

## Revised Edition

[illegible]

*\$6.95 plus 10 per cent for postage.*



# Media for Social Change

## A Resource Guide for Community Groups

### *Revised edition*

Toronto, October 1986



**COMMUNITY FORUM ON SHARED RESPONSIBILITY**

49 Wellington St. E. Toronto, Ontario, M5E 1C9 361-0466

Distributed by  
CONNEXIONS  
427 Bloor St. W.  
Toronto M5S 1X7  
(416) 960-3903



# Introduction

# Media for Social Change

## A Resource Guide for Community Groups

### Table of contents

Introduction	5
Is the media your message?	9
Getting organized	17
Meeting the media	27
The Toronto Media Directory	41
Creating your own alternatives	51
Bibliography	63

This book is a project of the Community Forum on Shared Responsibility. It was originally published in 1983 as two volumes, with writing and research by Siobhan Farrell, Lois Marsh and Barbara Walsh. This edition was up-dated and edited by Jim Hodgson.

Community Forum thanks all those who contributed to either or both editions of the book, among them: Max Allen, David Beyer, Graham Crawford, Theresa Guerriero, Pat Jeffries, Kai Visionworks, Loren Lind, Ontario News Service, Guylaine Spencer, David Walsh, Ken Wyman and Barbara Yip.

Cover design: David Beyer



# Introduction

We prepared this kit as an aid for community groups in the Toronto area, hoping that it will help them obtain greater access to mainstream media or to existing alternative media, or even to create their own media.

The Community Forum on Shared Responsibility makes the kit available believing that there is value in popular education -- the notion that ordinary people in the community have skills and stories worthy of sharing with other people, and that all of us can learn from each other.

Like media critic Barry Zwicker, we note a tendency to talk about the media abstractly. "It's not entirely misleading to say each of us is a medium -- a walking, talking transmitter of information," says Zwicker. "People are media. This is an empowering notion. It's important not to give away all the power to the commercial media." (1)

Popular educators tell us that social change begins with reflection on a personal experience of oppression, or identification with someone else's experience of oppression. Rarely is someone persuaded adopt a radically different approach to issues by something they have been told or that they have read. When embarking on a media project, it is important to realize that the information you are conveying is most likely to be used by people who are already in essential agreement with you, and that what you are doing is adding to their knowledge and empowering them to take further action.

Our bias then is towards the smaller groups, the ones without much money and little access to mass media, the ones which probably don't want much to do with commercial media anyway, but which do want their message to reach more people.

To engage in a media project, however, means confronting a few problems. One of these has to do with the nature of news.

A standard definition of news comes from U.S. writer Mitchell V. Charnley: "News is the timely report

of facts or opinion that hold interest or importance, or both, for a considerable number of people." (2)

But the words of Loren Lind, a former Globe and Mail reporter who teaches journalism at Ryerson, remind us that news is not as simple as it seems: "Like the Eaton Centre, news has about six levels above ground and four below ground, each with hazards all its own. So what seems very simple on the surface -- all flash and glamour -- turns out to be full of funny sales clerks and strange exits."

The standard working definition for news comes from John Bogart, a city editor at the New York Sun in the 1880s: "When a dog bites a man, that is not news. But when a man bites a dog, that is news."

In other words, news is an unusual occurrence, an exception to the general state of affairs. But in focusing on the immediate and the unusual, news cannot always help us understand an event. News tends to ignore the background to events, the relationships and currents in the flow of history.

Moreover, news reporting carries with it reporters' and editors' ways of seeing events. While members of the Canadian news media claim objectivity, they tend to show their pro-business, middle-class biases when they attempt to deal with issues like poverty, the third world and critiques of our socio-economic system.

Another factor is that what merits coverage is partly determined by the structures of the capitalist system. Newspaper business and social pages are filled day after day with accounts of the world of the well-to-do.

Poverty, on the other hand -- involving the lives of more than five million poor Canadians -- is not

(1) In "Media control tightening," Catalyst, March 1985 (published by Citizens for Public Justice, 229 College St., Toronto M5T 1R4.

(2) Mitchell V. Charnley, Reporting, New York: Holt, Rinehart & Winston, 1975.



covered adequately. It is obvious that Canadian newspapers have far more writers who are knowledgeable about the oil and gas industries and the stock market than they have writers who are knowledgeable about social services (or the lack of them).

A 1970 Senate Committee on the Mass Media concluded that the economics of advertising ultimately determined all other decisions basic to the operation of a newspaper or broadcasting station. (Advertising makes up 65 per cent of the gross income of the newspaper publishing industry and 93 per cent of gross revenues for private broadcasting.) An advertising executive told the senators how advertising affects media coverage of the poor: "The measure of editorial acceptability becomes... 'Will it interest the affluent?' We don't have mass media, we have class media -- media for the upper and middle classes. The poor, the young the old, the natives, the blacks are virtually ignored. It is as if they don't exist."

Our media, however, are part of the social fabric, reflecting the values and levels of power of our society. That poor people have no voice within our media reflects an attitude of our affluent society. It is likely that most Canadians still regard the poor as authors of their own misfortune. That the poor are

poor because of circumstances over which they have little or no control may still be too much for most Canadians to face.

It is important for community groups or their media representatives to understand the nature of news if they want to interact with existing mainstream or alternative media, or to create their own media. The article by Max Allen which follows this introduction encourages community groups to avoid the mainstream media and to work with alternative media. Appendix A provides a short bibliography on the problems of mass communications.

The rest of the book will help you select and/or create media which are appropriate for your group or project, whether it be through print, graphics, photography, slide/ tape, video, film, radio or television.

This book is a revised version of a two-volume kit published in 1983 by the Community Forum on Shared Responsibility. Much of the original research (done by Lois Marsh) and writing (by Barbara Walsh) is still valid today and is reproduced here. Resources, facts and contacts have been checked and updated by Teresa Guerriero and Jim Hodgson.

We hope this volume will be a valuable addition to the growth of alternative media approaches.

As the news media became a massive industry during this century, it has faced a great deal of controversy. The themes of twentieth century criticism, in general, have been these:

1. The media have wielded enormous power for their own ends. The owners have propagated their own opinions, especially in matters of politics and economics, at the expense of opposing views.
2. The media have been subservient to big business and at times let advertisers control editorial policies and editorial content.
3. Because the media are controlled by one socio-economic class, loosely the "business class," access to the industry is difficult for the newcomer; therefore, the free and open market of ideas is endangered.
4. Media do not reflect the diversity of voices in our society -- too much attention is paid to the affluent at the expense of the poor.
5. The media have resisted social change and have frequently been identified as instruments of social control.
6. The media have often paid more attention to the superficial and sensational than to the significant in its coverage of current happenings, and their entertainment has often been lacking in substance.
7. The media have endangered public morals.
8. The media have upheld traditional notions of public morality.
9. The media invade the privacy of individuals without just cause.

(Adapted from Theodore Peterson, "The Social Responsibility Theory of the Press," in Fred S. Siebert, et. al., Four Theories of the Press, Chicago: University of Illinois Press, 1978.)



# Is the Media Your Message?

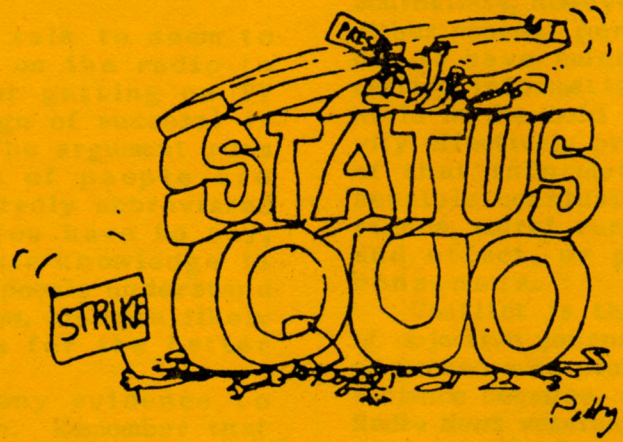
By Max Allan

"I want UOI" radio program." When I asked for the tape they said they had never heard of it. I was told that the radio station had been taken over by the military and that they were in control of it. I was told that they were in control of it.

The following is a transcript of the radio program. It is a transcript of the radio program. It is a transcript of the radio program. It is a transcript of the radio program.

The only situation of this kind in the world is the situation of the world. It is the only situation of this kind in the world. It is the only situation of this kind in the world. It is the only situation of this kind in the world.

## Is the Media Your Message?



Issues & Actions

The views set out here do not represent "official" UOI policy on this subject or if there is any policy on it at all. And even if there were a policy, it's unlikely that it would be anything like what you're reading here.

The only situation of this kind in the world is the situation of the world. It is the only situation of this kind in the world. It is the only situation of this kind in the world. It is the only situation of this kind in the world.



# Is the Media Your Message?

by Max Allan

I make CBC radio programs.\* When people ask me how they can get their concerns dealt with by the major media, I ask them in return if that's what they really want.

The Community Forum book you're reading now is full of excellent advice on getting into the mainstream media: how to get your news releases noticed, how to survive interviews, how to cope with that process known as "making news." The trouble with this advice, in my view, is that it's like advice on the best way to get into jail. It's a place you don't want to be.

Many people I talk to seem to think that getting on the radio to tell their story, or getting on TV (that's the real sign of success) is an end in itself. The argument runs like this: If lots of people are exposed to an admittedly abbreviated version of what you have to say, that's useful because knowledge is power, and the more people understand what you already know, the more likely it is that a change for the better will occur.

I don't know any evidence to support this notion. Remember that I'm talking about the transmission of information intended to support social change through the mainstream media. There are lots of other ways to exchange information -- posters on telephone poles, conversations over supper, etc. -- that in my experience are effective. But I think trying to get into the big time is counter-productive. Mainstream media are in the business of preventing social change, and the conventions of mainstream journalism are precisely designed to do just that.

\*The views set out here do not represent "official" CBC policy on this subject -- if there is any policy on it at all. And even if there were a policy, it's unlikely that it would be anything like what you're reading here.

The most effective of those conventions is bipolar objectivity. It's also the most deeply entrenched. It works like this: a reporter's job is to pick (or sometimes devise) two positions on an issue that can be contrasted with one another and then to present the conflict between them without appearing to support either position. This nutty process is not the kind of thing you'd ever do in real life -- it only happens in journalism. There are rarely two sides to anything; more commonly, there are one or 140. And rarely is any knowledgeable person neutral: we spend our lives making up our minds. Journalists, however, are supposed to either conceal personal knowledge or not to have much. This tactic of casting information about the public world in the mold of bipolar objectivity effectively prevents the receiver of that information from drawing sensible conclusions about, for instance, moral responsibility, cause and effect, or possibilities for consensus.

Conflict is the bread and butter of objective journalism. The news is so packed with stories about death and violence because, according to a CBC Radio News veteran, "the best news is news where there is dramatic conflict."

Everybody's news -- not just the CBC's -- is fragmented and decontextualized. Stories are always condensed. There's no such thing as a story that's too short. Almost everything is thought, by editors, to be too long. On television and radio, stories are so abbreviated that everybody relies on codes and shorthand. You have to assume your audience shares with you a view of who and what is good and bad. You can't take time to explain all that. So guerrillas, for example, are always bad. Strikes are bad. "We" are good, and "they" are bad. Destruction lends itself to quick description. Construction is very complicated as a rule and is seldom discussed in the news. Death is fast. Life is slow.



As a result, the news -- which sets the tone for all media activity -- is most often about death. On average, five out of seven CBC Radio hourly news stories are about lethal conflict -- though by the time you read this that percentage may have been changed by an act of will on the part of some newspeople.

