

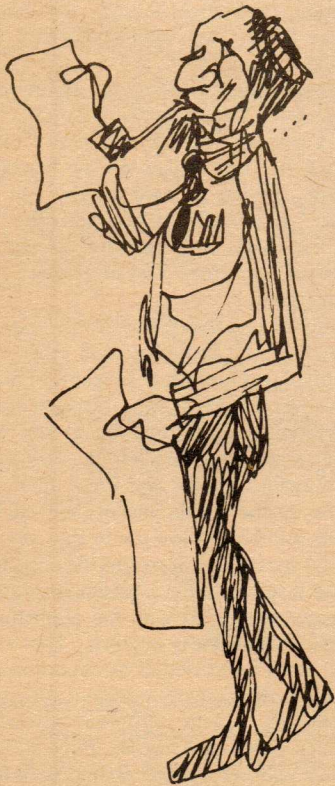
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content

for Canadian Journalists

THE
EVERYDAY
'MIRACLE'

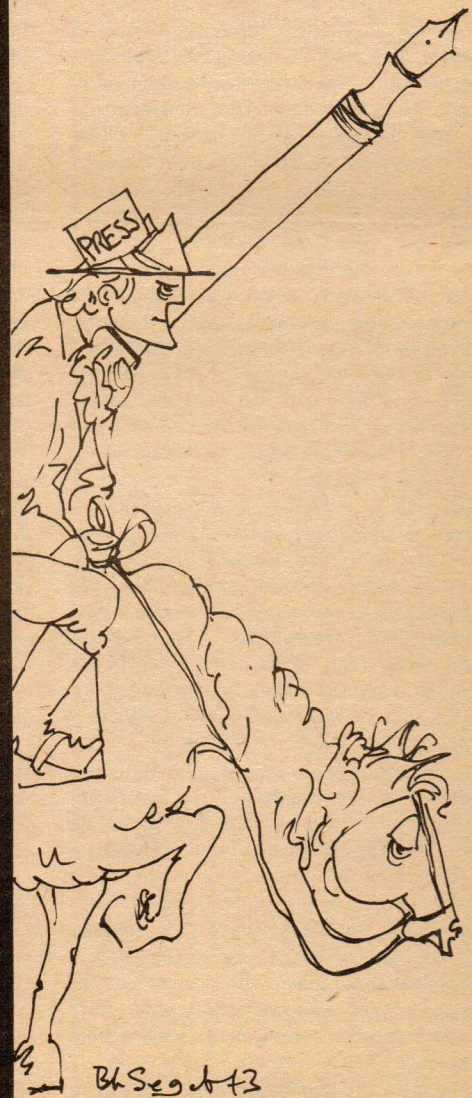


MEDIA 73:
SECOND
REPORT

LEARNING
RADIO

HARRY BRUCE:

**TOWARD
A
BETTER
DAILY
PAPER**



The daily paper: What it could be

by HARRY BRUCE

As long as people use words to say what's on their minds, other people are going to want to write the words down, and still others are going to want to read them, but it is conceivable that advances in the electronic technology of communications will soon weaken at least some of print's eternal advantages over radio and television.

Video cartridges, for instance, could go a long way toward giving television both a memory and flexibility of viewing time. On the other hand, just as television actually helped to inspire a boom in book-buying, facsimile reproduction in everyone's living room could well inspire an extraordinary surge of interest in daily journalism in print.

Moreover, facsimile reproduction could lift from newspapers the burden of both newsprint and circulation costs. The newspapers, assuming they'd continue to call themselves newspapers, could pour a far higher proportion of their money than they now do into producing the best stories and editorials in the whole history of their business.

In any event, in the near future as well as in that far and golden age of amazing electronic servants in every home, the future metropolitan daily newspapers lies in how they spend their editorial budgets. The conviction keeps moving in that newspapers must simply keep on doing some of the things they've always tried to do, only far better than ever. The question then becomes: Which of those old efforts of theirs must they now make a supreme effort to improve?

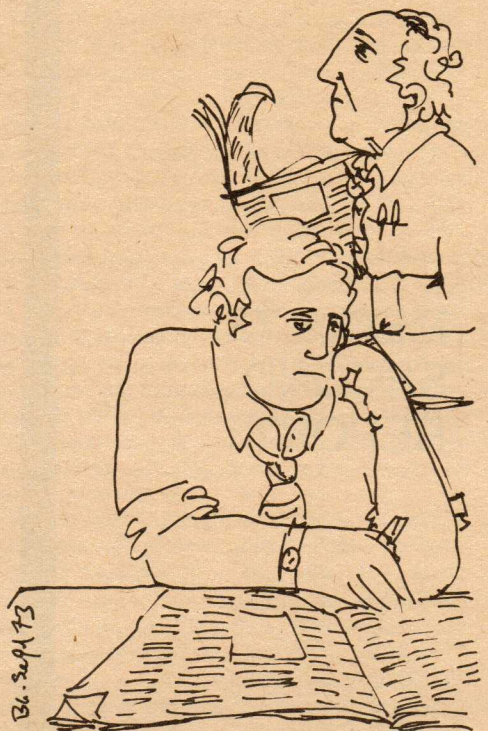
If it were necessary to suggest all the answers in one sentence, the sentence might say: *Newspapers of the future must recover the crusading spirit; and, at the same time, they must become great daily magazines with the constant ability to break fresh news that they uncover or generate on their own.* The crusading would depend on the quality of the exposés.

And who will the readers be? The deterioration of the city's heart already is forcing changes on the big newspapers, and there is an apparent breakdown of readers' interests into myriad little cults and groups and sports and hobbies which all have journals of their own. The "lost" big-city newspaper reader lives in the suburbs, gets his news from radio and television, and he reads only the suburban press, *The Snowmobile Times* and *Home Barbecueing News*.

There, are however, a couple of other sides to this picture. Our suburbanite may not live downtown but he probably does live smack in the middle of a huge sprawling amoeba of human life, plastered on the map of the continent; an urban region of millions of people; a megalopolis whose boundaries may change but whose shape stays roughly still long enough for him to know that it is a confusing but definite place with problems of its own that stretch for mile upon mile upon mile.

The suburban press can have the local school board meeting.

Someone must still explain the ferocious educa-



"BONEYARDS OF BROKEN DREAMS"

tional problem that exists right across the megalopolis. Someone should tell our suburbanite about the strangers that live in the other countries of his own seething urban area. Someone should remind him of the great things — the museums, hospitals, theatres and ball teams — that they all have in common, and someone must blow the whistle when an industry or some collaboration of politicians and officialdom tries to exploit the hugeness and confusion and complexity of the whose scene in a greedy and reprehensible way. Someone must make sense out of the infinite intricacy of social forces, regulations, institutions, human crises, interjurisdictional red tape and political mouthwash that can make daily existence in a great urban region so terribly incomprehensible.

The "someone" should be the metropolitan daily newspaper.

A paper that intimately serves the people who live in a huge administrative mess is Long Island's *Newsday*. It's a newspaper umbrella over Long Island, and, since its circulation exceeds 427,000 and it reports stories all over the country as well, it's absurd to think of it any longer as part of the little old "suburban press."

It is truly a "house organ of the city state," which is what the editor of *Macleans* magazine, Peter C. Newman, told students of the Nova Scotia College of Art and Design a big metropolitan newspaper should be.

