principle that programs of the public broadcasting system be given free to the continuing or newly-licensed local, private stations.

At that time, it must be understood, the total power of all stations combined was less than 60,000 watts. Only one of the 66 stations had 10,000 watts; 56 were under 1,000 watts.

These two acts were not battles won by the league; they were won by an almost-universal Canadian public opinion which favored a national publicly-owned system and local, private stations and a due proportion of Canadian programming.

Such programming already had been heard in small quantities but with high quality — for example, Merrill Denison's historical drama in which Tyrone Guthrie was involved — over the first national service, the CNR network under Austin Weir, and soon after over the CPR network.

But if the battles for national networks — one English, one French — were won in 1932 and 1936, the war was still in doubt and, writing 40 years later, it is to be asked if any war was won and, if it was partly won, how far the 20-year development of cable is reversing the result.

Peter Stursberg's book only implicitly touches on this question; nevertheless, Ernie Bushnell's career provides part of the answer: the middle chapters and the rejection by the Canadian Radio-Television Commission of Bush's cable plans in particular.

The simple fact, of course, is that the national publicly-owned system was only slowly begun and never completed. First, the government withheld much of the revenue from the \$2 annual license fee collected in the years of the CRBC and never raised it to the \$3 annually for the CBC. On this \$3 fee all plans for both station and program expansion originally were based.

Nonetheless, between 1931-32 and 1951-52, the audience, the set owners, financed the public service; network programs rose to 12 and 16 hours a day and stations were constructed or enlarged. To these costs, the tax-

payer as such did not contribute and the public broadcasting service during the 20 years showed a surplus.

With television, a large new financial need emerged and the government of the day did not have the courage to raise the fee to \$15. The costs of broadcasting were, in two stages, transferred to the taxpayer. This was not a battle lost; it was surrender without a struggle.

The second explanation of the failure to complete a nation-wide public system was the multiplication of new private stations (by the licensing authority, the CBC), their increased power and coverage, and, in the larger cities, their profitability and influence on political party organizations. How many examples are there in *Hansard* during 30 or 40 years of any MP attacking a local, private station in his own constituency?

Mr. Stursberg's book does not include but it does inspire such observations of how things are done and not done in the complex Canadian social situation.

There is a still more sorry comment. Canada was slow in recognizing the national significance of radio broadcasting. We had one of the first radio stations in the world — Marconi's CFCF in Montreal — on the air in 1920 about the same time as the first operations in Britain and the United States. But this was a British company and CFCF was a local station. Not until 1929 was a national policy examined and not until 1933 was the policy initiated. Between 1920 and 1927, Britain had tried two national experiments and chosen and launched a third, the BBC.

Other European and Commonwealth countries were equally responsive. We were slow and less responsive. The same statement applies to cable television.

It has been developed, as radio did, privately, locally, sporadically, in Canada and since 1950. Only during the last three years has government got around to examining policy. Now, therefore, it has to meet a problem brought about largely by its lack of foresight or planning — the existence of a private investment approaching \$100 million and a new technology financed voluntarily by \$5 monthly fees in 25-30 per cent of Canadian homes.

These considerations are raised here, sermon-like by Stursberg's book, and may add some of the background of policy which helped create the conditions in which broadcasting and Ernie Bushnell had to work since the days when he invented the first singing commercial for the Wet Wash Laundry in Toronto.

Bush served loyally and well and ardently whoever he was with in both the public and private sectors, in peace and war, in Canada and Britain. He may have rejected Peter Stursberg's choice of the title — "Mr. Broadcasting" — and, doubtless, there are other challengers than Bush himself.

But, in the range of his experience, be there other challengers or not, this reviewer concurs in the title, and also acknowledges that in North America the struggle for the control of broadcasting has, indeed, been won not by what the book calls "elitist" groups or "old boy networks" but by commercials and free enterprise, wet or dry.

Graham Spry (profiled by Patrick MacFadden in the March '71 issue of *Content*) is chairman of the Canadian Broadcasting League, a consumer-oriented body concerned about the quality of radio and television in this country.

AND NOW, SOME OF THE NEWS

by DON COVEY

WRITING NEWS FOR BROADCAST
by Edward Bliss, Jr.
and John M. Patterson
(McGill-Queen's University Press)

This book is good. Not only does it show the novice in the newsroom what he is trying to do, but it is a solace to the old hand who has been teaching the principles of writing for broadcast without notable success.