This matters because your news -- the material you want the public to know -- is set in the mainstream media in the context of chaos and conflict. Suppose you wanted to sell your beautiful hand-woven linen sheets to the public. Would you advertise them by carrying a placard in a Ku Klux Klan parade? Suppose you wanted to garner support for more child care centres. Would you speak about this in the midst of a rally sponsored by an organization that trains mercenaries? When you put yourself in the midst of the mass media death-orgy, that's what you're doing. I think your message is thus unavoidably contaminated; people at least subconsciously understand that the news

is mostly irrelevant to their lives in addition to being gratuitously violent. How are they supposed to be able to distinguish what you're trying to say from this background, particularly since your message will be machined into a standard shape as it passes through the media factory?

Once you notice that news is defined as conflict (see the following page), whether international or interpersonal, I think you'll be as wary as I am of using it as the medium to convey your message. I don't think you can successfully sneak your good news in among all the dismemberment and have it retain its intended meaning. I urge you to look carefully at what the news you read or look at or listen to is actually about -- mostly it all goes in one ear and out the other: what you notice is the way it sounds with its snappy presentation and authoritative tones, and not what it's actually about. Once you catch on to what it's about (no matter that the names and the places and the toxic chemicals change from day to day), I bet you'll decide to avoid it.





## News is defined as conflict

You probably haven't noticed what the media are most interested in because you've been paying attention to what you're interested in. But if you're thinking of reaching the general public, you'd better be careful of the context. The Toronto Sun is an easy target -- everybody knows the Sun is addicted to crime and disorder, so the this typical week of headlines is no surprise:

NETWORK FOR NAZIS  
ONTARIO CREDIT RATING IS IN DANGER  
MYSTERY MURDER OF YOUNG BRIDE  
DENTIST 'WALKING BOMB' WHEN HE SHOT FAMILY  
KILLER DISEASE RISK TO EAST-END CHILDREN

But the respectable Globe and Mail shares the Sun's worldview and gives it to us via these six stories gathered under the heading "Around the World:"

14 KILLED IN SRI LANKA  
DYNAMITE IN JEEP KILLS 30 IN ANGOLA  
IRA MAN KILLED BY HIS OWN BOMB  
DRUNKEN SOLDIER KILLS NICARAGUANS  
MONUMENT PLANNED FOR KAL VICTIMS  
STUDENTS KILLED IN UTAH BUS CRASH

On June 23, 1985, CBC Radio News started the midnight news with this remarkable little essay:

"It appears that Canada is no longer free of the type of terrorist acts that seem commonplace in other countries. That reality struck home on Sunday with the worst air disaster at sea the world has ever seen. As rescue workers continue to pull bodies from their watery graves, the feeling is the jumbo jet was blown out of the sky by an onboard bomb.... Many people are wondering if a bomb got by security either at Toronto or at a stop in Montreal, and if Canada is to blame for the almost certain death of the 329 aboard Flight 182. But there's more -- Canada may also be responsible for the deaths of two baggage handlers in Tokyo...."

And here's a day picked more or less at random (it's the day I'm writing this) from The New York Times. I've underlined some words. This list is the headlines of all the stories the Times found fit to print:

Philadelphia Mayor Says He Fears  
'Attempts at Revenge' by Radicals

The Nigerian Exodus: Old  
Rivalries Emerge

Salvador Leader, at White House,  
Claims War Gains

Behind Military Budget Rises:  
Political Aims of Lawmakers

Reagan Tax Plan Seen as Mixture of  
Policy Changes and Loopholes

Further Bombings Expected in India

House Unit Backs Democratic Plan  
for 1986 Budget

18 Rebels Reported Slain in Sri  
Lanka

Soviet, Once Again, Proclaims  
Measures Against Alcoholism

Japan Says Soviet Plane Has  
Vanished



As Ethiopians Starve, Food Rots on the Dock

Panel Votes to Expand Fund on Toxic Waste

Thai Troops Force Vietnamese Soldiers Out

Soccer Fire Witness Tells of Cigarette

Bangladeshis Vote Despite Call for Boycott

I.R.A. Party in Ulster Gains Elections

A California Businessman Is Indicted in Export of Trigger Device to Israel

Israel Offers to Return Some of the Trigger Devices Usable in Making Nuclear Arms

Army in Lebanon Denies Bomb Link

U.N. Aide Freed by Beirut Captors After 36 Hours; Deal Offered on 6 Others

U.S. Cites Warning to Iran

Canadian Battle Rages Over Timbered Island

Pope Tells Belgians to Abandon "Idols" of Secularized Life

Two Malaria Vaccines to be Tested This Summer

U.S. Warns 90 Exhibitors About Terrorist Threat at Paris Air Show

NATO Ship Barred by Greece

Texas Reaches Accord to End Prison Dispute

Hunt Is Widened for Two Killers Who Escaped from a U.S. Prison

Reagan Gift List: Dog and Gun

Jackson Is a Witness for Ex-Campaign Chief

Recanted Rape Case Fails to Gain Early Hearing

Miami Offender Ordered Back to Santa Monica

Army Sergeant Charged with Killing 3 in Family

Wallace Spurns Request for Extradition to Texas

Trial Starts in Fatal Fire at Theme Park

Cuomo Is Applauded Often During Visit to School on L.I.

Von Bulow Jury Is Told Insulin Brought on Coma

Clergy Malpractice Lawsuit Is Dismissed Again by Judge

Berkeley Package Explodes

Philadelphia Navy Yard Against Staves Off Knife

Accounting Officer Reports Chemical War Defenses Inadequate

Radical Group's Homes Under Watch

Senators Vote to Strengthen the Safe Drinking Water Act

\$74 Billion Given to Charity in '84

Buchanan Sees Political Gain for G.O.P. in Reagan Tax Plan

School Workers Seized by Police in Sale of Drugs

Experimental School for East Harlem

Liberal Party, Looking for a Lift, Is Improving Its Ties with Koch

Lawyers for Goetz to See Jury Data

Judge Refuses Bail for Brink's Figure

Psychologist Held on Sexual Charges

Cuomo Appoints a Panel to Study Issues on Aging

O'Neill Approves Budget in Hartford

Kean Adds Restrictions on Jersey Water Use

Woman in Pie Toss Gets 30 Days in Jail



If all of this hasn't made you decide to avoid the news media altogether, the following list describes what works best as mainstream news, and contrasts those characteristics with others you might like to strive for instead:

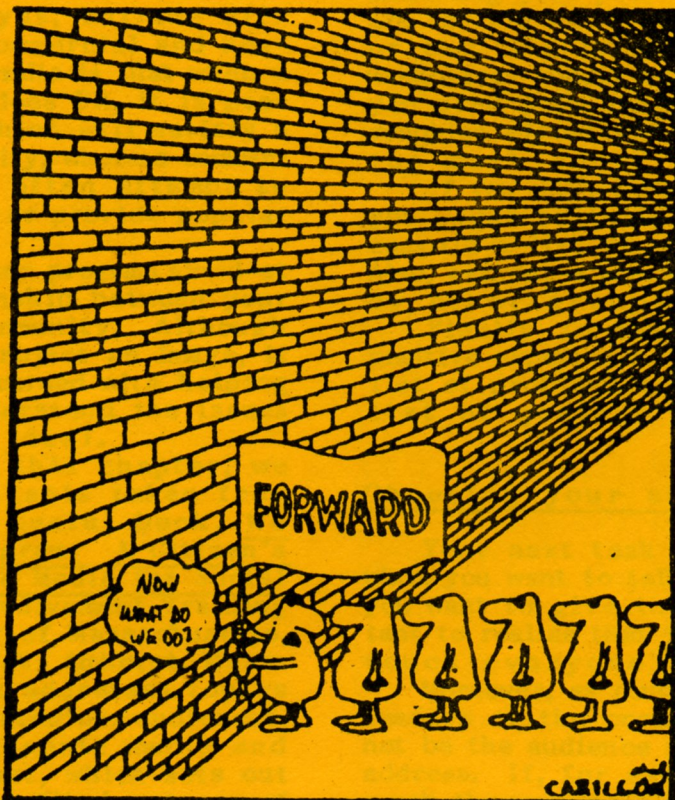
Action	Thought
Bigness	Smallness
High speed	Low speed
Argument	Agreement
Failure	Success
Conflict	Consensus
Confusion	Clarity
Disruption	Continuity
Atomization	Coherence
Chaos	Order
Destruction	Construction
Thanatos	Eros
War	Peace

If you still think your work will somehow count for more if it makes news, may I urge you to read these two books, both of which have meant a lot to me in thinking about journalism and some alternative ways of exchanging information about the public world: -- Jerry Mander's book Four Arguments for the Elimination of Television is the most thought-provoking book about the media I've read; -- and Brian Whitaker's News Ltd., a book almost nobody has heard of, is written out of first-hand newspaper experience and mixes very smart analysis with vivid anecdotes.



# Getting Organized

## Getting Organized



Issues & Actions



# Getting Organized

You've decided you want your group to grow, or that there ought to be broader public support around an issue, or you have some piece of information about which you feel the public should know. Perhaps your group has developed some expertise in a particular area and you want to share that with others. This section will help you choose a strategy that meets your needs and to look at other resources.

It is useful to consider efforts to use mass media and to create your own mass communications as a form of public relations -- "PR." The term sounds ghastly, yes, but the difference between commercial and non-commercial use of media is that when a non-profit group does PR, it is promoting a service which will satisfy a need in the community, whereas commercial advertisers often attempt to manufacture a need or provide popular entertainment.

PR is a long term program aimed at building a relationship between your group and the community. Although your group must project an image, it should be more concerned with helping the community understand the issues with which you deal.

At the end of this chapter, we have included a table taken from Robbie Gordon's useful book, We Interrupt this Program: A Citizen's Guide to Using the Media for Social Change (Citizen Involvement Training Project, University of Massachusetts, 1978; 138 Hasbrouck, Amherst, Mass. 01003). This book addresses topics such as media strategies, audiences, print media, electronic media and cable TV. The chart, which sets out the advantages and disadvantages of each medium of mass communication, is reproduced here to stimulate discussion on what media approach is appropriate for your specific needs.

We have also included a chart depicting what nonprofit groups can learn from profit groups about public relations strategies.

One resource which might be helpful is a set of four videos produced by the Parallel Institute of Montreal

in the mid-70s on the topic of public relations for community groups. The tapes can be obtained from the Cross Cultural Communication Centre, 965 Bloor St. W., Toronto, M6H 1L7, (530-4117). The titles are: Bad Publicity and More Bad Publicity; Getting Better Publicity; Making Your Own Publicity; and Research.

## Critiquing your group's PR

Before starting a new project, your group should spend some time examining your previous PR. If there are any old news releases, pamphlets or the like lying around, their weaknesses should be evaluated. Have you used poor language? Were your graphics effective? Did you include too much copy?

If you don't have any previous PR, you might begin to brainstorm and compile a list of possible projects. Also, examine successful PR produced by other groups.

Finally, to make the critique a positive experience, you can take your list of problems and turn it into a list of goals.

## Choosing your audience

Your next task is to decide to whom you want to talk and the message you want to give them. It is important to realize that your issue cannot touch everyone the same way.

Moreover, as community organizers, readers of the commercial media may not be the audience which we want to address. If, for example, we want to reach the working class, we might try using union papers, not the Toronto Star or the Toronto Sun.

If you are trying to address a particular segment of the population, then research their needs and ask yourself a few questions: What are their needs? How will the information I want to get to them affect their needs? What kind of language or pictures do I need to use in order to relate best to my audience?



