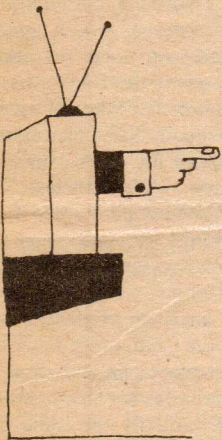


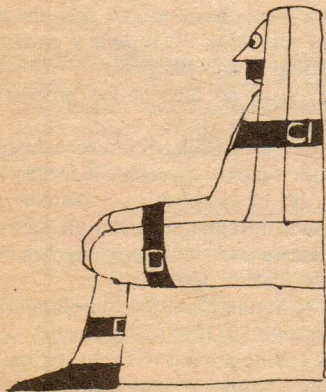
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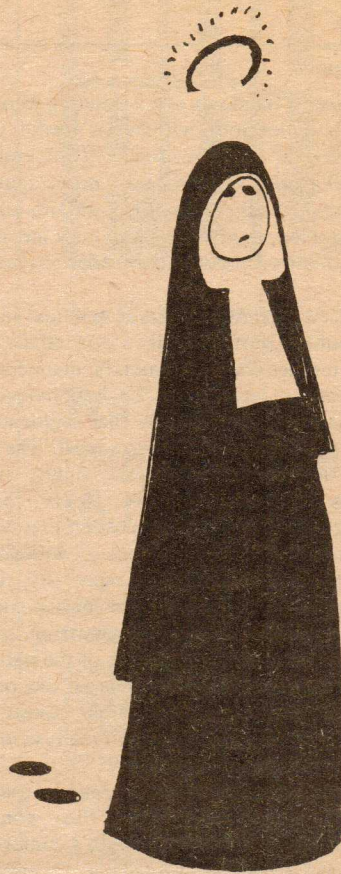


**Pelletier:
Regulation
blues**



WHITE HOUSE
PRESS CORPS:
BOREDOM
AT THE TOP

GLOSSARY
REVAMP



Ethics:

**NO
STONE
TABLETS**

Growing up, absurdly

ETHICS

by DICK MACDONALD

Ultimately, raising standards and extending horizons (doing a better job) within the media is the responsibility of the individual. All the craft sessions, workshops, conferences, press club banter and magazine articles in the world are but a catalyst, a prelude, to achieving the lofty ideals set forth in formalized codes of ethics for journalists.

Few words are so freely tossed around and invoked in the name of professionalism as is 'ethics', a word which implies character, morals, manners. More often than not, the invocation is delivered in such a holier-than-thou attitude that segments of the public eventually will pay no heed. They see cases of unethical practice and, rightly or wrongly, draw general conclusions. Hence, the believability gap — the distance between journalist and his reader, listener or viewer — widens.

That gap has been widening, especially, it seems, during this past decade. The journalistic community has been snail-like in recognizing the distance, so slow that while we speak of the public's right-to-know we may have missed out on the very real possibility that the public doesn't really care. Perhaps, the public doesn't really want to know.

Mitchell Lynch of the *Wall Street Journal* and Myra McPherson of the *Washington Post* wondered aloud about that during last month's conference of the Media Club of Canada in Ottawa. McPherson spoke of the Watergate Affair in the United States, but Lynch looked back to October, 1970 in Canada.

Last month's *Esquire* carried a valid point about today's news: "It is a regrettable truth about media that we media folk often seek to give you more of what we think you want than enough of what we think would be good for you. Good-for-you stuff doesn't sell; that is, not enough of you want it to keep those who would give it to you in business. All the media wants is *you*, and if you will kindly speak up about what it is *you* want, the media will surely give it to you."

Press councils and letters-to-the-editor and media-public seminars and a good many other avenues exist for the reader/listener/viewer to make known his wishes, and reporters, editors, publishers and broadcasters must constantly encourage response from the public. It's only ethical, after all, that if we are in the business of serving the public, we should be aware of the public's concerns. That we should be discussing the relative merits of press councils in 1973, rather than a decade or more ago, reflects our own lethargy in responding to social needs.

James Reston has spoken of the news media as being part of the leading edge of society; that it were true. At the Media Club's conference, Patrick Watson talked of the "relaxed mediocrity" which characterizes much of the Canadian media. Now, that *is* true.

Ethics, abstract as the term may be, incorporates

such thinking. It entails being concerned about improving our work, behavior, methods of obtaining and treating information. Ted Schrader said true and fair reporting and editing could serve as the foundation for professional journalists because this tenet seems to be acceptable on an institution-wide basis as an individual ethic. 'Foundation' is the key word here, because the personal ethic embodies commitments to excellence.

It isn't a question of what constitutes 'professionalism', a word still reluctantly used by some of the most skillful and dedicated men and women in the field. Nor is it an exercise in semantics; craftsmanship is an entirely adequate noun.

This subject of ethics is occupying an increasing amount of time at conferences — meetings not only of journalists, but of publishers and managing editors and broadcast owners. In time, there must be liaison among all, for we should not consider ourselves as adversaries. In the meantime, the individual groups will continue their self-analysis. The good will be sorted from the bad and, if we've been doing our jobs well, the marketplace will soundly reject the latter.

The role of the news media is to present the truth. Schrader wrote: "Equate truth to accuracy, and accuracy to objectivity. That's about as close to truth as you're going to get."

Communication is a complex and difficult task. For the reporter, it starts with the source, who presents his fragments of the truth, and runs through a maze of blocks, involving perception, status and the writer's own psychological profile. The symbols, written or broadcast, become twisted by the reader/listener/viewer.

Curiosity and diligence and honesty are the prerequisites for the journalist and these, too, are paramount components of ethics.

The Media 73 conference in Winnipeg (*Content*, April, 1973) adopted a statement (as opposed to code) of ethics — thinking that such a statement would be desirable as a basis to guide Canadian journalists in carrying out their profession and to guide the public in assessing the performance of the media. The resolution spoke of accuracy, confidentiality to news sources and integrity in resisting information which is distorted or false.

A background paper prepared for Media 73 by Leslie Goddard (*Content*, March, 1973) noted that a professional code implies rules which must be adhered to under penalty of loss of membership in the profession; sanctions might be applied.

Gladys Arnold chaired a committee for the Media Club's conference which produced a comprehensive report on codes of ethics. She asked that is it not, given the Goddard statement, also true that the journalist who transgresses the unwritten code eventually loses the respect of his colleagues, the trust of his news sources and, in due course, his job. "Nevertheless," Arnold wrote, "any code should be studied to be sure that it in no way limits any individual's right to practice journalism, or turn journalism into a closed corporation."

Arnold's report made no proposals for a code of ethics for the Media Club, other than expressing the hope that the advantages and disadvantages of such a step be given further study. Most codes, after all, contain essentially the same elements, as demonstrated on these pages (excerpted from the Arnold summary).

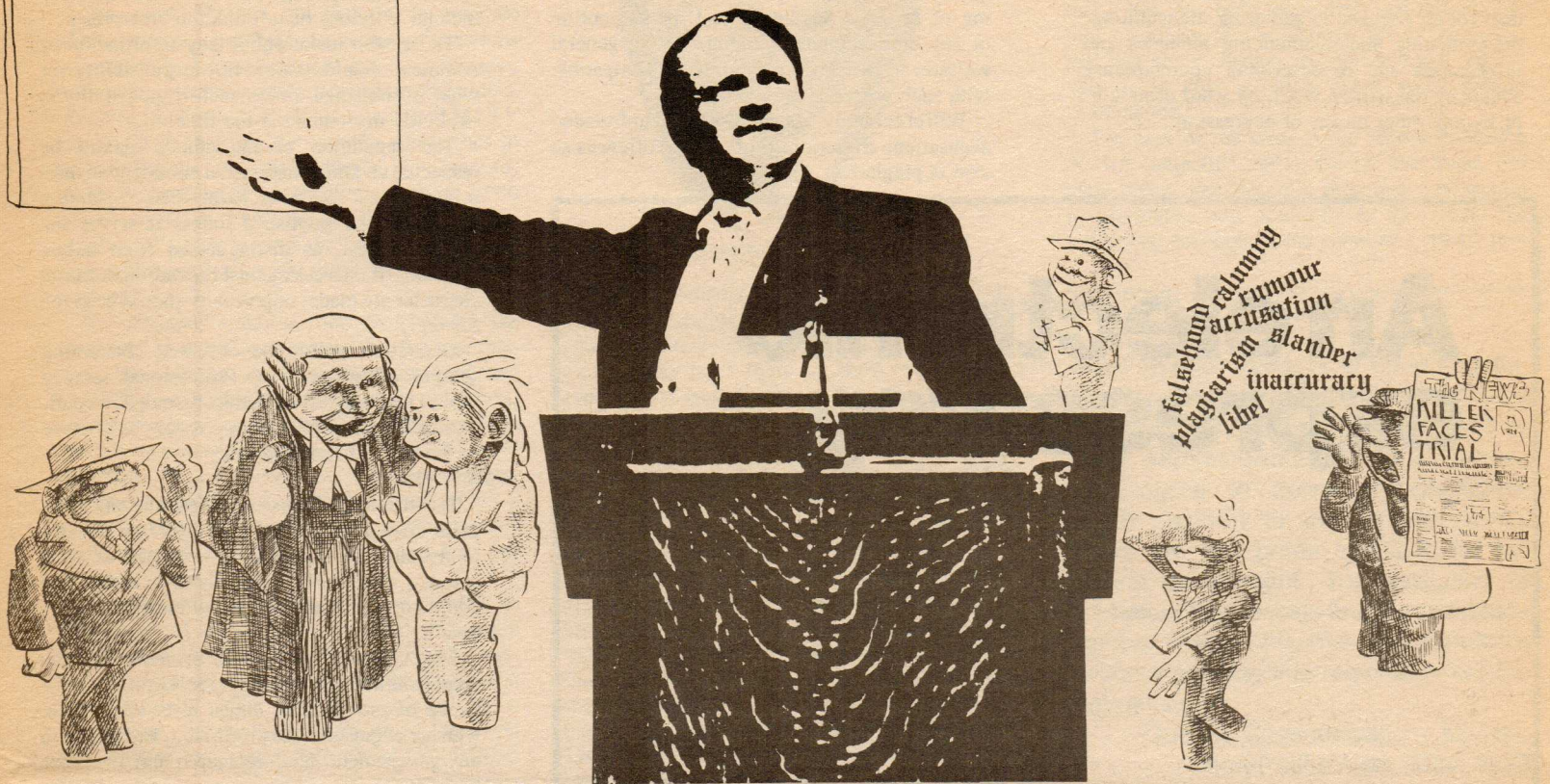
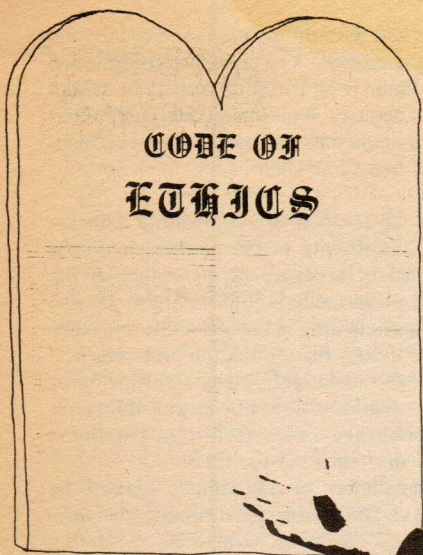
In her documentation, Arnold quoted the reactions of sundry folk regarding codes: "It can't do any harm." "A code could set out useful guidelines for students or young journalists entering the media." "Anybody who doesn't already know the main clauses of most codes I've seen before he starts shouldn't be in the business." "If a code of ethics governing journalism were published in the press at regular intervals with a request that readers who spot errors or transgressions of that code send in the clippings, it could be useful. Most people have no idea how the media works. They just think the reporters go out, get a story and slap it into the paper or tell it over the air. They have no idea of the process of checking that goes on."

The Media Club conference adopted the Arnold report, thereby agreeing to further study, to the concept of establishing a documentation centre for such information, and to encouraging branches to discuss such subjects as secrecy of sources and media and the law.

The Media Club (the Canadian Women's Press Club until 1971) is nearly seventy years old. That it is getting around to exploring the fundamental responsibilities, rights and privileges of journalists is a healthy, if belated, sign of self-development. More ethicists.

