

31

MAY
1973
50c

ANTHONY WESTELL:

TOWARD A BETTER DAILY PAPER

(Part Two)

content

**Awards:
No slim pickins'**



Awards, awards, everywhere awards

by BARRIE ZWICKER

If you write about arthritis, bigotry or boating, foreign affairs, hi-fi entertainment or nuclear energy, inter-American understanding, religion or horse racing, there's a prize to be won. If you snap photos of construction sites, policemen kissing their horses or politicians chomping on cigars, there's a plaque and cash awaiting you. Your radio or TV documentary can earn you money and fame.

A list of journalism prizes available could fill most of this magazine. Besides money are scrolls, plaques and trophies, tankards, moebius strips, trips, shaving brushes, blue jeans and gold medals. The latest, announced in March, is \$5,000 available from the Canadian Human Rights Foundation to assist a writer in preparing a book on human rights in Canada.

Committees at this minute are preparing more awards. A national award relating to freedom of the press is under consideration in connection with Nova Scotia's first annual Joseph Howe Festival.

Even your child in Grade One can take a crack at a writing award. Perhaps journalists can learn something by a brief return to primary school.

"WRITING CONTEST EXPANDED TO FIRST THREE GRADES"

read the headline of the blurb I received last month. "By popular demand, Open Court's annual Creative Writing Contest will this year be expanded to include grades one, two and three," the announcement stated. First prize is a \$200 U.S. Savings Bond. Your child's creative writing can be entered, however, by only a teacher "regularly using full classroom sets of Open Court materials." Open Court is a publishing company selling mainly to the education establishment.

In this contest, the sponsorship, eligibility provisions, and prizes make it easy to see the values promoted: Open Court is good; U.S. Savings Bonds are good; creative writing is good. Pick your order.

How about the more than 1,000 awards available to us grown-up writers? What values do they promote? Who benefits?

The awards invite a useful classification system based on the key issues of stated purpose, who pays the shot, eligibility, and judging. As inventor of these classifications, let me be first to admit their imperfections. Lesser issues, such as membership of the awards committee, can be important.

Canadians are eligible to win many of the U.S. prizes (I've won four myself), so examples from both sides of the border are relevant.

Group I

Awards dedicated to rewarding and improving journalism (especially investigative), funded, administered and judged entirely or mainly by non-specialist journalists, or by a foundation or university.

Included are the National Newspaper Awards (NNA), Pulitzer Prize for reporting, Sigma Delta Chi awards, Ernie Pyle Memorial Award, Drew Pearson Foundation award (\$6,000), Heywood Broun Award of The Newspaper Guild, the Michener Award for meritorious service in Canadian journalism by a publication, news agency, radio or TV station or network (administered by the Federation of Press Clubs of Canada), and the Media Club of Canada Memorial Awards (available to women only — changing next year).

The Southam, Stanford, and Nieman fellow-

ships are in this group, as well as the Dr. F. P. Galbraith Memorial Award of \$6,500 plus a year's tuition at the University of Alberta, for an Alberta journalist showing promise.

Nominations to the Press Hall of Fame, a creature of a committee of the Toronto Men's Press Club, belong in this group. When Ralph Allen, Grattan O'Leary and Joseph Howe were named in 1967, it was stated: "If the three men have a trait in common it is the determination to tread firmly on the toes of established authority."

Less-firm treaders were named last year. They included Charlie Edwards, recently-retired general manager of Broadcast News Ltd.

by Ottawa's National Press Club "for outstanding contributions to journalism." The NPC has honored publishers Ross Munro and Stuart Keate and this year Toronto *Star* cartoonist Duncan Macpherson. The Windsor Men's Press Club intermittently bestows the Quill Award, the most recent recipient being *Le Devoir* editor Claude Ryan.

Whether honorary doctorates should be included in Group I is an interesting question. The late, barbed, drama critic of the Toronto *Star*, Nathan Cohen, was granted an honorary degree from Mount Allison University in 1967 "for outstanding contribution to the performing arts." I'm inclined to think honorary degrees belong in Group



Special British Columbia Award: 'The Sasquatch Watcher'

A major series of awards of the Radio-Television News Directors Association of Canada (RTNDA) is named after Charlie, as everyone calls him. First given in 1966, Charlies — one for radio and one for TV in each of five regions, plus a national Charlie — recognize "enterprise and thoroughness in reporting a news story in regular newscasts." Dans — named after the late Dan McArthur, who was prominent in founding the CBC's news service — are a similar series awarded for documentaries or news specials.

Scrolls and pewter mugs go to those named

VII (described later) because they are not necessarily oriented to improving journalism.

There are news photography categories in the NNA, Pulitzer and Sigma Delta Chi awards. Additional photographic awards in Group I include the Robert Capa gold medal for "superlative still photography requiring exceptional courage and enterprise abroad," offered by the Overseas Press Club of New York; the Press Photo of the Year sponsored by the Stichting Foundation under the auspices of the Prince of The Netherlands; the British Press Pictures of the Year awards and the

Professional Photographers of Canada awards (including Photographer of the Year).

Major awards for newspaper cartooning, apart from the NNA, recognize other than journalistic contributions except, possibly, the International Salon of Cartoons sponsored by the Montreal *Star*. In 1966, for instance, Macpherson was the fifth person to receive the Royal Canadian Academy of Arts Medal "for notable contributions to fine and applied arts in Canada." It is mentioned here, however, to avoid placing it in unnecessarily strange company in Group VII.

Group II

Awards financed, administered and judged by specialist journalists, or foundations or universities. The Kenneth R. Wilson Memorial Awards "for editorial achievement in business papers," sponsored by the Business Press Editors Association and the Canadian Business Press, are an example.

So are the new Science-in-Society Journalism Awards announced last month by the (U.S.) National Association of Science Writers (NASW). The awards (\$1,000 each in biological and physical science) will honor those who best record the impact of science for good and bad on society and will do it "without subsidy from any professional or commercial interest."

The NASW committee appointed to look into the question of journalism prizes reported: "The goal of the NASW award is to encourage evaluative science writing, of the type that tends to be discouraged by most existing prizes designed to promote public acceptance or favorable interest in a given field."

The NASW membership agreed "to finance the prize, even if a special assessment of members is . . . required."

Group III

Awards paid for by firms or associations outside journalism but judged and administered by non-specialist journalists. For instance, the Western Ontario Newspaper Awards, financed by Ford Motor Company of Canada Ltd. and B. F. Goodrich Canada Ltd. and administered by the Kitchener-Waterloo Press Club.

Included are the Dominion Textile awards "designed to uncover and give recognition to the distinctive and intimate recording of the Canadian scene by the Community Press in Canada." These are managed and directed by the Canadian Community Newspapers Association (CCNA). CCNA's Better Newspapers Competition also qualifies, as do the six new Royal Bank of Canada awards totalling \$2,700 for business news or investigative reporting and administered by the Toronto Men's Press Club (TMPC).

Trophies such as the John Hervey award "for excellence in reporting harness racing" come in here. This trophy, won in 1967 by Jim Proudfoot of the Toronto *Star*, is sponsored by the Harness Racing Institute, a trade organization of thirty-nine sulky tracks in the U.S. and Canada but winners are selected by the Ohio State University School of Journalism.

The Metro Toronto Police Association Press Awards fit, barely, in this category, as a police representative traditionally sits as one of the trio of judges. The list of winning entries indicates the judges' sense of independence, however.

Group IV

Awards funded by firms or associations and administered by specialist journalists. The Aviation/Space Writers Association, for instance, gives the Robert S. Ball \$500 award for space writing, sponsored by Chrysler Corp.

Group V

Awards or recognition within a wire agency, chain or individual paper or broadcasting station, in which the judgments are made by management.

The Canadian Press picture and story of the month/year are examples.

Group VI

Awards funded and administered by specialist journalist groups jointly with firms or associations in the specialty area. The STP Corporation distributes \$3,600 in cash prizes through the American Auto Racing Writers. There's something called the Levi's/Rodeo IRWA Rodeo Press Contest which Levi Strauss & Co. co-sponsors with the International Rodeo Writers Association. Probably the Press Photographers Swimming Pool Photo Contest (\$1,300 in prizes annually) should be included, since it is open only to NPPA members who send their entries to the National Swimming Pool Institute, Washington, D.C.

Group VII

The largest category by far. Awards financed and administered (and often judged) by firms or organizations whose purpose is to promote the firm's or organization's interest.

Where to start? The new Canadian Figure Skating Association's Award of Merit "in recognition of contributions to figure skating and journalistic excellence; the Canadian Automobile Sports Clubs' Press Awards.

