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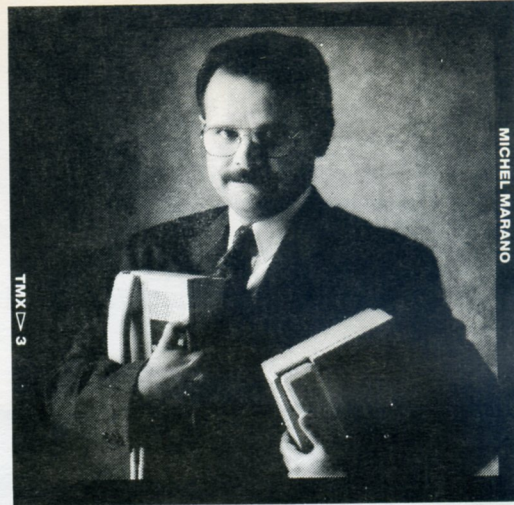
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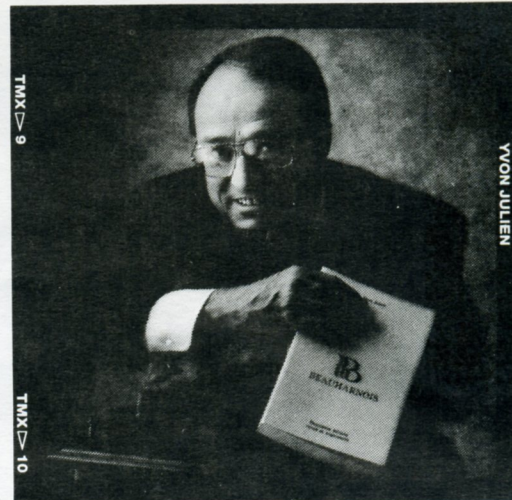
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Editor's Notebook

Le Devoir, the nation's most influential French-language paper, is being transformed under the guidance of Lise Bissonnette — revised structure, style and substance, reviving the vision of founder of Henri Bourassa.

TVOntario is similarly gaining ground as Tony Atherton notes.

Meanwhile, the CBC in Alberta, by broadening its scope when compared with the private radio stations, is no longer the ugly duckling.

Geoffrey York provides a commentary on the Mohawk struggle and the media during the summer-long stand-off between the government and aboriginal peoples, coupled with Doni Eve's media



panel.

The demise of Toronto's *Metropolis* is sketched, while *Now* magazine continues to function.

Media manipulation of lotteries is examined.

Women's continued invasion of men's locker rooms is examined by Christine Blatchford, while Tom Arnold looks at the continuing controversy in the Parliamentary Press Gallery over the ethical conduct of its members.

A new venture in tabloids in Florida blossomed with the accent on Canadian content.

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Ad was different

To the Editor: I was amazed at Marina Strauss's dishonest journalism in your September/October issue ("Buying 'News': Advertorials In-vade Editorial Departments").

I did have an interview with Ms Strauss when she was preparing her piece and at that time I stressed to her that the insert she described as "advertorial" was advertising, pure and simple.

In fact, we discussed (but she neglected to mention) that the so-called "advertorial" was printed on different paper stock from the rest of the paper and its typesetting, photography and assembly were done in a style which is markedly different than our editorial section.

Nevertheless, Ms Strauss somehow manages to imply that our editorial integrity is somehow compromised by placing this insert in our newspaper.

Moreover, she quotes me out of context when she attributes to me the words "we are always happy to help our advertisers prepare their advertisements."

That statement was made not as an indication that we will prostitute our editorial integrity to the whims of our advertisers, but rather to assert that (like all newspapers) we offer our advertisers a complete package of graphics services should they require help in preparing their advertisements.

It does not mean that we have abandoned our fair and even-handed coverage of our community, nor does it mean that advertisers can "plant" disguised news stories in our editorial columns.

We have always maintained strict separation between editorial and advertising.

Michael Fitz-James
Editor and Publisher,
The Lawyer's Weekly

Newsroom sexism

To the Editor: I am writing regarding the article entitled "Helping Women Advance" in the July/August edition of *Content*.

I was a copy editor at a daily newspaper from 1977-86, and also during the summer of 1976 while I was a student. I was learning one of the most stressful desk jobs in the newsroom. During my first night on the job, I was informed twice by one of my male colleagues, in a hostile and hateful manner, and within earshot of other male colleagues that, I "have a big ass." This incident was just the tip of the iceberg concerning this individual and several other male colleagues.

This incident provides some additional insight into problems women have in advancing at newspapers.

Candice (Candy) S. Bain
Scarborough

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Papers want copyright protection

Canadian daily newspapers are looking at ways to make business and government pay for photocopying articles and reports.

Seventeen dailies from across Canada have hired Murray Burt, former managing editor of the *Winnipeg Free Press*, to investigate ways of enforcing copyright legislation.

"They're trying to determine if it's worth going ahead with a scheme [to enforce copyright]," says Burt. "We're looking at the essentials for licensing copyright in the private sector."

Jim Cherrier, the *Toronto Star's* manager of syndication, says the report will help newspapers decide whether to join the Canadian Reprography Collective (CRC) or form their own collective to enforce copyright. Cherrier expects that several dailies, including *The Star*, will decide to join the CRC soon.

A Toronto-based collective of publishers and creators, the CRC provides licences to businesses and government departments that want to photocopy its members' copyrighted

material. No major Canadian newspaper has joined it yet.

The idea behind the collective is to provide a single, central source for people who want to photocopy various copyrighted materials, say Edith Yeomans, national director of the organization. The collective's members include book publishers, authors, poets, cartoonists and photographers.

Burt's study follows more than a year of failed negotiations between the Canadian Daily Newspaper Publishers Association and the CRC.

Bryan Cantley of the newspaper publishers association says talks with the CRC began in May 1989 and continued until the summer 1990. But the negotiations failed to produce "some agreement that newspapers could live by."

One stumbling block was the CRC's reluctance to consider exemptions from licence fees, Cantley says. Newspapers wanted photocopies used for educational purposes to be exempt, since publishers benefit from educational programs that feature newspapers. But the CRC

preferred "no exemptions, period."

More significantly, Thomson Newspapers withdrew its support for the negotiations in the summer. Once Thomson withdrew, the newspaper publishers association called off the talks.

Cantley says publishers of some Thomson papers told him privately they didn't want to be seen as increasing the cost of government and education by charging photocopying fees. That would be "bad PR for very little gain."

Michael Doody, corporate counsel at Thomson, says his company withdrew support for the CRC negotiations because it decided to retain control over its copyright. Copyright is an "individual thing," which should be enforced the way individual papers see fit, he says.

The CRC, meanwhile, is hoping to expand its role.

The collective is negotiating "site licences" which would permit large institutions to photocopy copyrighted materials in return for a single fee, Yeomans says.

Site licences are being discussed with various Canadian universities, the federal government, commercial copying services and provincial education departments, she says.

The CRC was established in January 1989 after amendments to the federal Copyright Act made it easier to form copyright collectives. The 1988 amendments created a new Copyright Board with power to settle disputes between copyright collectives and licence users. They also ensured that such collectives wouldn't be liable to prosecution under the federal Competition Act.

Before the amendments came into force, there were only two Canadian copyright collectives, representing musicians and music publishers. □

— Tom Onyshko

Tom Onyshko has a law degree from the University of Manitoba and is completing his Master of Journalism at Carleton University.

J-profs form own association

Canadian journalism educators have agreed to form an informal association that will meet for the first time in Montreal in March, 1991. That was the outcome of a Sept. 29 meeting at Ryerson in Toronto, attended by about 25 professors from across the country.

Opinion at the Ryerson meeting seemed to favor an organization which concentrates on teaching, leaving the exchange of academic research to other organizations.

But views were mixed on how broadly to cast the membership net. Some favored restricting it to full-time faculty in university journalism schools; others argued for representation from community colleges and journalism-related programs.

Lindsay Crysler of Concordia, Kathy English of Ryerson and Sat Kumar of Regina are drafting a statement of purpose and membership for discussion in March. They'll also organize the program for the meeting, which will be held in conjunction with the annual conference of the Canadian Association of Journalists (formerly the Centre for Investigative Journalism).

Those at the Ryerson meeting got a foretaste of the kinds of things the new group will do: at a morning session on teaching techniques topics ranged from running an ethics course to the use of computerized software in reporting instruction. □

—Peter Johansen

'Hot room' is staying

Ottawa's Parliamentary Press Gallery has successfully fought off a threat to close Room 350 North, West Block — the famous "hot room" where generations of reporters have covered Question Period and the debates of the House.

Through a chance remark made by a cleaner after most reporters had left one evening last July, gallery president Guy Gendron discovered that there were plans afoot to close — or at the very least, transfer — the hot room to create additional space for committee rooms.

Gendron didn't wait to take the issue to the general membership of the gallery. He immediately requested a meeting with the speaker of the House, John Fraser, and the sergeant-at-Arms, Maj.-Gen. M. Gaston Cloutier.

He learned that the Board of Internal Economy, a House committee responsible for financial and administrative matters affecting the House of Commons, had identified the hot room as a potential meeting room.

Board members felt that with the advent of cable television in Parliament, the room was not being fully used by reporters. Instead of covering the House in person, they tend to work out of their



Hotroom is under-used

offices across Wellington Street from Parliament Hill.

Gendron says he argued that the hot room, which is located between the Commons and the Senate, is not an office used for coverage of the Commons only but for both houses of Parliament, "and our location reflects what we are."

Moreover, the size and shape of the hot room make it an unsuitable location for a committee room. Gendron admits that the room is under-used, but says this is a result of the growth of the membership of the gallery. There is just not enough space to accommodate everyone in the hot room, but small news organizations still

use it as their offices and most of the major media keep a desk there.

"The hot room is very important as a meeting place to exchange news and important information among journalists," Gendron says.

The Board of Internal Economy met in October to discuss the issue, and decided to keep things the way they are.

In a letter to Gendron, Jim Hawkes, Conservative Party Whip and chairman of the sub-committee on accommodation, says this doesn't mean the hot room will be preserved forever. "No action or decision we take today binds a future board but we

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accept your point that 305 North is an adequate space which is being used and no change is required at this time."

Gendron is pleased with the outcome. He says he didn't see the proposal to close the hot room as a serious challenge to the gallery. Instead, it was a case of somebody getting "a notion or an intention to put us elsewhere, maybe in the basement." □

— *Kludet White*

Kludet White, a former press officer for two Jamaican prime ministers, is a Master of Journalism student at Carleton University.

Tab serves Canadians

Canada's newest newspaper is a weekly being launched in Florida.

The weekly tabloid, *The Sun-Times of Canada*, is designed to serve Canadians who make Florida their winter home. Florida authorities estimate that 570,000 Canadians annually winter in Florida for up to six months. Another 1.6 million Canadians visit the state each year.

The paper will begin publication in mid-December and run to the end of April, at least in the start-up year. Initial circulation will total 16,000.

The Sun-Times will compete with *Canada News*, another tabloid.

Key figures in the creation of *The Sun-Times* are Geoffrey Stevens, former managing editor of *The Globe and Mail* and Gwen Smith, former deputy managing editor of *The Globe*.

Smith will be publisher and editor in Florida. Stevens, the associate editor, will write a column from Toronto.

Third important figure is Norman Webster, editor of the *Montreal Gazette* and former editor of *The Globe and Mail*.

The Sun-Times will concentrate heavily on Canadian material — national and provincial.

— *Murray Goldblatt*

Sale came as a shock

On the afternoon of Thursday, Oct. 25, Michael Davies, the publisher of the Kingston *Whig-Standard*, sat in his spacious office with a handful of the newspaper's senior editors and managers and announced that for the long-term survival of the business, he had sold Canada's oldest daily newspaper to Southam Inc., Canada's largest communications company.

Most of the newspaper's employees learned about the sale early the next day, when they arrived to put together the first edition. In the newsroom, deputy editor Harvey Schachter and managing editor Sheldon MacNeil handed out a photocopied statement from Davies about the sale to incoming editors and reporters.

"We were totally shellshocked," says Neil Ward, the darkroom assistant who got the news at 5:30 a.m. "Everybody just sort of wandered around in a daze. It took a while before anyone could concentrate

on working."

The staffers then had to perform the painful task of putting together Friday's front page, most of it written by Davies himself, announcing the sale and explaining the reasons for it.

The Davies family owned *The Whig-Standard* for 64 years. Some veteran staffers have never worked for anyone but a Davies publisher — first Rupert, who became a partner in the paper in 1926 and sole owner in 1939, then his son Arthur, who was publisher from 1951 to 1969, and finally, grandson Michael, who became publisher in 1970 and sole owner in 1976, after buying out shares owned by his brother and cousins.

Under the Davies dynasty — and particularly after Neil Reynolds became editor 15 years ago — *The Whig-Standard* grew from just another small-town daily into one of Canada's most respected newspapers.



New *Whig* publisher Jake Doherty (left) with Michael Davies

The paper is known for its eclectic mix. It draws heavily on local writers, especially on the editorial and op-ed pages and in the Saturday *Whig-Standard Magazine*. But the newspaper also looks far beyond Kingston. In 1987 it sent a team to Afghanistan to find a group of Soviet deserters and in 1989 it published an expose of suspected Nazi collaborator Joseph Kirschbaum. *Whig-Standard* writers and editorialists have won numerous national awards and helped make the newspaper an institution in Canadian journalism, despite its small daily circulation of 37,000.

Why did Davies sell?

Editor Reynolds says the decision wasn't precipitated by financial instability. Except for several months in the early 1980s and part of 1990, the newspaper has been moderately profitable. Reynolds says the sale was due to a combination of problems which, taken individually, would have been manageable, but together, and during a recession, proved to be beyond Michael Davies's financial ability to weather.

Davies, in a front-page Oct. 26 statement explaining the sale, says he originally planned to sell the newspaper to his son Eric, who has been working at *The Whig-Standard* for three years. Current tax laws, however, made such a father-son transfer of the business "an economic impossibility."

But more than oppressive tax legislation forced the publisher's hand. A few years ago, a subsidiary of the media giant Torstar Corp. purchased *Kingston This Week*, a free-distribution twice-weekly which runs regular advertising flyers in place of run-of-press ads. Low ad rates and promises of wide distribution sent many advertisers to *Kingston This Week*.