Dick MacDonald is Editor and Publisher of *Content*.

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STILLBIRTH AT THE UNITED NATIONS

ETHICS

At its first session in 1946, the General Assembly of the United Nations stated that freedom of information is a fundamental human right and is the touchstone of all the freedoms to which the UN is consecrated. At the same time, the General Assembly requested the Economic and Social Council to undertake the convocation of an international conference on freedom of information. That conference met in Geneva in 1948 and was attended by more than 300 delegates and observers from fifty-seven countries, including non-member states.

The conference recommended that the question of drawing up an international code of ethics be referred to the sub-commission on freedom of information and of the press.

In May, 1950, in Montevideo, the sub-commission spent most of its fourth session in formulating a draft international code of ethics for information personnel. At its fifty and last session in March, 1952, the sub-commission redrafted the code in the light of comments received and made proposals regarding future work on it. It transmitted to the Economic and Social Council the text of the draft (International Code of Ethics, Document ST-SOA/12). Subsequently, four resolutions were adopted concerning this draft.

In its resolution dated June 12, 1952, the Economic and Social Council requested the

secretary-general to communicate the draft international code of ethics, together with relevant documents and information concerning its preparation, to national and international professional associations and information enterprises for such action as they deemed appropriate informing them that, if they thought it desirable, the UN might co-operate with them in organizing an international conference for the purpose of drawing up an international code of ethics.

In its first resolution dated December 16, 1952, the General Assembly of the UN requested the secretary-general to co-operate with a representative group of information enterprises and of national and international professional associations in organizing — if it expressed a desire to do so — an international professional conference for the purpose of preparing and adopting a final text of an international code of ethics and taking further steps concerning implementation of the code.

In its second resolution dated November 28, 1953, the General Assembly invited the secretary-general to address a further communication to the enterprises and associations which had not yet replied, requesting them to do so within a reasonable period, and to co-operate in organizing an international conference if a representative group expressed a desire to do so.

In its third and last resolution dated December

17, 1954, the General Assembly noting that the information enterprises and national and international associations which favored the organization of a conference *did not appear* to constitute a sufficiently representative group, decided to *take no further action* in regard to the organization of such a conference and requested the secretary-general to transmit the text of the draft code, together with his report, to the enterprises with which he had been in communication, for their information and for such action as they thought proper.

This is how the idea of an international code of ethics died in its infancy at the United Nations. Nothing has been done since to revive that specific project. As for the general item entitled Freedom of Information, it has remained on the agenda of the Third Committee of the General Assembly for more than twelve years now without having been debated at length at any moment.

— Senator Renaude Lapointe

TEXT OF THE DRAFT CODE

Preamble:

Freedom of information and of the press is a fundamental human right and is the touchstone of all the freedoms consecrated in the Charter of the United Nations and proclaimed in the Universal Declaration of Human Rights and it

is essential to the promotion and to the preservation of peace.

That freedom will be the better safeguarded when the personnel of the press and of all other media of information constantly and voluntarily strive to maintain the highest sense of responsibility, being deeply imbued with the moral obligation to be truthful and to search for the truth in reporting, in explaining and in interpreting facts.

This international code of ethics is therefore proclaimed as a standard of professional conduct for all engaged in gathering, transmitting, disseminating and commenting on news and information and in describing contemporary events by the written word, by word of mouth, or by any other means of expression.

Article I:

The personnel of the press and of all other media of information should do all in their power to ensure that the information the public receives is factually accurate. They should check all items of information to the best of their ability. No fact should be wilfully distorted and no essential fact should be deliberately suppressed.

Article II:

A high standard of professional conduct requires devotion to the public interest. The seeking of personal advantage and the promotion of any private interest contrary to the general welfare, for whatever reason, is not compatible with such professional conduct.

Wilful calumny, slander, libel and unfounded accusations are serious professional offences so also is plagiarism.

Good faith with the public is the foundation of good journalism. Any published information which is found to be harmfully inaccurate should be spontaneously and immediately rectified. Rumour and unconfirmed news should be identified and treated as such.

Article III:

Only such tasks as are compatible with the integrity and dignity of the profession should be assigned or accepted by personnel of the press and other media of information, as also by those participating in the economic and commercial activities of information enterprises.

Those who make public any information or comment should assume full responsibility for what is published unless such responsibility is explicitly disclaimed at the time.

The reputation of individuals should be respected and information and comment on their private lives likely to harm their reputation should not be published unless it serves the public interest, as distinguished from public curiosity. If charges against reputation or moral character are made, opportunity should be given for reply.

Discretion should be observed concerning sources of information. Professional secrecy should be observed in matters revealed in confidence; and this privilege may always be invoked to the farthest limits of law.

Article IV:

It is the duty of those who describe and comment upon events relating to a foreign country to acquire the necessary knowledge of such country which will enable them to report and comment accurately and fairly thereon.

Article V:

This code is based on the principle that the responsibility for ensuring the faithful observance of professional ethics rests upon those who are engaged in the profession, and not upon any government. Nothing herein may therefore be interpreted as implying any justification for intervention by a government in any manner whatsoever to enforce observance of the moral obligations set forth in this code.

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IN U.K., A 1971 CODE

ETHICS

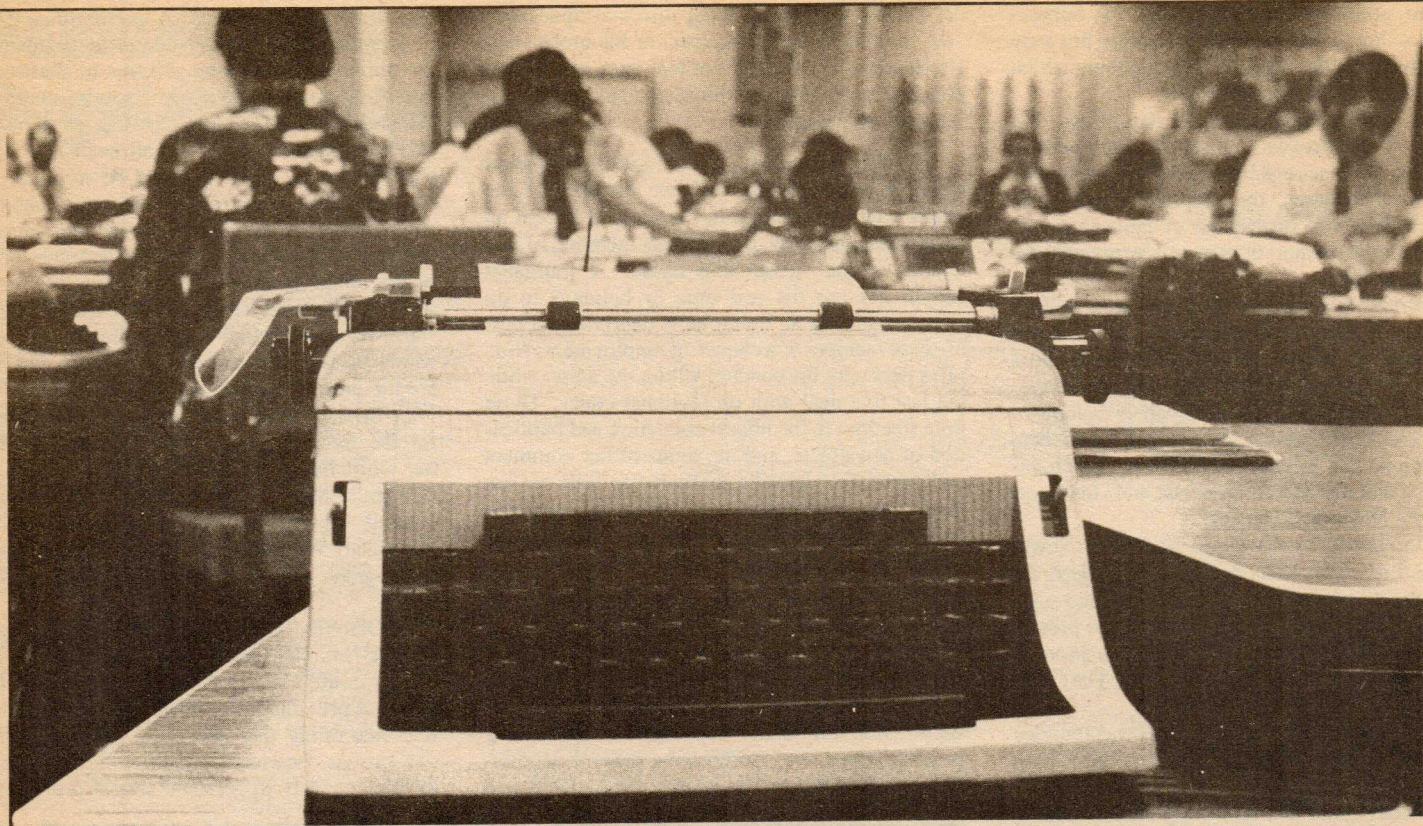
The British press has the same freedom as the individual to do and say or print what it likes provided it does not transgress the law.

Apart from enactments relating directly to such matters as the registration of newspapers for postal purposes, there are no specific press laws but certain statutes include clauses which apply to the press. These relate to such matters as newspaper ownership in TV or radio companies; the transfer of newspaper assets, restrictions on reporting of preliminary hearings of indictable offences, the right of press representatives to be admitted to meetings of local authorities, restrictions on publication of divorce and domestic proceedings in the courts of law.

Advertisement and investment circulars, medical information, some kinds of prize competitions, copyright and some other things come under laws enacted by other departments of government.

Obtaining and publication of information from state and official sources of a confidential or security nature are affected, for example, by the Official Secrets Acts.

Of particular relevance to the work of the press are the laws of libel, defamation and contempt of court. A newspaper may not publish comments



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Not yet - and we hope we never will be!



THE CALGARY HERALD
A Southam Newspaper

on the conduct of judicial proceedings which are likely to prejudice their reputation for fairness before or during the actual proceedings nor may it publish before or during the trial anything which might tend to influence the result.

Legal proceedings against the press are comparatively infrequent in the UK; the majority of cases are libel actions brought by private individuals. In such cases, the proprietor, publisher, editor, printer and distributor of the newspaper as well as the author of the article may all be held responsible.

The British press is not subject to state control or censorship. Ownership of papers is now concentrated in a comparatively small number of press groups, though some individual papers survive. Publishers and owners of newspapers belong to such associations as the Newspaper Publishers Association; the Newspaper Society, which represents local and suburban press; and, the Scottish Daily Newspaper Society.

Editors belong to the Guild of British Newspaper Editors who describe their objectives: To sustain the dignity of editorship, to raise and safeguard the professional status of editors, to protect the rights and freedom of the press, and to improve the education and training of journalists. The Guild has about 400 members.

In 1884, the Institute of Journalists was founded to be followed in 1907 by the National Union of Journalists. The institute was especially concerned about ethics and protecting the journalist's right to speak; the National Union was primarily concerned (at least at first) with the material questions of working conditions, remuneration, pensions, holidays, hours of labor, etc. The two organizations, while having their differences, have tended to work closely together. The institute now has about 2,000 members, the NUJ about 26,000.

If the National Union was concerned, quite naturally, about the material aspects, it quickly became evident that the journalist is a different animal than the personnel of most other unionized bodies. Important as his material well-being might be, something else is even more important: His need for total professional freedom.

The journalist is not engaged in running a machine, delving into books or figures of formulas, or administering behind walls that shut out the wails and screams. The material he works with is living flesh and emotions and feelings. Even if it involves the other things — for the tar sands are useless unless they warm men and women, or turn the wheels to produce for men and women — in the end it is the human reaction or fear or suffering or joy that makes his story.

This is why he is preoccupied with the idea of a certain kind of code of ethics and why, too, he must be careful that even the coding of a "freedom" or a principle doesn't lock him into a restriction somewhere else.

In Britain, the National Union of Journalists says in its rule book that the union "shall consist of journalists, photographers, creative artists working editorially in newspaper, magazine, book production, radio, TV or public relations." Editors may also be full members since only those able to exercise absolute powers of an employer in the appointment or discharge of a journalist are excluded. Thus city, financial, sports, womens, telegraph, news and other editors are members.