We must also be clear about our message. We must be clear about what we want from our audience. Do we want to inform them? Educate them? Have them take action -- such as a demonstration, protest letter, donation or boycott? Do we want them to join a mailing list?

### Using mainstream media

Over the past two decades, many alternatives to the mainstream, commercial media have developed and met with varying levels of success. Community organizers may heed Max Allen's advice and use the alternative media or create their own media, but there may still be occasions when you want to deal with the mainstream media.

Should you decide to get involved with the news industry, consider for a moment the advantages and disadvantages of dealing with this complex beast. Graham Crawford, in a media kit prepared for the Right to Privacy Committee, sketches the pluses and minuses succinctly.

On the plus side:

- it gives us widespread coverage (national, regional and/or local);
- it is often the only way groups can reach thousands of people;
- it is cost effective (cheap: the price of a phone call or a postage stamp);
- it often helps legitimize our cause or position
- it is a persuasive means of affecting public opinion.

On the negative side:

- our message is subject to a reporter's biases (it's difficult for anyone to be truly objective and reporters are no exception);
- the message can become filtered (why do they always seem to leave the most important things out?)
- hostile columnists can turn news into attacks
- the media are tied directly into the power groups (political parties, corporations, shareholders); therefore, maintaining the status quo is in their best interests (don't have unrealistic expectations of what they can do for you);
- they thrive on conflict and controversy (which sell newspapers);
- you will often be contrasted in the report by some opposing faction, often a reactionary faction (reporters claim it's "balanced" reporting).

### Collective productions

As people involved in social change, some of us have felt a need to work in a collective or democratic process, rather than in a hierarchical or individual one, believing that such an approach allows for more creativity and a diversity of ideas. Toronto film-maker Glen Richards suggested that when one makes a film individually, one gets too close to the material and one's ego gets in the way. A collective of graphic artists, Mondo Graphia, believes that a group effort produces a broader spectrum of ideas and a richer quality in the final product.

Perhaps this method of working is not appropriate for all situations (such as writing one-page news releases), but it may be an approach some groups will want to consider.

### Media consultants

For those who wish to put time and and a bit of money into a media project, there are media consultants who are willing to discuss your problems and campaigns with you. Some have a sliding scale of fees for groups with small budgets:

Jim Adams  
Ontario News Service  
Box 142, 55 McCaul St.  
Toronto  
M5T 2W7  
Public relations consulting, newsletter/newspaper production.

Canadian Centre for Philanthropy  
185 Bay St., Ste. 504  
Toronto  
M5J 1K5  
364-4609  
Publishes material relating to communications and fundraising, along with a directory of Canadian charitable foundations and corporate donors.

The Copywrite Company  
120 Pembroke St.  
Toronto  
M5A 2N8  
928-0430  
Can help with advertising copy and layout, graphic design, artwork, direct mail, logos, posters, speeches and newsletters. Publishes a promotions guide (\$4.95) outlining low-cost advertising methods.



Grassroots Network  
366 Adelaide St. E., Ste. 321  
Toronto  
M5A 3X9  
362-2926

Monthly luncheons and papers relating to community groups and communications. (Formerly the Brown Bag Forum.)

Kai Visionworks  
Box 5490, Stn. A  
Toronto  
M5W 1N7  
964-1278

Slides and slide shows for social change. All topics including sexism, pollution, violence, peace, nature, Third World, gay/lesbian etc. Also has workshops on making slide shows.

Wendy Priesnitz & Associates  
195 Markville Road  
Unionville  
L3R 4V8  
477-3641

Freelance research, writing, editing, publicity, research, publishing, association management.

Stephen Thomas Associates  
2249 Queen St. E.  
Toronto  
690-8801  
M4E 1G1

Canada's direct mail firm for all progressive causes.

Ken Wyman  
366 Adelaide St. E., Ste. 321  
Toronto  
M5A 3X9  
362-2926

Progressive fund-raising (including direct mail); consultant on electronic and print media campaigns; volunteer mobilization.

### More training

Centennial College in Scarborough offers a two- or three-year program dealing with 16mm film, video, cable, advertising and layout. It also has part-time courses in some of these areas. It has a three-year program in journalism and a two-year program in book editing and design.

George Brown College (St. James campus downtown) has a two-year program in graphic design with an option

al third year. It also has part-time photography courses.

Humber College has a three-year course in public relations; a two-year program in advertising and graphic design; a three-year program in journalism; a two-year program in photography; and it has part-time courses in public relations, fund-raising and promotion. Humber has the most comprehensive audio-visual (a/v) training course (two years) in the Toronto area, and it has courses in advertising and graphic design, computer graphics, writing, reporting, typesetting, film, photography, television, tapes and radio broadcasting.

Network for Learning (formerly the Skills Exchange) has courses in photography, video and writing. For more information: 967-7640.

Ontario College of Art has full- and part-time courses in printing, graphic design, computer design, video, audio and photography.

Ryerson Polytechnical Institute has two- and three-year programs in journalism; a three-year program in radio and television; a four-year program in photographic arts; and several part-time programs, including a six-course certificate in magazine journalism. It also has various part- and full-time courses in graphic arts, video, 16mm film, photojournalism, still photography and slides.

Seneca College in Willowdale has two- and three-year programs in design and courses in photography, a/v, radio and TV.

Sheridan College in Oakville has a three-year program in graphic design; a two-year program in photography; and two- and three-year programs in media arts and writing. It also offers courses covering video, film, a/v, radio, cable, still photos, slide tapes and advertising.

Toronto School of Art has a full fine arts program and part-time courses in drawing, life drawing, painting, illustration, printmaking, colour and design, art history and photography.

York University has a respected film program of three or four years in length. There are some evening and summer courses as well.



## Media Strategy Chart: Advantages and Limitations

Strategy	Advantages	Limitations
Press Releases (news)	<ul style="list-style-type: none"> <li>reaches wide circulation through print and electronic media</li> <li>free publicity</li> <li>press coverage lends clout</li> </ul>	<ul style="list-style-type: none"> <li>not good for a limited/small audience</li> <li>may not be best place for reaching target audience</li> <li>time of day (newscast), page article appears on (newspaper), size of article or length of story affect whether audience sees article and its effectiveness</li> </ul>
Public Service Announcements (PSAs)	<ul style="list-style-type: none"> <li>"free ads" on air</li> <li>good tool for public education (counter ads)</li> </ul>	<ul style="list-style-type: none"> <li>often aired at odd hours (low audience; prime-time goes to those who pay)</li> <li>if station produces ad, often done in cheapest way: one person talking; no editing, no slides or music, no film or tape.</li> <li>if you produce PSA it must meet quality standards of station</li> </ul>
Calendar Listings	<ul style="list-style-type: none"> <li>good for reminding people of date, time, place of events</li> </ul>	<ul style="list-style-type: none"> <li>primarily good for event publicity; not for general PR</li> <li>only gives who, what, where, when</li> <li>may not be seen</li> </ul>
Interview Shows	<ul style="list-style-type: none"> <li>free publicity</li> <li>allows you to clarify issues in more in-depth way (½ hour vs. a one minute PSA or short article)</li> <li>provides public forum for your issues</li> <li>allows you to speak for yourselves (represent yourselves) rather than rely on interpretation of reporter</li> </ul>	<ul style="list-style-type: none"> <li>limited audience</li> <li>usually produced cheaply; appeal of "talking heads" limited; many people tune out after a short time</li> </ul>



Strategy	Advantages	Limitations
Press Coverage at Meeting	<ul style="list-style-type: none"> <li>• informs those who didn't attend meeting of decisions/proceedings</li> <li>• keeps issues/events before public eye</li> <li>• more in-depth than press release</li> <li>• useful for raising public opinion</li> </ul>	<ul style="list-style-type: none"> <li>• possibility of misquotes</li> <li>• interpretation of reporter may differ from your own</li> </ul>
Press Conference	<ul style="list-style-type: none"> <li>• calls attention to a situation</li> <li>• useful for announcing findings, publication of facts, results of studies, clarification of an action, making announcements or demands, brings out the press; makes an event out of your news</li> </ul>	<ul style="list-style-type: none"> <li>• difficult to find right time of day to hold so all press can attend and meet that day's deadline</li> <li>• difficult to get the press to come unless something very important</li> <li>• could be a lot of effort for little return</li> <li>• place is crucial</li> </ul>
Columns or Regular Features; Article Series	<ul style="list-style-type: none"> <li>• providing in-depth public education on issues</li> <li>• provides forum</li> <li>• keeps your group/issue in public eye</li> </ul>	<ul style="list-style-type: none"> <li>• difficult to convince media to do</li> <li>• need enough information to generate several articles</li> <li>• weekly deadlines</li> <li>• takes lots of person hours</li> <li>• takes a lot of research</li> </ul>
Photos/Artwork	<ul style="list-style-type: none"> <li>• good way to bring visual attention to issue</li> <li>• attention-getting</li> <li>• could be used as filler</li> </ul>	<ul style="list-style-type: none"> <li>• could be costly</li> <li>• photos may not be returned</li> <li>• may send out more than get used (cost effective?)</li> <li>• needs to meet papers' standards</li> </ul>
Brochures, Handouts, Mailers, etc.	<ul style="list-style-type: none"> <li>• direct mail insures you reach intended audience</li> <li>• is a tangible reminder for people</li> <li>• can be more eye appealing/attention-getting than articles</li> </ul>	<ul style="list-style-type: none"> <li>• could be costly</li> <li>• often thrown away</li> <li>• some people have an antagonism to mailings</li> </ul>
Posters	<ul style="list-style-type: none"> <li>• attracts attention</li> <li>• additional exposure</li> </ul>	<ul style="list-style-type: none"> <li>• need people to post</li> <li>• location of poster important (or may not reach audience)</li> <li>• cost</li> </ul>



Strategy	Advantages	Limitations
Slide-tapes, Video	<ul style="list-style-type: none"> <li>• visual presentation of issues, facts and resources</li> <li>• good stimulus for discussion</li> <li>• experiential (visually)</li> <li>• adds variety and interest</li> </ul>	<ul style="list-style-type: none"> <li>• expensive (possibly)</li> <li>• need people to present the tape</li> <li>• need equipment</li> <li>• need people to put it together</li> </ul>
Banners	<ul style="list-style-type: none"> <li>• eye-catching</li> <li>• adds to feeling of event or festivity</li> <li>• creates sense of community involvement</li> </ul>	<ul style="list-style-type: none"> <li>• must see that banner is delivered and taken down at proper times</li> <li>• each town has own stipulations</li> <li>• could cost up to \$400 if done commercially</li> </ul>
Bus Posters	<ul style="list-style-type: none"> <li>• hitting the commuter crowd (and youth/elderly)</li> </ul>	<ul style="list-style-type: none"> <li>• cost</li> <li>• limited audience</li> </ul>
Public Service Advertisements (newspapers)	<ul style="list-style-type: none"> <li>• could be more attention getting than an article</li> <li>• good as supplement to article for publicity for event</li> </ul>	<ul style="list-style-type: none"> <li>• must run a week to be effective (if only run a few days, some people may miss it)</li> <li>• costly (generally 25% off regular price of newspaper ads)</li> </ul>
Event or Action	<ul style="list-style-type: none"> <li>• good chance of getting coverage</li> <li>• gets public attention</li> <li>• could be entertaining or educational</li> <li>• brings issue to the streets or the community</li> <li>• allows you personal contact with public</li> <li>• creates media follow-up interest and image in community</li> </ul>	<ul style="list-style-type: none"> <li>• much planning necessary</li> <li>• time-consuming</li> <li>• materials may be needed</li> <li>• requires pre-publicity</li> </ul>
Press Packets	<ul style="list-style-type: none"> <li>• gives media background information on group and issues</li> <li>• could lead to more in-depth story</li> </ul>	<ul style="list-style-type: none"> <li>• needs to be updated</li> </ul>
Newsletters	<ul style="list-style-type: none"> <li>• good for networking</li> <li>• in-depth information</li> <li>• provides forum for community people</li> <li>• acts as clearinghouse for information</li> </ul>	<ul style="list-style-type: none"> <li>• costly</li> <li>• time consuming</li> <li>• needs a staff</li> <li>• needs submissions</li> <li>• needs to remain lively and relevant</li> <li>• needs mimeo, printer or graphic</li> <li>• need deadlines</li> </ul>



# SEVEN THINGS NONPROFITS

## 1. GET DOWN TO REALITY.

*(It's no. 1.)*

In approaching a fund-raising, membership, student recruitment or communications problem, the first rule is to shed your cloak of virtue. Look at yourself clearly and coldly. Business does it in unambiguous, analytical terms. So should you.