If the house organ is good enough then it, too, can become a kind of special interest magazine. The differences are that it comes out every day, and the "special-interest group" that reads it includes all the people in a whole and specific urban mess who are intelligent enough to want clean, compelling, revealing prose about the part of the country where they have chosen to spend a stretch of their lives. Clean, compelling, revealing and carefully wrought prose is the strength of such magazines as *Harper's*, *The Atlantic Monthly*, and *The New Yorker*. As educational

levels continue to rise, their kinds of readers will continue to increase. They are a main chance for "the house organs of the city states of the future," and it'll be okay if these readers also want to keep up their subscriptions to *The Snowmobile Times* and *Home Barbecueing News*.

There's only one thing wrong with "house organs of the city states", and this is the fact that house organs are normally subservient creatures of institutions that do not care to see them stir up trouble. The phrase denies crusading in print. It has little to do with the publication of information that could embarrass someone, or land him in jail, or sabotage a corrupt technique of taking a profit. And if big newspapers hope to be heard, if they hope to compel people to turn to them each day rather than to any one of a thousand sharper diversions, if they hope to recover their position as a force in the community rather than remain a kind of information sponge, they must return to battle. They must get up off their asses and, every day they can possibly manage it, dig out some dirt.

You might argue that papers used to do exactly that, but the people tired of it; the newspaper crusades began to bore them.

What really bored them, however, was the ceaseless, strident, shrieking, incompetent, over-padded crusading. All wind and no fact. A lot of those old crusades, the really windy ones, were elaborately mounted to further transparently-partisan causes, and there's little wonder their main harvest was a crop of yawns.

Rather, newspapers' simply should rededicate themselves to finding out what's really going on in some fishy or disgraceful or merely baffling situation, and then telling everybody all the strange things they would otherwise never have known.

There are places, there are situations all over, in which the bad atmosphere is so pervasive, and wrong is so well entrenched, that excellent reporting, all by itself, takes on the appearance of a crusade. Trying as hard as you can to tell the "truth" becomes a radical activity. This is the sort of crusade advocated for the big-city newspapers of tomorrow: The investigative kind. The hardest kind.

Through research teams of their own, the hiring of lawyers and ecologists and other experts, the building up of investigative teams of professionals from several fields at once, through old-fashioned reportorial slugging and by giving writers and editors real time to do a job, the newspapers could begin again to make and break their own news. People on the streets and in their backyards and in bars and buses have got to start saying, "Jeez, did you see the can of worms they opened today?"

The inspiration for a particular crusade should have nothing to do with the publisher's politics or his other business interests. The crusade must result from a conviction by reporters and editors that a situation clearly cries out for exposure and explanation. "In the 1970's and beyond," Herbert Brucker wrote in *Saturday Review*, "the editor and his editorial writers should be left on a long leash — so long a one that they are free to examine each issue, each commercial interest, each candidate, and each party before deciding which, at that moment, is on the side of the angels." Brucker was talking about the editorial page. For the investigative crusaders on the news pages, the

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leash should be even longer. As long, perhaps, as Ralph Nader's.

Nader himself is one of the more amazing stories of the sixties and seventies. How has it been possible for one man, one young lawyer with a bagful of complaints, to do more successful constructive muckraking than all the immense editorial resources of all the newspapers of North America put together?

Sure, it's true that he could not have achieved what he did without the press. The newspapers and television were essential to the success of the muckraking, but the muckraking was never *theirs*. It was always *his*, because the papers no longer believed in doing troublesome things on their own. He used them, and, in the process, he showed how feeble they had become as a force for social improvement.

"My job," Nader has said, "is to bring issues out in the open where they cannot be ignored"; but surely that was what the newspapers were supposed to be doing. He was now providing hot information that was uncontaminated by the interest of any group except the public; but surely that, too, was an ancient and honorable function of the press. He was now the advocate, the crusader, the muckraker; and newspapers had once claimed to be all these as well. Now, they they were the carrier boys.

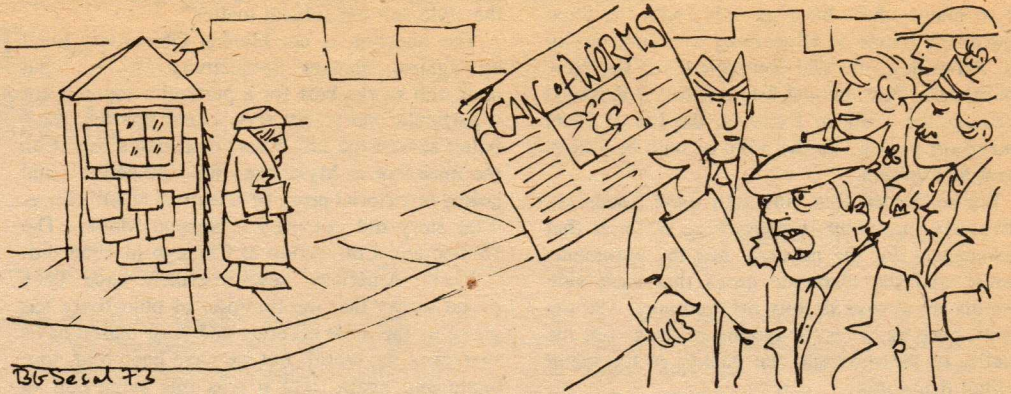
Charles McGarry wrote in a recent *Saturday Review* that Nader "was perceived by reporters to be what in fact he is: The enemy of their enemies For some reporters, stories about Nader's exposés became a sort of muckraking by proxy He made participants of men who pursue a passive trade." The trade was not always passive, and it does not have to be passive now.

The story of The Pentagon Papers, and the U.S. government's efforts to impose censorship even before their publication, may yet turn out to have been a dangerous victory for the press, but there's no doubt the battle did a great deal for the morale and the sense of purpose and social significance of both The New York *Times* and a whole lot of other papers. A leak provided this historic scoop, and intellectual investigation clarified it. Leaks are also the meat of Jack Anderson's exposés in Washington Merry-Go-Round, and his success (more than 700 syndication outlets) is further proof that investigative and muckraking reporting are not dead everywhere.

In 1968, only one or two of the thirty-six newspapers at Columbia University's American Press Institute had investigative reporters. By 1971, nearly thirty boasted at least one; and Arthur Perfall, associate editor of Long Island's *Newsday*, told *Time* magazine that serious investigative reporting was "one of the hopes for this business." *Newsday* has a permanent team of four investigative reporters (fattened to as many as eleven for big jobs). On recent recent series the team conducted 400 interviews and examined 20,000 documents. Its bureau chief, Robert Greene, says the work is mostly "dismal slogging."

The lesson for the daily press is that Seymour Hersh's uprooting of the Mylai story was one of those beautiful exceptions and that, as a rule, the news that newspapers must seek to expose will be too well hidden or simply too impossibly complicated for any one reporter ever to handle intelligently. The crazy old Flying Squad of hard-boiled reporters from the twenties has got to make a comeback in the seventies. They should, however, be a somewhat different crew for this is a different time, and, in most respects, it's an immensely more demanding one for reporters.

We need the old Flying Squad's zeal, its dedication to what it was doing, its sense that its members were an elite with an elite's obligation to perform better than lesser reporters. We do not need their simple definition of the perfect story, nor their frequent ignorance of developments in science,



town planning, business, history, technology, medicine, architecture, education, conservation, sociology, social work, religious thought, transportation, economics, banking, government structures, finances, armaments, racial discontent and world affairs.