You can't argue with Walter Cronkite: "...the best such volume I have yet seen... In addition to the basics, it is an entertaining history of the development of radio and television style with examples... a volume that is difficult to set down, and that every broadcast journalist will want in his library."

In his foreword, Fred Friendly agrees: "Bliss and Patterson have created a tool that ought to be in every broadcast newsroom."

Radio fare, in the beginning, was screwball comedy, crooners' songs and music (there is a difference). News coverage developed gradually until in 1936 broadcast news had reached the point where a King abdicated the throne of England in 1936 — on radio.

Perhaps the book's top value is that it illustrates its points with source copy and the rewrite for broadcast. Every point is hit home. It is a U.S. book written by Americans so naturally most of the writing examples are U.S.-oriented, but the principles apply to Canadian newsrooms. Newspaper reporters can also benefit from the book.

Edward R. Murrow is one of the pioneers and heroes of broadcast news writing as it is known today. Here is an excerpt from a 1940 Murrow script:

"Christmas Day began in London nearly an hour ago. The church bells did not ring at midnight. When they ring again it will be to announce invasion. And if they ring, the British are ready. Tonight, as on every other night, the rooftop watchers are peering out across the fantastic forest of London's chimney pots. The anti-aircraft gunners stand ready. And all along the coast of this island the observers revolve in their reclining chairs, listening for the sound of German planes. The fire fighters and the ambulance drivers are waiting too. The blackout stretches from Birmingham to Bethlehem, but tonight over Britain the skies are clear."

The authors say: "This is writing news for broadcast. The sentences are readable. They are short. They are to the point. There is no fancy, involved writing. No 'inverted pyramid' with the answers to who, what, why, where, and how crammed into the first couple of sentences. The style is simple and straightforward. The copy is written to be read aloud, to be heard once and, with only that one hearing, to be understood."

Despite the obvious worship of top U.S.

news writers, the authors are not above taking a swipe at poor John Daly although they make up for it later by praising his handling of top news events.

Daly was preparing his 6:15 p.m. newscast, April 12, 1945. At 5:47 p.m. a flash from International News Service (now defunct) reports: FDR DEAD.

Two minutes later, Daly is on the air with this miserable slip of paper in his hand. He says:

"We interrupt this program to bring you a special news bulletin from CBS World News. A press association has just announced that President Roosevelt is dead. All that has been received is that bare announcement. There are no further details as yet but CBS World News will return to the air in just a few moments with more information as it is received in our New York headquarters. We return you now to our regularly-scheduled program."

Our authors comment: "And now let's make an interruption of our own for some critical comment regarding this historic bulletin. The news that Roosevelt had died should have been repeated. Of the five sentences in the bulletin, only one sentence makes direct reference to the fact that the President of the United States was dead. The source of this unexpected news should have been clearly identified as the International News Service. And press associations don't ANNOUNCE the death of presidents; they REPORT it..."

Daly must have been shaken. I, a Maritimer, was filing a Canadian Press wire out of Toronto at the time and I found I was disturbed and weeping; certainly not in shape to edit copy to the best of my ability. Only one who lived and breathed those times could understand.

The volume overlooks nothing. Subjects discussed include basic work rules, names and pronunciation, how to use the wire services, the time element, the lead, lead-ins and transitions, sports, voice over film, good taste, rhythm in your copy and on and on.

The book stresses time and time again that the writer should be meticulous in his choice of words and must know their exact meaning.

"Ptahhotep (the divine artificer) said it best in 3400 B.C.: 'Be a craftsman in speech that thou mayest be strong. For the strength of one is the tongue, and speech is mightier than all fighting'."

Edward Bliss, Jr. is associate professor of broadcast journalism at The American University in Washington, D.C. after 25 years with CBS News.

John M. Patterson has spent two summers as a news editor at NBC since joining the faculty of the Graduate School of Journalism at Columbia University in 1967. For the previous 18 years, he worked at broadcast journalism in Virginia and with CBS News.

Don Covey is general manager of Broadcast News, Toronto.

THE LITTLE MARKETPLACE

FREE CLASSIFIED SERVICE

Looking for greener pastures? Newsroom empty? Trouble finding obscure material for a major feature? Want to go into the media business for yourself? Want to get out of it?