Your organization is a product. Your donors, alumni, members or students are consumers of that product. Your organization fits into a product category; colleges and conservation organizations are examples of two product categories, soap is another. Other organizations in your product category are your competitors.

Now ask yourself some hard questions. How good is your product? How is it perceived by its consumers? Is it filling a meaningful gap in its product category? What is your competition doing? How well are they doing it?

Answer these questions carefully. It is the beginning of a process called marketing.

## 2. MAKE MARKETING A WAY OF LIFE.

*(Don't just do something, sit there.)*

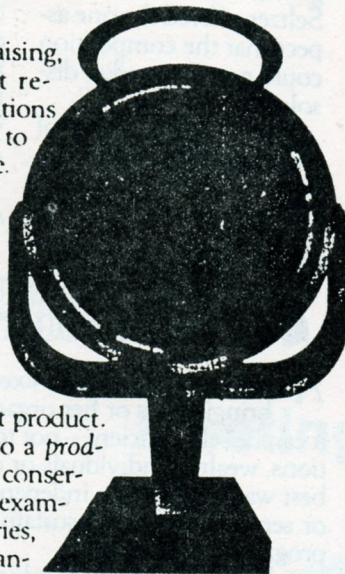
Marketing is not a mystical term. It is neither a luxury, nor jargon. It is a disciplined approach to problem solving—a process that allows you to think through a problem logically from point A to point B.

Hard questions need hard

answers. And hard answers come from data. Look in the old files, talk to your staff people, talk to the individuals you service. Build a frame of

reference for your problem. Develop alternative solutions

and then evaluate your alternatives before you act. No matter how urgent a problem is, if you sit there and think it through, your solutions will always be better.



## 3. LOOK AT YOUR PROBLEMS THROUGH THE EYES OF OTHERS.

*(You may be a little nearsighted.)*

Marketing research is the essential ingredient in the marketing process. The best way to describe a marketing study is to say that it is an insurance policy.

You've probably seen the university that is spending \$150,000 annually on recruitment materials but not one dollar to find out whether the brochures, catalogues or posters will be effective in bringing new students to the school. But you'll never see Procter & Gamble distribute a new product nationally until it's been thoroughly concept tested, lab tested and market tested. Because their bottom line is profit, the investment must be protected.

A study does several things. It validates (or invalidates)—with numbers—your hypotheses through the eyes of others. If you need a communications program, then it will tell you how to present yourself, what creative themes to use, what information is most important, least important—these nuances may make all the difference when it comes to a successful solution versus one that fails or is only marginally successful.

## 4. NO ONE CAN BE ALL THINGS TO ALL PEOPLE.

*(Find a need and fill it.)*

No product can be all things to all people. For instance, Ivory Soap appeals to one market segment consistently — women who want a pure, natural, utilitarian soap. Imagine Ivory trying to appeal to those who want a creamy soap, who want a colored soap to match the bathroom, who want to feel sexy when they use it... ad infinitum. It becomes obvious that if a product tries to appeal to everyone, then it is likely to appeal to no one very much. Ivory has insured its place in the soap market by recognizing a consumer segment it can serve well. And because that segment is served well, it continues to buy.

The lesson for nonprofits is simple; locate your market, decide how to appeal to it and serve it.





# CAN LEARN FROM PROFITS

## 5. FIND YOUR POSITION IN LIFE.

*(And communicate it.)*

If you've located your market, you've found your position in life. But positioning shows. It is a presentation of your organization to the public—in speeches, in brochures, in films and slide shows, in your case statement, in your curriculum, in your policy statement, at your conventions and meetings. It communicates what you have to sell that your competitors don't. For example, Ivory Soap is positioned to the segment we talked about earlier. All of its communications use fresh lovely women, babies, soft imagery and, of course, that famous line—99 and 44/100% pure. While Camay soap is positioned as lush, creamy, sexy soap. Its advertising uses beautiful models lounging in the tub preparing for an evening out. Each product has defined its market and reinforced its position through communications that are consistent and relevant.



## 6. YOU MUST COMPETE.

*(Because if you don't, your competition will.)*

There's no getting around it. There's a finite amount of philanthropic dollars, board members and constituents available to all non-profit institutions. So you must compete. If you don't, then your organization will suffer.

In the business world, people are always under the pressure of fierce competition, price

wars and new product developments. They recognize the competition. They analyze its strengths and weaknesses and then develop responses which enable them

to compete effectively. Sometimes they may offer a "cents-off" coupon as a premium. Or they may reposition their

product as Bromo Seltzer did in vying with the giant, Alka Seltzer. Bromo Seltzer offered the one aspect that the competition could not. A speedier dissolve.

The same kind of thinking should be true of nonprofits. Maybe you can offer a reduced mem-

bership fee for a controlled campaign period... or try a new brochure... or offer one of your publications as a premium for joining the organization... or bus high school seniors to your campus for a weekend.

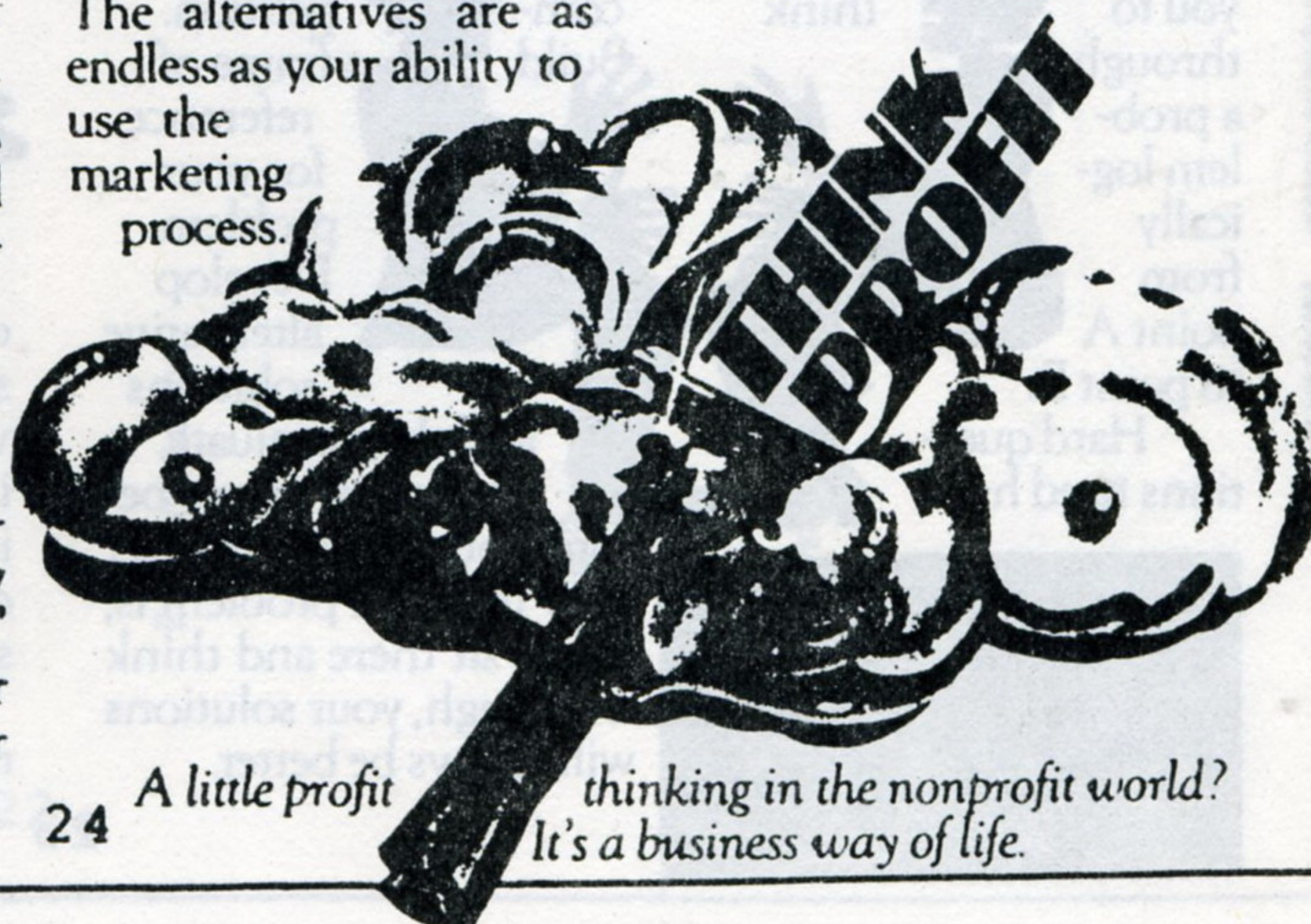
Now's the time to compete a little harder.

## 7. YOU HAVE MORE TO SELL THAN YOU THINK.

Almost every nonprofit executive has the fantasy of bringing his or her organization to a point where it can be self sufficient—not to have to rely on foundations, wealthy individuals or corporations. One of the best ways to become independent is to develop goods or services that could sustain your administrative and programmatic needs.

Business has been thinking like this for years. Only they call it extending their line. For instance, Gillette sells razors, blades and shaving cream. Their first product was razor blades. Through experience selling to the shaver, they came to understand his needs, served him well and developed a reliable name. So when they came out with a new shaving product—cream—people felt confident buying from Gillette. And as the company continued to grow, the line kept extending—to various types of shaving cream and then on to developing related grooming products.

Nonprofits can easily adapt this thinking. Have you ever analyzed the salability of the goods and services you currently provide free? Perhaps you now give away a magazine that you could sell on a subscription basis. Maybe that last study your staff conducted can be sold to interested individuals or maybe you have contact with a unique list of people that can be bound into a directory and sold to the right market. Maybe you have experts on staff who can act as consultants for a fee. The alternatives are as endless as your ability to use the marketing process.



24 A little profit thinking in the nonprofit world? It's a business way of life.

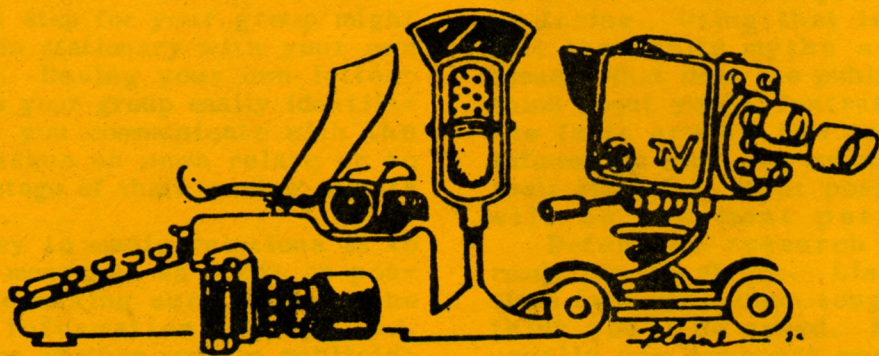


Most of the authors contributed to the chapter portions to write the main document and all email on the topic. The first parts of the chapter were based on what each group had experienced in the prior two historical periods. The last three chapters deal with the future.