The muckraking Flying Squad of tomorrow's great daily newspaper may often have to be a team of men and women whose combined talents and assorted professional abilities give them, all together, at least as much knowledge of the urban messes they expose or explain as the villains and victims and perpetrators of these messes have. They will have to be the brainiest Flying Squad that newspapers have ever hired, and, at the same time, it's essential that among their numbers there lurks at least one strong editorial talent. Scientific brains, to take just one example, do not invariably demonstrate writing or editing ability.

The newspaper would become a kind of research foundation, only the purpose of its research would always be to publicize wrongful, unfair, corrupt or fascinating situations. The editorial man on each team, the newspaper's man, would operate much the way Alvin Toffler suggests executives will work throughout industry:

Executives and managers in this system will function as coordinators between the various transient work teams. They will be skilled in understanding the jargon of different groups of specialists, and they will communicate across groups, translating and interpreting the language of one into the language of another.

If the Flying Squad of the future had existed in the past, Rachel Carson would have been one of them.

No newspaper, however, will ever be able to fill its pages entirely with the sensational fruit of its own investigations. What about the straight stuff? What about the national news that television and radio do such a sketchy job of reporting? And, assuming our super-paper will never have enough of its own men posted around the world, what about the miles of wire-service news that keeps on jiggling up out of the teletype machines?

The answer is that both in the selection of stories from outside sources and in the editing of the stories they do choose to print, newspapers must cut the crap with more skill, more ruthlessness, and more purpose than they've ever brought to these tasks before. Moreover, they must not only cut, they've got to cut and *shape* what's left, cut it and actually *build* it at the same time, and, to do this, the editors and rewrite men will have to be able to rely on a superbly-equipped and superbly-staffed library of topical information.

The keys to the handling of routine news must be more selectivity for the specific sake of this superior urban and suburban readership, more editorial consultation about the effectiveness of the words in each item carried, more condensation, more research, more *writing* input. The time to just slam the stuff in and get the old rag out on the street has passed.

Newspapers will never recover the advantage they once had in speed, now; they must take the

time brilliantly to exploit the advantages they still enjoy simply because they deal in printed words. They may even have to get slower to get better. They must work with the conviction that although they may never be first, they can almost always be right; although they may never be as gripping as television is for a lot of people, they alone can give their readers the satisfaction of actually understanding what's been happening in the world over the past day or two.

Everything that a newspaper prints must demonstrate not that it's been breathlessly batted out at the last possible second but that it has been thought about by some very bright people and then *wrought*. One of the clichés of the business is that newspapers impose order on a chaotic world. They don't. They could begin by proving in every word they print that they truly control their own editorial production.

If newspapers do adopt this creative, magazine approach to the prose they print, they'll treasure their space even more than they do now, and one result should be an increase in extremely short, tight, fact-packed news stories. Stuff that's as compact as *Time* magazine's Milestones. Indeed, some press-watchers argue that newspapers might do well to print nothing but short items.

We can't agree that newspapers should abandon longer stories all together. Indeed, an important reason harshly to tighten great reams of wire-service copy is to open up space for even longer and more ambitious self-generated reporting, superior muckraking and topical literature than newspapers habitually carry now.

The *Wall Street Journal* is already part way down the road we advocate, and it has been for some time. William F. Kerby, president of Dow Jones and Company, which owns the *Journal*, has described it as "the most powerful publication in the world," and even a less prejudiced source, Carol J. Loomis in *Fortune*, concedes that it is "probably the most profitable newspaper in the country."

And what is easily the best-read regular feature in this most powerful and most profitable paper (circulation: 1,300,000 plus)? It's the What's News column — a simple collection of skillfully and briskly condensed news items that runs up and down the entire depth of the front page. The paper employs similar front-page techniques with equal skill in its briefs in the *Business Bulletin*, *Washington Wire*, and a column of labor news. And it still has room on its front page for what Loomis describes as "'in-depth' articles, written and edited with great care, whose subject matter is wide ranging and not of necessity related to yesterday's news".

The emphasis on editorial quality must influence not only the editors, researchers and rewrite men who fit together each short piece but also everyone else who has anything to do with putting words on paper for publication.

Our N.S. College of Art Project Media came to this idea in a roundabout way. We wrestled,

Illustrations: Brian Segal

as so many others have recently, with the great and hoary issues of Objectivity vs. Subjectivity vs. Advocacy, the Old Journalism vs. the New Journalism, Professional Journalism vs. Personal Writing, the Truth of Facts vs. the Lie of Facts and so on and on. To the point of both bewilderment and tedium.

We concluded that, although these issues are obviously important to everything editorial that newspapers do, the passions that the arguments arouse and the elaborate cases that each side mounts are always slightly off the point. And the point, once again, is the quality of the prose, the quality of the research, the quality of the talent behind the words.

Out with the laws and generalizations! In with editing! If it's good, print it. If it's okay but not as good as it could be, try it again. If it's crap, kill it. That is roughly the way the best magazine editors have always operated. They ask the old questions. Does it hang together? Is it pretentious? Is the research irrefutable? Are the words good? Is there some kind of internal tension, some development that's both logical and even artistic in what this writer is saying? Is it lucid? Does

the style suit the subject matter?

The question is not blanket Objectivity lined up against blanket Subjectivity. It is, what approach works best for a particular reporter for a particular story. No style could possibly have better served the full horror or Hersh's report on the massacre at Mylai than the "objective" and coldly reportorial prose he'd learned at AP's knee. That story did not need a Normal Mailer. The Democratic Convention at Chicago in 1968 did.

North American newspapermen have been proud to say that the tradition of objectivity has given us the most accurate and least biased news system in the world, but we have been told, too, again and again, that it was this same cult of objectivity — the reporter's obligation to take at face value the lying pronouncements of important people — that enabled such profound unpleasanties as McCarthyism to sweep across the United States. You can believe both claims. The fact of McCarthyism's rising out of the press's objectivity, however, scarcely justifies a subjectivity that so grossly advocates a cause that it knowingly publishes lies of its very own.

We all know what's supposed to be wrong with

objectivity. It promotes laziness, dullness, cringing by journalists behind anonymity, the suppression of honest and well-informed opinion, the squashing of dissent, the sneakiest forms of lying, and the perpetuation of the rotten military-industrial-media Establishment.

We all know, too, what's supposed to be wrong with subjectivity in journalism. It enables emotion to stand in for research, nasueating confession to substitute for genuine revelation, gush to replace discipline; it promotes juvenilia, propaganda, misinformation, the spread of dishonest and ill-informed opinion, and the degeneration of the venerable profession of newspaperdom into political pamphleteering.

Now that the dangers are clear we can forget the labels, and we can urge again that the great metropolitan newspapers of North America try to buy their survival with brilliant editing and brilliant writing.

They must broaden their ideas of what makes good newspaper copy. After all the objectivity-subjectivity palaver, the suspicion lingers that many newspaper editors do remain so narrowly slotted in the cold, old ways of their trade that they would not hesitate even long enough to ask, "Who the hell are you anyway?" before rejecting a piece on a prize fight by, say, Norman Mailer. "It's too long. Too vivid. Too collegiate. Too personal. It doesn't sound like our sort of stuff. Where's the jeezly lead?" This attitude is a terrible mistake.

It is arguable that the finest and most evocative prose writing in North America today is the work not of novelists but of novelist-journalists, or of New Journalists, who invest in their non-fiction as much of themselves and as much creative sweat as any fiction writer ever puts into his work. Most of this journalism appears first in magazines.