The International Science and Food Award dished out by the International Science and Food Technology Association of Geneva, Switzerland; the Allied Horticultural Trades Congress annual Garden Writer's Award; the Canadian Real Estate Association award for "continuing contribution to the knowledge of the public and for responsible journalism and fair reporting in all matters relating to real estate in Canada" (this hanging above the desk of a Toronto reporter who as far as I know has never written anything critical in the real estate field).

Pretty well all the firefighters' awards. The likes of the New York Racing Association's photo-journalism awards in which the first accident picture to win a major prize came in the twelfth year of the awards.

Not in the same breath, the John A. MacLaren Newspaper Awards are presented annually "to focus attention on the role graphic arts play . . . in Canadian daily newspapers." Administered since 1965 by a board of trustees, the eleven-year-old awards are respected with good cause. Judges have included distinguished academics, authors, painters and leading publishers.

Group VII also includes the Cigar Institute of Canada's monthly \$75 awards for the best "action shot of a cigar smoker, alone or with others." (The institute last month terminated the series.)

There are the awards of the American Society of Anesthesiologists, Arthritis Foundation, National Association of Engine and Boat Manufacturers (U.S.), the John Hancock Mutual Life Insurance Company (which parts with six \$1,000 cash awards annually to writers of articles which "foster improved public understanding of business and finance") and the American Academy of Family Physicians which rewards writers of articles "extolling the services of doctors."

There's the Koss Corp. of Milwaukee which doles out \$1,000 and a plaque to the editor of the special section or writer of a series of three articles which relate(s) to home entertainment with stereo high-fidelity and other electronic equipment.

The current winners (of \$1,000 each plus engraved silver wine coolers) in the Wine and Health Awards recently were announced. The release quoted extensively from the fulsome winning entry "Here's To Your Health" by Molly Burrell of the Long Beach, Cal. *Independent Press Telegram*. Her story told how cheap wine is, how nutritious, how it makes hospital patients more tranquil, oldsters complain less, how it reduces blood cholesterol and the incidence of heart disease, how it contains a half-dozen vitamins, thirteen minerals . . .

Group I awards are not above criticism. There was the time Harrison Salisbury of the New York *Times* was removed as the chosen but unannounced winner of a Pulitzer Prize for reporting, after his series of eye-witness reports on destruction in North Vietnam caused by U.S. bombing angered some members of the selection committee.

NNA judges, it's noted by R. J. Doyle, editor of the Toronto *Globe and Mail*, often have been ex-newspapermen "too long out of the business who tend to judge by standards of the fire engine-chasing days."

J. D. MacFarlane, former editor-in-chief of the defunct Toronto *Telegram*, who this year completed his third stint as an NNA judge, is impatient of criticisms that the awards are too Toronto-oriented or carefully regional.

"Sheer baloney. Nobody looks at the geographical location, at the employer, at whether it's a big paper or a small paper. Major centres pay more to acquire the best talent in the country. If the best talent in the country isn't winning the awards, something's wrong. But I suppose — although I have no way of knowing this — that, all other things being equal, the judges lean on the side of the smaller papers, as a kind of sympathy built in for the underdog."

No one doubts the general fairness and validity of the NNA, but the auspices of journalism awards ceremonies seem to me increasingly questionable.

The *Byliner*, published annually by TMPC in conjunction with the NNA presentations, usually contains some ads from organizations and firms thanking the press for "support."

Then there was this year's National Press Club ball at the Chateau Laurier in Ottawa. Gulf Oil, Shell Oil and Brewers' Warehousing Co. Ltd. paid most of the bills while ambassadors, Mounties, judges and politicians abounded. It was only a ball, a night off, but still . . .

No one is quite sure how the status awards improve the performance of journalists but everyone is sure they do. "Journalists are stirred by examples of excellence within their profession," says Doug MacFarlane. His *Telegram* was much-decorated. "The improvement in journalism comes about because consciously or unconsciously the patterns of excellence that have been rewarded are copied."

"They're a spur," says Doyle. "I don't think reporters write for awards, but they're not unconscious of their existence."

"Osmosis," says Robert Turnbull, the *Globe's* city editor for many years and now its travel editor. "An award gives the winner that little extra drop of confidence that he'll maintain."

I think the Turnbull explanation has a tiny edge on the others. Pearl Buck once said: "The Nobel Prize came to me at exactly the right time. People were saying: 'Can she continue?' I did not know . . . suddenly the Nobel Prize came as a challenge and a proof of the confidence of others in me. I took heart and never again lost heart."

Many journalists never enter contests. A few are addicted to entering. Photographer Boris Spremo of the Toronto *Star* had won eighty-five awards by early 1971 and may soon top the 100 mark. Whether you've earned one or 100, what finally matters is the integrity of the award.

The Cigar Institute of Canada's monthly photo award, for instance, was "a lot of crap" in the opinion of MacFarlane, "even worse than the Schenley awards for the best football players." Many would agree. But the Cigar Institute give-

Content, for Canadian Journalists, is published monthly by Content Publishing, Suite 404, 1411 Crescent St., Montreal 107, P.Q. Second class mail, registration number 2501. Return postage guaranteed.

away, ended in its seventy-ninth month, had integrity in my view.

"It's been simple and it's worked from the start," says Lawrence Sabbath, executive vice-president of the institute, run by Berger / Tisdall / Clark and Lesly, Ltd. "We've deceived no one. Editors have never written to us complaining. We don't use the photos for commercial purposes; we can't and we haven't tried to. The judges are recognized people. They're not paid. If somebody poses a shot, it doesn't win. We're a public organization financed by the cigar manufacturers to promote cigars."

Integrity is lost by photographers who juggle arrangements during a news shot with an eye to picking up \$75. (When Miami news photographers won first and second prizes — of \$1,500 and \$750 — in the 1969 Cigar Institute of America photo competition, editor Sylvan Meyer told the *Columbia Journalism Review* that one photo was staged. One showed a bathing beauty, another a football player on the bench, puffing cigars. Meyer did not say which was posed but he did say: "There aren't going to be any more cigar pictures.")

Or by publishers who match the \$75 (the Cigar Institute prize is the only one the *Toronto Star* won't match). Or when a publication announces the winning of the \$75 as if it had something to do with improving journalism, rather than cigar sales. Perhaps editors should instruct their photographers not to enter the contest. But I can't see where the institute can be faulted.

The same is true of most of the awards in Group VII and a good number of the others. If blame is to be meted out, the press deserves most of it. Take the *Toronto Star*, for example.

The *Star* has given this country plenty of fine journalism. In the past two years it has kissed hundreds of thousands of dollars' advertising goodbye in order to run investigative reporting. It pays all fares and other expenses for its much-travelled travel writers.

But how, by all that's holy and Mark Harrison, can it boast of its parade of "fashion" awards?

The latest, Feb. 17, was typical. The two-line, three-column head stated "*Star* writer wins men's wear award." A two-column cut, five inches deep, showed *Star* fashion writer Stasia Evasuk, who modestly worded the lead of her bylined story from Chicago: "A Lulu award, highest honor in the men's wear industry, was presented last night to the *Toronto Star* for outstanding coverage of men's fashions in 1972, at a gala dinner at the Drake Hotel."

This is followed by sixteen column inches laying down the word from her benefactors about what "is the number one suit for the gentleman this spring," what will be and will not be, that "plaids, big and bold or moderately-sized are virtually a must" and all the rest of the payoff for getting a Lulu.

When the *Star* won a "Judy" (the names are *too* cute) award in 1967 from the Ontario garment salesmen, it unblushingly quoted from the citation that the *Star* "effectively links our industry to the community by featuring fashion and well-known personalities side-by-side."

The industry knows what it's doing; does the *Star*?

Stasia, unquestionably an outstanding worker in her genre, does. "It sells ads, let's have no illusions. It's business; that's why we have a (fashion) section." But when the *Star* trumpets its fashion awards, it's trying to make it look like journalism. That's *not* integrity. Stasia notes that reader interest in fashion news — as established by surveys — is exceptionally high, and that people crowd to the fashion preview shows. "We can't ignore them."

But, as Doyle says, if the fashion writers started telling us that burlap clothes are "in," and that we should make the burlap ourselves, "how many Lulus would get handed out?"



Mired in the reason for a multiple award

The prize structure tends to skew the practice of journalism, taken generally. The thousands of stories and pictures run annually of winners (start looking for them and you'll be amazed) all religiously mention the sponsor.

It's economical promotion. The sponsor gets ink when he establishes the award, when the competition is reannounced annually, when the winners are announced, and when the winners receive the awards. In the case of the Western Ontario Newspaper Awards it costs Ford and Goodrich about \$2,500 each. Not counting administration (which Sabbath refused to divulge), the Cigar Institute promotion cost about \$1,600 a year. Good business. For *business*.