Content's Classified section offers categories for which *no basic charge* will be made—**SITUATIONS WANTED, STAFF NEEDED, RESEARCH AIDS, FOR SALE, WANTED TO BUY.** For the first 20 words (including address), no cost. For each additional word, 25 cents. Please indicate bold face words. Display heads: 14 pt., \$1 per word. 24 pt., \$3 per word. Box numbers available at 50 cents. Where a charge is apparent, cheque should accompany text. Copy must be received by the 5th of the month in which the ad is to appear.

CLASSIFIEDS

SATIRIST with four years' experience in newspapers and magazines is looking for outlet for talents. Also does feature and general reporting. Write Box K, c/o Content, 892 Sherbrooke St. W., Montreal 110, P.Q.

RESEARCHER urgently requires movie-entertainment pages from Canadian daily newspapers 1930-1960. Can anyone help? Box 1327, Station A, Toronto.

BAREFOOT IN LEAVES by Pauline Elizabeth Rhind. Available at your bookstore or from KAKABEKA Publishing Co., Box 247, Toronto 12, Ont.

GOVERNOR SIMCOE AND HIS LADY: A fascinating account of the founder of Ontario by the biographer of Pauline Johnson. \$6.95 postpaid anywhere in Canada. Marcus Van Steen, 20 Belmont St., Toronto 185.

EXPERIENCED journalist seeks daily newspaper work anywhere in Canada. One year news and feature writing with suburban Toronto weekly. Jeff Barnard, 547 Kennedy Road, Scarborough, Ont.

UNIVERSITY HONORS GRADUATE, 22, now stuck on rewrite desk. Wants reporting spot on metro daily anywhere in Canada. Impressive credentials. Available immediately. Box C, c/o Content, 892 Sherbrooke St. W., Montreal 110, P.Q.

SUMMER REPORTING job wanted. Available mid-June. Experienced. References. Studying for Ph.D. in communication. Peter Johansen, 609 Spargur, Los Altos, California.

CABLE-TV company interested in first-class journalists to learn TV on part-time basis. Write full details to: WIRED CITY, 21 Woodlawn Ave. E., Toronto 7, Ont.

RESEARCH services. Free information. Bilingual. BRY Services, Box 5364, Station F, Ottawa, Ont.

BILINGUAL journalist to cover environment, resources, for daily radio program. Contact Gloria Bishop, CBM, 1425 Dorchester Blvd. W., Montreal.

The Toronto Newspaper Guild (CLC) invites applications for the position of EXECUTIVE SECRETARY. This is a full-time position for an office manager and chief negotiator with a union of 1,500 members beginning June 1. Qualifications include a thorough knowledge of Canadian and Ontario labor law and experience in the labor movement. Media industry experience would be helpful. Applicants should submit a resumé stating salary expected to: The Secretary, Search Committee, Toronto Newspaper Guild, 100 University Avenue, Suite 1100, Toronto 1, Ontario.

MISCELLANY

Malcolm Reid, Toronto *Globe and Mail* Quebec City correspondent for the past two years, has moved to the *Last Post* to open the news-magazine's new Quebec bureau. He also is doing free-lance work and contributes to *Presqu'Amerique*. Richard Cleroux has left the *Montreal Gazette's* Quebec bureau to take Reid's position with the *Globe*. . . . the Ontario department of labor is inquiring into the closing of the *Toronto Telegram*, and the whole system of conditions, communications and possible contracts involving the Newspaper Guild and other employees of the *Tely* apparently is under examination. As this *Content* page was closed, an arbitrator had not been appointed. The inquiry was called following charges by the guild that the *Telegram* violated sections of the Employment Standards Act in laying off 1,200 employees when the paper ceased publication last October. . . . Michael Bryan, formerly with *CFRA* radio in Ottawa and later with the *Ottawa Journal*, has joined the public relations group of the Trans-Canada Telephone System in Ottawa. . . . the *Chicago Sun-Times* now is printing on recycled paper, a first for a major American newspaper. . . . new managing editor of the *Kenora Calendar* is Edmund Oliverio, formerly public relations officer with the Manitoba Centennial Corporation. The paper is a community-oriented, 1 1/2-year-old creation of Kenora Cablevision Limited. . . . Alan Walker has been named managing editor of *The Canadian* and *The Canadian Star Weekly*, previously having been writer and articles editor for same. He used to be with *The Canadian Press*, *Time* magazine in Montreal and editor of *Toronto Life*. . . . Steven Grossman, formerly with the *Toronto Telegram*, now is communications assistant with the Canadian Institute of Chartered Accountants. . . . the *Prince Rupert Daily News*, the twice-a-week *Terrace Herald* and the weekly *Alaska Highway News* in Fort St. John have been bought by the Eastern Townships Publishing Co. Ltd., which publishes the daily *Sherbrooke Record* and several weekly papers in Quebec. . . . the Society for the Emancipation of the American Male has filed a complaint with the U.S. Commission on Civil Rights, claiming that the *New York Times* discriminates against men by having a women's department, but not a men's department, and that this is a violation of the Civil Rights Act of 1968. The complaint also contended that the *Times'* women's department is dominated by feminists who discriminate against women who enjoy being