More revenue was lost with the much-publicized boycott of *The Whig-Standard* by some Kingston-area realtors, protesting a story on the front of the "Homes" section last May about a book telling people how to sell their homes without a real estate agent. The boycott has cost the paper more than \$225,000.

On the expenditure side, the need to

modernize operations meant a heavier debt load for Davies. An offset printing plant built two years ago and the installation of pagination terminals and other equipment cost more than \$5 million. More needed to be spent — on up-to-date technology and buyouts of un-needed production staff — but Davies didn't have enough capital. Southam, which gave Davies about \$20 million in Southam shares, a seat on its board of directors and an undisclosed amount of cash for the newspaper, has assured *Whig-Standard* employees that their jobs are secure and that no immediate changes in management or daily operations are planned. The new publisher is John G. Doherty, formerly of Southam's *Owen Sound Sun Times*.

From an editorial standpoint, Neil Reynolds doesn't foresee any drastic alterations. Special investigative projects, the weekend magazine and the policy of using Kingston freelancers are part of what characterize the newspaper, and Southam knows it.

"Those things are part of the culture here now," Reynolds says. "I do not believe that Southam has an agenda against those things. ... I don't think there will be any change in budget so dramatic that it will be a significant factor in us doing or not doing what we have always done."

For his part, Michael Davies plans to open a charitable foundation in Kingston. Eric Davies is leaving the newspaper business. He plans to travel and then may return to school.

With the acquisition of *The Whig-Standard*, Southam's empire comprises 17 major dailies and a bevy of community newspapers across Canada, specialty printing shops, information services, a range of magazines and Coles Book Stores. It publishes 27 per cent of Canada's newspapers every day. □

— Alec Ross

Kingston freelancer writer Alec Ross worked for The Whig-Standard in 1986 and 1987 and is a regular contributor to its pages.

A breath of life

The Audit Bureau of Circulation's approval of an innovative distribution plan involving Southam Inc. and *SaturdayNight* breathes new life into the 102-year-old magazine.

The deal will boost the magazine's circulation and advertising revenue. It will also increase Southam's general revenues by \$750,000 when it gets underway next summer.

The agreement between the two publishing companies calls for Southam to insert copies of the magazine in papers delivered to subscribers in Ottawa, Montreal, Calgary, Edmonton and Vancouver 10 times a year. *Saturday Night* will still be available on news stands in other Canadian cities.

That will boost the circulation of *Saturday Night* from about 135,000 to more than 700,000 and allow the magazine to more than double its advertising rates, says its editor, John Fraser.

"This is a solution to a decades-old bind of declining advertising revenue and rising costs," Fraser says. "*Saturday Night* has survived as a magazine mostly because rich people have owned it and could take the losses."

Direct mail campaigns are costly and not very effective, he says, and finding advertising has been increasingly difficult.

Fraser says Southam and *SaturdayNight* consulted with advertisers and they approved of the plan.

But the project ran afoul of Audit Bureau of Circulation staff, who said that because *Saturday Night* has an independent market value it couldn't be considered an insert. To proceed with the plan and remain audit bureau members, Southam and *Saturday Night* would have to charge subscribers 100 per cent of the value of the magazine plus 30 per cent of the value of the newspaper on the days the magazine was inserted. Nor could the five newspapers advertise the fact that subscribers would receive *Saturday Night*. But Southam persuaded the Audit

Bureau's board at the organization's annual meeting that the plan wasn't a backdoor way for Southam to boost its circulation.

The bureau's approval of the plan came as a relief to both parties. "We'll even be allowed to advertise — on a one-time basis — that the magazine is in the papers," says Southam's Russ Mills.

"This is the first creative solution to our problems," says Fraser. A rejection would have denied *Saturday Night* and other magazines the opportunity to devise new ways of surviving in "a turbulent and changing industry."

But by handling the case as an exception rather than changing the rules, the Audit Bureau hasn't made it easy for other publications to follow suit with similar deals. With a 23-per-cent increase in U.S. postal rates set to take effect in February, officials at the Magazine Publishers Association of America say U.S. magazines are eyeing new ways of delivering their publications.

"I don't think you're going to see people rush and jump on board the bandwagon as a result of (the Southam/*Saturday Night*) plan," says Robert Farley, vice-president of the association.

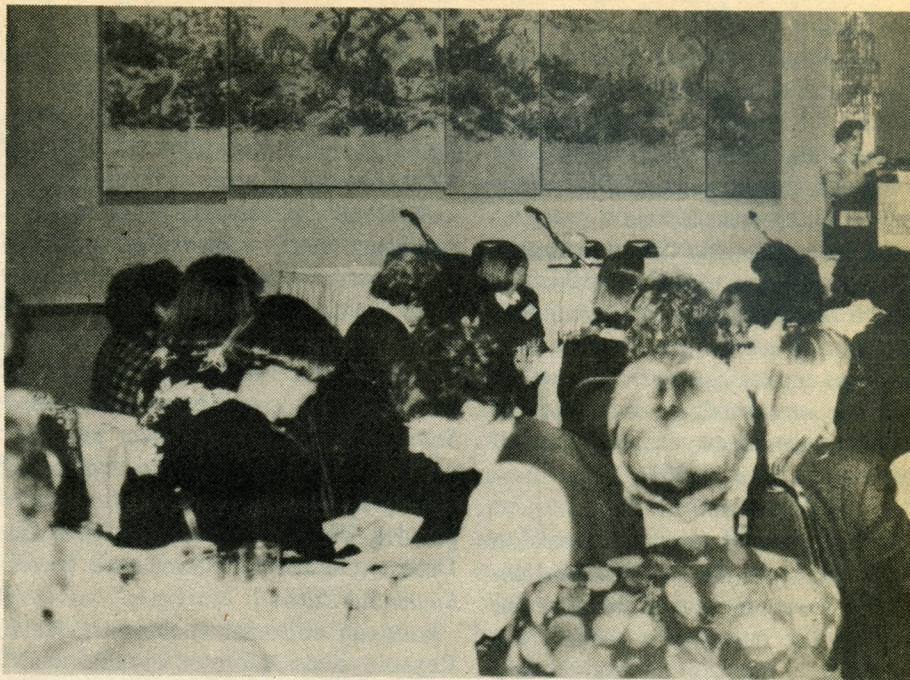
One problem for U.S. magazines is finding a newspaper with which to link up. Many U.S. newspapers already carry a supplement, such as *Parade*, which would compete directly with national magazines for advertising and readers.

But association officials note that some chains, including Hearst Corp., also publish consumer magazines and business publications, creating the potential for "piggybacking" newspaper and magazine deliveries.

Says Fraser: "Anyone wanting to do the same thing would have to find a logical publication to hook up with. For us, we're the last surviving general interest magazine in North America gaining access to regionally strong and sophisticated markets." □

— Suzanne McGee

Suzanne McGee is a staff reporter for the Wall Street Journal in Toronto.



MP Sheila Copps was conference keynote speaker

Women were fed up

Denise Davy used to joke about forming an organization for women journalists called the Women's Association of Reporters. "Then we could march into the male-dominated management offices saying, 'This is WAR,'" she says.

Instead, Davy, a reporter with the *Hamilton Spectator*, and Anne Bokma, editor of Maclean Hunter's publication *Retail Directions*, in co-operation with the Canadian Association of Journalists (CAJ), organized the Women in the Media conference.

The event, held in Toronto Nov. 16 and 17, attracted a sellout crowd of 210, and another 125 people had to be turned away.

Davy credits the conference's success to timing.

"Many of us were fed up with simply writing about issues we were dealing with ourselves," she says.

She also believes that some of the events of the past year contributed to a heightened awareness of sexism in the media and in newsrooms.

The release last spring of the report of the Southam Newspaper Group's task force on women's opportunities was one such event. As well, Marc Lepine's massacre of 14 women at l'Ecole polytechnique in Montreal last December generated many stories and a lot of discussion about sexism in society. It also revealed previously hidden anti-feminist sentiment in some newsrooms.

One participant at the Toronto conference, Kelley Teahen of the *London Free Press*, said some male reporters complained of the feminist angle given to stories following the massacre. They also tagged their female colleagues as either "okay" women who went along with the anti-feminist feelings or "Fembos" — a combination of feminist and Rambo.

Francine Pelletier, a freelance columnist for *La Presse*, said her editors were reluctant to print a column she wrote on sexist attitudes in society following the massacre. She wrote the column after a man phoned her saying she should interview him if she wanted to know how Marc

Lepine felt, because he agreed with the reasons for killing the 14 women.

Keynote speaker Sheila Copps, a federal Liberal MP, said there is a double standard in reporting on politicians. She said news reports on her leadership bid placed considerable emphasis on her appearance and personal life, while stories about her competitors emphasized organization and policy.

Another key speaker, author and *Toronto Star* columnist Michele Landsberg, said that because of feminism in the media, issues such as child sexual abuse, rape, wife assault and pay discrimination were brought to light and are now considered mainstream.

During the meeting participants honored several women for their contributions to journalism. Those honored were: Francine Pelletier; Gillian Steward, a columnist for Southam News; Joan Donaldson, head of CBC's *Newsworld*; Jan Wong, *The Globe and Mail's* Beijing correspondent; and Michele Landsberg.

About 20 women met to discuss the idea of forming a national network for women journalists, either as part of the CAJ or as a separate organization. Frances Bula, a reporter with the *Vancouver Sun* and a CAJ board member, agreed to raise the issue at the next board meeting.

Sandra Lewis of Manitoba Media Women said she will begin work on launching a national newsletter. She hopes to find correspondents from across the country who will send in information about positive changes for women in newsrooms, or about incidents of sexism.

Most of the participants agreed the conference was a success. Stephen Bindman, past president of the CAJ, said he's never heard of people being turned away from a CAJ event before.

Following the Saturday evening gala, as participants filed out of the meeting hall, many wondered aloud why this kind of session hadn't happened before. □

— Doni Eve

Doni Eve is a freelance writer in Montreal.

Papers back on stands after lockout, strike

The *Sudbury Star* is back on the news stands following a five-week-long lockout by the Thomson-owned daily.

In mid-November, members of the Northern Ontario Writers' Guild voted to accept a two-year contract giving them wage increases of six per cent a year plus improved pension and vacation benefits. The deal does not, however, include a layoff protection clause sought by the union.

The labor dispute came to a boil in early October after Guild members unanimously rejected a company offer. The workers then conducted two so-called "study sessions" during regular working hours in the paper's lunchroom.

During the first study session, publisher Maurice Switzer invited the employees to return to work. When the second session got underway the next day, Switzer sent the employees home and locked them out. Publication was suspended Oct. 10.

The 50 reporters, office staff, composing and pressroom personnel had been without a contract since late August. Under that contract, senior reporters earned \$660 a week, while production workers were paid just over \$18 an hour.

A provincial mediator met with the two sides for about 10 minutes on Oct. 13 but decided that mediation was useless. Negotiations resumed for three days in early November, but broke down again over the issue of staffing in the press room in the event the paper added a Sunday edition. It took another round of negotiations to pull together a contract. Publication of the paper resumed on Nov. 20.

During the strike the Guild received moral and financial assistance from several Sudbury-based union locals, including the Public Service Alliance of Canada, the United Steelworkers of America, the International Alliance of

Theatrical and Stage Employees, and the Mine Mill union.

This was the second major labor dispute in six years at the newspaper. In 1984 *The Star* and its employees endured an eight-month strike.

The Southam-owned *North Bay Nugget*, trying to fill some of the void left by the absence of *The Star*, tripled its circulation in the Nickel City during the five weeks the paper was shut down.

The Star, a morning daily, has a circulation of about 29,000.

★★★★

Meanwhile in southern Ontario, members of the Southern Ontario Newspaper Guild have returned to work at the *London Free Press* after ratifying a first contract with the independent daily.

The 26-month deal provides wage increases of five-and-a-half per cent in the first year and five per cent in the second year. The union did not, however, get "closed shop" bargaining rights — a key issue in the dispute.

About 150 editors, reporters, photographers, artists and support staff walked off the job at the 125,000-circulation *Free Press* on Nov. 1.

During the two-week work stoppage the strikers produced their own 28-page weekly, *The Express*, as an alternative to *The Free Press*, which continued to publish.

Isaac Turner, the editor of *The Express*, says the objective was to hurt circulation and advertising in *The Free Press*. Two issues of 65,000 each were published and distributed free to London residents.

"It is my feeling that the publication helped in getting negotiations started again," Turner says. "Management initiated discussions right after the first

issue came out."

He also says the popularity of *The Express* proved that there's room for a second paper in London.

Turner, one of the original union representatives on the bargaining committee, says he is not satisfied with the final agreement with management, but he's pleased that the union received its first contract.

Local president John Matyas says one positive outcome of the dispute is that a good system has been established regarding pay increases.

"We have moved from a position where the employers had absolute discretion over wages," he says. "They dealt with workers on an individual basis and used wages as a carrot and stick to award pay increases. Now we have a grid system which allows people to move automatically from one level to the next."

The five-year rate for reporters before the agreement stood at \$857 per week. On Jan. 1 it moves to \$904 and on Jan. 1, 1992, to \$949 per week. □

— Kevin Vincent
and Klaudet White

Kevin Vincent is a freelance writer who lives in Timmins. Klaudet White is completing her Master of Journalism degree at Carleton University.

Journalism foundation launched

The Canadian Journalism Foundation was formally launched at a meeting of journalists, journalism educators and interested business people at the Niagara Institute in Niagara-on-the-Lake Oct. 20 and 21. With Knowlton Nash of the CBC and Lise Bissonnette of *Le Devoir* as co-chairs, the foundation aims to "enhance the quality of journalism in Canada by honoring achievements in journalism, by supporting

programs of professional development, and by sponsoring research in journalism."

The foundation's major business supporters — including J. Trevor Eyton, chief executive officer of Brascan and a newly-appointed senator, Eric Jackman, chair of the Jackman Foundation, and Bill Dimma, formerly with Torstar and now deputy chair of Royal LePage — hope to raise an endowment of several million dollars. It will finance, among other operations, four annual awards of \$50,000 each to honor achievement in print, radio, TV and magazine journalism. An annual awards dinner is intended to be a glittering occasion that will raise the profile of journalism and be a money-raiser in itself.