Ross Weichel, Western Ontario Newspaper Awards chairman and city editor of the *Kitchener-Waterloo Record*, says there have been "reservations" about the sponsorship of the awards. "But we make no bones that (Ford and Goodrich) are part of it. And the press club couldn't do it alone."

He notes there's a lot of work in connection with the awards: Lining up and bringing in ten judges to examine 429 entries in eleven categories; arranging for a guest speaker (this year Davidson Dunton, chairman of the Ontario Press Council); three functions; and all the rest. Seventy-six letters went out last year over Weichel's signature. The press club supplies labor and the companies, capital, for a worthwhile effort. Fair enough.

But if stories exposing pharmaceutical companies consistently copped the new \$1,000 Ortho Medical Journalism Award, sponsored by the Canadian Science Writers' Association and Ortho-Pharmaceutical (Canada) Ltd., how long would it last?

An examination of the auspices, purposes and sponsorships of all the awards exposes a *collective*

structure opposed to investigative reporting and ultimately the fundamental principles of a free press. For every \$1,000 reward for disinterested excellence in journalism, approximately \$4,000 awaits stories lauding, generally, this or that cause or industry. The NNA prizes are \$500 apiece; you can win twice that for three nifty stories on hi-fi equipment.

You can make up your own list of stories and pictures ineligible for specific awards: Lung cancer victim-of-the-month picture award; a \$1,000 prize for the story best exposing excess profits in the real estate industry; a \$1,000 award for the story showing most clearly how some physicians rip off medicare schemes; an anti-Lulu for the story explaining most clearly how to make your clothes last

There are biases in the press, especially in the travel, sports, fashion, food, boating, recreation, furniture, and real estate sections. The public is becoming more aware of the biases.

Publishers and broadcasters should make policies on awards. Some contests shouldn't be entered, if the paper is to have integrity.

Until a policy is developed, if a paper believes a reporter has won a dubious prize, it should let him return the money or give it to charity. The paper could pay him the equivalent.

Papers should pay all expenses for trips to presentation ceremonies.

The structure of journalism's awards system should be recognized for what it is, and stories of awards should be examined with the question "Who benefits?" always in mind.

Barrie Zwicker is a Toronto freelance writer and instructor in journalism at Ryerson Polytechnical Institute.

Can, or will, our dailies change?

by ANTHONY WESTELL

The industrial revolution produced the mass society of readers and consumers. The mass circulation newspaper grew up to serve this society as an educator and a distributor of goods. But now we are moving from the industrial to the post-industrial society. What does that mean for the popular press?

Huxley, Orwell and the other prophets of 1984 thought that mass production, universal education and instant communication would lead eventually to a uniform, disciplined society. That type of society would be well-suited to the mass circulation paper, however undesirable for other reasons. There would be one vast market with a common taste for a common product.

But there is mounting evidence that the prophets were wrong. Automation, the computer, affluence without economic horizon, these do not impose uniformity: They make choice ever more possible. The citizen-consumer has the knowledge and resources to pick and choose among the goods and services offered, to become a specialist, to select a life-style.

Society is not solidifying in a common mold; it is fragmenting. The post-industrial society is a highly decentralized society. This is already apparent in many areas of life; there is a wider and wider choice in everything from education to autos.

Among the media, mass circulation magazines are collapsing while special-interest magazines are springing up and flourishing. Is the mass circulation paper an exception to the rule of fragmentation? No. The number of such papers is steadily declining, while the number of limited or local circulation journals directed to a special market is rising.

In Toronto, the *Telegram* gave up the struggle to survive in a mass market. The remaining dailies picked up some but not all its circulation; the total readership of mass appeal papers declined. The readers slipped away to other mass media, such as TV and radio, or to more specialized

sources of information: Magazines, books, community papers, even the Toronto *Sun* with its appeal to the fringe of the mass market.

We are only just over the threshold of the post-industrial age. Decentralization of society and its institutions, including its press, is more likely to accelerate than slow down. Specialization of interest and taste will continue to fracture the mass.

The mass market for the mass paper will obviously exist for some time — but perhaps for a shorter span than we can now guess. Alvin Toffler describes vividly in *Future Shock* — a brilliant piece of journalism — the process of accelerating change. Contact with teenagers and students suggests that they are far less interested in newspapers than their elders.

The mass paper seems to appeal mainly to the middle-aged and the elderly — the survivors of industrial society. The first generation of the post-industrial society is now emerging from the universities to become citizen-consumers. The price of survival for the newspaper will be to meet the needs of this market of specialists.

Popular papers have a mass circulation, but they do not necessarily have a mass audience. Some people buy them for the news of the day and some for the comics. Shareholders want stock prices and housewives need to know food prices. Columnists give advice to the government, the lovelorn and to those who believe in what the stars foretell.

The mass paper packages separate appeals to different publics. But it does its best to make each section interesting, at least understandable, to every reader, to find a common denominator. And the common denominator in a mass society is necessarily low. So the mass appeal has been necessarily an appeal to mediocrity. Nothing in the mass paper was excellent, of the highest quality; the value of the package was quantity.

The specialist, however, demands a high degree of competence, of quality. And the new society is increasingly made up of specialists looking for

specialized information. The mass paper *has* to compete for their attention — not with another mass paper, but with specialized journals. There are journals of national and regional news analysis and comment, of city life, the arts, movies, business, even municipal politics. The mass paper in future will have to be as good in each department as its specialist competitor.

But even if the popular paper can retain a mass circulation by continuing to appeal simultaneously to a range of special publics, some disturbing questions raise doubts about this style of operation.

Is the mass circulation paper *really* an efficient way to deliver information to a fragmenting audience? To put it another way, how long will it seem sensible to deliver a 200-page paper to a reader who is interested in perhaps twenty pages? And if it is not efficient, how long will it survive in an age of technology in a competitive market?

How long, for example, will a consumer in search of a job, a car, a home, be content to buy a mass paper and read through columns of classified ads, when the alternative may be to dial into a computer and get an instant print-out of what's available in the price range to suit particular needs?

There are no obvious answers to these questions; the future is always uncertain. But it does seem certain that the post-industrial society will demand newspapers very different from those which served industrial society. And that in a period of accelerating change, mass papers have a limited, perhaps very short, time in which to make the transition.

Specialization in the mass newspaper means moving away from the concept that every section must be addressed to every reader. Specialization means compartmentalizing content so that the reader can go swiftly and surely to his special interest. Ideally, there should be a special section for every interest — national affairs, sports, business, arts, the city, etc. — so that the reader can pluck out what interests him and discard the rest. Each section should be, in effect, a specialist paper

CURRENT SHOCK

In 1968, as the Montreal *Star* approached its own Centennial, I was asked to prepare a lengthy article on the "future of the daily newspaper." It was, needless to say, a tremendously challenging opportunity and the *Star*, to its credit, gave me near-carte blanche to research the story. To this date, I think, the final magazine essay stands up in pointing out possible directions mass circulation newspapers should consider for themselves.

Tragically, at that time and even today, too few papers in Canada are devoting serious attention to their future — apart from how new

technologies can be adapted for mechanical purposes. There doesn't seem to be too much conceptual concern for the reader and for what the reader must ultimately expect from the paper's editorial content.

In fact, one publisher's response to a question in 1968 stays with me; I had asked what he and his colleagues were doing in terms of planning for the future. The reply was, in effect, nothing. The publisher was a key executive of FP Publications.

While **Content** is continually concerned with fundamental journalistic interests, media activities at large are our purview. The future is very much a part of that scope.

Readers may recall an article in Issue No. 28 (February, 1973) by Harry Bruce, entitled "Toward a Bet-

ter Daily Paper." The discussion continues in this issue with the essay on these pages by Anthony Westell.

When Westell resigned in 1971 as Ottawa editor of the Toronto *Star* to teach part-time at Carleton University, among his intentions was to have time to read and think about the future of newspapers, in which he's been working for thirty years. Teaching and serving as Ottawa correspondent for the *Star's* editorial page left him less time to contemplate the future than he had expected. Nonetheless, the following did emerge; they are thoughts rather than conclusions and are offered as stimulation. We need more of this sort of exploration.

—Dick MacDonald
Editor and Publisher

good enough to stand on its own feet in a specialist market. Because that's exactly what its competitors will be doing.

Do the daily pages of news analysis and comment in the mass paper add up over the week to a publication which competes with *Time*, *Last Post*, *Maclean's*, *Canadian Dimension*, *Forum*, *Saturday Night*, *Mysterious East*, etc.? Are the business pages as good as the *Financial Post*, the *Financial Times*, etc.? Do the art and entertainment sections offer better value and quality than the specialist magazines about books, the movies, which are taking root?