# Meeting the Media



*Blaine* 11





# Meeting the Media

Whether you're dealing with mainstream or existing alternative media, you'll be dealing with editors and reporters who may know little about your group and be less than sympathetic to it.

Most of the advice contained in this chapter pertains to both the mainstream and alternative media. The first parts of the chapter deal broadly with your group's relations with the print and broadcast media. The last three sections deal specifically with techniques -- news releases, interviews and news conferences.

## Tasks for your media team

A first step for your group might be to obtain stationary with your own letterhead. Having your own letterhead makes your group easily identifiable when you communicate with the media to issue a news release or to take advantage of their coming events listings.

The key to media relations is to keep your messages as short as possible while making sure that all the relevant information is supplied. This applies whether you are publicizing a regular meeting, a fundraising campaign, drawing attention to a problem, or holding a workshop.

Remember that conflict makes stories, but not necessarily the kind of stories that are good for your organization. So it is vital to be organized and coherent:

- have one person involved in media liaison as spokesperson;
- print their telephone number(s), day and night, on all communications;
- the spokesperson must be articulate in electronic media and be adept at dealing with reporters; they should be well-rehearsed, have the research at their fingertips, and develop facility in dealing with hostile questioning;
- keep a file of newspaper clippings and notes on mentions of your group in the broadcast media (clipping services, for both print and broadcast monitoring, are listed in the Yellow Pages);

-- write filler columns for community and suburban newspapers; these often have a lot of space to fill and will run your material (small newspapers in the Toronto area are listed in the Toronto Media Guide section of this book).

## Research

Graham Crawford identifies two types of research, positive and defensive:

Positive research is fighting myths with facts. Your conversation with the interviewer, researcher or producer will give you some direction as to the issues and questions you'll be facing. Using that information, list the public myths around your issue. What does the public currently think about you? Contrast this with the facts around the issue. What information must you convey to change their attitude? What positive points will be the most persuasive?

Defensive research is getting ready for the attack. List the questions (and make them tough) that you think you'll be asked. News people usually use comments made by your critics as a resource. Know what's been said and be able to react to it. Develop your answers to the questions you have listed.

For any interview, send appropriate literature to the interviewer/producer. This accomplishes a number of things:

- you will influence his/her thinking and possibly the line of questioning;
- you will be providing material that helps him/her get the other side of the picture;
- you make their research job easier;
- you will be protecting yourself from unfair treatment. If the material you supply covers the important points around your issue, the reporter/broadcaster cannot ignore these points without appearing biased. Make reference to them in the interview if necessary. But be selective. Don't send everything that was ever written on the subject.



## Rehearsal

Press reporters use roughly the same interview techniques as are used by broadcast interviewers. Whether you're meeting newspaper reporter for an interview over lunch, or going on a radio interview program, or speaking at a news conference, you will have to rehearse.

(This section and the following four sections are taken from Graham Crawford's media kit, External Communication: Contact with the Media, prepared a few years ago for the Right to Privacy Committee in Toronto. The material has been edited slightly.)

The best way to prepare for an interview is definitely to role play the situation with members of your group:

- get someone (or several people from your group) to help you develop your answers;
- record the role play on tape;
- build and refine your answers;
- don't be too easily satisfied with your responses. You can always make your answers crisper and more focused.
- don't assume you already know how to answer the question. Unless you've said it out loud, you haven't prepared.

If you are invited to appear on a talk show, find out who else has been invited, and clarify the topics of discussion with the producer.

## Define your aces

Your "aces" are the position statement you want to make about your organization or issue during the interview, whether you are asked about them or not. It's up to you to fit them in by bridging to your aces when you get the opportunity. But don't wait too long or else you may never get the chance.

Some common bridges:

- "I'm glad you mentioned that because I wanted to point out that ace."
- "I don't know whether you're aware of this, but ace."

## Delivery

For the sake of your group or issue, you should project a positive image.

**Appearance:** If it's a television interview or news conference, the television equipment can't handle white. Stick to solid, mid-range colours. Wear lightweight clothing. You'll be hot enough under the lights and the pressure of the question.

**Manners:** Don't lose your temper. Stay calm. The audience usually sides with the polite, calm person who is under attack.

**Concern:** The radio or TV audience didn't tune in to hear about your problems; similarly, newspaper readers don't want to read about your problems. They do want to know how your issue or actions are affecting them. Know what their concerns are and address those concerns in your comments.

**Relate to your audience:**

- Use plain talk. Avoid jargon or buzz words they may not understand.
- Answer questions directly. Show you have nothing to hide.
- Use examples. Relate your group's concerns to the concerns your audience has (discrimination, harassment, human rights, etc.)
- Show your feelings. People relate most strongly through their emotions.
- Tell the truth. Don't be evasive and never play dumb!

**Some delivery techniques:**

- **Initiate:** don't just respond to questions, raise some of your own.
- **Pacing:** don't be afraid to pause, if only for effect. It shows that you're giving the question some thought.
- **Involve:** ask the interviewer for his/her point of view. This helps you direct the flow of the interview.
- **Be pre-emptive:** If you know a sensitive topic will be raised, don't wait for it, raise it yourself.



## Trap questions -- The five key ones to watch out for

1. Editorialized or loaded preface questions take off from a so-called "fact" or premise that you don't accept. To avoid the trap, you have to first challenge and refute the "fact" and then answer the question. Such a question runs like this: "Given the fact that all homosexuals (or all women, or all street people)..., then why...?"

2. Some questions put words in your mouth, words that you would never put there yourself. "Would you say that it is more important for gays (or women, or all street people) to... than...?" If you don't challenge the statement, or the way in which it is constructed, then you will appear to accept it. If that's not the way you see the issue, acknowledge the question, deny its validity, and explain why.

3. The set-up. If the interviewer asks you a question like, "Are you satisfied with..." and you say "Yes," then s/he may have some information that you didn't think s/he had.

4. The interviewer can put you on false ground by equating you or your organization with situations that are not within your control or don't represent your community. You may be asked to speak for the whole community. Break the equation as quickly as possible. Speak only for yourself and your organization.

5. The lazy question is just to general to be answered with a crisp answer. Ask the interviewer to be more specific. Don't attempt to make a speech.

## Feedback

When you don't like what you see or hear about your group or issue,  
-- organize your group so that you can respond quickly to negative coverage  
-- write letters to the editor  
-- telephone the TV or radio station  
-- picket (if you think it will work or garner positive publicity)  
-- legal action (if the comments warrant it; check with a lawyer).

When you like what you see or hear,

-- everyone needs positive feedback, and the media are no exception. Let them know when you're pleased; it's positive reinforcement  
-- send letters or telephone  
-- send an extra tidbit of information to a reporter or editor who has covered your story  
-- feed interested reporters with background and research; bring newsworthy situations to their attention.

Some things to watch out for:

-- The laundry list: attempts to link your groups with undesirable elements, such as criminals, pimps, drug addicts, imperialists, etc.  
-- Unsubstantiated statements: for example, a statement that says "Homosexuals suffer from sexual and personality disorders" or "People are poor because they're lazy."  
-- Guilt by association: phrases such as "homosexual murder," "helpless woman," "drunken bum"  
-- Abusive terms: use your common sense in reacting to these comments. They are often made by one of your fanatical critics, so it may not be worth acting upon. In fact, their fanaticism can be one of your aces; their unfairness will predispose thinking people to give your side of the question a second hearing  
-- Stereotypes: again, use your discretion.





# News Releases

News releases (radio and television reporters don't like the term "press" release) can be used when your group has information it wants distributed quickly and widely. A news release should be simple, timely, short and broadly accessible. It can either stand on its own or entice reporters to follow it up by seeking more information.

For maximum impact, news releases should follow standard journalistic style:

- double-spaced
- 60 character lines
- paragraphs indented half a line
- typed in upper and lower case letters
- wide margins for copy editors' marks
- don't put any underlining on the page; it confuses typesetters and won't appear in a newspaper anyway
- on the upper right corner, type release times:

For immediate release on (date)

Embargoed until (time, date)

For immediate release

- give a headline. It should be teaser to lead the reader into the story,
- Dateline, typed in upper case letters, indicates where the story has come from
- use one side of page only
- two pages maximum
- end with - 30 -
- give name of contact person day and night

In terms of content, tell the story in newspaper-like, inverted pyramid style:

- give the most crucial information first. The first paragraphs should quickly answer the five standard questions of news writing: who, what, when, where and why. The succeeding paragraphs should develop the facts in descending order of importance.
- give a time peg, to relate the story to the immediate present. Stories can also be based on anniversaries, such as those of major speeches, strikes, assassinations or deaths. The Socialist International calendar is a good source for anniversary dates.

-- give a local angle: "North York mayor bites dog"

-- give an angle tailored to the media you are trying to reach: "Steelworker arrested" (a story for union papers); "Catholic priest arrested" (story for church papers).

Other points to keep in mind when issuing news releases include the following:

- there may be a niche for your story in the special interest media, such as the medical papers, local papers, small-town radio stations, or church newsletters
- out of town and small news outlets will be grateful for photographs, so supply them with action shots, or close up shots
- if you have photos, but don't wish to send them out unless requested, note on the news release that they are available, and list them. Also list audio tapes, video and super 8 film, if available.
- you might wish to include a photocopy of photos: get a dot sheet from photocopy manufactures; it can be used with any photocopier and provides fairly good reproductions.
- include a cutline with the photo, identifying people left to right. Give full name, middle initial, and explain why they are in the photo. Give extra details.
- a quick way to get your news release around to most mainstream media is to take it to take it to Queen's Park and leave it in the Press Gallery mailboxes of those outlets which have representatives there.
- the standard guide to news style is The Canadian Press Style Guide (available from Canadian Press, 36 King St. E., Toronto, M5L 2L9). Conforming to standard news style will make your material more acceptable to reporters and editors.
- it may be worthwhile to have your group included on the mailing lists of government departments of special interest to your group. Send a request to their public relations departments.

Sample news releases follow in the next few pages.



FOR IMMEDIATE RELEASE  
July 30, 1986

NEWS RELEASE

**NEW POLLUTION PROBE REPORT DESCRIBES**

**"GIGANTIC LOOPHOLE" IN ONTARIO'S**

**WATER POLLUTION CONTROL PLANS**

Toronto - Environment Minister Jim Bradley has left a gigantic loophole in Ontario's water pollution control plans, says a new report from Pollution Probe.

Last week's revelation that half of Ontario's water polluters on the Great Lakes were violating discharge guidelines "just barely scratches the surface" says Kai Millyard, the author of the new Probe report. The Environment Ministry report underestimates the scale of the problem by only covering 100 of the 300 water polluters in the province, and by ignoring most of the pollutants in the discharges says Millyard.

According to the new Probe study a more serious problem is the 12,000 industries that discharge into municipal sewers all over Ontario. Environment Ministry reports show that over 270 chemical pollutants have been found passing through Ontario's sewage treatment plants into the Great Lakes, and that the problem is growing. "Despite the scale of this form of water pollution", says Millyard, "the province does not regulate sewer dischargers, and Jim Bradley's white paper outlining new water pollution control plans is virtually silent on the matter".