Well-known journalists on the board of governors include Elly Alboim, CBC-TV bureau chief on Parliament Hill, Stephen Bindman, legal affairs reporter for Southam News and former president of the Centre for Investigative Journalism (now the Canadian Association of Journalists), Bob Lewis, managing editor of *Maclean's*, Trina McQueen of the CBC, and Pierre O'Neil of Radio Canada.

Alboim is also chair of the committee on professional development. Stuart Adam of the Carleton University School of Journalism heads the research committee.

The foundation has been in the planning stage for several years, with the Southam organization paying some of the initial bills. *The Globe and Mail* had been represented by Hugh Winsor, national political editor, but has cut its connection, apparently because it fears that the foundation's money will be tainted by big business interests.

Much of the discussion at the founding meeting concerned ways to ensure that the foundation will be administered by a board "independent of its funding sources and any other organization."

— Anthony Westell

Anthony Westell is director of the Carleton University School of Journalism, and a member of the new organization.

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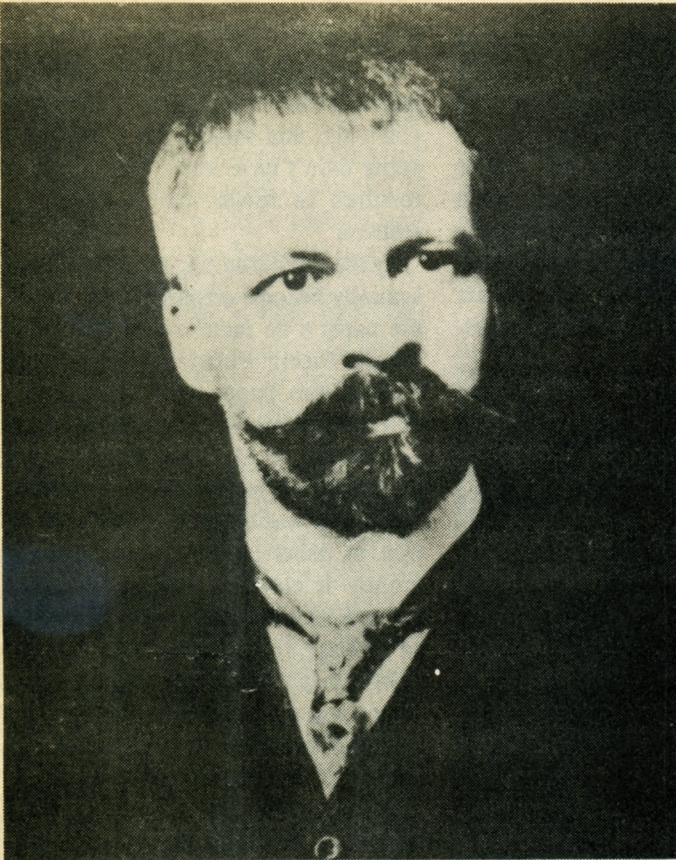
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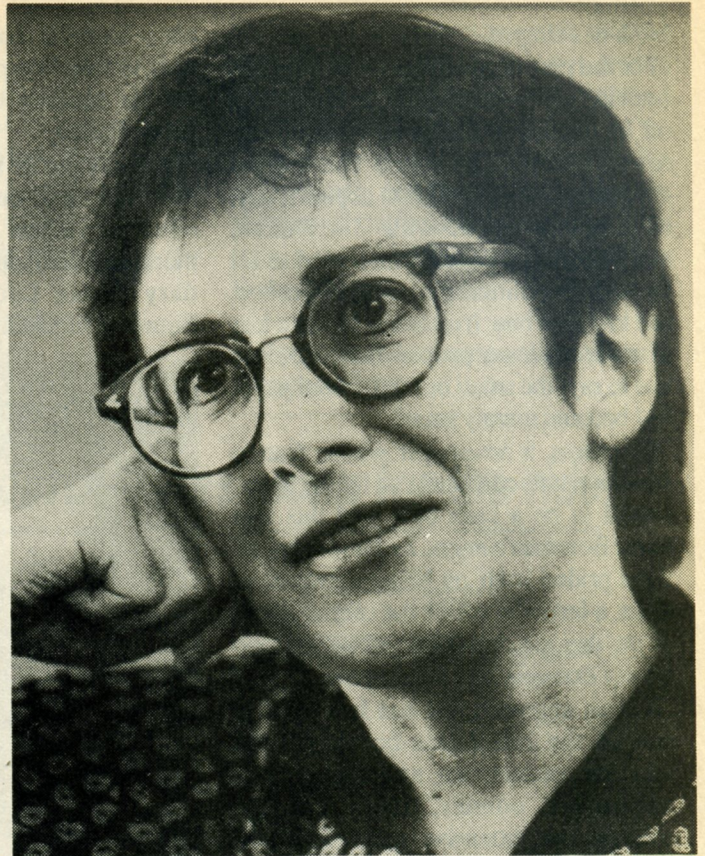
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Henri Bourassa



Lise Bissonnette

(Un)happy birthday

**Lise Bissonnette tries
to restore *Le Devoir*
to its former glory**

by Hubert Bauch

This has been a momentous anniversary for Quebec's venerable *Le Devoir*, and not only because it was 80 years ago this year that Henri Bourassa founded what would become, page for page, reader for reader, this country's most influential newspaper.

"Small but influential" is the stock description applied to *Le Devoir* in thousands of stories in other papers over the years. Its elevated purpose, as dictated by its founder, was to champion the cause of French Canada, and to "support honest men and unmask fools and exploiters."

But while there is great cause to celebrate the simple fact that a newspaper like *Le Devoir* has managed to survive for so many years, this has not been a very happy birthday for Henri Bourassa's brainchild.

Instead of champagne and rejoicing, bile and back-biting were the order of the day when the anniversary rolled around last January at *Le Devoir's* decidedly Dickensian quarters on Old Montreal's Rue St Sacrement. The newsroom was in open revolt against the publisher, many of its finest journalists had abandoned ship in frustration, and the accumulated burden of its relentless debt had brought the paper to the

brink of collapse.

For the past dozen years *Le Devoir* had been in a period of decline, living largely off its reputation and great wads of borrowed money. Circulation had slipped dangerously below 30,000 copies a day, even with province-wide distribution, and its editorial pages, which used to set the tone for political discourse in Quebec, had lost their bite. It mattered less and less to fewer and fewer people what *Le Devoir* had to say; the small but influential paper had become merely small.

Of course, a newspaper whose feature attraction is its editorials can hardly be expected to be a cash cow, and this was never Bourassa's intent. *Le Devoir* has always prided itself on being a journal of ideas, a forum in which the central issues of the day are discussed with great, and mostly excruciating, seriousness.

It is an approach that has lent itself to few of the circulation-boosting frills adorning mainstream newspapers, like horoscopes, comics, trendy lifestyle columns and extensive sports statistics. As a result, its readership has been limited to a fairly restricted academic-political elite, and its ad columns are dominated by statutory public sector announcements.

It used to break even under Claude Ryan, who ran it for 15 years with an iron fist in an iron glove, even though circulation rarely surpassed 35,000. But only because the rigorously penurious Ryan paid the lousiest salaries in the business and expected his reporters to do things like take the bus to assignments and stay at the YMCA on road trips.

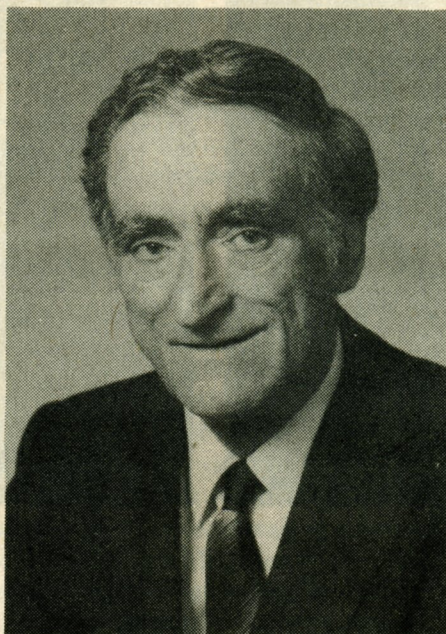
Veterans gleefully tell of the time he grandly proposed to take the news staff out to dinner as a reward for a splendid election night performance some years ago, then led them to the local equivalent of a Pizza Hut.

"Working for *Le Devoir* has always been more of a vocation than a job," said a long-time St. Sacrement Street denizen. "Otherwise nobody who can get a job anywhere else would work here."

Le Devoir has hit low points before, both in terms of finances and content, as during the '30s when it reflected the prevailing Quebecois fascination with European fas-

cism. Its most recent slide can be traced back to Ryan's departure in 1978 when he left to become leader of the Quebec Liberal party.

Not only did he run a tight ship, but he developed into one of the paper's great editorial voices, a figure of towering moral authority, on a plane with the legendary Andre Laurendeau and Henri Bourassa himself. Alas, his two succes-



Claude Ryan

sors during the past decade never threatened to join their august company.

In keeping with tradition, the paper's board went outside the journalistic community for a new publisher. (Ryan had been recruited from the Catholic Action movement; until recently, adherence to the true faith far outweighed any familiarity with journalistic practice as a prerequisite for becoming publisher.)

First Jean-Louis Roy was lured from McGill University's French Canada studies centre. When he left to become Quebec's delegate-general in Paris in 1986, the board turned to Benoit Lauziere, a former junior college administrator who had joined the provincial treasury board to oversee public service contract negotiations. Both made a shambles of the paper's business end, and neither ever wrote anything remotely

memorable.

The lowlight of Lauziere's tenure was a promotional campaign he initiated two years ago that squandered \$300,000 the paper didn't have in the first place, and resulted in fewer than a dozen new readers.

By the end of the 80s, *Le Devoir* had essentially become a charity case. By then, the paper's de facto owner was tabloid mogul Pierre Peladeau, whose plant printed the paper and whose trucks delivered it largely as an afterthought to *Le Journal de Montreal*, Peladeau's aggressively lowbrow mega-moneymaker.

Peladeau was owed most of the \$2 million in debts *Le Devoir* had rung up, money it couldn't hope to pay back through its paltry circulation and pathetic ad revenue. Its operating deficit last year (1989) was close to \$1 million, double what it was the year before. Had Peladeau chosen at any moment to call in the chips, *Le Devoir* would have had to fold.

As a result, the paper was forced to take its hat in its hands and go trolling for handouts, not only from its devoted readership, or people who might feel guilty about not reading it, but also from major corporations, including crown corporations like Hydro-Quebec.

Management brushed off any suggestion that there might be a conflict of interest involved here, given that *Le Devoir* is frequently called upon to report on these people, asserting barefacedly that it really wasn't much different from the fat papers cashing in on lucrative department store and other corporate advertising.

Never mind the screaming inconsistency here, of a sort that normally wouldn't escape the paper's gimlet-eyed editorial board. *Le Devoir* regards itself not as a mere newspaper, but as a national institution and, as such, worthy of a different standard even though it seeks to compete in the same marketplace as the philistine mainstream press. (The overbearingly moralistic Ryan took, and let his staff take, freebie trips long after they ceased to be tolerated elsewhere on the grounds that the venerable *Devoir* couldn't possibly be corrupted by such trifles.)

But just as the situation appeared to have

hit its nadir, things started looking up at *Le Devoir* this fall.

Lauziere took the hint that maybe he'd be happier in another line of work after the board recovered from the presentation of the 1989 balance sheet. Members of the journalists' union at the paper unanimously called for his dismissal in a formal vote last summer.

With not much left to lose, the board took the radical step of turning to an actual newspaper person as the paper's new publisher, and a woman newspaper person at that.

There may be nothing astounding about that in this day and age, but Henri Bourassa must be spinning in his grave. Far-sighted in so many other respects, he was ferociously opposed to women getting the vote, much less running newspapers or even writing in them. Much less his paper.

The new publisher, Lise Bissonnette, is one of the foremost journalists of her generation in the country, not just Quebec. A prolific and incisive writer, she has the drive and the talent to join the pantheon of *Le Devoir's* all-time greats.

During a meteoric career with *Le Devoir*, she rose from a rookie to editor-in-chief within a dozen years before falling out with the Lauziere administration four years ago.

Despite her marked nationalist inclinations, it was a devastating editorial she wrote criticizing then-Parti Quebecois minister Lise Payette that sparked the "Yvettes" women's movement during the 1980 referendum campaign and gave the "No" side the winning momentum it lacked.

At the helm of *Le Devoir*, Bissonnette immediately set about shaking up the paper by bringing in rock solid National Assembly correspondent Bernard Descoteaux as editor-in-chief and re-tooling the product to spotlight its greatest strengths — the editorial page, in-depth analysis and arts coverage.

Despite the high-profile defections in recent years, *Le Devoir* still boasts a stable of first-rate writers on its stripped-down staff. People like Robert Levesque, Montreal's leading theatre critic, the deli-

ciously nettlesome and multi-talented Nathalie Petrowski, environment specialist Jean-Louis Francour, Ottawa correspondent Chantal Hebert and national affairs analyst Gilles Lesage, along with La Bissonnette herself, who has reasserted *Le Devoir* tradition that the publisher is the leading journalist at the paper.

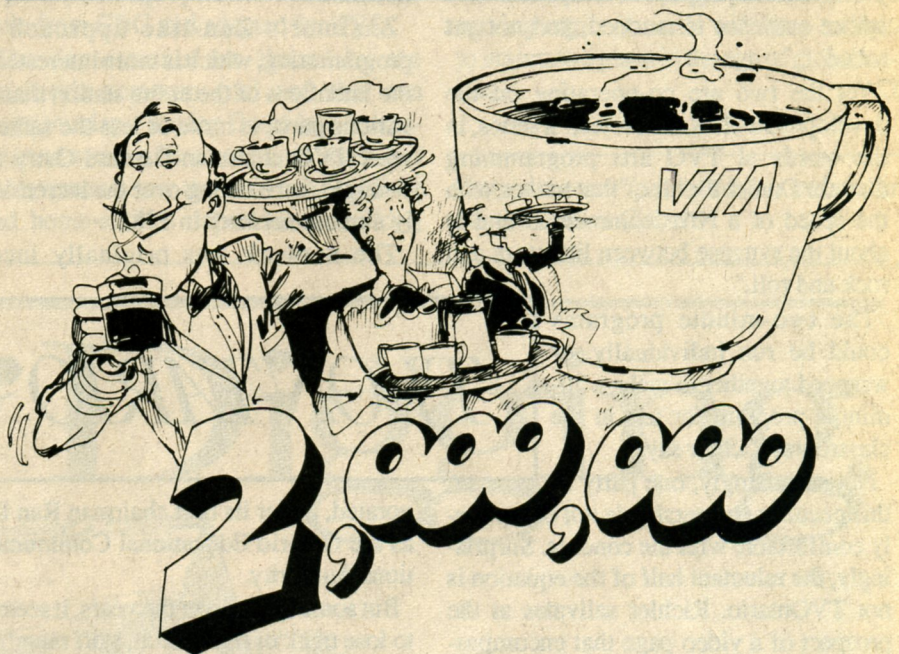
A fundraising campaign has wiped out a hefty portion of the debt, circulation is starting to inch back toward respect-

ability, and a recent survey showed *Le Devoir's* popularity is greatest among young francophone newspaper readers, a promising omen for the future.