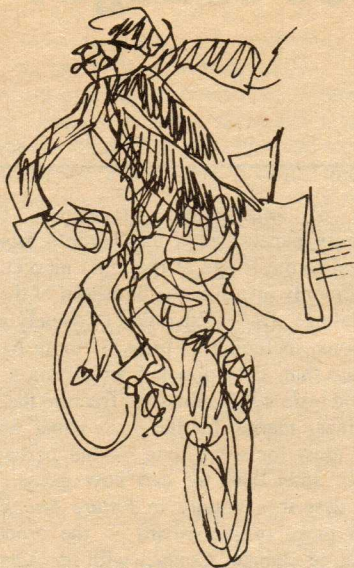
The mass paper does not have to compete as long as it has a mass market. But as the market shrinks, splinters, it will have to compete. Indeed, it may have to decentralize itself into several specialist publications. Far fetched? Among the magazines, *Saturday Review* has been attempting exactly that: Instead of one magazine of broad appeal, it has been transforming itself into four magazines of specialized appeal.

In terms of the organization of the mass paper, specialization means decentralization. The general editors cannot be experts in every field. They must not try to impose a common taste on the paper, because there are no universal standards in post-industrial society.

Each section of the paper must be edited by specialists for specialists. It must have a high degree of autonomy within the mass paper. This applies not only to the sections such as business, sports, the arts, but to the sub-divisions of the news department. The editors at the centre must be far more ready to accept that bureaus and writers in direct touch with events know best, are experts, have judgment which can be trusted to select and interpret the scene in which they specialize.

The editor may have been the best judge of news value when the target was the mass market. When the audience is specialized, the specialist reporter and commentator knows better than the general editor what is important, valid, excellent. Decentralization within the organization, a high degree of autonomy for each section, respect for the reporter, is necessary not only to hold readers in a fractured society. It is essential also in the recruitment of journalists and to preserve morale within the mass paper.

There are large numbers of young people seeking to become journalists. They are more highly educated than ever before, more skeptical of established values and less impressed by the romance



of the press, more aware of TV, radio, the magazines, community weeklies, the alternative press, 'instant books' — the constantly growing range of media devoted to informing, entertaining, instructing.

They are socially concerned, anxious to "do their own thing." This does not, in the main, mean advocacy journalism, the right to push an opinion or advocate a cause. It means to see things the way they are, to write honestly and responsibly about them, to have an input to the style and policies of the paper.

Mass circulation papers are already in many cases bureaucracies. The staff too often feels as cogs in a machine, unable to influence events, forced to conform to news judgments and conventions they do not share. By decentralizing, dividing its operation into smaller editorial units, the mass paper can become more attractive to recruits and more satisfying to those who work for it.

The mass paper is a boneyard of ideals. The solution is not to add more staff, more editors, co-ordinators, expeditors. It is to tap the enormous creative energy, to unleash the ideals of journalists. That can be done by breaking down the bureaucracy of the newsroom.

News remains the principal commodity a newspaper has to sell. But what *is* news? Is it the same today as it was at the turn of the century when the press was developing the journalistic conventions which still rule today's decisions about what is worth a headline and how to lead a story?

When society is stable, values seem assured and it is not difficult to identify news. The backdrop to daily life is familiar and the new event, the new fact, the new opinion stands out. But how to pick out the unusual when nothing is usual? When society is rapidly changing, values are becoming fluid, the backdrop today is not what it was yesterday — what *then* is news?

It is not only the pace of events which has changed. So also has the pace of communication. TV is instant. How do you report Jackie Kennedy's sorrow, asks James Reston, when the viewers can watch the tears running down her face?

What is the role of the newspaper when the city worker hears three radio newscasts as he drives home from the office, turns on the six o'clock TV news as he has a drink before dinner — and then picks up his afternoon paper?

Newspapers have been able to present more news and more varied news than TV. But that is a declining asset in the age of specialization. Further, there will be more and more news on TV as channels multiply and satellites relay the world to the world. The TV mass market is already fragmenting and as it divides into smaller sections, broadcasters will become increasingly specialized. Movies on one channel. News on another channel, twenty-four hours a day. And already much of the commentary and analysis on TV is the equal of that in the newspapers.

The fact that mass newspapers still have a mass audience may mean no more than that the TV generation is only just growing to maturity.

These are cold questions and chilling thoughts, and there are no comforting answers or pat solutions. The mass circulation daily paper may be living out its days: An anachronism; perhaps there is no way it can survive in the electric society of the post-industrial age.

But it can try. It can re-examine its concept of news and how to report it. It can attempt the difficult feat of serving the market it has while adjusting to the new reality which may be around the next corner — a reality which cannot yet be defined and can be met only with a flexible mind and the willingness to experiment and change.



We can help make it happen



ROYAL BANK

the helpful bank

What's Wrong with the News? asked Max Ways (*Fortune*, October, 1969) and he answered, It Isn't New Enough. A few excerpts from his long and brilliant analysis:

"News today can concentrate with tremendous impact on a few great stories; a moon landing, a war, a series of disorders. But meanwhile, outside the spotlight, other great advances in science and technology, other international tensions, other causes of social unrest are in motion. Yet today's inadequately reported trends will shape tomorrow's reality

"Certainly news has not declined in quality. Journalists are better trained, more skillful, more serious about their work than ever they were. They have marvellous new media for reaching a larger, better educated audience which senses its own dependence on news. With painstaking care and admirable artistry news today brings information about this change or that one. But in actual life these specific changes are colliding and combining with one another, often in ways undreamed of by their originators — and not alertly reported in the news When news fails to add up the permutations of change the best informed men lack confidence that they know what is going on

"Journalism still clings to the legislative act and the presidential decision because they are relatively easy to get into focus. By contrast, such gradual and multicentered changes as the loosening of parental authority or the increase of consumer credit or public acceptance of the new technology of contraception or the rising resentment of black Americans are much more difficult to pinpoint. They are not 'events'. They didn't happen 'yesterday' or 'today' or 'last week'. They do not fit the journalists' cherished notion of a 'story'

"Much of journalism still operates as if its circulation and its usefulness depended on the second hand of the clock rather than the depth of its perception, the accuracy of its report, the relevance of its coverage, the balance of its judgment

"What is now required is a higher level of art, a boldness that will get journalism unstuck from forms of communication developed in and for a social context very different from the present. Nobody except journalists can develop such forms."

There are no ready prescriptions, no guaranteed formulas for the new journalism, the modern newspaper. There can be only a willingness to challenge conventional wisdom, commit resources, experiment boldly — to think outside the dotted lines.

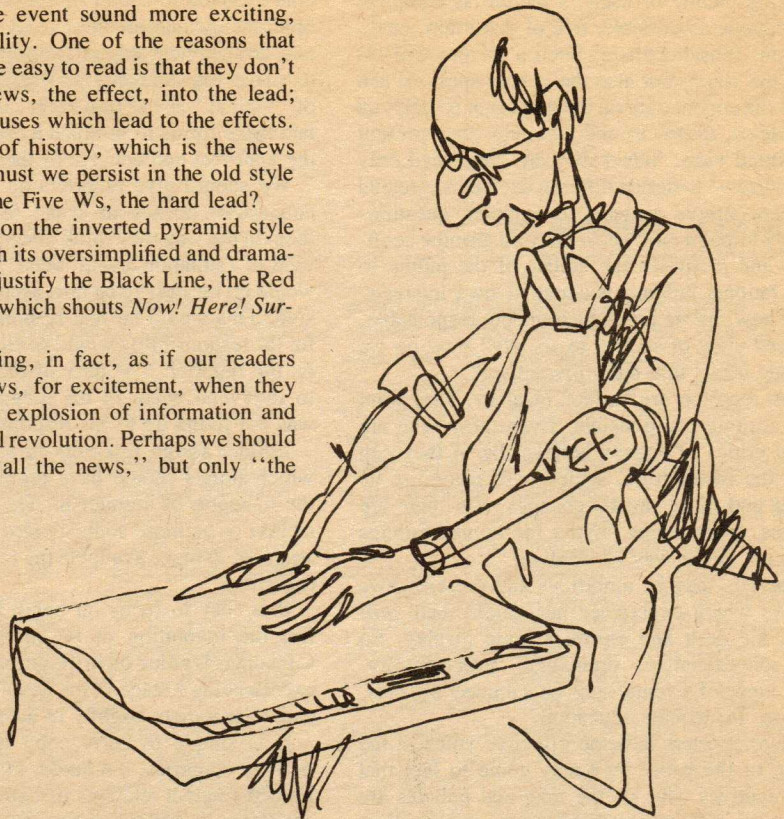
Here are some thoughts.