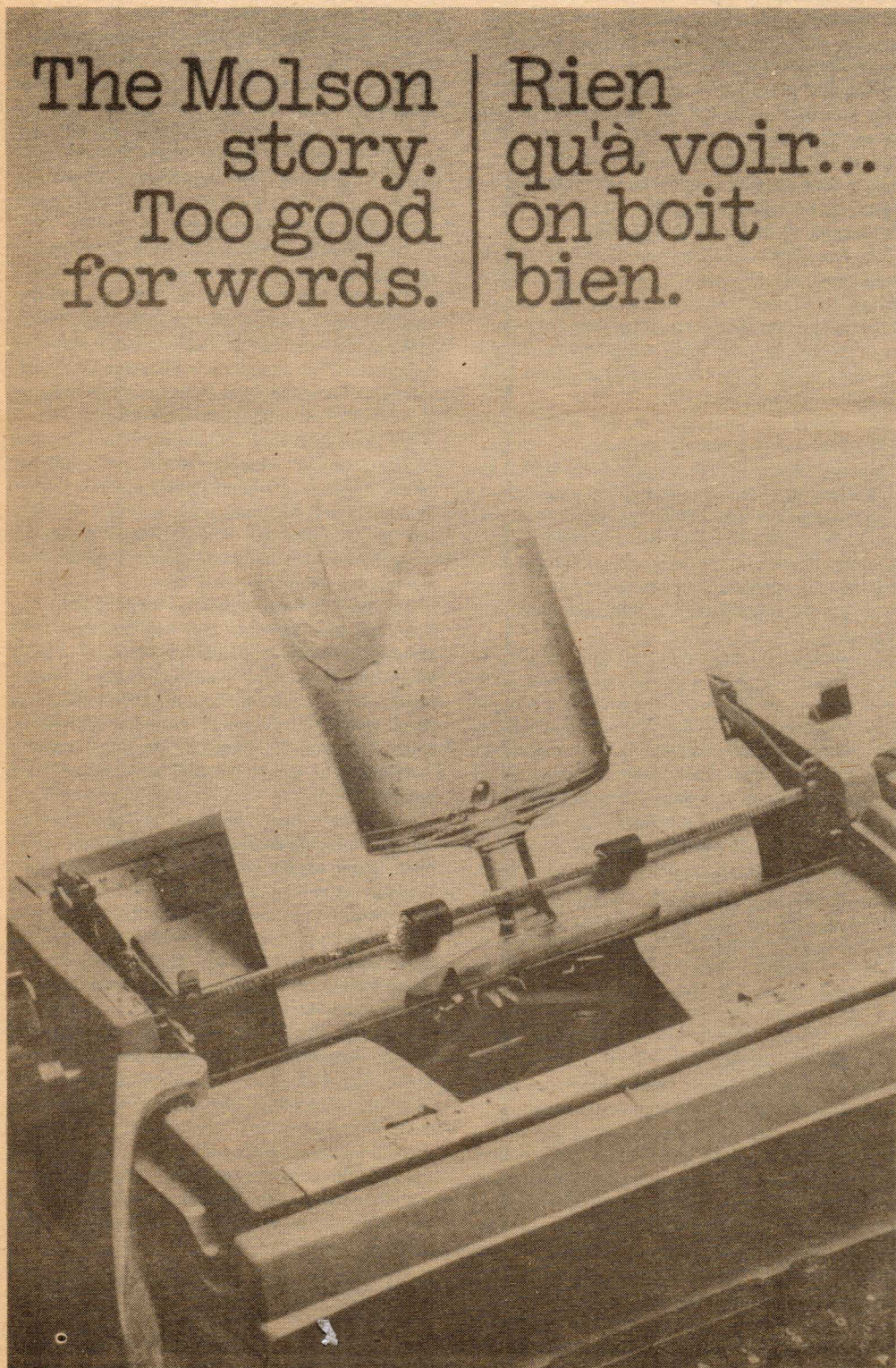
The big newspapers should be not only grabbing off some of this better-known talent for themselves but also, on certain kinds of stories, encouraging their own editorial people to learn how to write as well as report; to learn how to say well in print exactly how they feel about the scenes they've witnessed and the situations they've investigated; to revive the masterful personal essay, the graceful and moving description, the art of anecdote, and even the sane political argument.

Newspapers must begin to ask their reporters, their writers, to perform with much greater literary skill than the people who send letters to the editor, but they must also give them the same freedom of opinion that they're so happy to grant these letter-writers.

In some respects, newspapers of the future must become noisy, cantankerous, provocative, learned forums of beautifully constructed signed opinion. Staffers, as well as the more articulate readers, ought to be free to express their most passionate differences over public issues in the paper; but they must also say what they've got to say with wit and ability. The public should come to know there's always something going on inside of this paper, and often it's a good fight.

The newspapers of the future, then, should be not only a new-style muckraker, not only a comprehensive and intensely distilled dose of the most important and intriguing news of the day, but a hot and highly literate journal of opinion as well. Its transformation will require extraordinary talent and energy and, to buy these qualities, a whole lot of money.

Harry Bruce is a well-known Canadian magazine writer and a television public affairs broadcaster in Halifax. While associated with the Nova Scotia College of Art and Design, he worked with students on a media project which considered future alternatives for the style and content of major daily newspapers. The foregoing article is a summary of some of their conclusions.





Information is our business and the public is our client.

We meet with our thousands of clients daily, through the pages of our paper. But there are other reader services, designed to help people cope with the problems that plague them. For instance, the Windsor Star's legal forum brought in more than 150 advance written questions and some two dozen more questions were asked from the floor by the near-capacity crowd of more than 900.

A panel of the district's top lawyers supplied the answers and The Star published the replies in column after column over a period of weeks.

No, we don't have all the answers, but the daily newspaper knows where to go looking for them in response to an information-hungry public.

That's just part of the newspaper's role in the community . . .

FOR YOUR INFORMATION



The Windsor Star

A Southam Newspaper

You are cordially invited to attend
a legal forum co-sponsored by
The Windsor Star and The Essex Law Association

"YOU AND THE LAW"

**THURSDAY, NOVEMBER 30
CLEARY AUDITORIUM, 8 p.m.**

Do You Have A Legal Problem?

The Windsor Star, in cooperation with the Essex Law Association, has arranged a public forum on the law and the administration of law. This is not a forum for lawyers. It is for the man-on-the-street who has a legal question concerning himself, his family or his neighbors. A panel of prominent lawyers will be on-stage to answer your questions. You may be wondering about certain "cases" or the need for something you are concerned about that concerned you in the new laws pertaining to law. Is there something you want to know about doing laws?

WHAT DO YOU DO IF YOU HAVE AN AUTO ACCIDENT? Maybe you're a tenant having problems with your landlord. Maybe you're the landlord. What about your children or your neighbor's children and the law? What do you know about recent Consumer Protection legislation? Is there any way out if that bad deal you got pulled into? Are you having marital problems? Would it help you to know your rights in matters of separation or divorce? Effective your problem, you may be helped toward finding a solution at the Cleary Auditorium, November 30 at 8 p.m.

PANELISTS

<small>Bernard Cahn, O.C.</small>	<small>George A. Gallagher, O.C.</small>
<small>David I. McWilliams, O.C.</small>	<small>Max H. Meunier, O.C.</small>

SEND YOUR QUESTIONS IN ADVANCE OR ASK THEM FROM THE AUDIENCE. Questions directed to the Panel can be submitted in writing on the request letter and sent in advance about an hour before the start of the forum. The clarity of the question will be reviewed as you can see from a complete condition.