That future is still not fully assured. But if *Le Devoir* can bounce back from the ravages of the past decade in the short term, it should be able to survive anything in the long run. □

Hubert Bauch is a senior reporter at the Montreal Gazette.

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Strange Bedfellows

In search of a younger audience, TVO teams up with MuchMusic

By Tony Atherton

If you were shopping for strange bedfellows, you couldn't find a pair much more unlikely than TVOntario and MuchMusic.

TVO is the earnest public network whose job is edifying minds and whose audience is grey and sober. MuchMusic is the brash young specialty channel whose job is electrifying nervous systems and whose audience is tattooed, and not yet sober.

Yet the two are co-operating on the development of "Rock Notes," a series, in the words of TVO arts programming director Daniel Richler, "that moves with the speed of a Nike commercial and is about the synapse between literature and rock and roll."

The two-minute programs could be run individually, or wrapped together to make a 30-minute program for use in the classroom, Richler says.

Not surprisingly, one party in this peculiar partnership is not completely comfortable with the concept. Surprisingly, the reluctant half of the equation is not TVOntario. Richler salivates at the prospect of a video page that encompasses both Dostoevsky and Deep Purple.

Mind you, the tousle-maned Richler, in his second season with the network, might seem at first blush more at home at MuchMusic than TVO. At second blush, you realize he's articulate, highly literate, and passionately committed to ideas, qualities he demonstrates weekly as host of his department's flagship program "Imprint," a look at the world of publishing that has featured some of the most thought-provoking conversation on the tube this season.

Richler and "Rock Notes" have become symbols of TVOntario as it celebrates its 20th anniversary and this new approach to programming would, at its heart, not

seem all that strange to MuchMusic founder Moses Znaimer.

In September 1970, TVO's Channel 19 in Toronto became the first UHF channel on the air. Znaimer's City-TV arrived soon after, heralding what came to be known as "Znaimervision," which the broadcaster himself describes as "flow not show."

Znaimer's Zen-like approach to programming, which is more interested in the intentions of the entire station than its various parts, is more or less the same as what TVO chairman Bernard Ostry has wrought since taking over the increasingly aimless network in 1985.

The network was originally incor-

Mary Fceiford, of the U.S. Corporation for Public Broadcasting in Washington, says TVO's strength is matching educational needs with what television can deliver.

TVO's other strength is keeping in touch with teachers who use educational programs for training and back-up material, says Guill Archambault, president of the Ontario Federation of Teachers.

Keeping in touch with an audience is important for the network as a whole, says Ostry. Through its regional councils, and an increased emphasis on public membership (TVO's supporting members number just under 100,000 and contribute about

\$4 million a year to the network's \$86 million budget), "we have established roots in the community and we keep digging them deeper."

Ostry has lectured CBC in the past for abandoning its own


regional council system, active in the days of radio.

Getting in touch with the community also means reaching out to a new audience. TVO traditionally has attracted pre-schoolers (through such shows as "the Polka Dot Door") and an established older audience.

"We want a younger audience," says Richler. "That scares some people but all we mean is younger than 50."

"Prisoners of Gravity," TVO's innovative sci-fi, fantasy and comic-book show, is geared for 18-to-30-year-olds. But while it gives the outward appearance of being one of the bizarre experiments that the network would fire off willy-nilly in the '70s, it is actually an example of the Ostry education model subtly at work.

TVO wanted a media literacy program that would reach young people and get them talking passionately about issues.

The logo for TVOntario, featuring the word "TVOntario" in a stylized, serif font. The "T" is large and bold, and the "V" is also prominent. The "O" is smaller and positioned between the "V" and "ntario". The "ntario" is in a smaller, simpler font. To the right of the text is a stylized television set icon.

porated, under its first chairman Ran Ide, as the Ontario Educational Communications Authority.

But somewhere over the years, it seemed to lose track of its mission, staff members say. TVO became a place to try innovative things and prided itself on offering alternative viewing, but there was no cohesion.

But under Ostry's direction, education has, once again, become the guiding principle of the network's entire schedule.

Ostry introduced "a fresh, old idea," says Kathryn McFarlane, TVO's director of youth programming and a former teacher. "Educational programs have become the model for every program."

Some model. TVO's purely educational fare has gained an enviable international reputation, and the network has become one of the biggest exporters of educational programming in the world.

"Prisoners of Gravity" does both.

Ex-Frantic Rick Green is Commander Rick, a disillusioned man who rockets off into space only to find himself in endless orbit, intricately linked to the planet he had tried to escape through communication satellites around him.

Each week, Rick breaks into TVO programming and talks to authors, film directors and others in the science fiction and fantasy world, a world which has captured the imagination of a generation.

It is a show that, in its own production, explores the limits of the medium and at its best, opens up doors to all sorts of scientific, political and philosophical ideas that relate directly to our own experiences, Richler says.

In its first season last year, "Prisoners of Gravity" paid its dues, Richler says. Its job was convincing a very sophisticated SF audience that it was for real.

This year, Richler says the series can af-

ford to become a little more critical, the discussion more pointed, and its educational intent more apparent — for anyone who remembers to be suspicious.

This is how all programming is now produced, says programming director Don Duprey. Educational intent comes first and the programming is a response.

Toward that end, Duprey redesigned the TVO programming department two years ago and divided it into subject headings like a school binder. There are now programming heads in the arts, sciences, public affairs, children's programming, youth programming and home studies department. Duprey admits it is an idea he stole from CBC and adapted for TVO.

The departments are linked by the network's common goal and that can mean overlap. "Saying Good-bye," an acclaimed series of dramas about death and bereavement, saw the arts, public affairs and home-studies departments working

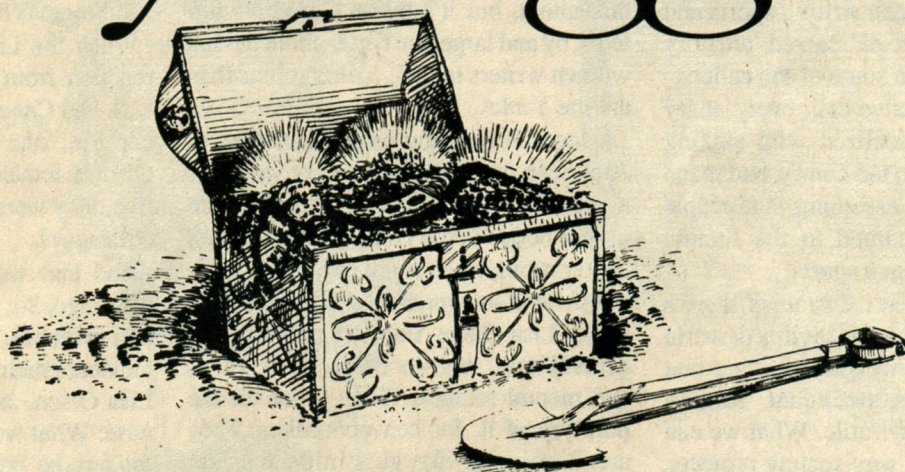
together.

The problems TVO faces in the next 20 years are common to all public networks. Governments are cutting back and production costs are increasing. TVO gets about 90 per cent of its budget from the Ontario government, and this year's three per cent increase was five per cent less than what the network had asked for, just to stay afloat.


Also, a proliferation of satellite-delivered TV signals threatens to upset the balance of TV. Rising costs will encourage the development of a handful of multinational, private networks for the world market. Ostry says public networks serving regional needs will have to fight to maintain a place in the age of globalization. □

Tony Atherton is a television columnist for the Ottawa Citizen.

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Sexism in the Playpen

By Christine Blatchford

When the most recent brouhaha about women sports reporters was at its height two months ago, Mary Ormsby of the *Toronto Star* and I were guests on a province-wide phone-in show on CBC Radio.

Ormsby has been a sports writer in Toronto for more than a decade. I have been a reporter since 1973 and wrote sports for about five years for *The Globe and Mail* and I think it is safe to say neither of us is easily surprised anymore.

But we were that day — and so was almost everyone else in the studio, including the show's host.

It wasn't just that 90 per cent of the callers were rabidly opposed to women being in the dressing room; it wasn't just that many appeared to resent the idea of women being anywhere but in the kitchen; it wasn't just that it all seemed more shocking, somehow, on the genteel, ostensibly more sophisticated airwaves of the CBC than it would have on your basic hard-rock morning zoo.

It was the vehemence — the fury — the very notion of women writing sports and infringing on athletes' sacred territory seemed to arouse in some of the callers.

With each successive call, every angry redneck voice, I realized with sinking heart that I'd grown too comfy, had made the big mistake of assuming that people had grown accustomed to the female presence in big-league sports.

Most of them haven't. Of course, there's also a good part of the civilized world which hasn't ever accepted the fact that blacks and whites are equal. Raging against this is pretty futile. What we can rage against is the way society protects, or fails to protect, all the rights of the black citizen — and the woman sportswriter.

This brings me to the way the National Football League and the Canadian Football League responded to two recent kerfuffles involving women writers in their

locker rooms.

When Cincinnati Bengals coach Sam Wyche put the NFL's equal access rule to the test — and barred a woman writer from his dressing room — he was promptly fined a week's pay, about \$23,000 (U.S.), by NFL Commissioner Paul Tagliabue. When Winnipeg general manager Cal Murphy, on the other hand, similarly thumbed his nose at the CFL's policy, CFL boss Donald Crump described Murphy as "a very moral guy," ignored his own rule, and said Murphy and the banned reporter had to work things out.

Murphy's solution was to give the boot to all reporters, prompting *Ottawa Sun* sports editor Jane O'Hara to take the Blue Bombers to the Ontario Human Rights Commission.

It's ironic Americans should be tougher at enforcing equal access than Canadians, because the difference between Yanks and Canucks in the dressing room is quite pronounced. It's one of the little things women sportswriters notice, but rarely talk about, but it's there: Canadian athletes, by and large, are better about having women writers in their locker rooms than are the Yanks.

A football dressing room, Canadian or American, is of course the very worst for a woman. It's no surprise this recent uproar began in the New England Patriot locker room, when some players — genitals in hand — approached *Boston Herald* writer Lisa Olson. Football players, as a general rule, tend to be physical giants and mental midgets. They grunt for the pure joy of it, for heaven's sakes. They aren't going to like girls in their locker room. Ever.

But compare baseball (where most of the players are American) and hockey (where most are Canadian) and you're in for a shock.

The way women writers are greeted in club-houses, you'd think that baseball

isn't, as advertised, the thinking man's game. Many baseball players, Cal Murphy-like, regard the presence of women writers as a moral dilemma.

Not so with hockey players. Even if they aren't thrilled about having women in their dressing rooms, their good manners take over, and they tend, at least, to be civil. I can't imagine hockey players doing to a woman writer what the Patriots did to Olson.

Now that I think about it, in fact, I can't believe I could have been surprised by the callers on that phone-in show. Nothing much has changed since 1977, when I was writing sports full-time.

Once, I walked into a dressing room (Edmonton Eskimos) only to be met by the front four — naked, grinning, and not very friendly. Regularly, I had to wait outside hockey dressing rooms — feeling like an aging groupie — for the team flack to bring me the player I needed to interview. There weren't any rules protecting my right to do my job then; there are now, but they are unevenly enforced.

But there is one thing that has changed.

When the Lisa Olson story broke, the reaction from other sportswriters in the U.S. and Canada was, almost without exception, one of shock and horror. If Olson's female colleagues were supportive, they were no more so than her male colleagues.

And that wouldn't have happened 12 years ago. So, we are making progress, albeit in inches. There are going to be more incidents such as the one that happened to Lisa Olson, and we can't pretend otherwise. What we can do is demand the offenders be promptly punished. And for the rest, let's everyone take a Valium and remember that we are, after all, writing about what Dick Beddoes so aptly called the Playpen. □

Christine Blatchford is a sports commentator for the Toronto Sun.



In defence of the truth

Reporters behind Oka barricades 'weren't agents of propaganda'

By Geoffrey York

Here's a quick test of your basic journalistic skills. Let's imagine you are a reporter at a major newspaper or television station and you are assigned to cover a war. Of course, you are an astute and intelligent reporter, so you decide to travel to the best place to cover the war. Which of the following places would you choose?

a) An office 25 miles from the war zone, where your only sources of information are the telephone and the local rumour mill;

b) An army compound, half an hour away from the war zone, where your only source of information is a public relations officer for one of the two conflicting sides in the war;

c) The war zone itself, where you can witness the conflicts and confrontations with your own eyes.

Until recently, I would have assumed that every journalist in Canada would choose c). Why would anyone settle for rumors and a second-hand account from a public relations officer who is paid to make his army look good? How could any journalist think that this information would be more accurate than the first-hand information gathered at the scene itself?

And yet, during the Mohawk wars in Oka this summer, most journalists

chose a) or b). They seemed quite happy to accept the version of events given by the Canadian army. They made virtually no effort to get substantiation from independent witnesses at the war zone. And in many cases they virtually attacked the small group of journalists who had remained behind the barricades to witness the conflict directly.