From earliest memory, every person learns that life proceeds by a process of cause and effect. But in writing news to describe life we insist upon turning the process upside down: Effect-cause.

We may make the event sound more exciting, but we distort reality. One of the reasons that news magazines are easy to read is that they don't try to force the news, the effect, into the lead; they explain the causes which lead to the effects. So also do books of history, which is the news of the past. Why must we persist in the old style of news writing, the Five Ws, the hard lead?

But if we abandon the inverted pyramid style of a news story with its oversimplified and dramatized lead, can we justify the Black Line, the Red Line, the make-up which shouts *Now! Here! Surprise!?*

We are still acting, in fact, as if our readers are hungry for news, for excitement, when they are living amid an explosion of information and a bewildering social revolution. Perhaps we should be reporting not "all the news," but only "the



significant news," and instead of coloring the facts, perhaps we should be cooling them.

If the real news of our times is in trends rather than events, in the way in which society is evolving, in the identification of problems and possible solutions, can we go on pretending to chop the news into twenty-four-hour packages? Are we not trying every twenty-four hours to describe some long-term development as if it were an immediate incident, an isolated event which can be looked at today and forgotten tomorrow? We may have to learn to wait for a situation to develop over several days or weeks before deciding if it is important enough to warrant major news treatment.

We speculate about coming events of which we have little knowledge and think we are clever to qualify our fictions with conditional words — if, may, could — which the casual reader never notices. And when the events we have predicted fail to come to pass, or come to pass only in part, we have lost a little more credibility. Instead of helping the reader to sort the important facts from the information-overload he already carries, we have confused him.

Inaccurate and unnecessary speculation is only one example of what Daniel Boorstin calls (in his book, *The Image*) a pseudo-event — non-news dressed up to look like news. We also fill our pages with reports of speeches which add nothing to knowledge, with instant reactions to events by

people who have not had time to become familiar with the facts, let alone time for consideration, with commentary which comes off-the-top-of-the-head and is intended to be controversial or entertaining rather than informative, with images manufactured by newsmen, politicians, PR men. And as Boorstin says, we become so confused by images that we lose touch with reality.

We are better than we used to be about sensationalism, but we still tend to dramatize the facts to the point at which the message conveyed to the reader can be more wrong than right. The central body of information may be correct, but the packaging, coloring and flavoring are misleading — supposedly to make the product more saleable to the reader. Perhaps we need to take a new look at the responsibility of the journalist and the role of the media in the modern world.

In his handbook on *Revolution for the Hell of It*, Abbie Hoffman says: "We have learnt to manipulate the media." He explains how he and a couple of friends made use of the news-hunger of the press and TV to attract thousands of youngsters to Chicago for the demonstrations against the 1968 Democratic convention.

In retrospect, it is clear that the Canadian media were manipulated during the Quebec crisis in October, 1970. An incident was almost magnified into a revolt, and the radio, TV and press, more interested in sensation than facts, played a major role in the escalation.

Eric Hoffer, the longshoreman-philosopher, in his book *The True Believer*, analyses the elements which combine to create a mass movement. He argues that every movement in history, from Christianity to Communism, has started with what he calls Men of Letters — intellectuals, priests, journalists etc. They agitate against the existing order, raise the expectations of the masses, create the climate and, for better or for worse, prepare the way for The Fanatics who bring about the revolution.

These are arguments against the comfortable proposition that we in the news business are merely observers, recorders, neutrals. The truth is that we not only report events but cause them. We are agents of social change. And in this age of mass media acting upon a fluid society, we may be the most powerful agent. This lays upon us a new degree of responsibility.

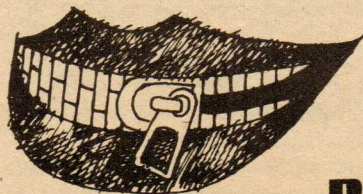
The task of the journalist is to provide to society

Much of what you say is redundant.

And it's making communications a lot easier.

Information theory shows that only portions of a signal are needed to get the message across. So the new digital communications systems take analog signals like voice and music, sample them once every 125 millionths of a second and then

convert them to a simple code. Even though bits are left out, you can't hear the difference. By putting such theories into practice, we're helping to make communication easier all around.



RCA

RCA Limited, Ste. Anne de Bellevue, Quebec

a moving picture of itself, a picture as complete and accurate as possible, free of distortion, exaggeration, sensationalism. Such a picture will include the warts, but also the beauty spots. When the media concentrate on the defects of society, on the defeats, disgraces and disasters, they present a distorted view. When they are concerned only to criticize — to deride difficult decisions, pretend there are simple answers to complex questions unfairly impugn motives — they undermine confidence and prejudice the ability of the public to make rational judgments about its own interests.

But how can we present a rounded, responsible, balanced view of society to society? How do we translate ideals into daily journalism?

Most reporters are, in fact, idealists. They want to be accurate, responsible. Even those who are radical critics of society believe that if they can report the whole truth, society will recognize its defects and make drastic changes. But there are customs, conventions, myths and human failings which get in the way of idealism.

Reporters may be ambitious and present news in ways which experience has taught them will please the desk and ensure a good display. So they sensationalize, dramatize, over-simplify. Their view of events may be clouded by bias, emotion, inadequate education.

When reporters have no effective voice in the editing of the paper they may come to feel that the executives who set the tone and policies are expressing only one point of view, an *Establishment* view of events. They then are tempted to report news in a way designed to advertise another view of society.

Some of the styles and forms of journalism militate against responsible reporting. We have already noted the distorting effect of dramatic make-up, Black Lines, Red Lines, and so on.

It is not human to be objective, without bias.

And even the so-called straight news story carries opinions and interpretations expressed by selection and arrangement of facts. So it is unreasonable to strive for standards of "objective" reporting of "factual" news. Reporters can and do manipulate these forms to produce a desired effect, with the approval and consent of their editors.

We should give reporters an open, instead of concealed, licence to select facts and interpret them in the way they think gives the most accurate view of a situation, event, trend. With this freedom would go the duty to be fair, accurate, comprehensive. This would be real responsible journalism, for the responsibility would be clearly and squarely on the reporter. The duty of the editor would be to intervene when in his judgment the reporter was not living up to his responsibility.

Editors assign reporters to stories and decide which stories should have prominence. They set the standards of journalism. Their's is the responsibility to be more sophisticated, responsible, restrained, to make available the resources for better reporting.

It is easy to focus on bomb blasts in Belfast. But the revolution of far more significance to Canadians is going on in the attitudes of Americans experiencing a stage in the development of urban, capitalist society slightly in advance of our own.

It is simple to carry copy on race problems in other countries, but harder to be realistic about French-English relations in Canada, or to explore the status of our native peoples.

We can report speeches and White Papers about economic and cultural nationalism and the Canadian identity while ignoring the real shape and color and texture of our society in the Arctic, the Prairies, the rural backwaters, as well as in the convenient cities.

This sort of news requires considerable investment in time and money. It may often lack a hard angle, and writers and editors must resist the temptation to manufacture topicality and impose solutions.

The Editorial Page of a paper is by definition a page of opinion. But whose opinion? In theory, it is the opinion of the paper, which means that of the publisher or editor as advised by his editorial board. In practice, the publisher or editor may allow his opinion to be changed or modified only in matters of no great concern to him. If he is a man of powerful personality or of ruthless disposition, his board will be wary in opposing him. So the page comes to represent the opinion of one man or, at most, of a board of five or six writers.

But the five or six wisest men in the world do not have a worthwhile opinion each and every day. They do not have the knowledge or the experience or the time for judgment on which to base a worthwhile opinion. It follows that editorials are fired from the hip, sometimes on the basis of personal prejudice, usually on a foundation of inadequate knowledge and incomplete understanding. Professional editorial writers tend to become cynical, willing to argue a brief or offer a glib opinion with little sense of personal responsibility.

Editorials signed by the publisher or the editor when they represent his views (although not necessarily written by him) and signed by the writer when they represent his views would restore a sense of responsibility, a reluctance to rush into print with half-baked ideas. The result might be fewer but better editorials.

As society becomes more complex, and our understanding of the complexities deepens, the task of journalists becomes more difficult. But we have new tools, powerful new media, with which to do our more responsible, more difficult task. Instead of co-operating to use them in a total communication package, however, we usually divide ourselves into opposing camps.

The strengths of TV and radio are that they are fast, vivid, impressionistic. The strength of

newspapers is time, space, detail, depth. We can take hours and days and weeks to assemble the facts, put them in context, explain their significance, offer a considered opinion.