Letters can be obtained by contacting the reporter before or they can be picked up at The Star's business office, room 1117 Park Street at 100 King Street West.

The Windsor Star Legal Forum
Star Box 383
187 Ferry Street, Windsor ONA 6M6

Name _____
Address _____
Code _____

My Legal Problem is _____

NO ADMISSION CHARGE

YOUR COMMON DAILY MIRACLE ...



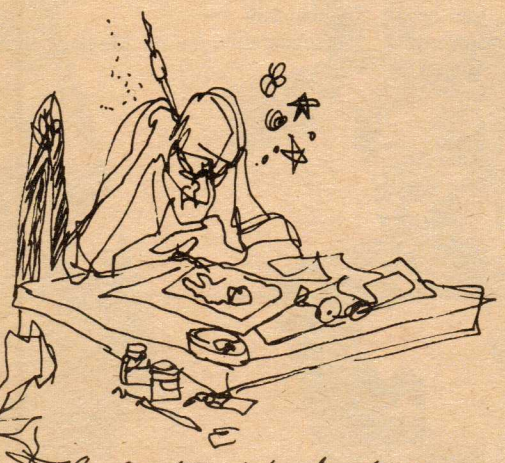
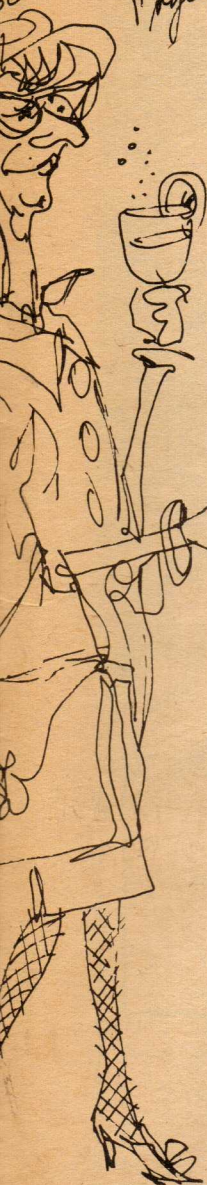
Lead

Natural curly hair

Stan Lomb 1/73

News Editor

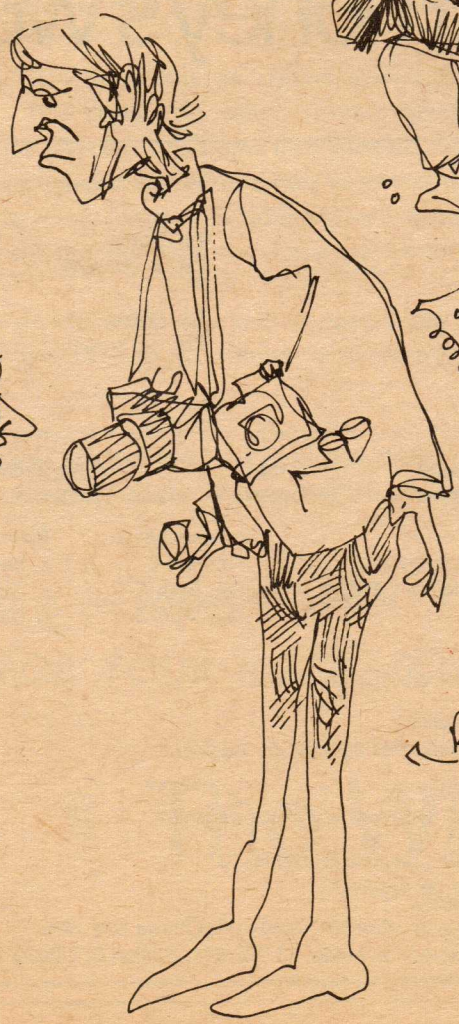
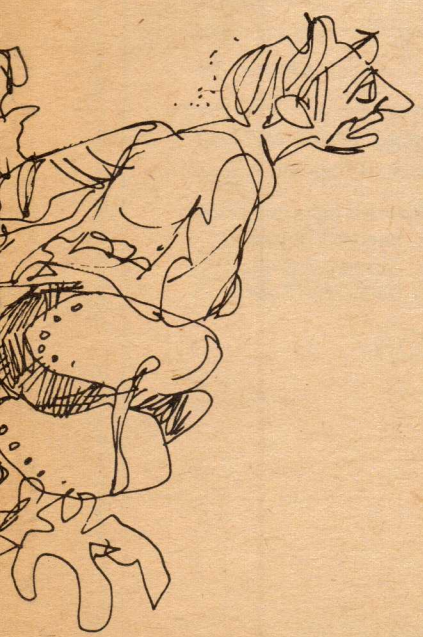
Women's Page.



A cartoonist, tucked away in another part of the Building, putting the finishing touches to his latest creation



Features Editor



Photographe

... AS SEEN BY
MONTREAL ILLUSTRATOR STAN ROACH

MEDIA 73, APRIL 6-8: JUNEAU WILL SPEAK

CRTC chairman Pierre Juneau has agreed to be the opening speaker at Media 73.

The third annual media conference will be held at the Marlborough Hotel in Winnipeg, April 6, 7, 8.

Others who have agreed to participate are: Gordon Fairweather, Conservative MP for Fundy-Royal; James Gray, Alberta author and free-lancer, and Patrick MacFadden, teacher and broadcaster. All three will act as chairmen at various conference sessions.

Others have agreed to prepare background papers for the various conference discussions — on press councils, on laws affecting disclosure of sources, and on a code of ethics for journalists.

The Winnipeg Press Club is planning an open-door policy during the weekend conference, except during its annual "beer and skits" show Saturday night, which is restricted to ticket holders.

The Media 73 steering committee has asked Peter Desbarats to act as chairman of a panel of journalists to hear any complaints about violations of press freedom. Persons wishing to be heard should write to the steering committee in advance of the conference.

A Winnipeg committee is now organizing local support for the conference. The committee includes representatives from almost all Winnipeg media, including the educational and farm press. The co-ordinating chairman is Dave Suderman of the Canadian Wheat Board, formerly with the *Family Herald* in the Parliamentary Press Gallery.

The conference will start Friday, April 6 with a plenary session. After a general introduction Saturday, participants will break into three workshops. Sunday, the reports of these workshops will be debated at the general closing session.

Plans also are being made for participating

organizations to report to the conference. In the past, there have only been two or three such groups, but this time conference organizers hope the number will be expanded.

Persons planning to attend should register now with the Media 73 secretariat by filling out the registration form on this page. Requests for hotel

reservations should go to the Marlborough Hotel in Winnipeg, marked to the attention of Dave Bonner at the Winnipeg Press Club. This will allow the committee to keep track of conference registration.

Registration fee for Media 73 is \$15.



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MEDIA 73

REGISTRATION INSCRIPTION

A CONFERENCE OF JOURNALISTS
UN COLLOQUE DE JOURNALISTES
WINNIPEG
APRIL 6-8 AVRIL
1973

Name _____ Tel. Home _____
Nom _____ Tél. à domicile _____

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

Mailing address _____
Adresse _____

Registration fee: Cheque Cash Money order
Cotisation: \$15.00 Chèque Comptant Mandat

Please reserve hotel room for me: For nights of: Pour les nuits du:
 Veuillez me réserver une chambre d'hôtel: Fri. April 6 Vendredi, 6 avril
 Sat. April 7 Samedi, 7 avril
 Sun. April 8 Dimanche, 8 avril

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 73
Etablir tout versement à l'ordre de: Média 73

Send registration form to: Media 73, Box 504, Station B, Ottawa K1P 5P6
Retournez cette formule d'inscription à: Média 73, CP 504, Station B, Ottawa K1P 5P6

MORE THAN JUST A VOICE AND A MIKE

by RALPH C. ALLAN

In this look at the radio industry and, in particular, the bodies of knowledge required by its staff, I will present one person's views on some of the inadequacies of the present education of many of the industry's employees, and also to look at some suggestions for improving the calibre of radio programming through improving the quality, quantity and appropriateness of the information given to prospective members of the medium.