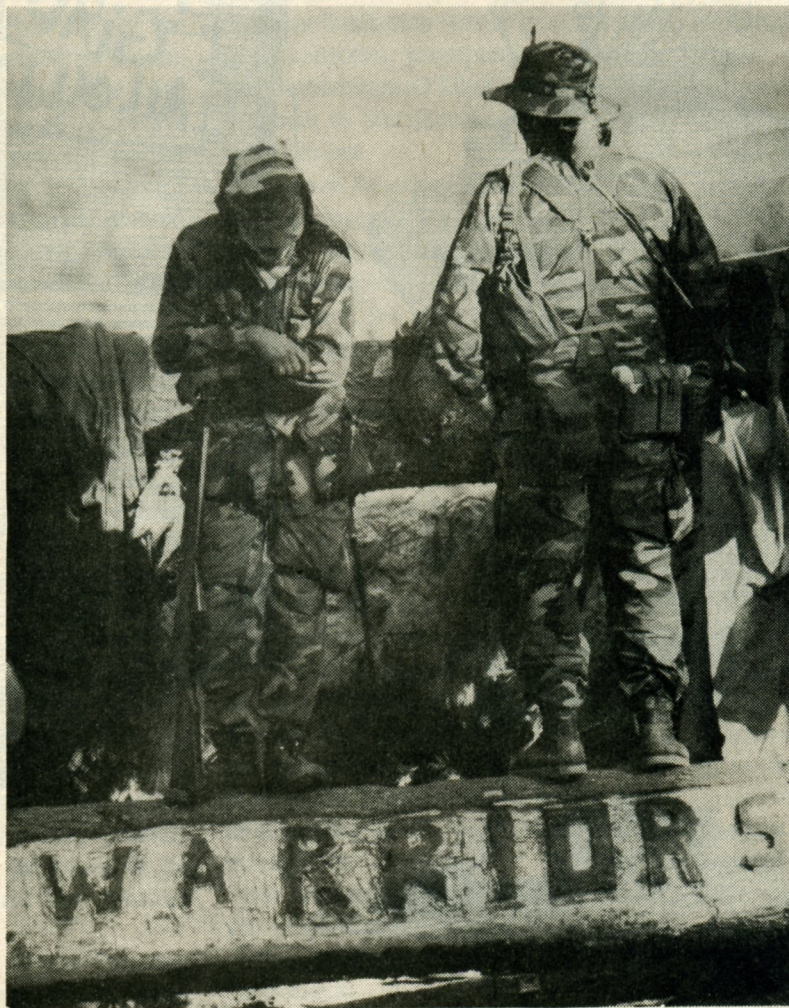
For 22 days, from Sept. 2 to Sept. 23, I covered the Oka crisis for *The Globe and Mail* from behind the razor-wire bar-

ricades at the treatment centre where the Mohawk warriors were holed up. In doing this, I was simply following the basic principles of journalism. To cover the conflict accurately, I had to be at the centre of the action, where I could see the behavior of the warriors and the soldiers with my own eyes. Otherwise, how could anyone be certain of what exactly was happening in the daily clashes between the two sides in this extraordinary war? Unless you were present at the scene to

watch the behavior of both sides, how could you verify the claims and counter-claims of the combatants? And how could you give your readers a truthful account of the conflict if you were relying on the accounts of others who have a vested interest?

Yet the journalists behind the barricades were subjected to a torrent of criticism from columnists and media commentators across the country. We were accused of being Mohawk sympathizers, radical extremists, willing hostages, hand-picked supporters of the warriors, and victims of the Stockholm syndrome. Many journalists (especially in the Quebec francophone media) seemed to think that we should leave the scene. They apparently wanted nobody to witness the conflicts at Oka. And they were quite happy to see the army censoring the media by threatening and intimidating the reporters who were behind the barricades.

Not all reporters, of course,



Guarding the barricades

were hostile to the journalists behind the barricades. The Canadian Association of Journalists and the Quebec Federation of Professional Journalists fought hard to defend the basic constitutional right of freedom of the press. When the army cut off our cellular telephones and terminated our supplies of food and equipment, both of these journalistic organizations devoted their energies to supporting our right to report the news.

But others seemed to have little understanding of the principles of press freedom. One of the most virulent opponents of the Oka journalists was Lysiane Gagnon, the high-profile columnist for *La Presse*. From her office in Montreal, 25 miles away from the scene, she cheered the army's suppression of the reporters at the treatment centre in her columns of Sept. 15 and Sept. 18. She made the following allegations about the reporters behind the barricades.

- 1) We were hand-picked supporters of the warriors.
- 2) We were sharing the food of the warriors and were engaged in a mutually dependent relationship with the warriors.
- 3) We were agents of Mohawk propaganda.
- 4) We were victims of the Stockholm syndrome, under which the hostage iden-

tifies with his captors because he depends on them for his security.

Let's consider these allegations and compare them to the facts. The pool of reporters who went behind the barricades was created on Sept. 2, shortly after the army began its slow tightening of the razor-wire noose around the warriors. Jenny Jack, the Tlinget Indian woman from British Columbia who was the liaison between the Mohawks and the media, tried to choose a cross-section of the major news organizations at the scene. She sought a representative from each of the major media: English-language television and radio, French-language television and radio, English-language newspapers, French-language newspapers. The reporters were not chosen on the basis of their friendliness with the warriors. Even the *Montreal Gazette*, the nemesis to the warriors, was eventually able to get a reporter and a photographer behind the barricades — despite initial efforts to ban them.

When the pool of reporters was created, Jenny Jack made a strong effort to get the francophone reporters into the pool. She included journalists from Radio Canada and a private French-language television station in Montreal. She also tried to invite a representative from *Le Devoir* to

join the pool. But nobody from *Le Devoir* had bothered to join the large group of 40 or 50 journalists who were covering the conflict at the time when the pool was created. She then invited anyone from *La Presse* to join the pool. Nobody from *La Presse* was present. Finally she asked anyone from *Le Journal de Montreal* to join the pool. But nobody from *Le Journal de Montreal* was present.

In other words, the three major French-language newspapers had failed to send a single reporter to the scene of the biggest story in Quebec. As a result, nobody from those newspapers was able to go behind the barricades for the final 25 days of the siege at Oka, and their coverage was seriously weakened. The question has to be asked: Why were the French-language newspapers so reluctant to gather first-hand information about the clashes between the warriors and the soldiers? Was it because the facts might contradict their own theories about the villains of the story?

Lysiane Gagnon's second allegation is that the reporters were sharing the food of the warriors and had a mutually dependent relationship with them. The facts are these: For the first few days of the military siege, the reporters obtained food in deliveries from their employers. When

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the army prohibited these deliveries, the only source of food for the reporters was the regular shipment of groceries from the Kanesatake Food Bank to the treatment centre. The reporters sent money to the food bank to pay for their share of the food. We never dined with the warriors (unlike reporters on Parliament Hill, who routinely dine with politicians and socialize with them at black-tie parties). We were not even permitted to enter the Mohawk dining room in the treatment centre. And we were not dependent on the warriors. In fact, we were dependent on the army, which had complete control of the shipments from the food bank.

The third allegation is that the journalists were agents of propaganda for the warriors. In reality, the journalists were simply reporting the clashes between the army and the warriors. We were observing the conflicts and then reporting what we saw and heard. The journalists on the outside could not see the confrontations, since the army had confined them to a space a half-mile away. Only the journalists on the inside the barricades could witness the face-to-face conflicts, and consequently our reports had much greater accuracy than the stories from the army compound.

In addition to giving eyewitness reports from the scene of the war, the reporters at the treatment centre were able to cover the news conferences of the Mohawk leaders and Mohawk negotiators. This often gave us better information than the army was providing. For example, the public relations officers for the Canadian military said the army had cut off telephone service at the treatment centre because the army's negotiations with the Mohawks had reached "a critical stage." But the reporters inside the barricades were able to tell the truth: The talks were stalled and the only communication between the Mohawks and the soldiers was an occasional envelope passed across the razor wire. On other occasions, reporters inside the barricades were the first to learn of major developments at Oka, including the final breakdown in negotiations and the decision by the warriors to lay down their weapons.

The reporters on the inside of the bar-

ricades would have preferred to provide more balanced coverage by getting regular briefings from the army and by switching places with colleagues at the army compound. (Ideally, as in election campaigns, reporters should get an opportunity to cover both sides of the dispute, perhaps by a regular rotation of reporters through the different camps of combatants.) But the army made this impossible. The army did not provide briefings for the reporters inside the barricades, and their senior officers often refused to answer questions from us. And after the first few days of the siege, the army refused to allow any news organizations to rotate their reporters in and out of the treatment centre.

As a result of the army's own actions, we could not attend any news conferences. But this did not make us agents of propaganda. If it did, then the reporters at the army briefings should have been regarded as agents of propaganda for the army. Moreover, our employers could send reporters to cover the army's version of events, thus providing balance to our stories. But nobody was permitted to send reporters to the Mohawk announcements (unless they were fortunate enough to have a reporter on the inside).

As a result of the army's restrictions, the coverage by most news organizations was heavily tilted toward the army's side of the story.

The fourth allegation by Lysiane Gagnon was that the reporters were victims of the Stockholm syndrome. But the Stockholm syndrome is a psychological condition that occurs when hostages are kept captive. In fact, the reporters inside the barricades were not hostages by any stretch of the imagination. We were free to walk to almost every corner of the perimeter inside the barricades. We were under no pressure from the warriors. They made no effort to listen to us when we filed our stories over the telephones. Most of the warriors simply ignored us. A few gregarious or bored warriors would chat with us at our campfire, but the vast majority did not pay any attention to us. We never felt grateful to the warriors because we were never dependent on them

for security or safety. They were not our captors, and the Stockholm syndrome was completely irrelevant.

Lysiane Gagnon was not the only media commentator to attack the Oka reporters. There was a *Toronto Sun* columnist, for example, who accused the reporters of being Mohawk sympathizers. But he could produce only one piece of evidence to support his claim — and on closer examination the evidence collapsed. The columnist recalled that a CBC radio reporter had filed a story about the warriors making a rubber slingshot from a bicycle tire. He claimed that the CBC story was sympathetic to the warriors because it implied that their technology was inferior to the army's technology. Yet a careful look at the CBC story reveals that it had simply reported the construction of the slingshot, without any sympathetic commentary. Indeed, the CBC reporter had often described the assault rifles and semi-automatic weapons of the warriors. *The Toronto Sun* column was a classic case of a wrongheaded argument built on flimsy evidence.

Ultimately the coverage by the reporters at Oka can be judged by a careful examination of the stories we filed. I would urge any sceptics to look at our stories. They stand the test of time. By any standard of accuracy, the reports by the journalists inside the barricades were clearly superior to the coverage from the outside journalists who were dependent on army briefings and media gossip.

As reporters, our first obligation is to the truth, I am still astounded that some columnists and commentators thought they could understand the truth without making any effort to talk to the Mohawks or to witness the daily events of the war. Even more amazingly, they condemned the reporters who remained at the scene of the war to gather first-hand information about the Oka crisis. I think it's time for a refresher class in the basic principles of journalism. □

Geoffrey York is a parliamentary reporter for The Globe and Mail and has written a book about native issues.

The value of a PR strategy

By Doni Eve

If there were any lessons learned from the Mohawk crisis this summer, the most important has to be the value of a smooth-running public relations machine.

About 200 reporters from the Montreal area got together in mid-October to examine the role of the media during the crisis. In the day-long session, organized by the Fédération professionnelle des journalistes du Québec and the Canadian Association of Journalists, they agreed the Canadian army ended up with a much better public relations image than the Sûreté du Québec.

The journalists felt that one reason for this was the army's public relations strategy. The strategy allowed the army to be more accommodating toward the media. The Quebec police, on the other hand, were criticized for their lack of cooperation with the media.

The meeting provided an opportunity for representatives from all sides — the natives, the army, the Quebec police and the media — to state their cases and to respond to questions from journalists.

La Presse columnist Lysiane Gagnon, one of the panelists, said that in the early stages of the blockade, news reports neither questioned nor analyzed the Warriors' point of view. The journalists decided that there was little initial criticism of the Mohawk Warriors in most reports because the Warriors were readily available for interviews.

When reports about disagreements between Mohawks over the Warriors' tactics appeared, reporters found Warriors to be less accommodating. The Warriors banned reporters from reporting on events behind the barricades.

The journalists agreed that until then, the Warriors received more coverage than the police because the Quebec police had little to say to reporters. The army has since revealed that when they were called in to help on Aug. 17, they came equipped with about 20 public-relations strategists from

across the country.

From the day they arrived until the end of the stand-off, the PR personnel prepared 45 press releases, briefed army spokespersons in the field and organized 10 press conferences. There was little criticism of the army in the press until the army cut off cellular phones used by reporters holed up behind the barricades in the Kanesatake drug-treatment centre.

Some thought the army's strategy was to manipulate the media.

"It got to the point where the army would hold a press conference and say, 'Okay, now we're going to move our position two inches to the left,'" said Gagnon.

Canadian army spokesperson Maj. John Paul Macdonald revealed during the meeting that army cameramen gave videotapes of footage from around the barricades to television journalists who didn't have enough visuals. Later, Macdonald said the army would be examining its strategy and would continue to consult journalists about what it could have done better.

For its part, the Sûreté du Québec could

probably learn from the army's example. Sûreté union official André Malouf, who was a panelist at the meeting, said the Sûreté's current media relations procedure, which refers all media inquiries to a central PR office, is unacceptable.

Dan Gaspé, one of the native representatives at the meeting, said his biggest concern was that there was not enough general coverage of native issues before the crisis.

"Before July 11, aboriginal questions were rarely discussed," Gaspé said. "We were marginalized."

Mohawk Chief Andrew Delisle agreed, but said the native community was partly to blame.

"There's always a cause to cover," he said. "It's our fault if we didn't talk to you. But it's not all our fault."

The meeting was probably of most benefit to those who study PR strategy. It reinforced the theory that if you throw a guard dog a bone, he won't sniff around too long. □

Doni Eve is a Montreal freelance writer.

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Winnipeg's Peter Warren is court of last resort for underdog

By Christopher Guly

"Good morning, let's get down to business."

Familiar strains to a generation of Manitobans who grew up listening to Winnipeg talk-radio host Peter Warren's CJOB "Action-Line" program. For 19 years, his business has been to unravel the news by going beyond basic reportage, usually by grilling newsmakers on the air. And, as often as Warren's hard-hitting style has been caricatured, it has earned him much trust and respect. Former Winnipeg Mayor Steve Juba chose the Action-Line to formally announce his retirement in 1977 after 20 years in office.