When papers strive for short news stories, quick comments, snappy editorials, in the belief that readers demand brevity, they may be going in quite the wrong direction — toward the sort of journalism which is best provided by broadcast media.

Journalism, however humble, is a sort of art; there can be very few occupations that are so demanding in terms of speed and judgment. The wonder is that newspapers are as good as they are. They really are a daily miracle.

—Senate Report on
Mass Media, 1970

It might be better to think of co-operating, of complementing TV and radio, of offering a multimedia system in which the press provides depth and detail. Why not a press partnership with ETV or cable to provide news and current affairs? Papers have the reporters to dig out the facts, to participate in broadcast discussions and interviews, and have the space to print the background material, give permanency to key quotes from the broadcast information, to provide a forum for readers' letters.

When TV has time for a one-minute clip on a ministerial speech, papers have space to run an edited text. If CBC radio broadcasts a first-rate talk or news review, it will go in one ear and out the other, unless papers give it the permanency of print.

What sort of newspaper might emerge from these ideas about the future? How will it hold the loyalty of the old reader while interesting the new? How will it do away with the Black Line while retaining the sense of urgency which has been its selling feature? How will it cover the news for the readers who still want it short and snappy while moving to depth and detail to meet new responsibilities? The answers lie not in revolution but in experimentation. The evolving paper has to engage its readers, offer them alternatives, seek their opinion, move with them through the period of rapid change.

These notes have emphasized specialization within the total paper and compartmentalizing the news. They have suggested ways to unleash the idealism of journalists, to involve them in the direction of the paper. They have proposed co-operation with broadcasters which could lead to a daily or weekly section of the paper keyed to public affairs programs on TV and radio.

Finally, to end these notes, a story with a moral. It is Buckminster Fuller, I think, in one of his visionary books on change and the need to adapt, who writes of a type of sea bird which stood in tidal waters in prehistoric times and made its living by scooping up small fish. Through centuries of evolution it became more efficient by growing a larger beak which enabled it to catch more fish which made it fat and happy — rather as mass circulation newspapers have devised new ways to catch every little reader and advertiser and have become rich in the process.

But then, says Fuller, there came a shift in the ecology, and the little fish began to move away to new waters. The birds wanted to follow them but they could not fly! Their efficient beaks were too heavy. As the fish left, the birds grew thinner and eventually died — victims of change to which they could not adapt.



The BP Shield is the symbol of the twelfth largest industrial company in the world—a company dedicated to providing the best in petroleum service and products—and a company acknowledged as a world leader in efforts to protect and improve our environment.

In Canada, we're young . . . but growing fast . . . and anxious to help in social and economic development in any way we can.

Our information offices are in Montreal, at 1245 Sherbrooke Street W. (514) 849-4781. If we can be of help to you, just let us know. You are always welcome.

BP Canada Limited 

The Southam Newspapers are
pleased to announce the recipients
of

**THE SOUTHAM FELLOWSHIPS
FOR JOURNALISTS**

for the academic year 1973-74.

The Fellowships are tenable at the University of Toronto and are available to journalists with five years experience in print or broadcast media.

The Fellows recently selected were chosen from among twenty-five applicants. Fellowships awarded since they were instituted in 1962 now total 58.

This year's successful applicants are:

Mervin A. Anderson

Sally Y. Barnes

Roger Lacasse

Jonathan W. Manthorpe

Nicholaas P. Van Rijn

Calgary Herald

Toronto Star

La Patrie, Montreal

The Globe and Mail, Toronto

Winnipeg Tribune

Congratulations and best wishes are extended to these five journalists.

The Southam Newspapers



ADAM AND EVE: UPDATE?

by ALLEN JONES

When Tom Henry, editor of the *Bramalea Guardian*, and his publisher, Robert Maxwell, spoke out editorially last summer against the decision of a county court judge they offered an apparently honest look at the way most media think about women which is seldom seen nowadays.

Since in the judge's mind there were too few women called to sit on the jury, he decided to hold over the trial of a Brampton woman until the fall assizes. The *Bramalea Guardian* objected in the following manner:

"We believe women are simply not fitted to sit on juries.

"Jury duty calls for a mind capable of assessing and weighing evidence; a cool analytical mind, free from flights of feminine fancy.

"Women simply aren't logical. Their decisions and opinions are weighted by emotion rather than logic. It is too unfair to an accused to expect him, or her, to have their fate decided on any basis other than the facts before the court.

"Let's not get carried away with arguments on behalf of women's lib. There are some areas where the feminine mind just can't hack it. And we suggest jury duty is one of these"

Time was, though, when virtually all reporting followed the *Guardian* ethic. Sexism was in vogue back in 1883 when Dr. Emily Howard Stowe formed the Toronto Women's Suffrage Association. Editorials were good-natured. They had to

be. Nobody took the whole thing seriously, except, of course, the women involved.

When such subsequent groups as the Dominion Enfranchisement Association, 1889, and the National Union of Woman Suffrage Societies of Canada, 1914, were formed, editorial cartoonists were asking "Where, oh where is my wandering wife tonight?" With tongue in editorial cheek, Canada's media refused to recognize women's political potential right up to 1921 when Agnes Macphail, a 31-year-old school teacher representing the old Ontario riding of Grey South-East, won a seat in the Commons in the first federal election in which women were permitted to participate.

Ms. Macphail recognized the debt she owed the suffragettes. She took her unique position seriously. The press didn't.

"The misery of being under observation and being unduly criticized is what I remember most vividly about those first months," she later confided to her journal. Most closely scrutinized of her duties in Ottawa were Ms. Macphail's eating habits. "It may be they thought I would eat peas with my knife or cool my tea in my saucer, but for whatever reason I was observed closely," she wrote. "So closely that I lost twelve pounds in the first month I was a Member and after that I ate my food downtown for some months."

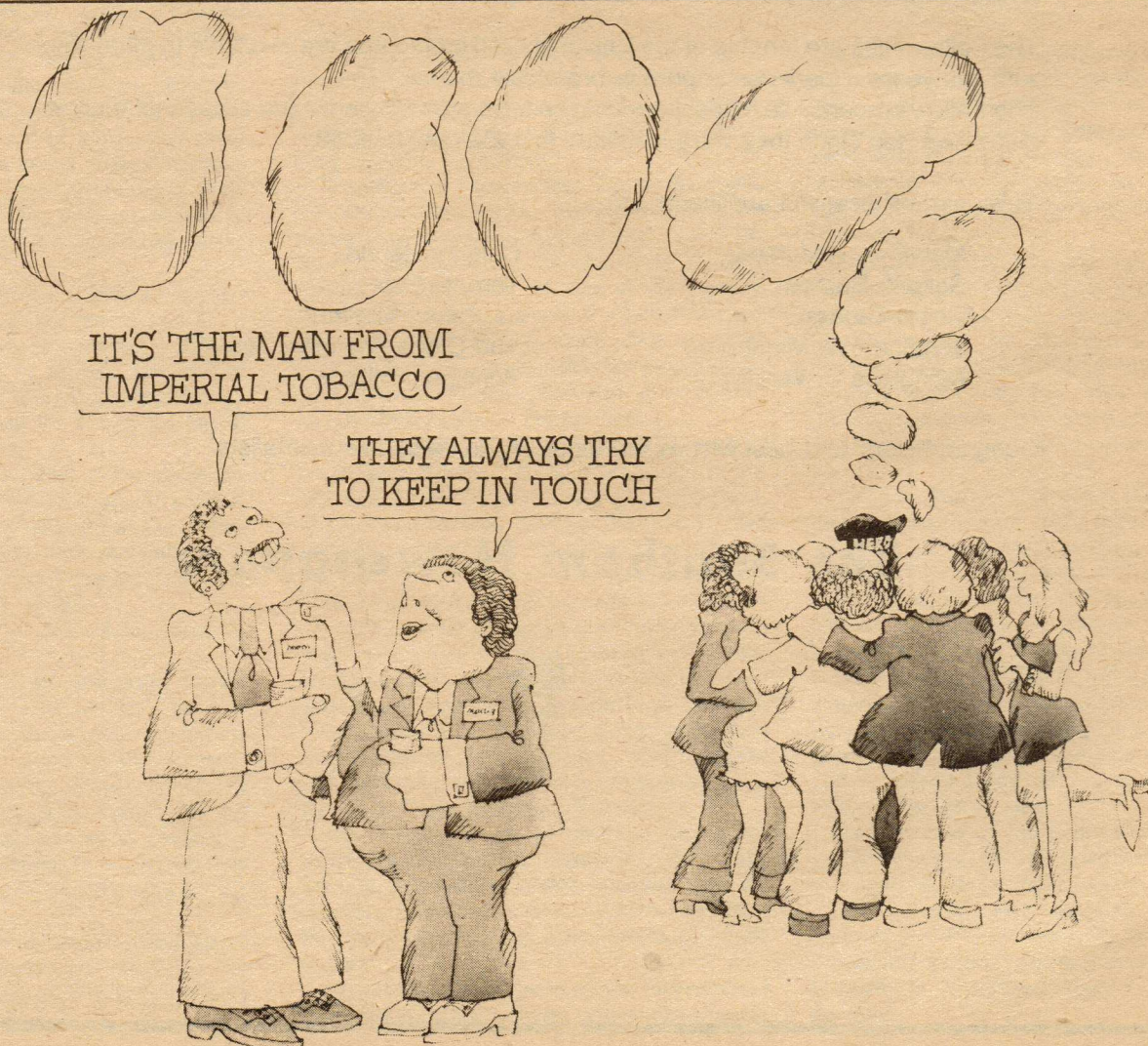
Ms. Macphail hoped reporters would focus their