Although I limit this discussion to radio broadcasting, many of the remarks and ideas would be equally applicable to the education of students intending to enter the television industry.

Radio, according to the well-known "man of media" Marshall McLuhan, is a "hot" medium. To him, "hot" means that it affects the emotions of the listeners, that it is not possible to be merely exposed to radio — one becomes involved in it. The degree of involvement is largely determined by the understanding and knowledgeable use of the natural characteristics of the medium by the broadcaster.

McLuhan, in his book entitled, *Understanding Media*, suggests that the hold which Hitler had over the people of Germany would not have been possible without the existence of such an emo-

tionally involving medium as radio. Indeed, a study of the successful men of the ages (in any field that requires public acceptance and approval) reveals that the coming of radio brought to the fore those men who could positively arouse the emotions rather than only the intellect. Winston Churchill, John F. Kennedy and Stokely Carmichael are a few examples.

When one industry can so profoundly affect the destiny of entire nations, it becomes clear that it is essential to the well-being of these nations (and indeed of the world community) that the individuals within this industry be of the highest calibre possible.

It is also important that these people be dedicated to the preservation and hopefully the improvement of our society. Thus, it is desirable that they have made available to them the greatest amount of education our society can provide. This is far from common in the broadcasting field today.

Most of those working in radio have had little or no formal training for their profession. They were simply fortunate enough, or intelligent enough, to pick up information quickly in the business. Few of those who do have higher education find much direct use for it in their work. (I say

"direct use" since no education is really wasted as it adds to the sum total of a person's knowledge.)

The major drawback of the pick-it-up-as-you-go-along method is that people fail to find the overall picture of the job that radio itself is doing, and merely lose themselves in the details of their own niche in the operation. This lack of an overall picture often results in persons working at cross purposes unintentionally, due to their lack of appreciation for, and knowledge of, the goals of the people working in other aspects of this relatively complex industry.

The fact that higher education is seldom of obvious direct value in the radio industry leads many people entering the field to consider college as a waste of time and money. This, in return, creates a lack of highly-educated people in radio, and this is a detriment to radio as an industry and as a medium of communication. This educational lack among radio staff limits the range of subjects which can be handled intelligently, and reduces the effectiveness of the treatment of many others.

In addition, the fact that radio employs a low percentage of educated people leads those with high potential to regard the profession as below them. And this discourages many worthwhile people from entering broadcasting.

There is no instant panacea for this problem. The only solution is the rather slow process of encouraging gifted people to consider radio when choosing a career. This, however, cannot be accomplished through the efforts of the industry alone. An educational program must exist which will attract the highly-intelligent student, and besides keeping him interested can provide him with the skills needed.

Radio makes some rather demanding requests of its employees: Besides mere proficiency at routine tasks, it asks for that elusive ingredient — creativity.

Without a solid base of creative minds to produce new ideas, a station's programming quickly ceases to be interesting and exciting; it no longer involves the listener emotionally. When a station experiences a drop in ratings, it is often due to the failure of the station operator to gather around a creative staff capable of keeping the station's listeners continually emotionally interested.

Among the disciplines within radio which demand creative thought are writing, production, direction and announcing. People involved in public relations and promotion work also need some small spark of originality.

Each task involves different direct methods of presenting new ideas, but all must blend together to form the final product — the programming of the station. Thus, besides competence in his job, each person must be able to visualize its effect upon the end result.

One unusual facet of broadcasting is that, by its very nature, it defies compartmentalization and specialization. Almost every person in a radio station works in several fields. A newsman must be both an announcer and a writer. A producer or director may write much of his own material. An announcer may also produce or direct a program.

Perhaps the prime example of this jack-of-all-trades approach that characterizes radio is that modern phenomenon — the disc-jockey. Primarily, he is an announcer, but he has to be

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much more. He selects much of his program material and is, in effect, his own producer. He creates much of his own verbal material himself, and, whether or not he actually goes through a written stage before airing, he must be considered a writer. While on the air, he is in complete charge of the order, sequence and relationship of the various parts of the program and is thus his own director. In most commercial stations, the disc-jockey is also his own technical operator.

It takes a rather special sort of individual to acquit himself well in all these fields. That there are too few people able to do this is all too apparent when listening to the radio today.

Some of the other facets of radio have become slightly more specialized. However, those working in promotion, sales, management, and even engineering must all have some appreciation of their effect on the final product — the "sound" of the station. They also must be able to blend their efforts with those of the primarily creative staff. And, of course, these people should hardly be devoid of creativity themselves.

The reader will notice that the entire radio industry places a great deal of emphasis on creativity. Yet creativity cannot be taught — or learned — as can, for example, grammar. However, there is one type of "training" that has been shown to be a stimulus to creative thought: A liberal arts education. This type of program is offered by numerous universities and colleges, and usually leads to a bachelor of arts degree.

The main disadvantage of a bachelor of arts program to a person intending to enter the radio profession is that, after three years in college, he still has received no training in the skills of his chosen field. Many universities in the United States have recognized this and have included radio and television courses among their "arts options". And a few colleges have established complete programs leading to a degree in broadcasting.

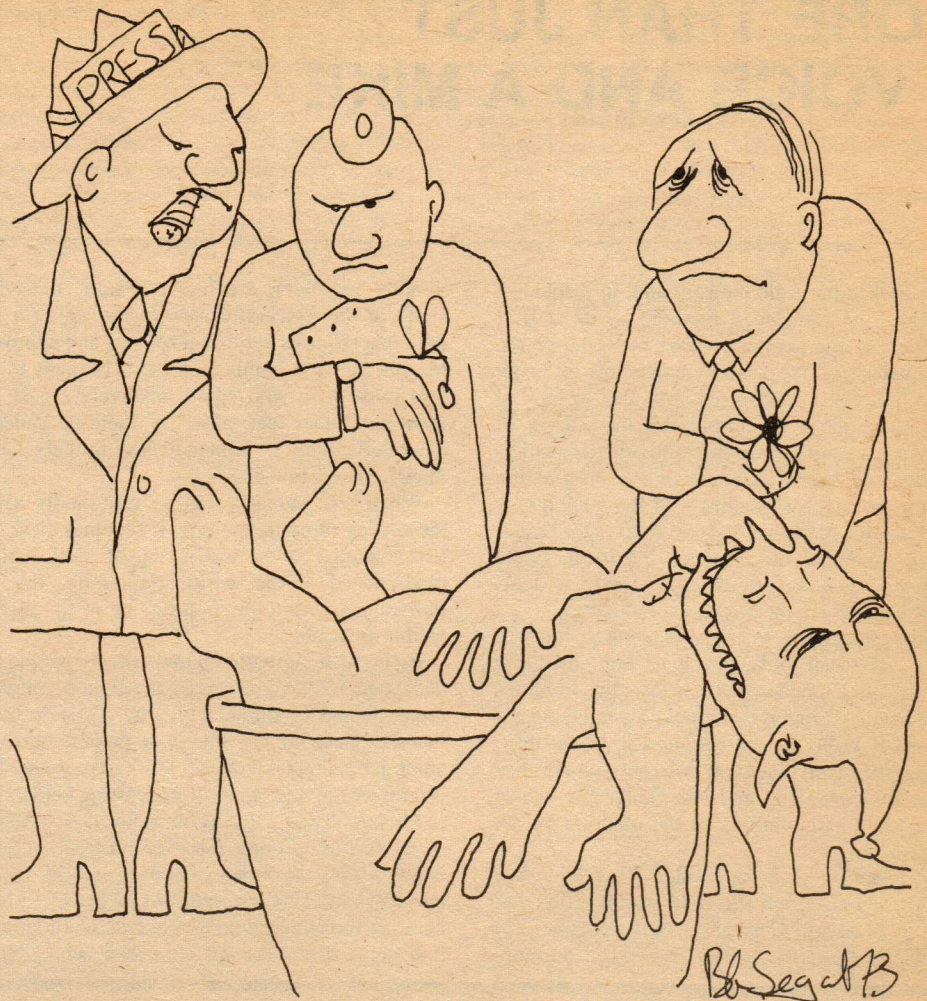
Here in Canada, however, although most universities have a student radio club, few offer a single course solely pertaining to radio or television. Thus, while a student may have excellent instruction in a wide range of subjects, his major is left to chance. The very existence of these radio clubs usually relies on the financial support of the Students' Unions rather than the university itself.