One reason for the chemicals in the sewers may be that



# News Releases

Ontario's clean water law exempts municipalities from prosecution for clean water violations, says Millyard.

Among the 17 recommendations in the report, Probe says 3 things should be done to deal with the pollution via the sewer system. 1) Develop a long term program to phase out the use of Ontario's sewers for industrial waste disposal.

2) Impose "best available (pollution control) technology" (BAT) standards under provincial law. This would require that industries "clean up" their waste water before discharge to sewers, and

3) Change the law to remove the exemption for municipalities from clean water requirements.

"If the government doesn't address this problem, says Millyard, "it will be leaving a loophole in Ontario's water pollution control program big enough for 11,000 industries to keep pouring their waste through."

- 30 -

FOR MORE INFORMATION: Kai Millyard  
Joanna Kidd  
Pamela Millar

416 926 9876





## Inter-Church Coalition on Africa

129 St. Clair Ave. West,  
Toronto, Ontario,  
M4V 1N5

(416) 927-1124

### SOUTH AFRICA DENIES VISAS TO CANADIAN CHURCH ENVOYS

NEWS RELEASE

Tuesday, June 10, 1986

TORONTO -- The South African government has refused to issue visas to members of a Canadian church delegation which had expected to leave Wednesday (June 11) for Namibia, a territory occupied by South Africa.

The six members of the delegation had been invited to Namibia by the Namibian Council of Churches (NCC), whose members are among the groups pressing for an end to South African rule.

The Canadian churches which are members of the Inter-Church Coalition on Africa had contributed more than \$20,000 towards the cost of the planned two-week trip and a national education program which was to follow.

A member of the ICCAF board, Rev. Jim Kirkwood of the United Church of Canada, said the South African government's decision not to issue visas was disappointing. "It means that the Canadian churches cannot respond to an invitation from other churches, and that we cannot return the visits which Namibian church representatives have made to us," he said.

ICCAF learned of the decision Monday morning when a staff person telephoned the South African embassy in Ottawa to see if the visas had been issued. She was told that a telex from Pretoria had arrived with the instruction that no visas be issued. There was no explanation given.

.../2



South Africa has occasionally allowed Canadian church representatives into South Africa in the past. A Roman Catholic delegation was there earlier this year, but Rev. Kirkwood was later denied a visa.

South Africa administered Namibia (also called South West Africa) under a League of Nations mandate ended by the United Nations in 1966. But South Africa continues to refuse to leave the mineral-rich territory, using some 100,000 troops to maintain control over the 1.5 million people.

Two members of the Canadian delegation are already travelling elsewhere in Africa. They are Marg Bacon, ICCAF's staff person in Toronto, and Wendy Hunt, a United Church minister who chairs ICCAF's Namibia Working Group.

The other representatives were to meet Bacon and Hunt in Johannesburg Thursday (June 12). They include Rev. Roy Gellatly, a minister with the Presbyterian Church in Canada; Rev. Stephen Larson, minister with the Evangelical Lutheran Church in Edmonton; Sister Noreen MacDonald, a Roman Catholic from Prince Edward Island; and Daphne Robinson, a native woman from northwest British Columbia and a member of the Anglican Church of Canada.

- 30 -

For more information:

Jim Hodgson 361-0466

Jim Kirkwood 925-5931

---

NOTE: Ms Bacon, Ms Hunt, Mrs. Robinson



# News Conferences

News conferences are worthwhile when you have something newsworthy to say. Generally, this means only when you have a crisis on your hands. Few reporters attend the average news conference, and to lure them to yours, you must convince them that it is big news, and that their competitors will be there.

Some guidelines:

- the preferred times are 10 a.m. Tuesday to Friday
- 10 a.m. is early enough to make the deadlines of most papers
- hold it at a convenient or significant location. A convenient location would be the Press Club, City Hall, hotels, Queen's Park, Ottawa Press Gallery. A significant location for your group, for example, might be the Litton Systems plant.
- send out a news release a few days before your news conference; follow it up with phone calls to assignment editors, producers, reporters, etc.
- you must have electricity for camera crews
- have plenty of copies of news releases, copies of your remarks, and backgrounders
- make the conference into an event: invite a celebrity sympathetic to your concern as guest speaker
- make it a fun occasion: have a feed-in, a work-in
- involve the committed arts community, such as A Space
- be innovative: people can sometimes walk on the air when shows are transmitted live.

## Public Service Announcements

Free time and free space are allotted by most media outlets for announcements by non-profit organizations which offer a service to the public. And many newspapers have free community calendars. For addresses, see the Toronto Media Directory chapter.

**Broadcast PSAs:** The normal public service announcement (PSA) for broadcast is typed one page to fit 30 or 60 second time slots. It must be written in conversational style and in manageable chunks. Thirty characters equal three seconds. Type your announcement in capital letters, double-spaced. Maximum 100-120 words. Material may be edited.

Smaller stations may broadcast taped material with background music. Clear the music with the station, and they are usually willing to say yes to non-profit groups.

You can also produce your own video tapes for television public service slots. TV stations often have time to screen them outside prime time.

**Guidelines for self-produced video material:**

- use two-inch or three-quarter-inch video tape. 35mm slides will also do.
- you must prove to the Canadian Association of Broadcasters that you do not have a budget for advertising. They have a form for you to fill out. Write: CAB, 85 Sparks St., Ste. 909, Ottawa, Ont. K1P 5S2; 1-800-267-4211.
- following CAB endorsement, script storyboard should be sent to the public service department or the telecaster committee of the network or station. Product identification or corporate endorsement for a service or organization could render the commercial unacceptable as a PSA. The stations are concerned that material be integrated, in good taste, and not contain unsubstantiated or extravagant claims. The PSA must inform but not attempt to sway the public.
- Each station and network has its own set of rules. Global, for example, accepts only PSAs from groups with a federal or provincial non-profit charter. For more information, contact the station or network.

**PSAs for magazines:** Very few magazines provide an allotment of space for PSAs, but they occasionally have space to fill due to last minute cancellations, etc. Supply your information well in advance and they will (hopefully) keep them on file.



There are no regulations for magazines, other than approval by the Magazine Association of Canada for some magazines. Their guidelines are that a group must be approved by the association's directors as a bona fide non-profit group; that they not be an advocacy group; and that they deal only with physical and mental health issues. However, only big magazines, such as Comac Publications, Maclean's, etc., are members of the association. Smaller magazines often have space.

Make your magazine PSAs look like ads, and make them as attractive as possible.

**Community calendars in newspapers:**  
Each of the daily papers has a weekly events column, usually located in the entertainment section. They may or may not print your announcement if it seems "too political."

Most community newspapers have calendar listings, as do most alternative newspapers. Noteworthy are the monthly calendars in Issues & Actions and the Cross Cultural Communications Centre newsletter. Also, Now magazine publishes calendar items every week.

Samples of public service announcements follow in the next few pages.

## Public Service Announcements



# LAND/PEOPLE/GOVERNMENT


## Native Perspectives on the Constitution

A conference organized by the Community Forum in co-operation with the Union of Ontario Indians, the Nishnawbe-Aski Nation, the Grand Council Treaty 3 and the Association of Iroquois and Allied Indians.

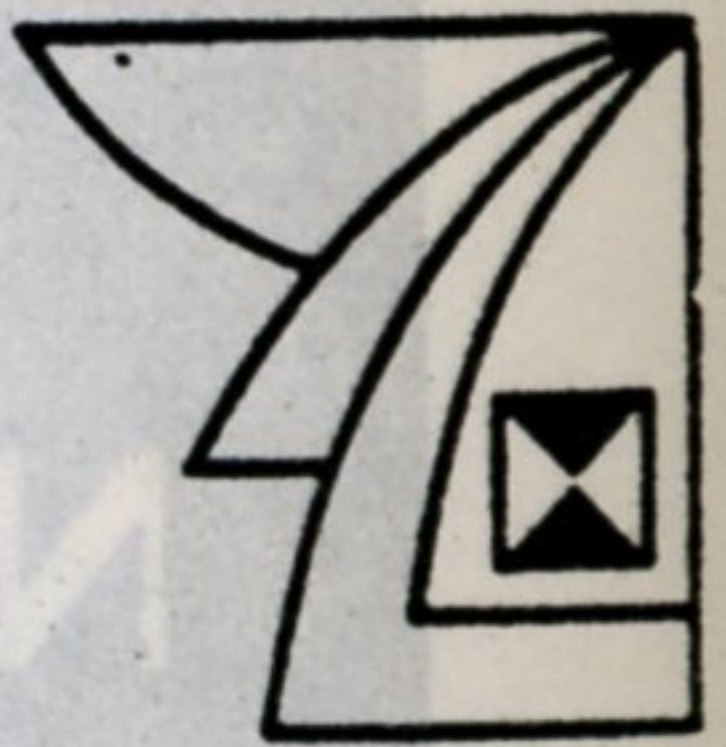
### PUBLIC SERVICE ANNOUNCEMENT

On Saturday, February 26th, Toronto is getting one more chance to speak up on justice for Native People! Come to an all-day conference at the University of Toronto's Medical Science auditorium, 1 Kings College Circle, and hear Ontario Indian spokespeople give their positions on aboriginal rights and self-government. Guest speaker. George Erasmus, President of the Dene Nation. Admission: Suggested donation of \$2. For childcare arrangements and other information, please call Community Forum, 361 0466.





# Applebaum & Applebaum Productions



CLIENT: Greenpeace Foundation  
PRODUCTION: Bingo P.S.A. :30 Radio  
DATE: January 10, 1983

Sfx.: (big floppy feet running by )

Voice 1: Hey! Where yougoing in such a hurry?

Voice 2: You kidding!? It's Monday night. I'm going to  
the Maple Leaf Bingo Hall.

Voice 1: But you're ah.....

Voice 2: They have a \$1000 jackpot, a second special of  
\$700.....

Voice 1: But you're.....

Voice 2: ...the only grab bag in town, and all proceeds go to  
The Greenpeace Foundation.

Voice 1: A \$1000 jackpot! That's great. But why are you  
dressed like a chicken?