The union also supports a Code of Professional Conduct. It points out clearly that while punishment by fine, suspension or expulsion is provided for in cases of "conduct detrimental to the interest of the Union or the profession of journalism, any member who is victimized for refusing to "do work incompatible with the honor and interests of the profession" may rely on adequate support from union funds.

The code really is a mixture of duties to the interests of the union and to the profession. The

first paragraph expresses it: "A journalist should do nothing that would bring discredit upon himself, his union, his newspaper, or his profession. He should study the rules of his union and should not, by commission or omission, act against the interests of the union."

Among other things, a staff journalist should not seek work that a freelance member of the union might be seeking in his area, or accept an assignment held by a freelance member of the Union without reasonable cause. A journalist should not use his rest time or holidays to do extra work if by so doing he is depriving an out-of-work member of a chance of employment. Nine rules deal with his conduct within the union while the last five deal with professional ethics. These urge freedom in the honest collection and publication of news facts, and the rights of fair comment and criticism; warn the journalist to fully realize his personal responsibility as well as to keep union and professional secrets and respect all necessary confidences regarding sources.

The journalist is asked to take care not to cause pain or humiliation to the innocent or bereaved in acquiring information, pictures or documents warned against libel, contempt of court and copyright, acceptance of gifts or bribes, distortion or suppression of truth because of advertising considerations, etc. Without the prescribed training, union membership and the press card issued

to members, it is almost impossible to obtain a permanent job in journalism in Britain.

A professional journalist carrying a camera for the purpose of obtaining pictures to illustrate an article or story he proposed to write could lose his press card if he didn't belong to the Union of Photographers also, and all branches (called chapels) in the country would be notified. This could effectively destroy his chances of obtaining employment in the media. Some journalists do take the training and join the photographers branch of the union as well in order to be able to both write and illustrate a story. It is necessary to understand the background and conditions where the whole press is unionized; we should know what are the protections and restrictions implied.

In Britain, there is the same deep concern felt for the freedom of the press and the liberty of the journalist as well as for higher professional standards. Many things that have been taken for granted in the past are being questioned and examined. We should try to understand how the same goals are being approached by different roads.

In October, 1971, the Institute of Journalists and the National Union of Journalists held a joint merger conference. A Code of Professional Conduct was presented, discussed and amended there. It is interesting that this code, proposed for the two groups, nowhere mentions the union but is devoted entirely to personal ethical problems.

FRANCE: MATTER OF CONSCIENCE

ETHICS

In France, freedom of expression is formally guaranteed by the 1958 Constitution. Its preamble expressly refers to the 1789 Declaration of the Rights of Man and the Citizen. In Article XI it states: "The free communication of thoughts and opinions is one of the most precious rights of man; any citizen can freely speak, write and inform, save that he must answer for abuses of this liberty in cases determined by law."

Apart from a few alterations in detail, this legislation as it applies to journalism dates back to the act of July 29, 1881. Its first principle is that anyone can publish a newspaper without having to pay surety or request authority and without being subject to any ban or prior censorship. Only three formalities are required: The title and nature of the newspaper or periodical must be declared at the time of its foundation at the prefecture; copies must be deposited, and the name of the responsible editor must be printed on every copy. In 1949, a few restrictions were imposed only affecting the press publications for children.

The 1881 act lays down a few offences which are to be found in most criminal codes: Incitement to crimes, publication of false news with a view to disturbing the peace, libel and one on defamation which, among other things, forbids publication of material defamatory to the president of the republic to foreign heads of state or diplomatic representatives. There is one other special provision known as the "right of reply" which entitles any person implicated in material published in the written press to have a correction inserted, giving it equal prominence, only by simple request.

Otherwise, the act remains the foundation of press freedom in France today. Until the middle of the nineteenth century, publications were composed of articles written by independent writers. But when newspapers in their present form, with a whole staff of paid writers, were established,

a contradiction became evident. Writers who had been individually responsible only to themselves became salaried personnel without their former freedom and independence. The journalists were the first to realize this state of dependence was particularly ill adapted to functions that cannot operate for the benefit of the general public unless the journalists retained independent freedom linked with personal responsibility.

A commentator of the time said: "What is a journalist if he is not, in turn, the witness to the fact and the defender of opinion? One cannot have confidence in a salaried witness. If one might admit that a man can rent his time and talent for a strictly defined task, it is not the same as engaging a man's talent and activity exclusively In other words, there is always something equivocal in the contract that links an employer and a journalist. What exactly is the employer paying for? In the case of the journalist — to speak frankly — is he buying truth or is he buying a conscience?"

This was the question deeply disturbing French journalists around the turn of the century, for they were without tradition, craft organizations or power, and the majority of them barely understood the real terms of the debate.

Each journalist felt alone and isolated when confronting the responsibilities of his work, and in situations that always seemed to differ with those of his colleagues. His individualism appeared to make the problem insoluble. Recognition of this weakness led to the forming of the first press associations in France. But they were a host of small groups separated according to activities; for example, there were associations of police reporters, crime reporters, legislative reporters and so on, with no links among them.

Unionism was in the air at the beginning of this century in France. The journalists recognized the potential of strength in a union but felt them-

selves to be a different breed that didn't fit into the types of groups then being unionized. They were not exactly a trade and not exactly a craft, for the philosophical aspect of the freedom of the press, and what it implied concerning the needs, and the rights of the journalist, fascinated them.

However, in 1918 a group of highly-respected and independent-minded journalists decided to found the Union of Journalists which later took the name of National Union of Journalists. And they had also come to the conclusion that journalism was a profession and consequently they worked out a CHARTER OF PROFESSIONAL DUTIES OF FRENCH JOURNALISTS; in fact, a code of ethics.

At the time a great many journalists refused to join, considering that it classed them, as they said, "with the plumbers." This class consciousness has disappeared in the intervening years and today all journalists are unionized in France.

The National Union of Journalists, at first held in little regard and living under very difficult circumstances as far as working conditions and remuneration were concerned, began to seek collective bargaining. They were in touch with and closely following developments in Britain and elsewhere. In 1926 they called a world conference of journalists who belonged to similar organizations to lay the base for what became the International Federation of Journalists.

Although the material conditions of the journalists improved during the next two years, French journalists, in spite of great effort and discussion, were unable to obtain the professional recognition they felt was their due. They were still stuck on the point that if a journalist was told what he must do rather than exercising his own judgment and taking full responsibility, then the public interest could not be served.

Finally, the journalists sought the help of a group of judges, lawyers and political personalities who secretly drafted the text of a law that would recognize their status, independent of their employers. The Bill was presented in March, 1935, and passed both Houses to become law.

This gave the journalist a special status. The statute simply defined a fact. "The professional journalist is he who has for principal occupation, regular and remunerated, the exercise of his pro-

fession in a daily or periodical publication edited in France, or in an information agency, and from which he earns the main resources necessary for his existence." The act deliberately left out qualifications. It meant that the freelance writers and later radio and TV writers were covered, it protected freedom of access to the press, and thus safeguarded the unity of the profession.

In 1938, the charter (or code) formulated in 1918 was revised and completed. Although today all journalists belong to one of several unions in France, their charter, it should be noted, does not mention any duty or responsibility to a union, which is concerned with his material welfare, while his code concerns his professional behaviour and independence.

CHARTRE DES DEVOIRS PROFESSIONNELS DES JOURNALISTES FRANCAIS

A journalist worthy of the name:

- takes full responsibility for all his writings;
- holds calumny, accusations without proof, alteration of texts, deformation of facts and falsehood to be the gravest of professional misdemeanors;
- does not accept the judgment of any save his peers who are sovereign in questions of professional honour;
- will accept only assignments compatible with his professional dignity;
- refuses to make use of any false title or qualification in order, by dishonest means, to obtain information or to abuse the good faith of anyone; (example: impersonate a policeman, a group member, etc.)
- will never accept money from the public service or from private enterprise if his influence, his relations or his talents are being sought for the purposes of exploitation;
- will not permit his signature to be used for commercial or financial publicity;
- will never resort to plagiarism;
- will cite the name of his colleague as the author of any text he may use or reproduce;
- will never apply for the position of a colleague nor in any way bring about his dismissal through offering to work in his place for inferior terms;
- will keep professional secret;
- holds that scruple and concern for justice must be first principles;
- never mistake his role for that of the policeman.

In 1964, one or two clauses were expanded in order to cover situations created by modern technology. An employer, for instance, cannot ask a reporter in any section of the media to make films, take photographs or tapes in private homes or hospitals, etc., without permission, as it is an invasion of privacy.

All who are professional journalists in the eyes of the law must carry press cards. Shortly after achieving his legal status, the journalists set up the Commission de la Carte which is composed of an equal number of employers and journalists. The card is renewable every year and each year the journalist must provide proof of his activity.

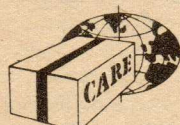
On the other hand, the commission is strictly forbidden by the terms of the law not to consider itself in any way a qualifying jury or a disciplinary group.

Many newspapers disappeared during the last war, a few survived, and a great many others surfaced. The leaders of the clandestine press have had an influence on post-war journalism. A great effort has been made to try to make newspapers independent. Tax exemptions and such other help as large subsidies on newsprint and low transportation costs are granted to all papers equally. French journalists pay taxes on only seventy per cent of their income.

Since the war, there has been a growing belief that the journalist, in order to be able to fulfil his role, should have some say in management and policy. In some papers profits are shared, in others shares have been distributed to some echelons of the staff. Not many papers are so involved yet.

It should be mentioned that the law of 1935 giving professional status to all qualifying journalists has another side to it. An able French journalist pointed out that if journalists have won official status, some voice in management and policy, it is still the employers who hire him, and who, in fact, create the journalist. The publisher has the power to keep him out of the profession should he choose. A journalist could be blacklisted. To even the situation, it is suggested that the press itself should have a governing statute which would be couched in such a way that no employer could in any way oblige a journalist to transgress any of the clauses in his charter of professional duties.

It is obvious, of course, that many of the clauses in the charter are between the journalist and his conscience, but there are some where outside pressure is possible — professional secrecy for example.



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BP Canada 

Housman

“Shoulder the sky my lad, and
drink your ale”.

(Last Poems)

Shakespeare

“For a quart of ale is a dish for
a king”.

(The Winter's Tale)

Borrow

“Good ale, the true and
proper drink...”

(Lavengro)

Browning

“There they are, my fifty men
and women”.

(One Word More)



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Postmark: White House, U.S.A.

by STEVE KLINE

United Press International is sitting down in one of the over-stuffed green leather lounge chairs, eating a donut. Associated Press is recalling the merits of an exceptionally good Italian restaurant near Walter Reed Hospital, discovered during the "Eisenhower Death Watch." CBS is playing gin . . . and losing. Above the banter and the clatter of wire service machines, the voice of an administrative aide squeaks out over the speaker system: "Please stand by for a photographic opportunity in the Oval Office."

Quickly, but without panic, the photographers rise and solemnly cloak themselves in the priestly vestments of their profession — Nikons, motorized, maybe a Leica or two and for the TV boys an array of 16mm shoulder-mount cameras with large film cannisters. The men converge with other reporters and photographers at a doorway but must wait about five minutes, surrounded by Currier and Ives clipper ships and steamboats plying their stately, unhurried way across the press room walls.

"Who's with the Old Man?" one photographer asks. "Who are we shooting?"

"I don't know."

When conditions are apparently right and the stage is set, an aide leads the little band — about fifteen members, in all — across the corridor, past a spit-shined Marine guard and to an alcove outside the Oval Office. More waiting. Shuffling. Setting cameras. Checking film.

All set? Set. The door opens and in pours the White House Press Corps, squeezing through the entry and jockeying for position, kneeling, stand-

ing tall, crouching, scurrying around the rich blue rug fringed with gold stars taking pictures of the most powerful man in the world. Start with the 24mm lens for the good overall, the wide angle, then shift over to the 35 to get a little tighter and if there's time, maybe come in close with the 50. No need to worry about the setting because it's always the same — 125 at f5.6, except when the lighting man brings only one light instead of two and you have to open up to f4.

Bdzzzt. Bdzzzt. Bdzzztabdzzztabdzzzt. "Twenty seconds, gentlemen." Bdzzzt. Switch to the 35. Hold it, he's moving his hand. Bdzzzt. Got it. "Ten seconds, gentlemen." Bdzzzt. "Lights, gentlemen," and the lights are cut and the press files out. Thirty seconds, that's all you get. Just thirty seconds over Richard M. Nixon to earn your daily bread.