mothers and housewives. . . . the extension of daily TV broadcast hours in Britain, made following the rejection of proposals for a second commercial channel, will favor independent commercial telecasters. The extended hours will allow independent companies to sell more advertising time and thereby gain immediate profits. The BBC is not likely to benefit. However, overseas syndicators of TV programs may be able to develop a larger market. . . . *Business Week* reported that the U.S. video-cassette industry has not progressed as expected, and only Cartridge Television, an Avco subsidiary, still is counting on immediate consumer interest in video-cassettes. . . . British Columbia's Lower Mainland suburban *Columbian* moved into new premises last month, among the most modern offset plants in the country. . . . *La Presse*, the afternoon French-language daily which shut down Oct. 27, resumed publication Feb. 10. Some 1,400 employees went back to work several days earlier. In its first appearance on newsstands, *La Presse* also announced a price increase to 15 cents from 10. The day the paper resumed publication, Jean-Paul Desbiens, chief editorial writer, announced he was resigning for personal reasons. He is the author of *Les Insolences du Frère Untel* (The

Insolences of Brother Anonymous), which he wrote as a brother of the Marist Congregation. He often was criticized by Quebec nationalists for his pro-federalist editorials. New contracts for all employees expire at the end of 1973. The contract for journalists and other support personnel in the editorial department is for two years and retroactive to Jan. 1. It provides for increments of \$15 the first year, \$15 for the first half of the second year, and \$4 for the second half of the second year. A reporter with five years' experience will receive a basic pay of \$187 weekly at the start of the new contract. Additionally, journalists will receive the equivalent of 32 days in back-pay as compensation for part of the time they were unemployed during the three-month lockout. Employees in other unions will receive similar compensation. Journalists did not gain the right of veto in the appointment of the managing editor as they had sought. Instead, both the managing editor and editor-in-chief will be named by the company in consultation with the union. Journalists were the last of 11 labor groups to accept the *La Presse* offer and union president Michel Lord said "we didn't get all we wanted, but the settlement is satisfactory and we consider it a fairly important victory." As mentioned elsewhere in this issue, the *La Presse* affair is on the agenda of *Media 72*. . . . *Time* magazine reports that the advertising business in the U.S. (and Canada, too, without a doubt) is being forced to make a painful and perhaps permanent transformation by pressure from government agencies, hostile consumer groups and wavering clients. If advertising is to survive the '70s, says *Time*, it will have to recognize the change in values which is reshaping American society. . . . a group of Canadian suburban and urban neighborhood newspaper owners has started an association called the Suburban Newspapers Foundation of Canada. The group says its segment of the newspaper business is the only one which has grown significantly in recent years and that it is an innovator of publishing techniques and market approaches. . . . Ian Paterson, executive press officer for British Leyland Motors Canada Ltd., died at the age of 46. A native of Glasgow, he was assistant press officer for the last two royal tours of Canada; came to Canada in 1950 after a public relations career with Warner Brothers in London; worked with the *Kingston Whig-Standard* and *Toronto Telegram* and in 1958 joined British Motors Corp., which later became British Leyland. . . . German Ornes, a Dominican Republic publisher, reported to the Inter-American Press Association that the press in the western hemisphere will face continuing and mounting assaults on its freedom. He predicted that governments and extremist groups will increasingly pressure and hinder newspapers in Latin American countries.

**MISSED
SOME
GOOD
READING?**

content

BACK ISSUES

Including this issue, *Content* has produced 316 pages of material . . . which amounts to a fair-sized book on journalism and the media, in Canada and elsewhere.

If you've missed back issues, or would like to replenish your files, copies are available at 50 cents each for Nos. 2 through 16. No. 1, now out of print, is available only in photocopy form at \$3.50.

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