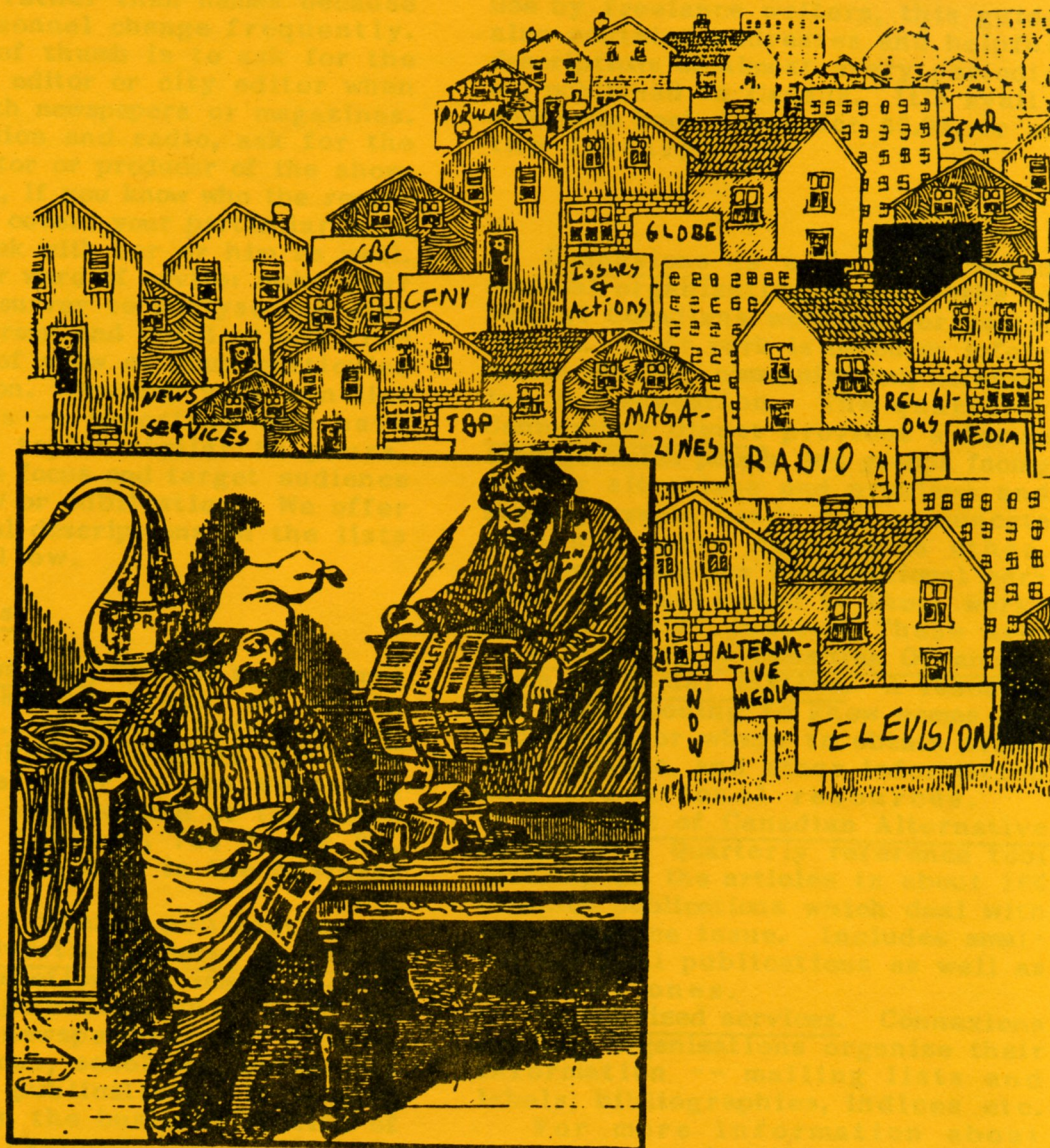
Sfx: (big floppy feet again)

Voice 2: (running away) I'm going to early bird bingo!

Annc.: Bingo at 7:45 Monday nights at the Maple Leaf Bingo  
Hall, 665 St. Clair West. Early bird bingo at 7:15.  
Chicken suit not required.



# The Toronto Media Directory





# The Toronto Media Directory

In this guide to media in Toronto, we have listed phone numbers and addresses rather than names because media personnel change frequently. The rule of thumb is to ask for the assignment editor or city editor when dealing with newspapers or magazines. For television and radio, ask for the news director or producer of the show. In addition, if you know who the reporter is who covers your particular area (beat), speak with her or him as well.

Another word of advice: make your own media survey to analyse the stations, programs and publications from the point of view of your particular organization. Develop your own list of contacts -- reporters who have dealt with topics similar to yours. Analyse the focus and target audience of the show or publication. We offer only general descriptions in the lists which follow.

## Resources

Matthews List, updated three times a year, keeps track of media personnel. Bowden Information Services publishes a media directory which is similar to the Matthews List. They are available at the Metro Reference Library, 789 Yonge St. Inquire at the desk in the business section.

Another useful publication is Canadian Advertising Rates and Data, which has sections on small, special interest publications, such as community newspapers, and ethnic, farm, religious, scholarly, university and school publications. It is also available in the business section of the library.

The Canadian Writer's Guide (Fitzhenry & Whiteside) is the

official handbook of the Canadian Authors Association. While prepared for use by freelance writers, this guide also contains addresses and helpful descriptions of almost every periodical published in Canada. It's available from bookstores for \$9.95, or at the library.

Connexions is a Toronto-based national organization which works to support Canadians working for social justice. Their work is based on information-sharing, communication, networking and education. The quarterly Connexions Digest provides a forum through which people and groups facing similar situations and problems and sharing common needs can communicate with and learn about each other.

Connexions has three national services which are useful to those working for social justice. These are: -- A Directory of Canadian Organizations for Social Justice. A resource for those needing to know names and addresses, or where to obtain films, publications, and other information and educational resources.

-- An Index of Canadian Alternative Periodicals. Quarterly reference tool indexing all the articles in about 100 Canadian publications which deal with social justice issue. Includes smaller and local publications as well as national ones.

-- Computerized services. Connexions can help organizations organize their information -- mailing lists and labels, bibliographies, indices etc.

For more information about Connexions, write 427 Bloor St. W., Toronto, Ont. M5S 1X7, or call (416) 960-3903.



# Radio

**CBC RADIO**  
CBL AM/FM services in English

Mailing address:  
Box 500, Stn. A  
Toronto  
M5W 1E6

Delivery address for programs which  
are broadcast nationally (central  
radio building):  
354 Jarvis St.

Delivery address for local programs:  
509 Parliament St.

Telephone (main switchboard):  
975-3311

**SOCIETE RADIO-CANADA**  
CJBC AM/FM services in French

Mailing address:  
Box 500, Stn. A,  
Toronto  
M5W 1E6

Delivery address:  
100 Carlton St., 2nd floor.

Telephone (main switchboard):  
975-3311

**CBFM-FM**  
200 King St. E.  
Toronto  
M5A 3W8  
967-1212  
Closed circuit for George Brown  
College.

**CFQM-AM**  
10254 Yonge St.  
Richmond Hill  
L4C 3B7  
960-1320  
Toronto's only country music  
station. Regular news coverage.

**CFNY-FM**  
83 Kennedy Rd. S.  
Brampton  
L6W 3P3  
453-7452  
Progressive rock station, 18-34.  
Regular news coverage and current  
affairs programming.

**CPRB-AM**  
2 St. Clair Ave. W.  
Toronto  
M4V 1L6  
924-5711  
Middle of the road, 25-59. Regular  
news coverage. Has current affairs  
programming.

**CFRE-FM**  
3359 Mississauga Rd.  
Mississauga  
L5L 1C8  
828-5310  
University of Toronto Erindale  
College station. Alternative, 18-25.  
Regular news coverage.

**CFTR**  
25 Adelaide St. E., 11th fl.  
Toronto  
M5C 1E3  
864-2030 (news room)  
Adult contemporary and top 40  
music. Regular news coverage.

**CHBR/CHCR-FM**  
205 Humber College Blvd.  
Box 1900, Station B,  
Rexdale  
M9V 2B3  
Closed circuit radio for Humber  
College. Progressive, 18-25. Regular  
news coverage.

**CHIN/CHIN-FM**  
637 College St.  
Toronto  
M6G 1B6  
531-9991  
Stations provide news and  
information in 30 languages to Metro  
and southern Ontario.

**CHIR**  
460 Danforth Ave.  
Toronto  
M4K 1P4  
461-4244  
Greek station. Regular news coverage  
and current affairs.

**CHFI-FM**  
25 Adelaide St. E.,  
Toronto  
M5C 1H3  
864-2082 (news room)  
Adult contemporary/middle of the  
road/ classics station. Regular news  
coverage plus daily half-hour news  
magazine show.

**CILQ-FM (Q107)**  
2 Bloor St. E., Ste. 3000  
Toronto  
M4W 1A8  
967-3445  
Rock station with regular news  
coverage and a talk show.

**CIUT-FM**  
91 St. George St.  
University of Toronto  
M5S 2E8  
978-5267  
Begins FM broadcasting, September,  
1986. Alternative, 18-35. Commitment  
to community broadcasting, news and  
public affairs.

**CJCL-AM**  
464 Yonge St., Ste. 202  
Toronto  
M4Y 1W9  
920-6387 (news room)  
Middle of the road. Regular  
newscasts

**CJMR-AM**  
Box 1190, Port Credit P.O.  
Mississauga  
L5G 4M3  
279-1190  
Adult contemporary music. Regular  
newscasts, local interview shows.

**CJRT-FM**  
297 Victoria St.  
Toronto  
M5B 1W1  
595-0404  
Classical/folk/jazz station. Non-  
commercial. Daily current affairs  
show, education, and newscasts.

**CJRY-FM**  
4700 Keele St.  
York University  
Downsview  
M3J 1P3  
736-2100  
Closed circuit radio for York  
University. Newscasts.

**CKCC**  
651 Warden Ave.  
Scarborough, Ont.  
M1L 3Z6  
694-3033  
Closed circuit radio for Centennial  
College. News and information.

**CKEY-AM**  
1 Yonge St.  
Toronto  
M5E 1G1  
361-1121 (news room)  
Middle of the road, adult  
contemporary music. Regular  
newscasts and daily current affairs  
show.

**CKFM-FM**  
24 St. Clair Ave. W.  
Toronto  
M4V 1L4  
922-9999  
Adult contemporary music, with  
regular news coverage and daily  
current affairs show.

**CKLN-FM**  
380 Victoria St.  
Toronto  
M5B 1W7  
595-1477  
Ryerson Polytechnical Institute.  
Progressive jazz/rock station,  
geared to under 30 audience.  
Interested in Metro current affairs.

**CKO-FM**  
30 Carlton St.  
Toronto, Ont.  
M5B 2E9  
591-1333 (news room)  
All news programming, Canada-wide.

**CKOW-AM**  
83 Kennedy Rd. S.  
Brampton  
L6W 3P3  
453-7111  
Multi-lingual, adult contemporary.  
Regular news coverage.

**CRSC**  
1750 Finch Ave. E.  
North York  
M2J 2X5  
491-5050  
Closed circuit for Seneca College,  
Newman campus. Alternative, 18-25.  
News coverage.

**CSCR-FM**  
1265 Military Trail  
Scarborough  
M1C 1A4  
284-3143  
Closed circuit for Scarborough  
campus, University of Toronto.  
Alternative, 18-30. Regular news  
coverage.





## Television

**CBC TELEVISION**  
CBLT services in English

Mailing address:  
Box 500, Stn. A  
Toronto  
M5W 1E6

Delivery address for programs which  
are broadcast nationally:  
354 Jarvis St.

Delivery address for local programs:  
500 Church St.

Telephone (main switchboard):  
975-3311

**SOCIÉTÉ RADIO-CANADA**  
CBLFT services in French

Mailing address:  
Box 500, Stn. A,  
Toronto  
M5W 1E6

Delivery address:  
100 Carlton St., 2nd floor.

Telephone (main switchboard):  
975-3311

**CTV TELEVISION NETWORK**  
CFTO

Mailing address:  
Box 9, Stn. 0  
Scarborough  
M1A 2M9

Delivery address:  
9 Channel Nine Drive  
McCowan Road & 401  
Aglincourt

Telephone:  
299-2000 (CFTO-TV)  
299-2044 (local news)  
299-2114 (CTV news)

**GLOBAL TELEVISION NETWORK**  
(Channel 22, Cable 3 - CIII-TV)  
81 Barber Greene Road  
Don Mills  
M3C 2A2  
446-5311 (main switchboard)  
446-5460 (news room)

**CHIN Television**  
637 College St.  
Toronto  
M5G 1B6  
531-9991  
News and current affairs programs in  
seven languages.