A few technical institutes across the country have established courses purporting to train students for employment in broadcasting. In actual fact, they do far more of a disservice to the industry than a service. Their training is, at best, sketchy, and concerned only with specific skills. Rather than encouraging creative thought, they stifle it. Thus, these institutions turn out more of the uninspired, dull drones who already plague the industry.

A university or college offering a full program in radio and/or television broadcasting should, where possible, offer it as a degree course. This will aid in attracting students of the highest possible calibre.

The program should be based upon the general arts pattern already in use at most post-secondary institutions. It, of course, will have to have programs in the specifics of the radio profession added to it. Many of the subjects needed by radio students are already in existence, and are being excellently presented. These include studies of English literature and composition, drama, psychology, and elementary economics. The additions would be of two types: Courses in radio specifics, and courses to relate the general ones to their uses in broadcasting.

Ralph Allan, program director at CJDC in Dawson Creek, B.C., originally prepared this article for Mount Royal College in Calgary.



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LETTERS

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WHAT EQUALITY?

Editor:

On January 12, M. E. Howard, director of the Ontario ministry of labor's employment standards branch, decided that the jobs of sports editor and family (women's) editor at the *Oshawa Times* were not equal and therefore did not require equal pay.

The decision followed a hearing November 22 which was requested by the company after an investigator from the department, G. J. Murray, had decided that the jobs were, in his estimation, equal. Howard based his decision on evidence presented at the hearing. He decided that there was an equal effort on the parts of both editors.

As far as skill was concerned, he decided "it would seem that a greater skill is required for a family editor position because of the different type of reader. Sports enthusiasts will accept sub-reporting, as the reader is only interested in the results and outstanding occurrences during the game."

However, he decided differently in the case of responsibility. "The managing editor believed that the sports pages were more important to the newspaper than were the family pages, and consequently there was a greater responsibility on the sports editor to produce his material on time. Therefore, under the circumstances the sports editor had a greater responsibility."

Howard also pointed out that the sports editor frequently has to travel outside the circulation area of his newspaper, which the family editor does not have to do. (I may point out here that I have always tried to cover interesting things outside our circulation area on my own time and money.)

"There is no doubt in my mind that certain restrictions were imposed on the activities of the family editor after she had complained to the Employment Standards Branch. Similarly, I believe there is more skill required to perform the job of a family editor. It is also clear that the union (The Newspaper Guild) made little effort to arrange parity in the wage scales for the two jobs.

"I, therefore, find that the work performed by the family editor is not the same as the work performed by the sports editor, and consequently there is no violation of Section 25 of The Employment Standards Act."

The restrictions mentioned included having my layouts checked by the editor, working no overtime without permission, then working no overtime, and finally, only working 8-5, Mondays to Fridays, despite the fact that my contract says 40 hours weekly. A few other restrictions were relatively minor, such as not sending anything to CP unless permitted by the editor.

Daisy E. Morant
Oshawa Times Family Editor

PLEASE, IF YOU WILL

When you're sending along your subscription cheque or money order for *Content*, please remember to advise whether it's a renewal or the first time. If a renewal, kindly enclose an address label to help us find you in the files. And if you're getting a renewal notice, do remember to return the addressed portion of the flyer. We want to satisfy everyone ... but we need your help, since *Content* is not a major publishing house with a massive staff.

by JAMES R. IRVING

CORRECTION

In yesterday's late edition of the *News*, we carried a story under the heading, Women's Rightist Leans To Left, in which we stated that Ms. Florence Cratty, president of Mission Ms, and originator of The Leslie Hill Weight Watchers Society, was seeking the NDP nomination for Toronto South in the up-coming federal election. This, of course, should have read Toronto North. The *News* regrets the error.

CORRECTION

Although we managed to put the president of Mission Ms, Ms Florence Cratty, in the right riding yesterday in a correction of an earlier story, those gremlins that so often manage to slip into the composing room crossed us up again by stating that she was contending a seat in the upcoming Federal election. This, of course, should have read election. Our apologies to Ms. Cratty.

CORRECTION

Double apologies today. First to Ms. Florence Cratty, whose name we inadvertently misspelled in a correction yesterday of an earlier correction; secondly to the Typesetters' Union, Local 64321-4, for blaming the error on the gremlins in the composing room. The latter term was merely a figure of speech. We admit the error originated in the editorial room and was no more an intentional slur to the union than was our first story meant as a slight to Ms. Cratty when we managed to shunt her onto the wrong siding.

CORRECTION

Once more — and for the last time, we hope — we must apologize to Ms. Florence Cratty. Several times in the past week, we have, through a series of inadvertent errors, which crop up to plague the best of papers at the best of times — or maybe we should say, worst of times — managed to completely alter the substance of a story in which Ms. Cratty was featured; to say nothing of causing her considerable embarrassment. We tried to correct these errors, but each correction unfortunately brought on another error. In the last one we put Ms. Cratty on a siding. We, of course,

should have put her in a riding, and sincerely regret ever having her in this other position. May any embarrassment resulting to her from our lack of finesse be minimal.

CORRECTION

In a story in yesterday's late edition concerning a law suit brought against the *News* by Ms. Florence Cratty, we inadvertently stated that Ms. Cratty's suit was for \$100,000. This should have read \$1,000,000. The *News* sincerely regrets this anything-but-funny comedy of errors.

James Irving is a Toronto writer.

THE LITTLE MARKETPLACE

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Independent agency needs RESEARCHERS, writers for print and broadcast special projects. Contact Bob Carr, Press Gallery, Queens Park, Toronto, Ontario.

CJAD Montreal is seeking a competent newsman. If you think you would be an asset to **CJAD News**, write to Sidney Margles, Director of Informational Programming, **CJAD**, 1407 Mountain St., Montreal.

FIVE YEARS' EXPERIENCE: Reporter-feature writer-cartoonist with large metro daily and wire service background seeks new position. Bilingual family man, apprenticed on smaller dailies, will relocate to smaller community. Resume, clips: 1217 Royal Ave., Royal Oak, Michigan 48073 (U.S.A.).