"Who was that with the Old Man? Who'd we just shoot?"

"I don't know."

Except in the most obvious circumstances, the photographers rarely seem to know who is in their pictures. To know is a job for desk men, or reporters, or the Administration staff aides who crank out the mimeographed left-to-rights, but for a photographer the act of knowing is irrelevant. He is an extension of his shutter, not required to take notes or even think, in the conventional sense; trained to respond not to the written or spoken word, but just to the visual impact of a scene. His memory is Cyclopean, carried around his neck in an inquisitive little box with one, all-seeing eye, and his perspective, his sense of history is only as old as his last roll of film.

For reporters and photographers and the starry-eyed everywhere, the job represents the pinnacle, the elite. It is, after all, the WHITE HOUSE PRESS CORPS, hub of the journalistic universe, and to get there they come out of Chicago and Boston and Jacksonville, from small radio and TV stations and obscure news bureaus, pushing, shoving their way to the top covering forest fires and murders and civil rights marches, airplane crashes and race riots and combat, and when they have made it, when they have reached the top, they get matchbooks from Air Force One and credentials entitling them to take mug shots of the President of the United States at half-minute intervals.

"Sometimes it goes slightly longer," says Frank Cancellare, the UPI veteran and acknowledged dean of the White House photographers. "When it's a real dog, something they're trying to sell, you get more time than you need, but when it's something good it seems like you only get a little time."

He is a stubby little man, with thick, black-framed glasses, an impish humor and a penchant for smelly cigars. Since 1938, with time off to cover the war in China, 'Cancy' has been part of the zoo, as the press corps is termed, one of the "animals" taking pictures of presidents in regular White House rotations.

"They ain't got no smarts in there," he adds, disgusted with the Administration's management of the so-called "photographic opportunity."

"They should let the animals in first. There should be none of this rushin' in a room like a pack of tigers. Let 'em get set up and then bring the dignitaries in. It would be much more dignified that way, instead of rushing in there and running

around for twenty or thirty seconds. It would be so much easier. You could get yourself in position; you'd know what lenses you need and you could put them right in front of you. We were taking a picture this morning and all of a sudden they holler 'Lights' and pull the plug. They never really give you enough time to do a good job. We never know beforehand what the setup's going to be — at his desk, just sitting down or standing up against the wall. You have to carry three cameras because you need three lenses and you don't have time to change lenses."

At 59, Cancy has been pushed around by police in Chicago, covered civil rights encounters in Little Rock and flown with the first B-29 bombers over Japan. A native of Brooklyn with an indomitable accent, he has clicked off millions of frames



focusing on some of history's most prominent personalities.

"Truman was the best president to cover. Ike was good. Kennedy was difficult but you had a little more freedom than you do now. We never had that 'lights' business before Kennedy. I don't mind the trips but when you sit around here you don't do much. Somedays you don't do a thing, sometimes for two or three days. Then you might get seven or eight assignments the same day. They usually announce the schedule the night before, but then they throw in extras they don't tell you about.

"When we're takin' pictures, one guy might be two yards away from Nixon so we try to split the focus, so it will cut fairly sharp on both of them rather than needle in on one man and leave the other man out. But sometimes you just get hooked. You shoot your pictures and when you're leaving Nixon starts to talk to the reporters and he says you can shoot it, but you might only have four or five frames left and he could stand there talking for ten minutes."

Despite Cancy's credentials and unrivaled experience, he still admits to occasionally feeling the strain of his assignment. "Peking — that had to be one of the biggest pressure jobs. The heat is on and you've got a tendency to be a little uptight, until things get rolling. The whole world is watching and you can get jumpy as hell, afraid you're gonna blow it. But then you make your first good pictures and you know everything will be all right."

On this particular day, pressure was not a factor. There were no screaming mobs, no secret service cordons to contend with — only the Farm Family of the Year, a ceremonial shot of Nixon with Carlos D. Dixon, his wife and children, dairy farmers from Austin County, Ark.

And Peking? Peking was where it belonged, half a world away and thereby surreal. To a photographer it is the "now" which has meaning, and Peking exists only in the official China trip credentials Cancy had specially laminated for a souvenir. Such presidential memorabilia, in a category with official pens, presidential seal cuff links and tie tacks, litter the private collections of members of the press corps — and occasionally the bedrooms of pretty and impressionable girls along the campaign trail.

A reporter admires Cancy's laminated Peking credentials, suggesting: "If you have trouble getting a ride home some night you could probably trade this for cab fare."

"Yeah, or a drink," Cancy adds.

"No," says the reporter, after a thoughtful pause. "It's not worth a drink. A ride, maybe, but none of the bars I frequent would give you a drink."

* * *

It is Cancy's day off and Ron Bennett, not yet part of the regular rotation, is to fill in. He drives his tired yellow Fiat, dented with the scars of Washington parking, through the rain from his townhouse in Reston, Va., into downtown D.C., down the George Washington Parkway, across the Theodore Roosevelt Bridge to a spot where he drops off his wife, a legal secretary. Then he wheels through the rear White House gate and parks in Space 49 — UPI's slot. It is 8:35 a.m. and the first colleague he encounters is Cleveland (Cleve) Ryan, the salty, Gloucester-born lighting man for the press corps. For more than twenty years every morning on his way to work at the White House, Ryan has stopped to pick up three dozen donuts, and by conservative estimates he has lugged more than 150,000 donuts into the cramped press corps lounge.

The first order of business is to check the teletype machines for news items which could affect the day's schedule. Democratic Party national committee chairman Lawrence F. O'Brien was planning to file a \$1 million lawsuit in the case of electronic snooping at Democratic headquarters. In Belfast, powerful bomb blasts had damaged pubs in Northern Ireland in retaliatory guerilla ambushes against British forces. Searchers in Hong Kong found eighty-seven bodies and listed 165 persons missing after four days of record downpours.

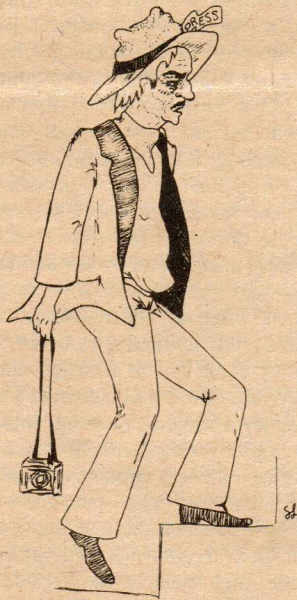
In Moscow, according to *Pravda*, 21,000 dog owners had abandoned their pets the previous year. Nairobi police shot and killed four of a gang of thirty big game poachers, and French nuclear tests in the Pacific were cloaked in secrecy. But at 1600 Pennsylvania Avenue, as tourists outside line up for White House tours and poke Instamatics and Super-8's through the black iron fence, President Nixon had returned from a long rainy weekend in Florida and the Bahamas and faces a "low-key" schedule ahead.

The morning is typical. Nothing happens. The daily 11 a.m. press conference with Ron Ziegler

is held promptly at 12:11 p.m. Ziegler, chain-smoking, skirts questions about the bugging of Democratic headquarters and insists: "This is not the podium to respond to these things from." It is yet another case of the Administration getting caught with its fingers in some rather sticky pies — the ITT affair, the general in Vietnam bombing the north without permission, duplicity during the India-Pakistan war — and, perhaps characteristically, the White House responded by not responding.

It is curious that the White House Press Corps represents the peak of communications achievements, yet there is often so little to communicate. One is surrounded by typewriters and tape recorders, television cameras and blinking lights, loudspeakers and paging systems . . . and telephones. The phones are everywhere. There are phones on desks and phones in offices, phones mounted on walls and phones hidden behind drapes. Even phones in closets. Yet apart from the ceremonial and the routine, the bill signings and appointments and retirements, there seems to be little need to utilize the available gadgetry and one muses that a pooled fleet of carrier pigeons might be just as effective.

The technology, in fact, may in certain cases actually hinder the communications process, by keeping the user one step removed from the source. Sound men — the radio press — can record every word of a press conference from the comfort of their downstairs offices without once seeing the communicator face-to-face.



Television personalities — "kilowatt journalists" — sit attentively with their note pads as cameramen scurry about taking their pictures for cutaways, proving the interviewer was really there. But on closer examination the personalities are not really making notes at all — it is sham, a show as surely staged as are the daily briefings, an extravaganza produced and neatly packaged for the man on the other side of the tube. The press is yet another step removed from the reality of communication because the key source is usually unavailable.

Ziegler, not especially a popular man with the press, appears in the president's behalf. When asked for the Nixon view on Subject X, however, the questioner is usually referred to Nixon's previous statements. If it happens to be a subject on which the president has issued no previous statement, the press is sidetracked to "a more

appropriate source." When the president *does* issue a policy statement, it is usually through the mouths or mimeograph machines of his aides. Or, as he is fond of doing, he goes "directly to the people" over prime-time television. Yet rarely is there an opportunity for the chief executive to be questioned about a specific policy soon after it is announced.

The entire scene, then, is a panorama of the ridiculous: Reporters writing about a man they seldom see, or hear, in an atmosphere which invites and occasionally demands wanton inaccuracies, conjecture and misinformation.

"The only time a president is accountable is when you can ask him questions," says one disgruntled reporter. "Otherwise we might as well have an emperor handing down the edicts."

The absurdity of the drama becomes evident at the end of one "photographic opportunity" when the reporters and photographers start filing out of the Oval Office. Suddenly Nixon turns to a reporter and gibes: "Don't buy meat." At the time he had been concerned about rising food prices, and was considering actions which could bring down retail costs of meat.

"What do you suppose he meant by that?" one writer asks later. "Does it mean he'll take some action affecting meat imports?" speculates another. Gradually other members of the press corps hear reports of the president's remarks and filter in to question colleagues who had been present at the time.

"Uh, tell me, Gene, is it true that, uh, the president, this morning said 'Don't buy meat?'"

It prompts several spirited discussions and speculations — some of which appear in print, until interpretations about Nixon's remark escalate to the extent that Ziegler is compelled to state formally the comment was not intended as a "substantive" tip.

When the morning briefings are over there is usually a "lid" or an embargo on official announcements to enable the press to go to lunch without fear of missing a story. UPI's Bennett checks with his office and learns a Pennsylvania client is interested in pictures of a group demonstrating in front of the White House against salary freezes. Lunch would be late.

"Down with the Wage Board," proclaim the signs, carried by a procession of middle-aged retail clerks from throughout Pennsylvania and Camden, N.J. They represent Union Local 1360, and to the tune of *Battle Hymn of the Republic* belt out:

"Sol-i-darity For-e-e-e-e-ver. Sol-i-darity For-e-e-e-e-ver. Sol-i-darity For-e-e-e-e-e-e-e-e-e-e-ver, the U-nion Keeps Us Strong-g-g." The marchers all carry American flags, as if the Stars and Stripes grants them some form of patriotic immunity, but the fat FBI man in the pink flower shirt takes their pictures anyway. A Washington policeman looks quizzically at one demonstrator, who says quickly, to set the record straight: "Oh, we're not agitating. We're not agitators." The FBI man takes his picture, too. Bennett takes a picture of a woman wearing shocking pink sunglasses and her hair in a beehive, but she turns out to be from Camden and the client specifically wants marchers from Pennsylvania, so Bennett lines the people up for a group shot but by the time he snaps the shutter a passing hippie had infiltrated the back row. It is one of those days.

* * *

The reporters and photographers are standing at the door waiting for a photographic opportunity. "What are we shooting?" asks a network cameraman. "Anybody know?"

"Some Spanish dame, I think," someone says.

The first man nods knowingly.

Actually, the woman is Mrs. Mercedes Meyer, of Winchester, Mass., and as a direct descendant of Simon Bolivar she is presenting two bound

volumes of the Latin-American patriot's writings in a gesture of international friendship. The man slated to receive the books, standing in for the president, is Secretary of Transportation John A. Volpe.