Recently, the 48-year-old London-born broadcaster received a tip that a guard at a nearby prison was sexually molesting inmates. One of the victims, as Warren explained to his listening audience, was HIV-positive and suffering from hepatitis and tuberculosis. Sensational? Perhaps. But the former city editor of the *Winnipeg Tribune* is a firm believer in the public's right to know. In such cases, Warren is more like Mike Wallace of "60 Minutes" than he is Geraldo Rivera.

With the help of researcher Wendy



Perch, he will research and follow a story before revealing it or pronouncing on it. For instance, his investigative thoroughness helped him track down a Winnipeg doctor practising in Saudi Arabia who was facing 12 malpractice suits. Warren not only found him but aired their long-distance conversation. The hunt took weeks but proved yet again his wizard-like abilities for getting to the bottom of a story.

"There are some people who consider him to be a god. Their perception is that he can call anyone up and get anything done for them," Perch explains.

Warren's reputation has spelled success in the ratings game. According to Del Sexsmith, operations manager of CJOB-68 AM and its FM counterpart, KISS-97, the Action-Line, which runs Monday to Friday from 8:30 a.m. to noon, enjoys the largest share of the English-Canadian radio market. Where a nine to 10 per cent share is considered an excellent achievement, Warren's numbers, which have gone as high as 24 per cent in the Winnipeg market, are almost unimaginable in the business.

Yet, for as many who listen or phone in

to his show on a given issue, there are almost as many who turn to him for help. Although Warren admits that his primary role is that of a journalist, he often serves as ombudsman for listeners who have run out of options. In his words, "I'm the court of last resort."

He may also be their only friend. A few years ago, an elderly woman, whom he helped resolve a problem concerning her pension, left him her water bowl and jug in her will. And there's the painting of hands unlocking each other that hangs behind his desk at home. It was given to him by a Stony Mountain Penitentiary inmate he "artistically" freed by convincing prison authorities to allow the man access to art supplies.

Warren figures that talk radio may be the "last bastion of free speech left in the country." He has long been a defender of it in the wake of CRTC challenges to some of the content of past programs.

One example goes back to Warren's early days on CJOB when the 10-second delay was still in its eight-second format. Ed Schreyer's newly-elected Manitoba NDP government had just introduced the Landlords and Tenants Act. Many

landlords called Warren's show to complain. One caller said she would have to take in "niggers and Indians" as a result of the act. Warren decided to let the call go and faced a lot of fire over it. He defends his decision by maintaining that the public "had a right to know that such people exist."

As important as freedom is to Warren, so too is access. His favorite story concerns an incident that occurred shortly after former prime minister Pierre Trudeau allegedly told farmers in Regina to "sell their own wheat." The Liberal leader appeared on the Action-Line the next morning. Warren recalls that one of the first calls came from the Interlake region, about 160 kilometres north of Winnipeg. It was from a farmer who had been working on his combine that morning.

Warren remembers: "He said his name was Albert and that he had come in from the fields to ask the prime minister just what he meant when he said, 'Sell your

own wheat.' Trudeau referred to the actual speech and appeared to clarify that he didn't, in fact, say that. Albert thanked him and was about to hang up when Trudeau interrupted and said, 'Albert, I want you to get back on that combine and plow that field. We need you.' Albert thanked him again and hung up. I took a commercial break and Trudeau turned to me and said, 'That was poetic.'

"So when anyone challenges talk radio, my answer is always that it's the only place on the face of the earth where you can have a person off the street ask their prime minister just what he or she meant when they said 'x' and get an answer. It can't happen anywhere else. That's really what keeps me going."

With his own show kicking off CJOB's weekday format of mostly talk-radio programming, Warren figures that AM is going toward a talk-radio format. He cautions that it is an expensive option. "I need an operator. So, there's a double salary

right away. You (also) need a good deal of research.

"The days of talk radio being the days when a guy got out of bed, kicked the cat, got into his car, grumbled all the way to work, didn't shave, got on the air and said, 'I think this is a piece of...' then sat back, are long gone. The public is far more intelligent than a lot of open-line guys, particularly those south of the border, are willing to admit."

Beyond the six-figure salary Warren commands at the station, he maintains that there's no better life. His feelings are best summarized by the quotation on a photo of Albert Einstein that sits beside his desk at home. It reads, "Education is that which remains when one has forgotten everything learned in school." In Warren's words, "I couldn't have bought this education." □

Christopher Guly is an Ottawa freelance writer.

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Gallery ethics debate continues

By Tom Arnold

The Parliamentary Press Gallery is wrestling with whether it should police the journalistic ethics of its members.

The issue first arose when the gallery executive called a special meeting last March to expel reporter Steve Hall for unethical conduct because of his work on a Department of External Affairs business survey.

Hall, employed by the electronic newsletter *Publnet*, received no direct financial benefit for the work. But Infometric, the economic consulting firm that owns *Publnet*, was paid.

Gallery members softened Hall's punishment to a three-month suspension at the March meeting.

Journalism ethics were debated again Oct. 23, when a handful of members gathered to discuss an executive task force recommendation that the press gallery remove a controversial ethics clause from its constitution.

The task force, known as the committee of "eminent persons," was struck to address concerns about gallery members receiving benefits from government. The task force was appointed after an investigation by *Ottawa Citizen* columnist Frank Howard, following the Hall incident, revealed several other gallery members had appeared on government payrolls.

Howard discovered *Globe and Mail* journalists Hugh Winsor and Jeffrey Simpson received \$350 and \$500 respectively from the Centre for Management Development in 1989 for giving orientation classes on media relations to groups of assistant deputy ministers.

Simpson also received \$1,500 from the finance ministry for talking to departmental managers in 1988.

Michel Vastel, a reporter for the Unimedia group of papers, was paid \$450 for doing similar government work.

A member of the gallery's board of directors, *La Presse Canadienne* reporter Manon Cornellier, was paid \$750 as a freelancer a few years ago for an article written for the Canadian International Development Agency. Cornellier also accepted free trips overseas.

And Bill Wilson, a freelancer in the gallery, boasted in a letter to *Citizen* columnist Howard that he received \$3,000 for writing speeches for Simon Reisman while Reisman was negotiating the free-trade deal.

The gallery task force examining journalism ethics presented its report to the executive last June. The report urged the

engaged in unethical conduct (by taking part in) activities such as the representation of political parties, governments, extra-parliamentary groups or clients other than those defined in bylaw No. 4..."

Bylaw No. 4 restricts membership to newspapers, broadcasting enterprises, magazines and other major news services which "adhere to generally accepted journalistic principles."

The report concluded "it would probably be in the interest of the gallery to delete the reference to unethical conduct since it conveys a meaning and stigmatizes an individual for actions which are a good deal short of being unethical..."

The committee, comprised of a Carleton University journalism professor and five former presidents of the gallery, also suggested reporter Hall should have been censured not because he had worked on a government contract, but because his parent consulting firm is not a bona fide news organization, according to bylaw No. 4.

The recommendation to remove the controversial ethics clause sparked a debate among the handful of members at the Oct. 23 gallery meeting, which failed to attract a quorum of 36 from its 370 members. No representatives of the special committee responsible for the ethics report attended the debate.

Among the items discussed by the 30 attending journalists were the lack of ethical guidelines for freelancers, the inability of some news organizations to enforce standards on their employees, and the message the gallery would send to its members — and the public — if it removed the unethical conduct clause and permitted occasional government work.

Reporter Steve Hall passed off the com-

"To the people outside, the gallery must look as hypocritical as the crowd of politicians on the hill."

press gallery to clean up its controversial ethics clause to avoid embarrassment to members who occasionally did paid contract work for the government.

The report said gallery bylaw No. 10 could be interpreted to mean that a gallery member "cannot share for payment his/her experience and understanding of the world of politics and government with politicians and representatives of government."

The bylaw states any member "may be expelled from membership... in the event that such member uses his membership or the facilities of the gallery to obtain a benefit other than by journalism, or engaging in unethical conduct.

"Members shall be deemed to have

mittee report as an opportunity for the gallery to escape the ethics dilemma altogether.

"Frankly, the whole thing is convenient. What they did is come up with their report to justify their actions in the particulars of my case, yet justify taking no action with regards to individuals who have written speeches, taken trips and done a lot of government work for a fair amount of money. To the people outside, the gallery must look as hypocritical as the crowd of politicians on the hill," he said after the meeting.

Said Bob Fife, a reporter with the *Toronto Sun*: "We're opening the door to people in the gallery to earn extra income by doing services for politicians or government agencies or outside lobby groups...We're at a time where we're calling for stronger (rules against) conflict of interest, stronger sense of morality from our own politicians and we ourselves are going to say that it's all right for them, but not all right for us."

Gallery director Don McGillivray supported the recommendation to remove the clause as a means of getting out of the ethics business altogether.

"I don't think this body is in any position to be a sort of moral arbiter or decide on anybody's ethics. We should decide whether (applicants are) qualified for membership in the press gallery by what they do and by where they derive most of their income. We should not take (ethics) on ourselves and do something that is up to their conscience and their employers," he told members at the meeting.

Others, such as press gallery president Guy Gendron and CBC Radio reporter Rick Grant, supported deleting the unethical conduct provision because of the stigma attached to it.

But they argued the gallery has an administrative role in policing ethics.

"I think the first responsibility is to the reporter, second to the employer and third to the gallery," Gendron said.

Said Grant: "We clearly need rules and standards — if you like, a code of ethics — that is to say we are not part of the government. Otherwise, you can run into a situation where you can say that 'Yes, it's okay to do work for government if you're not dragging the gallery's name into it.' Where do you draw that line?"

Others argued that some employers already enforce strict standards.

Said Yves Bellavance, a reporter with Telemedia: "If I ever write a speech for a minister or have any kind of conduct like that, there would be no need for the press gallery to act against me. I would lose my damn job very, very fast.

"I don't think the problem is journalists who work for legitimate news organizations. Where a grey zone exists is for freelancers...for them, there's nobody to set rules."

At the end of the discussion, 15 reporters unofficially voted 14-1 to:

- remove the unethical conduct provision from the gallery's constitution;
- reject a disclosure mechanism that

requires members to report paid work done for government, political parties and other organizations, and;

- instruct the executive to investigate how other press galleries and news organizations deal with ethical standards.

President Gendron said the gallery executive will likely recommend the unethical conduct provision be deleted from bylaw No. 10 at the gallery's annual general meeting in February.

He also suggested at least three other options to deal with ethics that could be presented to members. The gallery could adopt standards already used by news organizations or other press galleries, encourage employers to enforce bylaw No. 4 more closely, or do nothing, effectively avoiding the issue of enforcing ethical standards. □

Tom Arnold is a Master of Journalism student at Carleton University.

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Dough couldn't save *Paper Paper*

By Paul Weinberg

Addressing shareholders last spring, editor/publisher Richard Rotman tried to reassure the group about the financial health of his money-losing Toronto entertainment weekly, *Metropolis*:

"Now for the even better news: we are succeeding! ... Our second anniversary issue was our second biggest issue ever and then that was surpassed by the June 7 issue, which came at a time when our competitor published his biggest issue of the year. I'd call that strength."

By October, *Metropolis* had suspended publication and laid off 32 employees after the bank refused to supply further credit.

Metropolis arrived on the Toronto scene more than two years ago with a lot of fanfare and interest. Publisher Rotman talked of providing a less political alternative to the more left-wing

Now. But that wasn't what made the new paper popular.

Metropolis writers were allowed some freedom in writing their pieces. The articles in *Now* all sounded the same because their writers were forced to follow a strict formula, not unlike those of *Maclean's* and other newsweeklies.

What at first seemed fresh and different in *Metropolis* became tiresome after several months. The weekly failed to evolve and develop. Meanwhile, *Now* reacted to the challenge by beefing up local political coverage and loosening up

on the formula style.

Former *Metropolis* managing editor Reed Forster believes his publication went under because, with the help of the Toronto-based fast food chain Pizza Pizza, it expanded too quickly without an advertising base to support it. Rather than attempt the impossible task of overtaking *Now*, *Metropolis* should have stayed small, argues Forster.

Pizza Pizza took over distribution of the weekly last March. Controversial com-

glued to their favorite dumb TV shows.

Metropolis should have been renamed *Paper Paper*.

It lost more of its local thrust as the covers started to carry only American film stars. Some lengthy and stormy meetings were held with editorial staff over Austin's proposed changes.

The company spokesman concedes he wanted to turn *Metropolis* into an Hollywood gossip rag, no longer found in stores, restaurants and theatres, but available only to Pizza

Pizza buyers.

Austin would get upset if people he had never heard of appeared on the cover, says a former *Metropolis* insider.

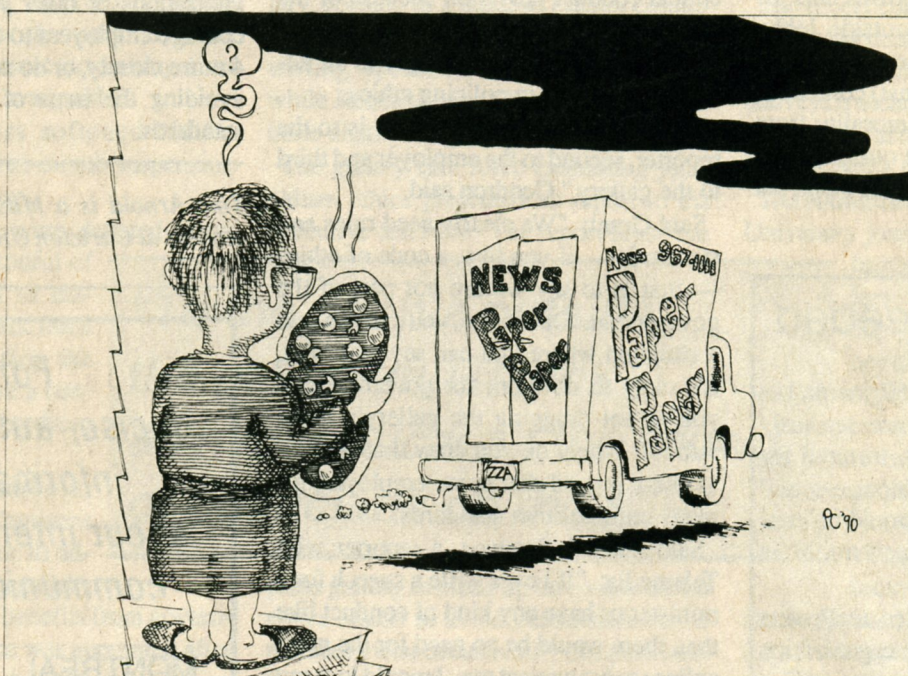
He objected to movie star Melanie Griffith, for instance (although husband Don Johnson was all right). TV host Adrienne Clarkson and singers Suzanne Vega and Jeff Healey were also not wanted by Austin.