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REPORTER-PHOTOGRAPHER: Northwestern Ontario's largest weekly newspaper is rapidly expanding. We now have another new position for a reporter-photographer in our editorial department. Apply in writing to the Managing Editor, Kenora Calendar, P.O. Box 810, Kenora, Ontario.

EARTH & SUN & HIGH-RISE RECIPES FOR SINGLES. by Pauline Rhind, drawings by David Shaw. Order from: KAKABEKA Publishing Co., P.O. Box 247, Stn K, Toronto 12, Canada. Price \$2.50.

Andy Moir and the Brandon *Sun* were honored by the Manitoba Indian Brotherhood for a job well done in coverage of events leading to the creation of the Toal Commission which studied alleged discrimination against Indians in Brandon in 1971. The Brotherhood said Moir's work was done in the "best principles" of journalism . . . he tackled a cruel problem, where racism and discrimination were involved . . . though the covering stories did not have immediate effects, we the Indian people are sure it was not in vain." *Content* carried a story on the *Sun*'s efforts last September.

Closing date for applications for the upcoming Southam Fellowships for Journalists is March 2. Application forms may be obtained from Southam Fellowships, Room 106, Simcoe Hall, University of Toronto, Toronto 5. Successful applicants will be notified by April 14. Three or more Fellowships will be awarded this year and working journalists with at least five years' experience in newspapers, magazines, radio or television are eligible to apply. Those under forty will be favored. The Fellowships underwrite the cost of transporting the fellow and his family to and from Toronto, all university fees at the University of Toronto, and an award in the amount of the fellow's regular net salary for the eight-month study year to the equivalent of \$15,000 gross per annum.

Vince Carlin and Robert Stewart have left *Time* magazine's Montreal bureau, Stewart to devote most of his time to free-lancing. And new bureau chief is John Blashill. John Scott is taking over in England as London chief . . . George Frajkor is leaving the CTV bureau in Montreal to teach at Carleton University's journalism department . . . Edmund Oliverio, formerly editor of the Kenora *Calendar*, now edits the controlled-circulation Winnipeg weekly *Viewpoint*, whose circulation is 93,000.

The Media Club of Canada's Memorial Awards competition closes March 15. All women writers in Canada are eligible to enter. Top award in each category will be a medal and \$100; second prize will be \$50 and a certificate; and third prize, an honorable mention, will be a certificate. Categories cover print and broadcasting. Entries for the competition and inquiries about it should be made to Chairman, Memorial Awards, Media Club of Canada, Box 504, Station B, Ottawa K1P 5P6.

The Canadian Medical Association has appointed Lili de Grandpré to serve as Quebec-French-language reporter for its *Journal*'s affairs of organized medicine section. She'll concentrate on CMAJ medical news and feature articles in French and the appointment is in response to the CMA's directives to increase the French-language content of the *Journal*.

The Toronto *Star* is studying means of using funds which will be generated during the next five to ten years to expand into other communications areas. The *Star* had net profit of \$4.646

MISCELLANY

million or \$1.93 a share for the year to September 30, up from \$3.748 or \$1.56 a share a year earlier.

Don't forget the Media 73 conference in Winnipeg April 6-8. A registration form and related information are to be found elsewhere in this issue of *Content* . . . Robert Elie, who devoted a long career to literature and cultural affairs, died at the age of 57 in Montreal. He was associate director of the Canada Council . . . CTV has opened a permanent bureau to cover British Columbia, Alberta, the North and the western states. The bulk of the work is for the CTV National News, but W5 and public affairs are assisted.

Flo Whyard, formerly with the Whitehorse *Star*, now is Canadian editor of Alaska Northwest Publishing. She's in the market for material about any part of the Canadian North, always looking for color shots. Her major magazine is *Alaska*, with a readership of a half million. She can be reached at Room 9, Whitehorse International Airport, Whitehorse, Y.T.

Several staff changes at *Macleans* magazine: John Gray, who joined Peter Newman from the Montreal *Star*, has gone; Tom Hedley will stay on in a consulting basis and write a book about his New York experiences in magazine journalism, and Walter Stewart is returning . . . Carl Bernstein and Bob Woodward, reporters with the Washington *Post*, have received the Newspaper Guild's 1972 Heywood Broun Award for their series exposing the wide scope of political espionage involved in the bugging of the Democratic national headquarters at the Watergate during the 1972 U.S. election campaign. The Broun award, bringing a citation and a \$1,000 cheque, is presented annually for journalistic achievement in the spirit of Heywood Broun, the guild's founder and first president.

Eric Dennis, executive director of the Nova Scotia Communications and Information Centre, notes in a year-end review that his province is among eight which have moved into a centralization or co-ordination of their government information services, following to a large degree the pattern set by the United Kingdom government in the post-war creation of its Central Office of Information. Working with Dennis as head of the public inquiries and media services division is Reg Wamboldt.

Consumer magazines reporting to the Magazine Advertising Association of Canada — which include *Time*, *Chatelaine*, *Reader's Digest* and *Macleans* — reported advertising revenues of

nearly \$32 million in 1972, for an increase of nineteen per cent over 1971. *Time* magazine still had first spot, reporting 1972 ad revenues of \$8.8 million, a hike of \$800,000. *Macleans* showed the largest ad dollar increase, to \$5 million, a jump of \$1.63 million.

The Fédération professionnelle des journalistes du Québec holds its annual convention at Quebec's Chanteclair the weekend of April 14 . . . Net operating earnings of Southam Press Ltd. amounted to \$4,264,000 or 34 cents a share for the final quarter of 1972 — up from \$3,467,000 or 28 cents a share in the same period a year earlier. Revenues for the year came to \$157,641,000, up 27.1 per cent from the 1971 total of \$123,000,000.

The message from the president of the American Newspaper Publishers Association was clear: The newspapers of Canada and the United States face a critical shortage of newsprint in 1974, and perhaps this year, if the increase in consumption continues at the present rate. New York's *Editor and Publisher* said "it seems to be clear that newspapers have been underestimating their own requirements or just neglecting to maintain their own stocks on hand."

Don Mullan, who has been managing editor of the Guelph *Daily Mercury*, has purchased two eastern Ontario weeklies — the *Mamora Herald* and the *Norwood Register*. Mullan, now president and publisher of the papers, had worked for the Thomson chain for 16 years.

While press council discussions continue, the New York *Times* announced it will refuse to cooperate with the national council being established at the instigation of the Twentieth Century Fund. Publisher Arthur Ochs Sulzberger questioned the ability of the council to help the news media meet the threats of intimidation by government against reporters and broadcasters. "We are being asked to accept what we regard as a form of voluntary regulation in the name of enhancing press freedom. We respect the good intention of the fund, but we believe the operation of such a council would not only fail to achieve its purposes but could actually harm the cause of press freedom in the United States."

Prime Minister Trudeau's new press secretary is Pierre O'Neil, 38, previously with *La Presse* and *Le Devoir*. He succeeds Peter Roberts, who returns to external affairs. Trudeau's new assistant press secretary is Courtney Tower, 40, on loan from urban affairs. He previously worked with *Macleans*' magazine and Reuter.

Martial Dassylva of *La Presse* and Christopher Dafoe of the Vancouver *Sun* are recipients of this year's Canada Council travelling theatre grant. Both critics will receive up to \$3,000 for the costs of travel across Canada to prepare a series of articles for their own papers on the Canadian theatre scene. Last year's grant, the first of its kind, was for \$5,000 and went to Zelda Heller, former theatre critic of the Montreal *Star*.

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