The press people are led into the Roosevelt Room, formerly the Fish Room under Franklin D. Roosevelt when fish tanks lined the walls. The cameramen take up their positions in front of Remington's "Charge of the Rough Riders up San Juan Hill," facing a painting of Washington Crossing the Delaware. The room features suitable memorials to Theodore Roosevelt, in particular, and orange carpeting, a conference table and brown leather chairs.

Mrs. Meyer and two men in her delegation line up stage left. Volpe and a clean-cut, slicked-down aide are stage right. The aide introduces the participants. Reading. Slowly. From 5-x-7 white cards. He stumbles on one name, blows another completely. Volpe reads the entire acceptance from his own set of 5-x-7's, pausing as he flips them, and he does fairly well except he keeps stumbling over Bolivar's name. Mrs. Meyer, for the record, uses no cards, departs from her prepared remarks and offers the most gracious speech of all.

Give it three frames.

From there, an attractive aide hustles the photographers to the rose garden, where it is drizzling, for a picture of *Sport Magazine's* Athletes of the Year.

Two frames.

Back to the press room for more waiting, then another photographic opportunity in the Oval Office; thirty seconds more chronicling the fact that Nixon is meeting with advisors, or staff, or someone. Back to the lounge again. CBS is still losing at gin.

"You start at one corner of the room and work around and shoot every available angle," explains Bennett, taking a long pull from his filtered cigarette. "Then if you have a few extra seconds you might go back and try to get a little creative, but you always get your bread and butter stuff first. Everybody does the same thing and usually gets the same thing, but sometimes there are different pictures. You might be changing cameras at the time Nixon scratches his nose, and that could be the only time he does anything different so that's the picture they want."

Another photographer, whose background includes work in Vietnam, concurs: "Depending which finger he uses and how high he scratches can mean the difference between your picture and someone else's, and after a while you say to yourself what are we doing here? I covered a flood this morning and it was great. It was the happiest I've been for months. It's difficult to worry about a head shot job when a lot of people are starving someplace else."

UPI's Dave Kennerly, an aggressive young photographer and former roommate of Bennett's, gladly transferred to Southeast Asia to escape the tedium of the White House beat.

"You wouldn't believe it," he says visiting Washington on a rest and recreation leave. "My very first assignment in Vietnam was to go and take a picture of Nguyen Van Thieu pinning some medals on some soldiers. And when I got there, one of Thieu's secret service agents knocked me on my ass. It was the same old shit, just like I had never left the White House." He quickly fled to the front lines and combat zones for photos of action, and as a result Kennerly received the Pulitzer Prize for his Vietnam portfolio.

"Won't you be glad to get back to the capitol?" a friend asks.

"Washington?" Kennerly is incredulous. "What the hell would I do in Washington? Take more mug shots?"

AP photographer Chick Harrity, a stocky, good-natured man, defends his role at the White House. "Sometimes it's harder to be creative in a con-

trolled environment than it is outside, where you can move things around. Here you have to take what you've got, and you have to remember — you're always working with a page one story. Covering the president is like covering the mayor in a small town. It's important. It's news. It's the top of the pecking order.

"I've gotten around the world once, I've seen Russia and about twenty-five states so it's not all that bad. Let's face it — everyone is waiting for the moment when Nixon steps off Air Force One and trips down the stairs.

"One day on the Russia trip I had too much caviar and sturgeon and Scotch the night before. I got up and felt all right, not great but okay, and we were sitting there in a car parked in the Kremlin and all of a sudden I said I think I'm going to throw up. So there was this urn-type ashtray nearby and I got out and with a great deal of dignity and decorum went over and tossed my cookies. The guys said it was the first time on the trip they had seen the KGB laugh. On another trip I threw up in Mrs. Ghandi's private garden. There aren't too many guys who can say they've thrown up in the Kremlin and in Mrs. Ghandi's private garden."

Charlie Tasnadi is a soft-spoken, Hungarian-born photographer who came to AP via *Time-Life*, after leaving his homeland in 1951. "Out of the most innocent picture-taking session," he cautions, "you may get a picture of a wonderful presidential gesture that makes front pages all across the nation. Your mind shouldn't be clouded by the psychological impression of the scene, or the fact that some people say it's a nothing assignment. It's always the White House, the capitol of the world."

"People just take for granted what they see," insists George Gaylen, UPI's long-time Washington bureau chief. "They pick up the paper . . . and they just take for granted what they see. They have no idea what's behind the scenes in getting these pictures, what trials and tribulations are involved, what expense or effort or anything else. They just take these things for granted. But if something happens and people don't see a picture of it, they wonder why. They think guys with cameras are everywhere anytime anything happens.

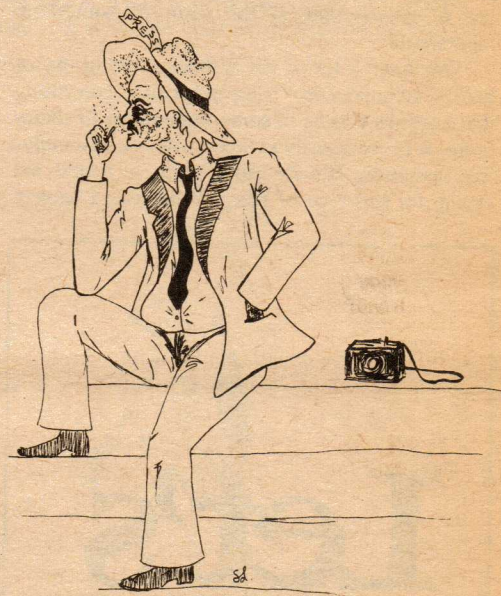
"You have to be on your toes every second. Presidents are known for doing things without warning. A president might be riding in a motorcade and he decides to stop and go into the crowd. The photographer must be there, he must have his camera ready . . . whereas a reporter can be miles back, nowhere near the scene, and he can pick up a phone and get the story. But a photographer must be there.

"We do a lot of ceremonial stuff. Personally, I detest that kind of picture, but the clients want it and you've got to take it. There is nothing spontaneous about a 'photographic opportunity', as this Administration calls it. The president sits in one chair, the visitor sits in another. There is nothing candid about it.

"Certain administrations have been known to let certain photographers on request do . . . a day with the president. The photographer assigned to that is, in the terms of the trade, in closet. During formal picture-taking sessions when all the other photos are called in to make posed pictures, he absents himself. Once that's over and the president goes back to his day-to-day routine, he comes out of the closet. That's when the most candid pictures of presidents are taken, but you rarely get that opportunity. We did once with the Kennedy Administration. With Nixon you ask but it doesn't do you any good."

* * *

It was 1968, in sun-splashed San Diego. An energetic Richard M. Nixon had just captured his



party's nomination for the presidency and was preparing to map out campaign strategy.

"It was a disaster," recalls the young freelance writer. "The entire week was one of cancelled press conferences, and whenever Nixon did appear before the cameras it was as if he was wearing a uniform. He always seemed to have on a blue suit, pale blue shirt, conservatively-striped tie and highly-polished shoes. One day they finally talked him into taking a walk on the beach, and the photographers were hoping for some good candid to make up for the rest of the week. He walked on the beach, alright. In his suit, and blue shirt, and conservatively-striped tie and highly-polished shoes.

"At the end of the week there was a lobster and beer party for the press and I remember Ziegler came over and warned us: 'Bring your cameras. He might stop by for a visit.'

"By this time no one cared. Photographically, the press was satisfied not to have anything more to do with Richard Nixon, and they viewed the possibility of his stopping by the party as an imposition on their personal time. Well, sure enough, the party was about twenty minutes old

when someone said 'He's here,' and the photographers were more than a little disgruntled as they started shuffling to their cars for cameras. Then it happened. I don't know who it was, but suddenly someone yelled: 'Jesus Christ, HE'S WEARING A SPORTSHIRT!'

"You wouldn't have believed the stampede that followed. People were pushing and shoving, crawling under each other's legs, all for the privilege of getting a rare picture of Nixon relaxing in a sportshirt. It was black, as I recall."

"Nixon doesn't ever do anything," the middle-aged newsman says. "He's always the same. He never does anything different, so the only unusual pictures you can get of him are embarrassing or unflattering. The handshake in the crowd is old hat. Everyone's seen that a million times already."

"You have to understand," explains Gene Risher, the bespectacled UPI correspondent, "at the White House the flow of information is very rigidly controlled. Everybody's on the same team over here. They're all Republicans. It's not like up at the Senate where you have bipartisan politics. The people who do well (writing) . . . are those who are able to examine the minutiae over a long period of time, like several months, and eventually put it all together in the form of something meaningful."

"We have a lot of tricky-track coming out of here," he concedes, "simply because everything that happens here is of some importance to somebody. It is necessarily in some ways an assembly-line operation. But the mood piece — people are crying for this type of story. Whenever I happen

to be speaking to a group the question invariably comes up — what is he really like? What is Nixon really like, they want to know. The Administration has built up this huge image-building apparatus, but personally I think his image would not be as bad as he and his image-builders think it would if we had more access to him.

"The image he's sought to project . . . is that of the family lawyer: Capable, not very charismatic but the kind of man you can have confidence in."

Like most members of the White House Press Corps, Risher's credentials are impeccable. He studied at Edinburgh University and covered the civil rights movement through the South. For two years he was head of UPI's Saigon bureau and last year was awarded a Niemann Fellowship to study at Harvard. As much as anyone with a White House press pass he is awesomely professional; thorough and concise, he wolfs down take-out hamburgers and milkshakes while grinding out thousands of words which within hours are reproduced in newspapers across the nation and throughout the world. He is in the forefront of an army of fact-gatherers and information-sifters maintained by United Press International. Yet sometimes, despite the qualifications, almost in defiance of all the technological resources of a major wire service, the unexpected human element occasionally intrudes and threatens to upset the credibility and prestige of the entire news establishment.

"You won't believe what happened this morning," says Risher, wincing at the memory as he waited with a small cluster of writers and cameramen to dutifully record Henry Kissinger's return from abroad.

"I called the office and was giving a story by dictation, and the girl on the other end stopped me and asked me how to spell Nixon.

"She wanted to know if he spelled it with an 's.'"

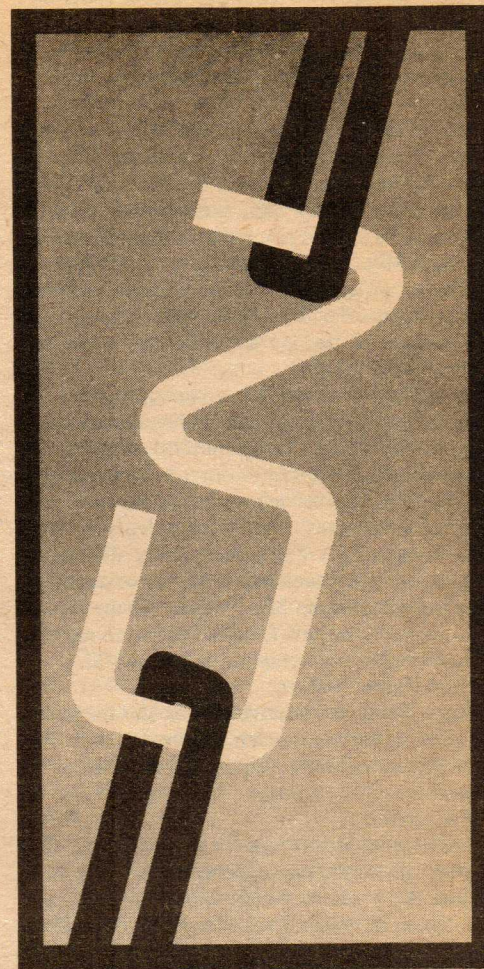
To work in the White House with press credentials, then, is akin to seeing the backside of Disneyland, and the machinery which makes the rides go. It is glamor and gristmill, both apathy and awe, with perceptions of reality alternating between *Fantasia* and *Midnight Cowboy*. It is a world of fat expense accounts, interminable waiting and round-the-clock deadlines, racing for planes, being stranded two cities ahead of your luggage and bouncing on and off motorcades. It is a world of euphemisms: Photographic opportunities and substantive progress, reliable sources and government spokesmen and off-the-record remarks. But with all its dichotomies, and contradictions and distortions, there is little in American journalism which can compare with getting your mail at the White House.

The man returning from lunch is Frank Cormier, the lanky, Lincolnesque senior wire service reporter for AP. He crosses the street from the Korean restaurant and cuts over to the rear gate. It is a dreary, misty day, but as Cormier rounds the corner he can see the West Wing of the White House, exactly as he left it. He smiles.