"This man would not trust the editors to do their jobs. And when he finally realized his

changes had damaged the paper financially and critically, that's when he decided to back off," the former *Metropolis* employee recalls.

The *Metropolis* story resembles a Second City TV sketch where the thought police turn out to be fiendish bakers with a lot of dough to pass around. The only trouble is, they thought publishing would be as easy as making a pizza. □

Freelance writer Paul Weinberg was formerly the Mediawatch columnist for Metropolis.



pany spokesman Lorn Austin arrived at the same time, with \$500,000 from unknown investors to keep the paper going. Soon, Austin was effectively running the editorial drama. Editor/publisher Rotman was pushed out of his corner office and relegated to the role of smiling corporate figurehead.

Metropolis dropped its hard news and artsy content, over the objections of managing editor Rise Levy, who was forced to leave. Austin was now delivering a bland version of *Metropolis* to a perceived audience of brainless pizza eaters,

Edmonton's ugly duckling

By Ken Regan

Something unusual is happening at Edmonton AM.

In the past year, CBC Radio's morning program has gone from being the ugly duckling of the local ratings pond to become, if not a beautiful swan, at least a creature more attractive to city listeners.

But it's a transformation that, while pleasing to local CBC moguls and staff, is frightening off long-time fans who had grown to love the former outcast.

The ratings upswing began last winter, following a disastrous showing in the fall, 1989, book of the Bureau of Broadcast Measurement (BBM). Today Edmonton AM holds a ten share, good enough for third place in one of the most competitive radio markets in Canada. Seventeen stations vie for metro Edmonton's audience of three quarters of a million people.

Edmonton AM producer Maureen Palmer says the program's format hasn't been drastically altered — it's the same general format as other CBC morning shows: "survival" information (news, weather, traffic reports), blended with interviews, features and convivial banter.

The improved performance is likely due to other factors, says Palmer, especially a concerted effort to give the morning show a strong community profile.

That's been done in part by linking with popular events like Edmonton's jazz, folk and theatre festivals.

"We were tied into every major festival all summer," says Palmer. "We had a 'festival city' hotline, so if you needed information about the festivals, you tuned into us." There were also reviews, giveaways and remote broadcasts.

Along with the remote broadcasts and giveaways, on-air contests have become part of the morning show. At the same time, serious segments like a weekly political panel have been kept.

If the new approach is responsible for better ratings, it may also be alienating previously loyal listeners.

Like many long-time listeners, Edmon-

ton-based journalist and author Lynda Shorten complains that Edmonton AM is sacrificing content for contests and journalism for joviality.

Shorten, who says she's listened to various CBC Edmonton's morning shows "forever," says she's fed up. "I think I went to them because of the content ... and I still feel they pay respect to the news locally and internationally.

"The problem I have," says Shorten, "is that between newscasts, the show is largely perky patter. A political panel once a week is great, but I would like to see far more political, cultural and economic content."

But Palmer, who's been producing the program for over two years, makes no apologies for a "justifiable" shift away from established, perhaps more staid, CBC programming. "There's probably a certain core of our audience that has become increasingly disenchanted with us," she says. "But I think we have a responsibility to all the taxpayers to serve up the best kind of journalistic and entertaining program that we can.

"Because the lightness and brightness and chit chat is new, it tends to stand out more than the journalism. But frankly," says Palmer, "I don't hear other radio stations doing five-part series on native self-government."

Still, the disenchanted in Edmonton AM's audience feel the program has gone too far into the commercial ratings game.

"To me, the whole point of CBC is that it's an alternative to radio stations that have to play the ratings game for their survival," says Shorten. "I think it's a shame if (Edmonton AM) starts to pander to whatever it is they think will give them good ratings."

Palmer replies that Edmonton AM is far from crass commercialism and she denies that ratings would ever take precedence over quality journalism.

Still, Palmer notes that paying attention to the numbers must be a consideration.

"On the one hand," she says, "if we wanted to have great ratings, we could play rock and roll or country and probably not have a problem. But we have a responsibility as a public broadcaster not to do that."

Trying to garner a broader audience with contests and cheery conversation, while maintaining enough traditional CBC sound to provide what long-time listeners want, is a tightrope Palmer says Edmonton AM is trying to walk. If she is successful, the one-time "ugly duckling" could rise gracefully above the throng of Edmonton's other morning radio programs. If not, what was once a clear alternative to mainstream morning radio may find itself waddling ashore with the rest of the flock. □

Ken Regan works for CKUA News in Edmonton.

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Gambling

Are the media aiding and abetting an addiction?

By Garry Marr

Four per cent of people who play lotteries regularly are on their way to becoming compulsive gamblers, says the executive director of the Canadian Foundation of Compulsive Gamblers.

And according to Tibor Barsony, that's an aspect of the lotteries the media ignores.

"They only want to hear from me when there is something sensational. I'm caught in the trap of the foundation of journalism," he says.

Barsony says part of the problem is there is nothing glamorous about the compulsive gambler.

"People like to see poor people win it all," he adds. As for balancing those stories with accounts of losers, "It's not the right place in a story about the joy of winning so much money," says Mel Sufrin, a 40-year veteran of Canadian Press and now executive secretary with the Ontario Press Council.

"There is something unusual about someone who wins. It's a one-in-a-million chance," says Sufrin.

Barsony understands the media's attitude. "They have to sell newspapers." What he is looking for is the government and the media to recognize that lotteries contribute to compulsive gambling.

For instance, more lotteries are picking formats which allow players some control, one of the hallmarks of gambling.

Then there's the instant scratch and win. "People will scratch until their salary is gone," says Barsony.

The Ontario Lottery Corporation's own research concurs with Barsony's claim. "The games that allow players to pick their own numbers are certainly very popular," says Annette Taylor, media coordinator for the lottery corporation.

Figures supplied by the lottery corporation show Lotto 6-49 and Lottario — games where the players pick their own numbers — made \$719 million and \$287 million respectively in the 1988-89 fiscal year. For the 1987-88 fiscal year, Lotto 6-49 and Lottario made \$672 million and \$276 million respectively.

By comparison, Wintario and The Provincial — games where numbers are pre-printed — made \$100 million and \$43 million in the previous year.

Barsony thought he finally could bring the gambling issue to the media's attention when the Cleansweep lottery, aimed at the environment, was introduced.

The Ontario government had to hold hearings to amend the bill controlling lotteries' profits. Barsony wanted one-half of one per cent of lottery profits to be used to fund gambling addiction centres and research.

He sent faxes to about 30 major newspapers advancing the speeches that were to be made by pathological gamblers who got their start through lotteries. Former MP Paul Hellyer, chairman of the foundation, spoke as well but no one from the media showed.

"Basically, the media was pissing on us," says Barsony. His group lost. There was no amendment to the bill to include funding for gambling addiction centres. Barsony was back to referring compulsive gamblers to U.S. treatment clinics.

The Toronto-based Canadian Foundation for Compulsive Gambling is the only support group of its kind in Canada, and consists of Barsony and his secretary.

They receive funding of about \$80,000 annually from the federal government and refer about 100 patients a year to U.S. clinics for treatment paid for by OHIP. There are 75 clinics in the U.S. funded by

lottery profits.

The irony of the lottery issue is that the media seem less interested than ever. The aura that surrounds winning a million exists no more. The front-page stories of the welfare workers and retired couples who've struck it big and had their dreams answered are no longer common-place.

Why?

Winners are just the same old players, not even worth an inch of any daily's pages — let alone the front page.

"The media have all but forgotten about lottery winners," says John Miller, chairman of the journalism program at Ryerson Polytechnical Institute in Toronto. "I don't think they cover lottery winners unless there is something unusual."

The tide may be turning, though. With winners becoming commonplace, it now seems that losers and gambling addicts might make better copy. Jack Briglia, at the *London Free Press*, says he now has a reporter working on a story about gambling addicts.

However, Barsony doesn't see media awareness rising. "Part of the problem with pathological gambling is that it is a hidden illness. If you're drunk, you're drunk. If you can shoot cocaine you can see your reaction and the needle marks. But the compulsive gambler can be anybody."

It's a hard story to find, he adds, and the media just aren't interested in looking for it. Yet. □

Garry Marr is a city reporter with the Peterborough Examiner. He has worked for the Toronto Sun, the Toronto Star and the London Free Press. He recently completed his Masters of Arts degree in journalism at the University of Western Ontario.

PR analysis has little to say

Sultans of Sleaze

by Joyce Nelson
Between the Lines, 164 pp.

Reviewed by Peter Johansen

There's no doubt about Joyce Nelson's view of public relations. It is A Very Bad Thing indeed.

Maturing alongside multinational capital and sophisticated mass media, she argues, PR practitioners have "colonized" our imaginations by constructing "whitewashed personas for the most dubious of governments, corporations and marketing goals." These personas are calculatedly out of whack with clients' private, hidden "shadow" sides. To the extent that flacks succeed in keeping this untoward activity hidden, they have done their job, which is to preserve the institutional legitimacy of their clients.

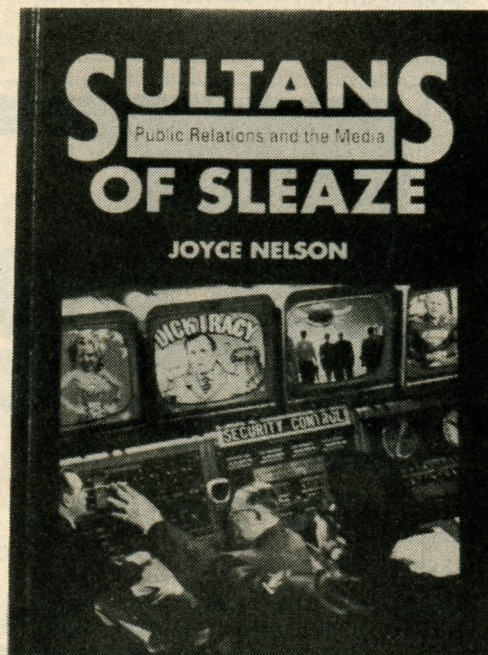
Companies find it easier — and more profitable — to gussy up public opinion about their nasty policies than to change the policies themselves. As a result, Nelson concludes, PR practitioners ultimately ensure public acceptance of industry's "holocaustic agenda" — an agenda that calls for "the efficient 'culling' of entire peoples and species deemed to be superfluous, unnecessary, and in the way of the expanding technological dynamo."

Nelson illustrates this dark vision of PR with a number of case studies. These include the media relations efforts of Argentina's military junta, the more recent "green" campaigns of Canadian and multinational firms, and the burgeoning trade

in media-training seminars. Though their specific tactics may differ, these cases share one trait: they work to keep us, the public, uninformed or misinformed and to reassure us that nothing needs to change.

In putting forward this position, *Sultans of Sleaze*, born of a CBC Ideas series nearly a decade ago, has too many flaws to be persuasive:

- Too often its more interesting material is retailed from readily available sources. For example, a review of Nestle's scuppered strategy for neutralizing bad press over its sale of infant formula in the Third World is taken from a 1989 issue of *Harper's*; a summary of young William Lyon Mackenzie King's PR work for the Rockefeller family is detailed by Nelson herself in an earlier book.



*Too many
flaws to be
persuasive*

- Too often the author lapses into tendentious writing. One example: she says the PR industry has "the conscience of a mercenary," though one might also say it dons the robe of a lawyer, arguing on behalf of those who have a right to their say in the court of public opinion.
- Too often the book is weak on evidence. Environmentalists have been unable to stop acid rain, it says, "because they have been blocked on every side by corporate lobbyists with billions to spend." Really? *Billions* to spend just on *lobbying*? Bill Neville and his ilk must have platinum-lined bathtubs.
- Too often blame is strangely apportioned. While it's true, for example, that press agents have succeeded in getting video news releases on the air, Nelson faults the flacks. Surely the culprit is that substandard species of news editor who allows him- or herself to be duped into running them.
- Too often Nelson's analysis is misleading. She asks how foreign reporters can escape the influence of PR's megagiants, pitting the 40-plus offices of an international publicity firm against the few foreign bureaus of mainstream news agencies. This obscures the fact (unfortunate though it be) that Canadian foreign news still comes largely from such agencies as Associated Press, which has bureaus in some 60 countries worldwide, not to mention more than 100 in its U.S. network. Office for office, it's several times

- bigger than Hill and Knowlton.
- Too often the focus on public relations is lost. A chapter on multinational free trade zones, meant to demonstrate international PR at work, chillingly examines the havoc these zones wreak in the Third World — and, increasingly, in the First. What it does not do is talk much about PR: if one collects all the passages mentioning flackery, they together constitute fewer than four of the chapter's 29 pages.
- Too often the author is confused about what public relations actually is. What it is *not* is advertising, which performs for companies a different function, with different personnel trained in their own university programs, using different skills and methods, and usually working within different departments of the firm. Yet the author buttresses many of her arguments with advertising examples, perhaps the most tangential being a five-page analysis of a McDonald's ad in *National Geographic*. This is not PR.
- And too often the author assumes PR is solely within the purview of the Establishment. Only once — in the first chapter — does she allow that PR can also be a tool of social change. Are we to think that the PR agents of Greenpeace are also "sultans of sleaze?" Never does she acknowledge that interest groups of *all* stripes try to manipulate both their public personas and shadow sides to curry public favor.

Ultimately Nelson has little to say about PR. She wants to reframe Establishment misdemeanors "to foreground the activity of the PR profession," thereby revealing "the incredible power that profession and industry have in modern life." What she ends up with is a trite syllogism: industry and government are bad; PR works toward the ends of industry and government; therefore, PR is bad.