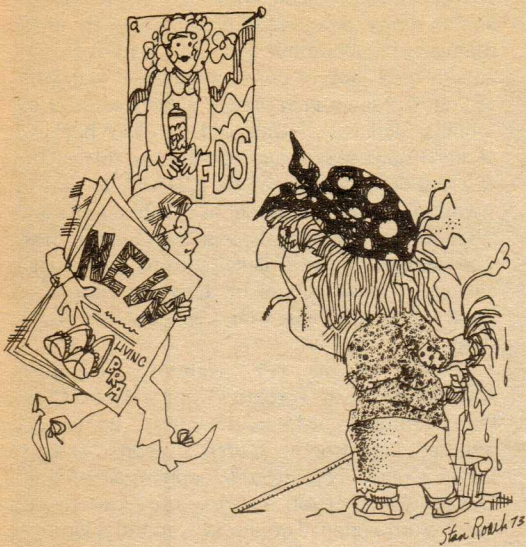
attention on what she was trying to accomplish in the House once she learned to evade them at lunch. They turned instead to her blue serge dress and made that a national joke. Next, it was her hat, or rather the fact that she failed to wear one in the Commons.

And so it was, from the beginning of women's activism in Canada: Far from helping pave the way for sexual equality, the media have upheld the traditional double-standard.

Says Sylva Gelber, director of the federal labor department's women's bureau: ". . . it is difficult to remember in reading the report of the Royal Commission on the Status of Women that half a century ago women thought they were on the way." Laws in themselves, she points out, do not change social attitudes. The status of Canadian women hasn't changed since the '20s, says Gelber.

What has changed since the '20s can be attributed to the media's discovery of a new ingredient in newswriting: Subtlety. The media still play the same game, only now the rules have changed to accommodate laws enacted to protect the other team. The result for women has been devastating. Discrimination no longer is out front where activists might pick it up and point it out to other women who need no more than a gentle nudge to get them into the mainstream of the women's movement. The media projects a sense of euphoria which just doesn't exist.





Paying lip service to the importance of advertising in the media the Davey Report said "What is not only fair but vital to realize . . . is that advertising is the overwhelming, the first, the chief source of revenue for the media; our research indicates that 65 per cent of the gross incomes of newspapers (70 per cent of the gross incomes of magazines) and 93 per cent of the gross income of the private broadcasting industry comes from that source."

Still, advertising was among the areas Senator Davey's committee couldn't quite fathom. It apparently looked at its revelations as a digression from its study of the media. "In a nutshell, then," concludes the report, "we would like to know if advertising really does 'make good things happen'. We think that a Parliamentary committee — perhaps a Senate committee — could usefully put our advertising industry under the microscope. Everyone would benefit: Industry, the media, and most especially the people of Canada."

Slightly more than half the people of Canada who would benefit are women. They've been given the title of family purchasing agent by an advertising fraternity which believes the surest way to sell is to insult.

One ad from Parker Pens says more about the media's portrayal of women than a thousand impotent Senate committees could ever hope to say. It is a classic. "You might as well give her a gorgeous pen to keep her cheque book unbalanced with," reads the caption. "A sleek and shining pen will make her feel prettier. Which is more important to any girl than solving mathematical mysteries."

Fortunately for what the ad industry calls its creative people, there are more ways than insults to sell a product. So when they tire of verbal abuse, there's always exploitation, or in the popular vernacular, 'sexploitation'. Sexploitation works on the assumption that men have fantasies of seduction or otherwise wielding power over women. The sell comes when they're convinced that buying the product buys that power; and in some cases advertisers claim their customers actually believe the woman in the ad is a premium that comes alone with the purchase.

There's a certain safety, too, in selling sex rather than a product. It eliminates the need to promise results from the use of something whose value is at best marginal.

Men have ideas. Women make stencils. From a child's first exposure to the media, boys do; girls are passive.

Anatomy is destiny, or so the media would have women believe.

Allen Jones is a journalism student at Conestoga College of Applied Arts and Technology in Kitchener.

BOOKS

BELL: *Alexander Graham Bell and the conquest of solitude.* By Robert V. Bruce. Little, Brown and Company. 564 pages. \$14.95.

"I must be free to do whatever I think right and best," was the way Bell once described his work as a discoverer. On March 10, 1876, through a maze of piping and bowls and reeds, he was heard to say: "Mr. Watson — Come here — I want to see you." It was the first intelligible communication by telephone . . . less than a century ago, which probably helps indicate how we have grown so accustomed to such fundamental technology.

Author Bruce continually stresses Bell's rare combinations of qualities: The ability — call it intuition or genius — to conceive the incredible goal, the stubborn faith to keep grasping at straws, the luck to find the magic needle in the haystack, and the wit to recognize it.

This is the story of science and of a remarkable man who experimented with telegraphy, partly because of his own family's lasting attention to the deaf. Bruce obviously had free access to Bell's personal and family files and this book will, indeed, stand as the definitive biography of an intense, often-distraught, sometimes-ill, impatient, compassionate, inventive human being who died in 1922.

We're told of Bell's tinkering with the precursor of the iron lung, the phonograph, the airplane and the hydrofoil, apart from the telephone; of his marriage to a girl to whom he had given speech lessons; of his friendship with Helen Keller; of his magazine work, *Science* and *National Geographic*; of his teaching which, during his younger days, kept him alive.

Alexander Graham Bell, during his youth in Scotland and latterly in the United States and Canada, and through virtually every project undertaken represented the compleat communicator. This is a splendid book.

—Dick MacDonald
Editor, *Content*

THE JOURNALISTIC INTERVIEW. By Hugh C. Sherwood. Harper and Row. 140 pages. \$5.95.

Concise and readable, this little book pays good dividends on the time needed to read it — aimed at any journalist who sees himself or herself as something short of being the world's greatest interviewer. Sherwood doesn't forget that the interviewee is another human being — not a *thing* to be manipulated by a shrewd journalist in quest of a story. He discusses techniques for retaining control over an interview, discusses preparations for an interview, examines the differences between pencil-and-pad notetaking and tape recording, uses of the telephone, hazards of accepting information off the record, and coping with such ethical considerations as showing or not showing the initial draft of an article to the person from whom its information was obtained.

BACKTALK: *Press Councils in America.* By William Rivers, William Blankenburg, Kenneth Starck and Earl Reeves. Canfield Press. 146 pages.

This book may be more relevant today than when it was published a year ago, in view of the Twentieth Century Fund's recommendations for press councils in the United States. It focuses on local councils as forums between papers and their communities. 'Tis a pity that this sort of data wasn't readily available — in the American or Canadian contexts — at least a decade ago.

DATELINE: GLOUCESTER POOL. *Selected writings of E. U. Schrader.* Compiled by Dick MacDonald. Content Publishing. 172 pages. \$2.95.

Ted Schrader had retired as chairman of journalism at Ryerson in Toronto not long before he died in 1971. This neo-biography traces his career in journalism, from childhood in Saskatoon, through Winnipeg, Vancouver and Toronto, generally expressed in Ted's own words. The title is taken from the columns he wrote from his Port Severn retreat for the *Midland Free Press* in Ontario. Contents range over the years he devoted to the news media, in practice and as teacher and friend to thousands of Canadians.

THE LITTLE MARKETPLACE

CLASSIFIEDS

The Little Marketplace offers categories for which no basic charge is 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. Indicate bold-face words. Display heads: 14 pt., \$1 per word. 24 pt., \$3 per word. Blind box numbers available at 50 cents. Cheque should accompany text. Copy must be received by the 5th of the month in which the ad is to appear.