"I'm exactly where I want to be," he says. "This is what I've always worked toward."

Steve Kline, based in Portland, Ore., is a freelance writer who recently won the Standard Gravure story-of-the-year award for an article in the Boston Globe's Sunday magazine. The White House story is one in a series being collected for a non-fiction book, A Random Sample. Previously, he has worked for the Los Angeles Times, among other American newspapers, magazines and wire services.

Illustrations for Ethics and White House Press Corps articles in this issue by Suzanne and Julian Lebensold, Montreal.



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FOOD FOR THE OPINION-MAKERS

by S. E. GORDON

"Do you know anything we don't know, today?" a New York Times reporter once asked Sumner Welles, with disarming directness. "Of course not," snapped the then-U.S. under-secretary of state; "Where do you think we get our information?"

Does that apocryphal conversation exaggerate the mass media's significance to the foreign policy Establishment? Apparently not, as it applies to Canada. A recent study reveals that the Ottawa elite, for all the faint praise with which it damns the media, nevertheless closely monitors their coverage of international affairs.

Five elite groups in the national capital were surveyed last summer concerning their reading and viewing habits. The 110 respondents include MPs; senior officials in several government departments; journalists; civic-interest and industry association leaders; and university professors. All are professionally active as opinion-makers on at least some aspects of international affairs.

The Establishment pays the Fourth Estate a grudging tribute by its heavy reliance upon it. Half the opinion-makers rate the mass media as an "extremely important" source of international affairs information. Only one-third value personal contacts as highly. Even fewer assign an "extremely important" rating to institutional channels (e.g., parliamentary committees, bureaucratic memoranda, media wire services, etc.).

Association memberships are considered least valuable of all as an information source. But only fifteen per cent of the respondents dismiss the media as of little or no importance. Among the occupational groups, the journalists and the academics invest the media with the greatest importance. The communicators are voracious consumers of the press and of periodicals.

The respondents ranked the six electronic and print media in order of their importance. Forty-six per cent consider newspapers the best medium for international affairs coverage. One-third select specialized publications (i.e., business, academic, and professional reviews). Periodicals are the third most frequent choice, while books, radio, and television are clearly 'also-rans.'

The press is heavily favored because its coverage best combines immediacy with a certain amount of depth. Moreover, it is considered a superior medium for opinion-making purposes because it circulates throughout the elite. It also offers government officials the chance to present their views anonymously.

Television and radio, though valued for their immediacy, are judged harshly in terms of depth and reliability. None of the media is considered particularly impartial in its coverage, although specialized publications are commended for their reliability. They are also rated second only to books for depth.

In addition to broad comparisons among groups of media, the study provides an elite assessment of individual excellence within particular media.

The *Globe and Mail's* status as the elite newspaper is challenged only by the *Ottawa Citizen*. The circulation of the *Citizen*, however, is inflated by the readership it obtains merely because it is a local newspaper published in Ottawa. It circulates in the home rather than the office.

The *Globe's* circulation surpasses the *Citizen's*

in each of the occupational groups, except the academics. The Toronto daily is not as successful, however, in integrating the anglophone and francophone Establishment groups. Ninety-four per cent of the English-speaking opinion-makers read the *Globe*, but only fifty-five per cent of the French-speaking respondents (compared to seventy-three per cent who read *Le Devoir*, sixty-eight per cent for the *Citizen*, and even sixty-four per cent for the *New York Times*).

The opinion-makers were asked which of the newspapers they read regularly has the best editorials on international affairs. Half selected the *Globe*, and another thirteen per cent favored the *New York Times*. As the number of foreign newspapers read by the respondents increased, however, the commendation for *Globe* editorials diminished.

When the *Globe* speaks, the Establishment hears different voices. On Canadian-American relations, twenty-seven per cent who esteem the *Globe's* editorials believe they express the opinions of only the publisher and editors. Others find the paper's views representative of the business community (twenty-two per cent), of the region of the country where it is published (twenty per cent), or of the majority of Canadians (sixteen per cent).

Furthermore, a test of editorial recall demonstrated that even the most respected editorial page has, at most, an ephemeral impact on its Establishment readers.

The *Economist* of London and *Time* share top honors in periodical readership among the elite. They achieve circulations of seventy-five and seventy-three per cent, respectively, although those who read *Time* do so on a much more regular basis. *MacLean's*, at sixty-one per cent, has the third highest distribution.

Two other Canadian magazines also appear in the Top Ten. *Saturday Night* circulates among forty-four per cent of the Establishment, and *Le Magazine MacLean* reaches nineteen per cent. They are joined by *Newsweek* (with a forty-nine per cent readership), *U.S. News and World Report*, the *Guardian Weekly*, and France's *L'Express*.

The popularity of the *Economist* and *Time* among the five occupational groups is not consistently high, in contrast to the *Globe and Mail's* readership pattern. *Time*, for example, is shunned by a majority of the professors, but read by

ninety-five per cent of the communicators. The *Economist* interests only a bare majority of the association leaders. The francophone opinion-makers read both periodicals in large numbers, but favor *L'Express* almost equally.

The specialized publications, owing to their narrower focus, command a relatively sparse readership. *Hansard*, the record of Parliament's debates, circulates among thirty-two per cent of the elite (rising to forty-eight per cent of the journalists, and forty-one per cent of the politicians). The only other reviews which interest more than one-quarter of the respondents are the quarterly *International Journal* and the *Financial Times of Canada*.

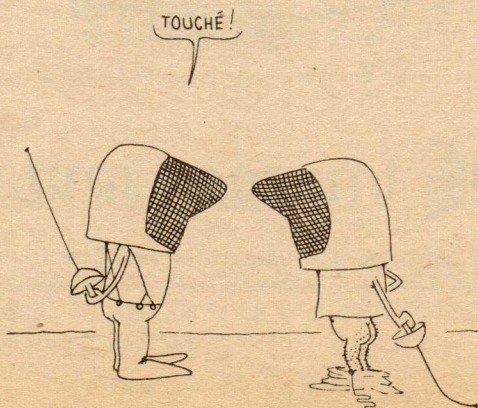
The CBC is the preferred television network of the international affairs Establishment. Eighty-four per cent indicate the publicly-owned network as their first choice. CTV places second, followed by the U.S. networks. The politicians are the only occupational group in which a significant minority does not give its first allegiance to the CBC.

The mass media which compete in the international affairs league appear to be good 'teams' with few individual 'stars.' Only half the respondents could name a print commentator whom they judge to be particularly well-informed on international affairs. Neither of the two columnists who rated frequent mention is a Canadian journalist. One is an American editor (James Reston of the *New York Times*); the other, an academic (James Eayrs of the University of Toronto).

Only fifteen per cent of the opinion-makers identified an individual broadcaster as well-informed on international affairs, and their choices were widely scattered. There are, of course, relatively few Canadians who specialize in foreign affairs writing or broadcasting. The Ottawa elite's reluctance to lionize individual commentators, however, parallels similar findings among the U.S. Establishment.

Opinion-makers in international affairs apparently value the mass media very highly as a source of factual information. As for interpretation and analysis, though, they prefer to be guided by their own lights. They may heed ideas expressed in specialized publications, but most other advocates are regarded as prophets without honor.

The elite's devotion to the dailies:
Toronto *Globe and Mail*, 86 per cent;
Ottawa *Citizen*, 81 per cent;
Ottawa *Journal*, 57 per cent;
New York *Times*, 50 per cent;
Montreal *Le Devoir*, 36 per cent;
Times (London), 36 per cent;
Toronto *Star*, 23 per cent;
Montreal *Gazette*, 23 per cent;
Le Monde (Paris), 19 per cent;
Le Droit (Hull), 16 per cent;
Christian Science Monitor (Boston), 12 per cent.



S. E. Gordon is a freelance journalist in Toronto, recently graduated from Carleton University's School of International Affairs in Ottawa. The foregoing is based on research undertaken for his master's thesis, *Opinion Makers and the Mass Media: A Study of Ottawa's International Affairs Establishment*.



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Cablecasting: Regulation blues

by GERARD PELLETIER

The important development of cable television technology and systems was one of the principal reasons behind the federal Green Paper proposal for a single regulatory commission, combining the powers and functions of the Canadian Radio-Television Commission and the telecommunications committee of the Canadian Transport Commission, to regulate all forms of telecommunications.

As technology evolves, the line between common carriage and broadcasting may become increasingly blurred, presenting a clear challenge to ensure that we make the best use of our total telecommunications plant for the orderly development and provision of all forms of service, while at the same time preserving the integrity of the national broadcasting system, of which cable is a vital constituent element.

Thus, when we discuss such issues as competition between carriers and cable operators, the use of carrier facilities by cable undertakings, carrier arguments for systems rationalization versus cable operators' arguments for ownership of their own facilities, we recognize that there are many diametrically-opposed points of view which become increasingly difficult to resolve under a regulatory structure which perpetuates a dichotomy between different modes of communication. Under these circumstances, arguments for a unified regulatory mechanism become more and more compelling.

This, of course, was noted in the Green Paper which, you will recall, stated that: "All forms of communications are intimately interwoven with the social, cultural and economic fabric of the country, and any change in one mode has repercussions, sometimes unexpected, and often unpredictable, in others."

The Green Paper goes on to say that, in the light of this development: "While the CRTC, in fulfilling its responsibilities under the Broadcasting Act can only be concerned with cable television undertakings as part of the Canadian broadcasting system, its decisions may have a significant impact on the future nature, structure, and ownership of telecommunications systems in all parts of Canada."

I have thus far referred only to the Green Paper proposal of restructuring the regulatory body to reflect the interrelation of the variety of forms of communications. I would like to add that merely to reconstitute the structure and adjust the administrative powers of the new body will not be sufficient. We must also recognize that the regulatory process must become more understandable, responsive, and accessible to the consumer of telecommunications services—to the individual subscriber.

We have been aware of this issue of increased representation of consumer interest in the regulatory process, and we are exploring legal and administrative ways by which that representation might be assured. The Green Paper emphasizes that it is intended as a discussion document with the provinces, with industry, and with other interested parties, rather than a firm proposal for legislation. Recognizing the growing interest of the provinces in communications matters, and particularly their interest in cable television as a vehicle for local, regional and cultural expression, our plans are to discuss the proposals con-

tained therein with the provinces before any final policy decisions are taken.

Before I go on to discuss some rather newer issues that are becoming more prominent in connection with CATV, I would like to make reference to two other matters which I feel should be mentioned. The first refers to a statement I made about "preserving the integrity of the national broadcasting system of which cable is a part."

I would be most distressed if a negative inference were to be taken from my remarks. While coaxial cable may bring some new problems to the Canadian broadcasting system by dramatically increasing the penetration of foreign signals, it brings substantial benefits. The Toronto experience is an example of this sort of situation.

Until a few years ago, and for a period of about a decade, Toronto was served by two local Canadian stations, *CBLT* and *CFTO*, the flagship stations of the English-language public and private networks respectively. In addition, a valuable supplementary service was provided by that other pioneer station, *CHCH-TV* in Hamilton. Today, since the advent of cable TV, and in spite of the problems its arrival has sometimes created for broadcasters, Toronto is served by five local television stations—excluding Hamilton—with a sixth to go on the air early in the new year. The three newcomers are Channel 79-*CITY-TV*, Channel 19 of the Ontario Educational Communications Authority, and Channel 25-*CBLFT*, the local Radio-Canada outlet. To these we can add the Global network station scheduled to begin operations early in the new year. In addition, Toronto CATV companies are originating programming on the local community channel. (The CRTC, in its study of one year ago, found that during a seven-day period, cable TV systems across Canada were producing a total of 582 half-hour program units.)

In the Toronto situation, it would be a gross exaggeration to say that cable television has been responsible for the increase in the total amount of Canadian programming that is now available here in Toronto, or shortly will be. Yet it is a fact that the existence of cable TV delivery systems contributed significantly to making it possible for these three new stations to come into being with a ready-made audience which would not otherwise have existed had UHF transmission been the sole vehicle. The point is clear: Aside from the benefits cable TV brings to Canadian broadcasting, in terms of improving signal reception and so on, CATV in some circumstances

actually contributes to the expansion of broadcasting while broadcasting also helps the development of cable.