This says more about the patrons of public relations — and in doing so becomes a predictable leftist screed — than it does about public relations itself. For it comes as no surprise that PR serves its masters. The industry, trade publications

and textbooks themselves assert it in defining PR as a *management function*.

Where Nelson would have made an original contribution is in carefully deconstructing that management function, in carefully cataloguing and analyzing the assumptions, strategies and tactics that successfully fulfill management's purposes. From that process, she would have built principles that could then be adopted by those agitating for social change. For, as she herself points out, challenging the legitimacy of the Establishment requires alternative public-relations efforts.

Teaching the counter-Establishment how to succeed in that would have served her political interests more fully than yet another iteration of the Establishment-as-Bad-Guy, and would have contributed to making PR a Sorta Good Thing. □

Peter Johansen teaches journalism at Carleton University and has reserach interests in public relations.

Who needs it?

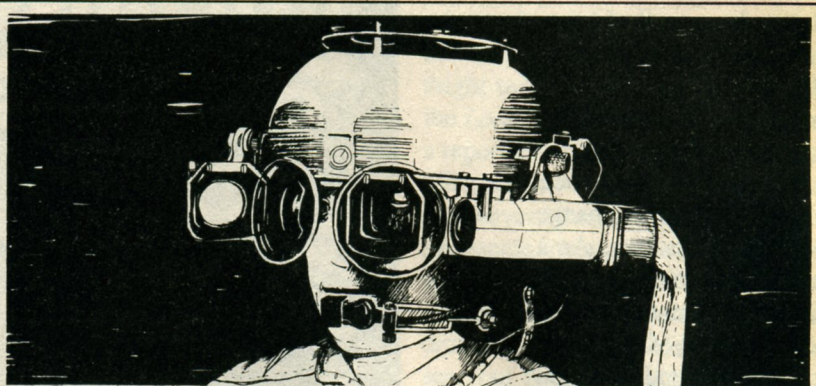
Webster's New World Dictionary of Media and Communications

by Richard Weiner
General Publishing,
533 pp. \$41.95

Reviewed by Harry Bruce

Who really needed Webster's New World Dictionary of Media and Communications? I certainly didn't. I already knew the meaning of article, checker, parse, author, asterisk, breaking news, camera, cartoon, ambassador, annual report, background story, scuttlebutt, odd page, passport photo, and hundreds of other words and phrases this new dictionary offers.

Moreover, the words whose meanings I did not know are ones I'll never need. I



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can survive as a writer without knowing that "bagasse" means "a residue of sugar cane and other plants used in paper making, particularly paperboard," and that "bastard progs" are "progressive color proofs showing in sequence every color combination possible in the four-color process; also called Hollywood progs."

Are you desperate to know what "Claymation" is? Okay, it's "a trademark animation process using clay puppetlike characters, such as dancing raisins in the California Raisin Advisory Board television commercials, originated and produced by Will Vinton Productions Inc., a film producer in Portland, OR."

This dictionary boasts more than 30,000 definitions, and I'll let Richard Weiner, the man who compiled it (and also, incidentally, the public relations hotshot who introduced the Cabbage Patch Kids to the world) explain what's its all about:

"It started in 1981 as a glossary and primer for people in public relations. It quickly proliferated into what probably is the most extensive collection of words in a variety of media and communications fields--including advertising, book production, broadcasting, computers and computer graphics, direct marketing, exhibitions, films, graphic arts, journalism, library science, mail, marketing, market research, newspapers, photography, printing, public relations, publishing, radio, recording, sales promotion, telecommunications, telephone, television, theatre, typography, videotex, and writing."

That's too many fields between two handsome red covers. As a writer, Margaret Atwood does not need to know that an "A-wind" is "a film reel with the emulsion or dull side on the inside." As an actor, Michael Caine does not need to know that "bimo" is a journalists word for "bimodular, such as a headline with two different elements." As a broadcaster, Knowlton Nash does not need know that a "chrestomathy" is "a collection of literary passages by one or more authors, used to study literature or a language."

But the publisher of this dictionary ar-

gues that if you happen to work in a field in which such terms are in everyday use, "you might be afraid to ask what they mean. Now, there's such a source to turn to." Well, I don't know much about, say, library science, but in journalism, any greenhorn who's afraid to ask dumb questions has a doubtful future.

Some of Weiner's entries strike me as unrealistic. He says an "admonitory head," for instance, is "a headline with the subject omitted, such as an exclamatory phrase." Wow! When I first went to work at the Globe and Mail, admittedly 30 years ago, I wouldn't have dared ask the cruel slot man, "Would you like me to put and admonitory head on this one?" If I had, I'd have been laughed out of the newsroom.

Speaking of laughter, Weiner has an elusive sense of humor. "I allowed my personal whimsy and humor to trickle through at times," he says, "such as in the definitions of 'Lacey Luci,' 'Maltese cross movement' and 'Martini binder.'" A dictionary with laughs, I thought. Great.

I looked up "Lacey Luci," only to find that it's the "trademarked name of an enlarging-reducing machine, a camerlike device that is used to enlarge or reduce images. The name is taken from "camera lucida. See also LUCI."

Choking with merriment, I turned to "Maltese cross movement": "a mechanism in a film projector or camera that produces intermittent movement of the film in front of the aperture...It has no connection with the 1941 movie the Maltese Falcon, directed by John Huston." A real thigh-slapper, eh?

A "Martini binder" is the "trademarked name of a popular machine used in book-binding, particularly paperbound books, to assemble the signature or sheets, and apply adhesive bindings and covers (the perfect binding process)." If you find whimsy or joke in these, please write. Could it have something to do with the perfect cocktail?

Weiner accurately defines "boogie-woogie" as "a style of jazz piano music with a recurring left-hand pattern,

popularized by Count Basie, Fats Domino, Jerry Lee Lewis, and Hazel Scott. It is also called 'boogie,' though this word recently has taken a broader connotation of rock music and is used as a verb." In *Wicked Words*, Hugh R. Rawson completes the story: "Boogie-woogie. Used in the 19th century by blacks in the American south to refer to secondary syphilis."

Weiner must have put an enormous amount of work into Webster's New World Dictionary of Media and Communications. The book is hefty, well-designed and comprehensive. It'll please inveterate dictionary-browsers, and look impressive on both my bookshelves and those of countless public relations and journalism professors. But in my office at any rate, overuse will never smudge its pages or rip its jacket. □

Harry Bruce writes the column "All About Words" for the Montreal Gazette.



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John Wells has escaped another cold Toronto winter by taking on the managing editor's position at the *Victoria Times-Colonist*. An editorial consultant with Thomson Newspapers Corp., Wells succeeds **Gordon Bell** in the ME's chair.

Bell retired after holding the post since 1968. Wells was ME at the *Cambridge Reporter* for six years before moving to Thomson head office in the 1980s.

Peter Woolsey is now wearing two hats at the *Grande Prairie Herald-Tribune* in Alberta. He adds the title of associate publisher to his nameplate while retaining his sales manager's handle.

Woolsey has worked for the paper's owner, Bowes Publishers, for the past 10 years and has been at the *Herald-Tribune* for over two years.

Several desk pads have been moved around at the *Star Phoenix* in Saskatoon.

Cam Hutchinson can now rest his elbows on the city editor's desk while **Ralph Losie** takes over from Hutchinson as news editor. **Marg Ommanney** has moved from the medicine and environment beat to assistant news editor.

Three appointments have been made at CKCK television in Regina — one affecting the station's first employee. **Dean Cross** becomes director of engineering, replacing **Alex White**, who had been with the station since it was founded in 1954.

The CTV affiliate was the first private television station to give CBC competi-

tion in Western Canada.

Alex Docking has been named the station's director of news and public affairs after serving as senior editor of the program "The Provincial." Cinematographer **Ted Moynihan** moves up to director of photography.

Winnipeg's CIFX Radio has lost a familiar voice. Afternoon newswoman **Janice Lee** has left for Ontario to take a position as news director at Orillia's CFOR.

Keith Peirson is the new managing editor of the *Woodstock Daily Sentinel-Review*. The former editorial consultant for the Thomson chain replaces **Gary Manning**, who moved to the *Welland Tribune* as night editor.

Bob McKenzie, publisher of the *Vernon Daily News* for almost two years, has moved to Canada's honeymoon capital. McKenzie replaces **Gordon Murray** as publisher of the *Niagara Falls Review*. Murray retired after 15 years as publisher.

After more than a year as editor-in-chief, **Wayne MacDonald** has been promoted to publisher of the *Kitchener-Waterloo Record*. He replaces **K.A. (Sandy) Baird**. McDonald joined the *Record* in 1973 and has held several top posts, including managing editor.

A big change at the Ottawa bureau of Canadian Press.

Amid a much-publicized internal squabble, **Wendy Eckersley** has resigned as bureau chief. Head office has sent **Ian**

Donaldson from Toronto to head up the bureau until a permanent replacement is named. The *Ottawa Citizen* recently ran a front page story and full page feature devoted to the turbulent Eckersley reign.

Meanwhile, **Patti Tasko** has been confirmed as chief of CP's Ontario service. A CP employee since 1981, she had been serving as acting chief. Tasko succeeds **Mike Brown**, who is on long-term sick leave.

There are three new assistant managing editors at *La Presse* in Montreal.

Andre Pratte will take charge of national and international politics, and the magazine section "Plus." Graphic artist **Julien Chung** comes from *The Gazette* to head the photography and graphics department. **Marc Dore** becomes desk chief from Thursday to Saturday.

In another move, **Pierre Loignon** has been named to head the special sections operation.

Meanwhile, *Le Nouvelliste* in Trois

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King's College is a small university. It is expected that all professors play an active role in committee work, faculty decision-making, and other college affairs.

The School of Journalism is also kept small. Its teaching philosophy is primarily practical. Its methods are hands-on: wherever possible the school prefers one-on-one training.

The professor will join the school at a salary to be negotiated.

The deadline for applications is February 28, 1991.

Send all correspondence to:

Michael Cobden, Director
School of Journalism
University of King's College
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-30-

R. Howard Webster, sole owner of the *Globe and Mail* for 10 years in the 1950s and 1960s, has died in Montreal at age 80. He was honorary chairman of the *Globe* for the past decade.

Webster bought the newspaper from the late George C. McCullagh in 1955 and merged it with FP Publications. Webster bid on the FP chain in 1980 but lost out to Thomson Newspapers. In 1983, he received the Order of Canada.

Norman Webster, a nephew, is editor of *The Gazette* in Montreal.

The Hamilton Spectator's award-winning medical writer, **Betty Lou Lee**, has died at 58 from diabetes-related complications. During her career, she worked at the *Fredericton Gleaner*, *Ottawa Journal*, *Kitchener-Waterloo Record* and the *Globe and Mail*.

Short Takes

Rivieres has a new publisher fresh from the newsroom at *La Presse*.

Gilbert Brunet comes to the new post from the assistant managing editor's job at the Montreal daily. Brunet replaces **Claudette Tougas**, who was appointed a vice-president of Les Publications, J.T.C. Inc., owner of *Le Nouvelliste*, *La Presse* and *La Voix de l'Est* in Granby.

Steven Tuck's career has taken him from one end of the country to the other. Tuck, a former circulation manager at the *Saint John Telegraph-Journal* and *Evening Times-Globe* in New Brunswick, has become publisher and general manager of the *Vernon Daily News*.

CBC has also seen some changes on the east coast.

CBC Radio in Fredericton has two new associate producers. **Susan Gardner** comes from "As it Happens" in Toronto, where she was an associate producer trainee. **Willa Jeffrey** has moved from TV news in Fredericton, where she was a

writer-broadcaster.

The station has also added **Sandra Smith** to the staff as a production assistant for the morning show. Smith comes from the *Sun-Times* in Owen Sound, Ontario.

Meanwhile, some laurels have been earned by CBC TV news personnel in Fredericton.

Producers **Catherine Harrop**, **Dan Goodyear** and executive producer **Mark Pedersen** recently produced a series on spousal abuse in the Fredericton area. The series was considered so informative that the RCMP are now using it as a training tool.

Claire Nantes is back in her old post as assignment editor with CBC TV news in Charlottetown. Although Nantes has been on a year's maternity leave, it didn't take her long to get back into the "frantic pace" of newswork. "After about three hours, it seemed like I'd never left," she said.

Reporter **Marlene Stanton**, who filled

in for Nantes, is taking leave to do some travelling. In turn, freelancer **Sue Murtagh** is now on a six-month term appointment covering for Stanton. Oh, yeah, Nantes had a girl.

Another new kid on the block is senior producer **Peter Verner**, formerly a producer with "The Journal" in Toronto.

On the radio side, CBC Charlottetown has just hired **Doris Chin** from the national newsroom in Toronto. Reporter **Fred Valance-Jones** has moved to Brandon, Man. to open a bureau feeding into Winnipeg.

Submissions for Short Takes should be sent to Robert Roth, Content Magazine Business Office, R.R. 2, Mountain, Ontario, K0E 1S0. Phone: (613) 989-3388.

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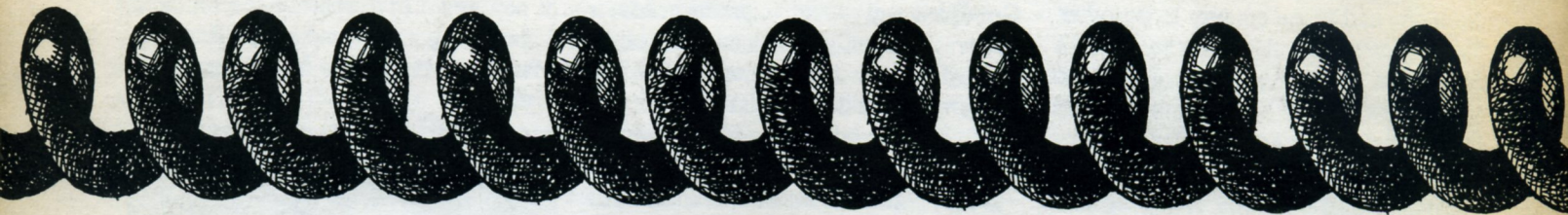
It will be awarded to a full-time journalist for a one-year research project on a topical public policy issue, culminating in the publication of results in a series of articles or a book.

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