RELIGION COPY from Alberta Bible Belt. What can Noel Buchanan offer? 956A 8th Street South, Lethbridge T1J 2K8 Alberta, (403) 327-8101.

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

STU LOWNDES, vsw, alive and well and living in Montreal. Wire, metro, country, community, trade and PR experience. Open for assignment — freelance and otherwise. 514-389-6355.

SEX AND THE STARS, a zodiacal study of sexual profiles, by Martin Pentecost, cover by sculptor / photographer Joso. Order from KAKABEKA Publishing Co., P.O. Box 247, Toronto M4P 2G5 or your book store. Price: \$2.95.

WISH TO RETURN to journalism. Young man, 28, now an immigration officer with some experience at *Globe and Mail*. B.A., Russian language, history. 1-year TV-production, Ryerson. Speaking ability in several Slavic languages, reading knowledge of French. Competency in speed-reading and comprehension. Excellent references. Reply Box J, *Content*, 1411 Crescent, Montreal 107.

UNIQUE CHESS catalogue. Everything in chess. Send \$1 to: Chess Nut Reg'd., Room 101, 5500 Queen Mary Road, Montreal, Que.

CONTENT requires more advertising, of all kinds — but especially of the corporate PR style, which seems eminently suitable for our pages. The magazine also needs an advertising space salesman, if we're to carry on. Write: *Content*, Suite 404, 1411 Crescent Street, Montreal 107, P.Q.

Remember that draft document of principles drawn up by the Canadian Association of Broadcasters (CAB) and the Association of Chiefs of Police of Canada (ACPC)? The one which provoked so much discussion, some of it based on misinformation (see *Content*, Nos. 29 and 30)? At the CAB annual meeting in Ottawa in April, the document pretty well was discarded. Largely on the argument that any set of guidelines or so-called code contained questionable implications. The fact remains, though, that the document was prepared in the first place and represented attitudes which aren't so hastily altered.

Margaret "Ma" Murray sold her Bridge River-Lillooet *News* and told Vancouver *Province* columnist Hymie Koshevoy she plans to write a book on sex. Mrs. Murray, 87, sold her weekly to printer Jeff den Biesen. Unlike the Hollander rubbish, Mrs. Murray says her book won't deal with her own experiences which "would not be liable to be read at all."

The Newspaper Guild, after a year of negotiations, has organized the editorial department of the Montreal *Star*. Copy editors with five years' experience will receive \$256 a week, rising to \$290 when the contract concludes in mid-1974. Reporters will receive \$10 less. The Guild previously had represented maintenance workers and truck drivers . . . *Public Viewpoint*, the 65,000-controlled circulation weekly in Winnipeg, has changed its publication date from Wednesday to Sunday. It began publication in 1971 with a circulation of 23,000. Publisher is Dennis Checkly and editor is Edmund Oliverio, former managing editor of the Kenora *Calendar*.

Quebec City's *Le Soleil* resumed daily publication following settlement of a conflict which began because of lost hyphens in new computerized photo-composition equipment. Editors now have the right to see and edit proofs of news stories; nineteen unionized copy editors had quit their positions through frustration and a lockout followed. The newsroom union had demanded that proof-readers be hired, which won't happen, but a three-man supervising-editor team will be appointed to make corrections in pages before they go to press. Journalists' leaders said the agreement was a first step in establishing that printing and technical services at a newspaper are at the service of the newsmen and the management, not the reverse.

"Integrity in Communication" is the theme of Speech '73, the seventh annual conference of the Canadian Speech Association, set for Seneca College of Applied Arts and Technology in Willowdale (near Toronto), August 23-25. An impressive list of key participants has been arranged for seven main areas — oral communications, mass media, communication arts, non-verbal communication, theatre arts, creative drama and speech pathology. Registration fee is \$35; write the CSA, Conference Centre, Seneca College, 1750 Finch Ave. East, Willowdale, Ont.

miscellany

CTV has promoted news and public affairs chief Tom Gould to vice-president of information programming. More of Gould's general administration within the news and public affairs realm will fall to Don Cameron. Gould likely will come off *W5*, because of an exceptionally-heavy workload . . . Montreal writer Don Bell won this year's Stephen Leacock Memorial Medal of Honor for humour for his *Saturday Night at the Bagel Factory* . . . Lindsay Crysler will become managing editor of the Montreal *Gazette*; Malcolm Daigneault moves to CBC News in Toronto. Crysler moves to the *Gazette* from the Ottawa *Citizen*, where he is assistant managing editor and development officer . . . Gordon Pope of Southam News Services is returning from London, to which Peter Calamai goes from Ottawa . . . David Roffey, manager of corporate communications for Investors Syndicate Limited in Winnipeg, is new president of the Manitoba division of the Canadian Public Relations Society. He succeeds Ruth Drew, community relations director for the United Way of Greater Winnipeg. Roffey and Drew will serve as national councillors for the CPRS.

Montreal advertising agencies, or branch offices, dominated the ad awards for 1972 campaigns given during the annual Association of Canadian Advertisers seminar in Toronto this month. Five of eight outstanding campaigns came from Montreal operations, two from Young and Rubicam. At the meeting, McCann-Erickson chairman Robert Marker said advertising should be creative with the goal of achieving agreement, not winning an argument. He said American society is suffering from credibility gaps in many areas, which "fans the flames of cynicism toward advertising and the businesses which use it." He said research continually emphasizes the differences between what the advertiser is factually saying and what the consumer perceives him to be saying. Elsewhere in advertising: Canadian households on average watch twenty-eight hours of television per week — and the weekly cost of this programming sponsored by TV advertising works out to forty-five cents, says Statistics Canada. The Television Bureau of Canada says the annual per capita cost of all TV advertising in 1971 was \$6.28 and distributed the figures "to answer charges or assertions that money spent on advertising is responsible for inflationary trends in cost of living."

A report prepared by Vancouver *Sun* managing editor Bill Galt for the Canadian Daily Newspaper Publishers Association said our papers are better than they ever have been, but they still have some distance to go. "When one looks at the growing

tendency of people in this country to insist that government impose standards of performance in human rights, product safety, quality of the environment, broadcasting, etc., it is time for us to have a hard look at our own editorial standards or wait for some government agency to do it by 'popular demand'," Galt said. L. D. Whitehead of the Brandon *Sun* said he saw the role of the new editorial division of the CDNPA as that of "working for the preservation of a free press and free speech; of keeping those already in the profession abreast of new developments and social changes . . . we should be active in education, library resources, research, seminars and workshops."

Winners of the 1972 National Newspaper Awards from the Toronto's Men's Press Club: Dave Billington, Montreal *Gazette*, for critical writing; Tim Burke, *Gazette*, sports writing; David Crane, Toronto *Star*, enterprise writing; Duncan Macpherson, Toronto *Star*, cartooning; Peter Worthington, Toronto *Sun*, editorial writing; John Zaritsky, Toronto *Globe and Mail*, spot news; George Hutchinson, London *Free Press*, feature writing; Frank Lennon, Toronto *Star*, spot news photography; Jack Burnett, London *Free Press*, feature photography. (See Barrie Zwicker's article on journalism awards in this issue, commencing on page two.)

While on awards (they bloom like so many tulips at this time of year): Among winners of prizes from the Association of Canadian Television and Radio Artists were Peter Gzowski, CBC, for best public affairs broadcaster; Neil Copeland, CBC, best documentary writer; Len Peterson, CBC, best dramatic writer; Rupert Kaplan, the John Drainie Award for distinguished contribution to broadcasting; Max Ferguson, the Gordon Sinclair Award for outspoken opinions and integrity in broadcasting . . . CBC won the Radio and Television News Directors Association's awards for television news reporting and documentaries — specifically *CBLT* Toronto and *CBOT* Ottawa.

Phillippe de Gaspé Beaubien of Telemédia Ltd. in Montreal is new chairman of the Canadian Association of Broadcasters. Don Hartford of *CFRB* Toronto was named vice-chairman responsible for radio, and J. R. Peters of *CHAN-CHEK-TV* Vancouver was appointed vice-chairman responsible for television. At the CAB meeting (also see lead paragraph in *Miscellany*), it was decided that all TV advertising directed at children should be banned if it deals with drugs, vitamins or proprietary medicines. Cartoon advertising will be restricted to public service announcements or to "factual statements about nutritional or educational benefits." Commercials aimed at youngsters must be cleared through the Advertising Standards Council before being accepted by a member station. Personalities or characters featured on children's programs will be banned from participating in promotions.

content

Published monthly by
Content Publishing Limited
1411 Crescent Street
Room 404
Montreal 107, P.Q.
Tel. (514) 843-7733

Subscription rate: \$5.00 per year
Advertising rates on request

Editor: Dick MacDonald