The second matter I wanted to raise has to do with the question of establishing consultative arrangements with the provinces as regards, among other things, the development of cable.

On this point, let me reiterate what I said in February. I stated that it was our intention to ensure that the provincial governments, which over the past few years have shown a heightened interest in the field of telecommunications and broadcasting regulation and policy-making, have the opportunity to contribute to and share in the shaping of that policy—that the federal government is most anxious that its policies take full account of provincial interests and points of view.

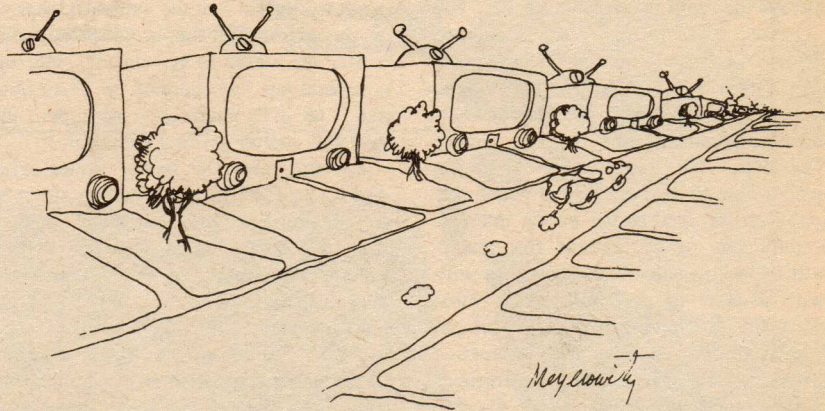
The Green Paper noted that "several provincial governments have expressed increasing interest in the development of CATV and other cable systems in relation to regional and local planning for telecommunications services of all kinds." It was by virtue of a recognition of this provincial interest, perhaps overdue on our part, that consideration of a consultative arrangement, either formal or otherwise, was advanced.

It was my view that the consultative proposals were to be seen in the light of improving the policy-making and regulatory framework for communications, allowing for an orderly coordination of varying interests, and specifically reconciling provincial and local interests with the national interest of maintaining a strong Canadian broadcasting system.

It would be desirable to also be able to count on provincial concern for the integrity of the system, particularly in regard to its vulnerability from wholesale importation and distribution of foreign television signals and programming. This is not to say, however, that we envisage a necessary fragmentation of the regulatory process leading to double regulation.

Our proposal for consultation with the provinces in the Green Paper was based on the continuation of active federal involvement to ensure that the distribution of public responsibility would not produce a balkanization of our broadcasting and cable systems, but it also looked forward to greater regional and local input into the regulatory process to better serve regional and local needs.

A recent unilateral jurisdictional initiative by the province of Quebec purporting to regulate CATV at the provincial level cannot but be an impediment to any effective scheme of consultation toward these ends. This initiative seems to



be motivated by a strategy of *fait accompli*, an occupation which not only undermines the basis for consultation, but has the unfortunate effect of placing the cable operator in the untenable position of having to satisfy potentially conflicting requirements imposed by both governments unless he is willing to challenge their legitimacy.

I have made it quite clear on earlier occasions that the federal government views CATV undertakings as exclusively within the legislative competence of the Parliament of Canada. The move by Quebec to seemingly require persons responsible for these undertakings to possess a certificate of authority to operate, issued by the Quebec Public Service Board, is a direct challenge to our view and is one that we cannot ignore. Therefore, the government is giving urgent consideration to the best way in which this difficulty may be resolved in the public interest.

I have indicated to Parliament the government's willingness to enter into discussion with Quebec with a view to determining the most appropriate means for having this constitutional issue settled by the courts. The governments of the other provinces would be kept fully informed. I further gave notice that in the event Quebec persists in its intended action, the government will not hesitate to initiate appropriate action on its own behalf, including recourse to the courts, if necessary. In the meantime the issuance of an operating certificate or licence by the Public Service Board of Quebec, or its failure or refusal to issue such a certificate or licence, is irrelevant and of no effect insofar as the CRTC is concerned in exercising its authority. I might add that it goes without saying that a suspension of regulatory activity on the part of Quebec would immeasurably improve the possibilities for successful federal-provincial talks this year.

The "battle" between Ottawa and Quebec over cable is a dialogue of the deaf. Quebec Communications Minister L'Allier talks of making cable a public utility, while Secretary of State Pelletier insists cable systems must be integrated with the broadcasting system. One talks of ownership, while the other talks about content. The two positions are not mutually exclusive.

—Content, May, 1971

Within this context of federal-provincial consultation and co-operation, I would like to mention another provincial initiative, in this case by Saskatchewan, which seems to be designed to favor the licensing of only non-profit, community-controlled groups known as *co-operatives*.

One of the reasons for this plan, as we understand it, is that it might better ensure maximum community access to the local channel for programming purposes by means of community membership in the licence-holding organism itself. Let me say this for now, and I'll have more to say about community access, we are very positively disposed toward those administrative arrangements which will encourage access to the local channel at the local level.

There are, however, one or two questions which arise in respect of this proposal which require some attention. For one thing, if the proposal is to mean that the province will decide whether only co-operatives can apply for a licence, then we must be concerned that the federal authority to determine eligibility for this licence, which is part of and fundamental to the regulatory power generally, not be compromised. It would, in my view, be undesirable for the rules for determining who is eligible to obtain a

licence, and hence, the criteria for eligibility, to vary from province to province or region to region. I do not think that we would want to change that principle of law which avers that all who come before public authority be on equal footing.

We are also concerned that the federal policy which prohibits the issuance of broadcasting licences to provincial governments or their agents, except for educational broadcasting purposes, not be indirectly circumvented. While this is not to suggest that the nature of these organisms or the actions of the province will necessarily confer the status of provincial agent upon these co-operatives, we cannot be unmindful of this risk, and it is, therefore, incumbent upon us to give this matter serious attention.

Let me raise the newer issues which relate directly to CATV, issues which either have been or will shortly begin to seriously engage the energies of policy-makers. The first of these is the issue of community access — community access not only to the local closed-circuit channel of CATV systems, but also in terms of direct off-air, low-power radio broadcasting. Perhaps this desire for access has indeed been generated in some instances by the availability of space on the local cable channels; in any case, we see this desire to reflect and represent a clustering of social interests in terms of a distinctly local focus, for it is people all living in the same community who want access for the sake of producing and airing programs relevant to that community's citizens.

One of the traditional obstacles to this arrangement had been the question of pre-clearance of program content with the licensee on the ground that his liability, as owner, might be incurred if anything defamatory was spoken. While there

may have been the best intention simply to protect himself, the insistence by the cable operator on pre-clearance was usually rejected by the local group wanting access, on the ground that it represented a form of censorship, that it was inhibiting, and deleteriously affected their creativity.

However, it has been brought to my attention that a means of circumventing this problem has been worked out in at least one case, with the possibility of its satisfactory application in other instances where this problem occurs. In exchange for the delegation by the cable operator of his responsibility for local programming, the community group incorporated itself as a non-profit company under provincial laws, then subscribed an insurance policy to indemnify themselves against liability for damages that might ensue from their program, and assigned the proceeds of the insurance in the event of liability to the cable operator.

A second series of issues we must consider in earnest relates to the regulatory problems posed by the existence of very large master-antenna television systems. There is growing concern about the competition posed by these unlicensed systems, and, for our part, we cannot ignore the inconsistencies involved in regulating CATV without exerting any control over MATV.

In such areas as Toronto, unregulated MATV can undermine the integrity of the national broadcasting policy in respect of such matters as the priority which must be accorded to certain Canadian signals on cable systems, to cite one example. In this city, where many large apartment complexes are served by unlicensed MATV systems, the absence of MATV regulation in the presence of CATV regulation can produce the irony

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of the following examples of discrimination — on the one hand, CATV subscribers may receive more channels of better quality for a price, but complain of policy requirements enforced against these systems. On the other hand, subscribers of unregulated MATV service may not have to endure the imposition of certain policy requirements, but they will normally receive fewer channels of poorer quality; generally speaking, they will not have the protection of signal quality standards which are imposed upon CATV nor the benefits of local programming.

The most obvious solution is to regulate MATV directly, but there is a variety of questions here which first must be sorted out, to say nothing of the administrative and enforcement difficulties involved in controlling a large number of MATV systems with their highly variable approaches to system design and maintenance. In Toronto, alone, it is estimated that there may well be 2,000 MATV systems. Furthermore, there is also the question of where to draw the line — among systems which may serve 500 subscribers? Fifty subscribers? Five?

An effective solution, one that avoids the necessity of direct intervention by the commission, but one that is nevertheless working and has in fact been adopted in most cities in Canada, is to encourage apartment owners to abandon their MATV service and hook up with licensed CATV operators. In such cities as Vancouver where apartment buildings are served by licensed CATV systems, the level of consumer satisfaction has been eminently higher than in Toronto where this is not the case.

A related concern is that of pay-television. In some parts of the country — in fact, mainly in Toronto and Vancouver — forms of Pay-TV systems have been set up in large hotels. These systems basically offer American movies for a specific fee. They either operate on a closed circuit basis or they piggy-back on an MATV system.

Undertakings which ride on the back of broadcasting operations form part of the Canadian broadcasting system and come under the Broadcasting Act. It is for this reason that the CRTC has released its public announcement which says in effect that "if pay-television is to develop in Canada, it should develop through legitimate licensees in the spirit of the Broadcasting Act and as an integral part of the Canadian broadcasting system."

We are concerned that the present hotel operation of Pay-TV could become a prelude to its introduction into apartment buildings and even private homes. If uncontrolled, this could become a vehicle for the vast importation of non-Canadian material without even the slightest regard for its impact upon Canadian production and the national broadcasting policy.

If Pay-TV is to be developed, I take the view that it should be developed in such a way as to



Gerard Pelletier

support the broadcasting policy. I think that this is a preoccupation that should be shared by all good corporate citizens — whatever the legal niceties may be. I think we have every right to expect some concern for the Canadian broadcasting objectives on the part of the very large corporations which own and operate hotels in this country, whether those operations are owned by Canadian or foreign interests, and whether they are privately or publicly owned. I should say particularly, if they are publicly owned.

I also think that film companies who have made a lot of money in this country during the last fifty years by importing foreign films should also show some concern in this respect. Thanks to Canadian broadcasting, and in spite of its many shortcomings, Canadians have developed a system through which they can express themselves. Those firms who, for a long time, have benefitted from the film business in this country, have a responsibility to help with the development of this system and a duty to avoid undermining it.

The last cable issue I want to mention is the question of copyright, which I recognize is also by no means a new problem. Recent developments in the United States and existing anomalies in Canada, however, impel us to review our own copyright position. This is not to say that we must necessarily resign ourselves to follow whatever is decided to be the outcome of the copyright issue in the United States; any determination we make will be made on the basis of what best suits the needs of the Canadian broadcasting system as a whole, and the Canadian cable industry in particular.

In the early days of CATV the question of copyright did not arise. Where, within the Canadian context, CATV only enhanced the quality of local signals, or brought television signals into a community where there was no local service,

no financial threat to either the broadcaster or the copyright owner of the program was perceived; in fact, it has been noted that, if anything, there was a community of interest between the two, for they were each able to obtain a greater distribution, but not at each others' expense.

The law of copyright, while written in terms of both traditional and modern means of production and reproduction of ideas and thoughts, was not applied to CATV on the ground that cable was not broadcasting to the public but merely carrying the signal into private homes. I think that it has long been recognized that this exemption no longer seems justified for all purposes, and that some changes may be required. At the very least, this question needs some serious examination.

The crux of the issue is the proper resolution of two competing needs: On the one hand, our legal policy should confer proprietary protection to performers and producers to the extent that ownership encourages and stimulates artistic pro-

What Quebec wants is to open negotiations on all aspects of communications jurisdictions. "At worst, each of us will go home with his own jurisdictions. At best, we'll agree to define responsibilities which conform to the modern world. There are two prime functions for the federal government: The assigning of broadcast frequencies and the establishment of national priorities and standards "without entering into regional or provincial details."

—Quebec Communications Minister
Jean-Paul L'Allier, May, 1973

duction. On the other, our copyright laws cannot make it impossible for CATV to function — at least to continue to serve in its capacity as a signal reception system.

We want cable to continue, yet we realize that, at one point or another, the issue of copyright must be squarely faced so that an equitable solution can be found. The industry is not entirely unaware of the issue of copyright as it affects cable, and of developments in this connection in the United States. The distinction made between local and distant signals for purposes of admitting copyright liability on the part of CATV seems to be one possible solution to this problem, one that, at least, seems to conform to legislative thinking in the United States.

I say this because I am aware of the implications of a bill now before the U.S. Senate which would totally revise the copyright provisions of the United States code. This new copyright law includes a disposition which purports to involve non-U.S. CATV operators in a compulsory licensing scheme which would require royalty payments to United States VHF broadcasters whose signals are distributed to CATV subscribers.

In general, whatever the resolution of this problem of copyright may be, and I cannot say that the American solution will be acceptable in respect of our own needs, I want to reiterate that it will be the determination of our needs which will govern our policies.

The foregoing is excerpted from an address in Toronto last month by Communications Minister Gérard Pelletier to the annual convention of the Canadian Cable Television Association.

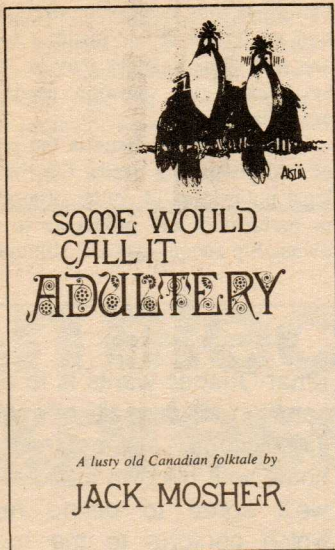
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208 pages. \$1.95.



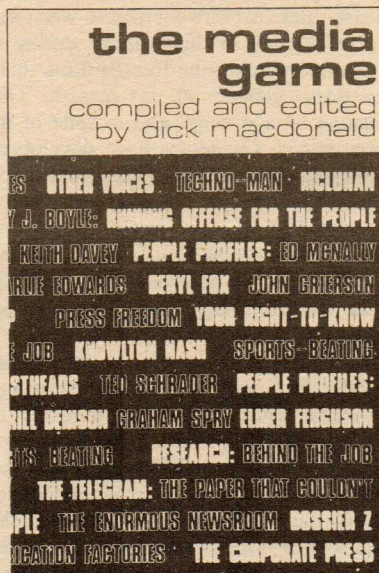
Ted Schrader had retired as chairman of journalism at Toronto's Ryerson Polytechnical Institute not long before he died in 1971. His career in journalism started in childhood, in

BOOKS FROM CONTENT

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REVAMPING THE THESAURUS

by ERNIE FEDORUK

With the possible exception of a few university graduates, who say they know everything and have proved it by walking on water, there are those in our industry who are unaware of or have forgotten the origins of words which are peculiar to this business.

Here, then, is a revamped glossary of news media terms, which started as a bulle-

tin board gag at the *Victoria Daily Times* and kept growing:

ON ASSIGNMENT: Friendly editor's cover for reporter who begged a few hours off to sleep off a hangover.

CONTROL: Where edited copy goes to become lost or misplaced.

THIRTY: What deskmen are as they head for the nearest pub but, as usual, misspelled by some printer.

EDITOR: Popularized contraction of Ed Itorski, the Ukrainian who invented the newspaper position which involves little or no work and premium wages.

BRIEFS: Outmoded clothing worn by girl reporters and front-office females before the invention of panty-hose.

DEADLINE: Time of day signalled, precisely 10 minutes before, by wholesale departure of reporting staff for lunch.

RELIABLE SOURCE: Often as not, head bartender at a neighboring pub.

TYPO: Unfortunate occurrence during typesetting process which causes all competent writers to feel as comfortable as if sitting on a stuccoed toilet seat.

BULLETIN: Wire services' first notification of startling news development, usually transmitted only after all advances and news features have been sent.

SHOP STEWARD: Only guy in the department whose overtime slips are never questioned.

SUCCESSFUL FREELANCER: Mediocre writer who has a cousin working for *Maclean's* and an uncle on the *Star Weekly* staff, and is able to peddle short stories consistently.

STRUGGLING WRITER: Talented writer who hasn't been able to make influential contacts in publishing business.

PROOF-READ: Stories scrutinized for mistakes by individual who has just demolished a mickey of imported rum.

COMIC SECTION: Page containing daily stories from Legislature.

PROGRESS: When management, being stuck with two automatic typesetting machines that don't work a damn, goes out and buys two more.

STUFFERS: Reporters' personalized cheques held in trust by various pubs and lounges.

CLASSIFIED: Information on how married printer made out with front-office divorcee last night.

HOT FLASH: Experienced by alert few when girl reporters in mini-skirts bend over city editor's desk to hand in copy.

MORGUE: Frightening, information-filled room never visited by university graduates.

EARLY DEADLINE: Every day except Sundays, holidays and Yom Kipper.

NORMAL DEADLINE: Newspaper operating as it should, and when the production manager ain't looking.

ROY THOMSON: One-time operator of crown-and-anchor wheel in Timmins, Ont., bazaar, now revered as a Lord only by the British and The Canadian Press.

LIBEL: Word used before "to be fired" if this all ain't the truth.

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Introduction of a new form of verified circulation audit for Canada's community papers has been announced by Michael Walker, general manager of the Canadian Community Newspapers Association. The objective is to provide advertisers and others with uniform, realistic and reliable circulation figures of participating papers. A chartered accountant's statement will certify that the paper's circulation report for a thirteen-week period has been examined, including a general review of the paper's circulation procedures and any necessary tests of circulation records and other supporting evidence. Both paid and controlled-circulation community newspapers are eligible. Spot checks will be conducted for further verification of circulation claims.

Whew! More awards: Montreal's *Le Devoir*, Toronto *Globe and Mail*, Brantford *Expositor*, Ottawa *Citizen*, and Saskatoon *Star-Phoenix* are this year's winners of the MacLaren Awards, given for design and general presentation . . . Len Norris, Vancouver *Sun* cartoonist, received an honorary doctor of law degree from the University of Windsor because his work "reflects with gentle humor the hopes, the frustrations and the outlook of average Canadians" . . . the Canadian Graphics Show is scheduled for Toronto's Exhibition Park October 13-17 . . . Joe Martin is editor of *Business in B.C.*, a new paper with monthly circulation of 22,000.

Bill Forbes' *Canadian Printer and Publisher* offers this box score on the continent's papers using new processes in producing and editing dailies: An inventory of newspaper systems shows 868 papers printed by offset, 700 computers in use; 1,900 photo-typesetters; 84 plants using direct or pattern plates; 40 papers employing CRT (cathode ray tube), 478 video display terminals in use in 96 papers; more than 100 OCR (optical character recognition) systems; and 21 very advanced papers using OCR-VDT combined systems.

To help publishers manage their finances, the Ontario Council for the Arts, which last year awarded \$134,666 in literary grants, commissioned a manual entitled *Publishing: The Creative Business*. The 92-pager by Harald Bohne and Harry Van Ierssel, both of the University of Toronto Press, sells for \$3.50 . . . takeover of Macmillan Canada Ltd. by Maclean-Hunter has been finalized . . . Gwyn Ace has been appointed general manager of New Press; joining NP at the start of its educational division in early 1972, he formerly was general sales manager of Gage Educational Publishing.

John Yorston is new city editor of the Montreal *Star*, succeeding David MacDonald, who replaces Raymond Heard at the Washington bureau. Heard's gone to London to take up other employment . . . Ralph Surette leaves the Montreal *Star* this summer to join Nick Fillmore and Brenda Large on the expanding and increasingly-popular *4th Estate* in Halifax.

There always has to be a way! The *Daily Beacon*, student newspaper at the University of Tennessee in Knoxville, has decided to use gen-

miscellany

derless pronouns to avoid reference to sex. Instead of "he" or "she", the paper will use "they" and will replace "him" and "her" with "them." For the possessive, it will use "their." The paper sometime ago stopped using Miss, Mrs. and Mr. forms, as well as the Ms. preferred by some women. The paper now uses only the person's last name when referring to "them" a second time. It also uses such genderless terms as chairperson and newsperson.

New chairman of the Canadian Cable Television Association is F. C. (Bud) Garrett, of Vancouver. His career in telecommunications dates to 1945 . . . Dorothy Lipovenko is 1973 winner of the A. W. J. Buckland Memorial Award for academic proficiency in the journalism program at Toronto's Ryerson Polytechnical Institute. A second-year student from Chomedy, she received a \$500 cash award. The award was established by the defunct Toronto *Telegram* in memory of Buckland, who was president and editor-in-chief of the paper from 1952 until his death in 1960 . . . the National Film Board has aired (via CBC-TV) and released a one-hour color feature on the life of John Grierson, its founder and documentary pioneer.

The Quebec section of the Radio and Television News Directors of America gave the Dan award for television programming to *CFCM-TV* of Quebec City, the Dan award for radio to that city's *CHRC*. The Charlie award for the best story in regular newscasting was not presented this year . . . the *Canadian Churchman*, national newspaper of the Anglican Church of Canada, made a clean sweep of awards for a news journal at the annual convention of the Associated Church Press of North America in Minneapolis. Categories were general excellence in planning and execution, best editorial, best reportage and best use of photography. Editor of the *Churchman* is Hugh McCallum, who has just completed a Southam Fellowship at the University of Toronto.

Despite criticism, organizers of the Winnipeg Press Club's annual Beer and Skits show have decided to not admit women next year, but the door has been left open for a change-of-mind by 1975. Jan Kamienski of the *Tribune* is chairman for the 1974 production . . . the Canadian Radio-Television Commission has approved an application by Slight Broadcasting to merge with International Wire and Cable Ltd. While IWC will swallow Allan Slight's corporate identification, the Toronto-based group apparently will have a controlling interest in the new company. The merged IWC will control three radio stations, in

Montreal, Toronto and Sarnia . . . those who read Charles Lynch's column in Southam papers across the country by now know he and the CBC have parted company. *Encounter*, the political affairs program, was dropped from its weekly format to twice monthly and Lynch was incensed.

Ed Leigh, general manager of the Ottawa *Citizen*, told the Canadian Managing Editors Conference in Vancouver that most of the country's papers suffer from a surfeit of bureaucracy, are over-departmentalized and are losing ground to television in technological development. Journalists who resist technological innovations and changes, he said, should "change their attitude or get out of the way, find some other business where backwardness is an asset." He said technology did not mean simply using fancy tools to reduce costs or make work easier, and he criticized newspaper unions, saying they constitute "the real anachronism" in management's attempts to modernize and streamline operations.

A study commissioned by the Radio-Television News Directors Association of Canada indicates that broadcast reporters frequently attend closed meetings of public bodies and agree to withhold information until authorized for release. Conducted by Prof. Ken Bambrick of the University of Western Ontario's journalism department, the survey showed that forty-three of ninety-eight responding stations report that they sit in on closed meetings; thirty-three said they abide by an understanding that information will not be broadcast without official clearance. The survey found the most frequent reason for broadcast reporters attending closed meetings was to obtain background data; the second most common reason was that the station had been invited to attend. Virtually all responding stations indicated that they honor release times on news copy submitted for broadcast; they indicated they would consider disregarding release times primarily if the competition also did so. One-third gave urgency of the story as reason for pre-release.

CBC's Ottawa AM radio station (*CBO*) this month dropped all commercials in its 6 to 9 a.m. programming period. It is a pilot project where the impact on audiences and on CBC planning will be assessed before a decision is made to drop commercials on all CBC radio outlets; there'll be a six-month trial period. The prospect of commercial-free AM radio, however, does not point toward any likelihood of no advertising on the TV network. (CBC FM radio now is adless.)

A proposal for a full-time editorial co-ordinator to carry on and expand the work of the partnership between the Canadian Daily Newspaper Publishers Association and the Canadian Managing Editors Conference for Association and the Canadian Managing Editors Conference for improving editorial professionalism is in abeyance until a September meeting. In the meantime, a program of workshops and seminars will continue. The CDNPA isn't abandoning its focus on advertising revenues, naturally, but the editorial emphasis is occupying ever-more attention — thanks in part to Bill Galt of the Vancouver *Sun*.

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