**CITY-TV**  
99 Queen St. E.  
Toronto  
M5C 2M1  
367-5757

**CPMT-TV**  
545 Lakeshore Blvd. W.  
Toronto  
M5V 1A3  
593-4747  
News and current affairs shows in 20  
languages.

**TV Ontario**

Mailing address:  
Box 200, Stn. Q  
Toronto  
M4T 2T1

Delivery address:  
2180 Yonge St.

Telephone: 484-2600  
Education channel. News and current  
affairs.

**Scarboro Cable Television**  
705 Progress Ave., Unit 33  
Scarborough  
M1H 2X2  
438-6370  
Covers only Scarborough events and  
charitable events.

**Graham Cable TV**  
35 Scarlett Road  
Toronto  
M6N 4J8  
762-3633  
News and current affairs. City of  
Toronto, west of Bathurst to Humber,  
Eglinton to Bloor.

**Rogers Cable TV**  
855 York Mills Rd.  
Don Mills  
M3B 1Z1  
446-6666  
News and current affairs, parts of  
cities of Toronto, North York and  
East York.

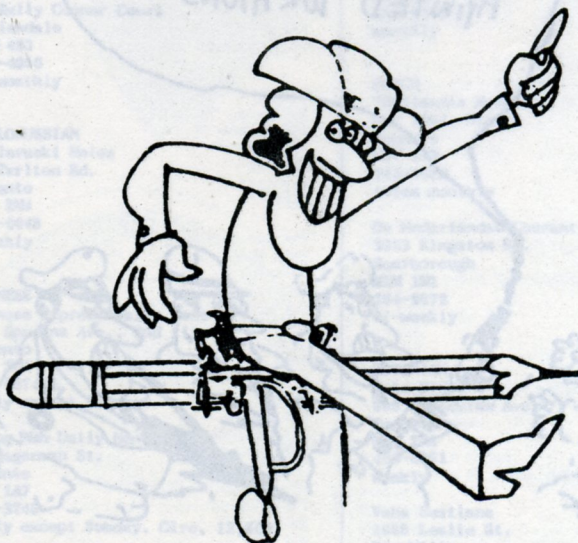
## Major Newspapers

**Globe & Mail**  
444 Front St. W.  
Toronto  
M5V 2E9  
585-5000  
Daily (except Sunday) morning  
newspaper. National circulation  
328,000. The For The Record section  
has listings for events, openings  
and closings.

**The Toronto Star**  
1 Yonge St.  
Toronto  
M5E 1E8  
367-2000  
Daily newspaper with morning and  
afternoon editions. Circulation  
approximately 500,000; 800,000 on  
Saturdays.

**The Toronto Sun**  
333 King St. E.  
Toronto  
M5A 3X5  
947-2311 (newsroom)  
Daily morning newspaper. Circula-  
tion 250,000; 500,000 on Sundays.

## Write a Letter To the Editor



Issues & Actions



## News Services

Broadcast News Ltd.  
36 King St. E.  
Toronto  
M5C 2L9  
364-3172  
The broadcast arm of Canadian Press.

Canadian Press  
36 King St. E.  
Toronto  
M5C 2L9  
364-0321

Canadian University Press  
126 York St., Ste. 202  
Ottawa  
K1N 5T5  
613-232-2881  
News service for university papers.

Newsradio  
1 Yonge St., 25th flr.  
Toronto  
M5E 1G1  
364-2162

Ontario News Service  
Box 142, 55 McCaul St.  
Toronto  
M5T 2W7  
364-5139  
Covers Queen's Park for community newspapers. P.R. consulting and newsletter production.

## Major Magazines

Homemaker's/Madame au Foyer  
2300 Yonge St., Ste. 401  
Toronto  
M4P 1E4  
482-8260  
10 times per year. Liberal, reflects goals of mainstream Canadian women.

Maclean's  
777 Bay St.  
Toronto  
M5W 1A7  
596-5386  
Weekly. National and international current affairs. Circ. 650,000.

Saturday Night  
70 Bond St., Ste. 500  
Toronto  
M5B 2J3  
Monthly. National magazine of commentary and reviews. Circ. 130,000

Toronto Life  
59 Front St. E.  
Toronto  
M5E 1B3  
364-3333  
Monthly. General interest aimed at affluent Torontonians. Circ. 95,000.

## Community Newspapers

Agincourt News (etc.)  
150 Milner Ave., Unit 35  
Scarborough  
M1S 3R4  
Also publishes Scarborough News, West Hill News, East End News, North York News, Pickering Post, Highland Creek News and Malvern News. Circ. 36,400.

Bloor West Villager  
2259 Bloor St. W.  
Toronto  
M6S 1N8  
767-3644  
First Wednesday of each month. Deals with local news and issues in Roncesvalles-Etobicoke areas. Circ. 36,500.

Bulldog  
1552 Bayview Ave.  
Toronto  
M4G 3B6  
486-5072/3  
Downtown Toronto community news. Geared to business people. Readership est. 44,000.

Cabbagetown-Riverdale News  
765 Queen St. E.  
Toronto  
M4M 1E3  
461-5730  
Every other Tuesday.

City Dweller  
95 Gloucester  
Toronto  
M4Y 1M2  
928-3266  
Monthly. Aimed at higher-income young Torontonians. Lifestyle-oriented. Circ. 35,000.

Community Interlink  
957 Bloor St. W.  
Toronto  
M6H 1L7  
537-4106  
Publishes Bloor-Centre Link, Parkdale Link, Spadina Link, St. Clair Link, Weston Link, York Link, Yorkville Link. Third week of month.

The Crier (East York)  
3092 Danforth Ave., Unit D,  
Toronto  
M1L 1B1  
698-3152  
Twice monthly. Circ. 3,000

Contrast  
1074 Bathurst St.  
Toronto  
M54 3G9  
537-3461  
Weekly. National paper for Canadian Black community. Circ. 120,000.

East End Express  
783B Danforth Ave.  
Toronto  
M4J 1L8  
463-4634/7161  
Every Wednesday. Community issues east of Yonge St. Circ. 30,000.





**Etobicoke Advertiser/Guardian Today**  
260 Galaxy Blvd.  
Rexdale  
M9W 5R8  
675-4390  
Every Wednesday. Circ. 37,000.

**Etobicoke Life**  
3874 Bloor St. W.  
Etobicoke  
M9B 1L3  
231-6809  
Monthly. Circ. 35,000.

**Jane Echo**  
120 Norfinch Dr., Ste. 38  
Downsview  
M3N 1X3  
665-6969

**Midtown Voice**  
249 Sherbourne St.  
Toronto  
M5A 2R9  
927-0150  
Monthly. Downtown and Midtown  
Toronto community newspaper. Has  
calendar. Circ. 30,000.

**The Mississauga News**  
3145 Wolfedale Rd.  
Mississauga  
L5C 3A9  
273-8111  
Twice weekly. Circ. 70,000.

**The North York Mirror**  
Willowdale Mirror  
10 Tempo Ave.  
Willowdale  
M2H 2N8  
493-4400  
Every Wednesday. Circ. 44,000

**NOW**  
150 Danforth Ave.  
Toronto  
M4K 1N1  
461-0671/0345  
Every Thursday. Entertainment/news.  
Has events calendar. Aimed at  
under-35 group. Circ. 75,000.

**The Promenador**  
1621 Bayview Ave.  
Toronto  
M4G 3B5  
481-4470  
Monthly on the 15th.  
Reporter Newspapers  
Box 400, Stn. T  
Toronto  
M5B 4A3  
782-8889  
Publishes Etobicoke Reporter, Scar-  
borough Reporter, North York/Downs-  
view Reporter, North York/Yorkview  
Reporter, Scarborough/West Hill  
Reporter, Willowdale Reporter.  
Weekly newspapers covering local  
news in each community. Total circ.  
80,000.

**Scarborough, Birch Cliff and West**  
Scarborough News  
14 Lynn Road  
Scarborough  
M1N 2A3  
691-4085  
Every Wednesday. Circ. 10,000.

**The Scarborough Mirror**  
125 Nashdene  
Scarborough  
M1V 2N3  
292-6366  
Circ. 50,000.

**Share**  
1801 Eglinton Ave. W.  
Toronto  
M6E 2H8  
789-0691  
National weekly serving black and  
West Indian community.

**Silverthorn & District News**  
72 Cloverdale Rd.  
M6N 3L5  
656-7171  
Second week of each month.

**Toronto Jewish Press**  
Box 142  
Downsview  
M3M 3A3  
633-0202

**Toronto Wright Media**  
124 Laird Rd., Ste. 103  
Toronto  
M4G 3V3  
425-6037  
Publishes East Toronto Weekly, East  
York Times, Forest Hill Journal,  
Leaside Advertiser, North Toronto  
Free Press, North Toronto Herald,  
The St. Clair Examiner.  
Every other Thursday.

**Town Crier Inc.**  
1560 Bayview Ave., Ste. 210.  
Toronto  
M4G 3B8  
488-4779  
Publishes Forest Hill Town Crier,  
Leaside Town Crier, Thorncliffe Town  
Crier, Upper Yonge Town Crier.  
Monthly. Circ. 25,000.

**The Town Flyer**  
123 Front St. E.  
Toronto  
M5A 1E3  
281-0566  
Monthly newsmagazine. St. Lawrence  
Neighbourhood and Harbourfront.

**Tribune Weekly Newspapers**  
2533 Gerrard St. E.  
Scarborough  
M1N 1X3  
699-9695  
Five community newspapers, published  
twice monthly. Cover local news in  
the Beaches, Danforth, Gerrard,  
Leaside and Scarborough. Circ. 2,000  
each.

**Ward 9 News**  
907 Kingston Rd.  
Toronto  
M4E 1S4  
698-1164  
Every other Tuesday. Circ. 23,000.

## Print Media in Languages other than English

**ARABIC**  
\*Arab Guide  
\*Arab News of Toronto  
\*ARC Arabic Journal  
\*Canada & Arab World  
\*Middle East Report  
370 Queen St. E., Ste. 1011  
Toronto  
M5A 1T1  
362-0304

\*Arab Voice  
25 Bally Connor Court  
Willowdale  
M2M 4B3  
536-4850  
bi-monthly

**BYELORUSSIAN**  
Bielaruski Holes  
24 Tarlton Rd.  
Toronto  
M5P 2M4  
488-0048  
monthly

**CHINESE**  
Chinese Express Daily News  
352 Spadina Ave., 2nd flr.  
Toronto  
M5T 2G4  
593-9574/5  
daily except Sunday.

**Shing Wah Daily News**  
12 Hagerman St.  
Toronto  
M4G 1A7  
977-3745  
daily except Sunday. Circ. 12,800.

**CROAT, SERB, MACEDONIAN & SLOVENIAN**  
\*Bratsvo  
1 Secroft Cr.  
North York  
M3N 1R5  
769-7181  
monthly.

**Macedonia**  
Box 2277, Stn. B  
Scarborough  
M1N 2E9  
431-0316  
monthly

**DUTCH**  
\*Hollandia News  
Box 1064, Stn. B  
Rexdale  
M9V 2B3  
743-6880  
twice monthly

**De Nederlandse Courant**  
2623 Kingston Rd.  
Scarborough  
M1M 1M1  
264-2672  
bi-weekly

**ESTONIAN**  
Meie Elu  
858 Broadview Ave.  
Toronto  
M4K 2R6  
466-0951  
weekly

**Vaba Eesti lase**  
1955 Leslie St.  
Don Mills  
M3B 2M3  
444-4823  
twice weekly



**FINNISH**  
 Vapaa Sana  
 400 Queen St. W.  
 Toronto  
 M5V 2A6  
 368-7721  
 weekly. Circ. 3,300.

**FRENCH**  
 L'Express  
 135 Broadview Ave.  
 Toronto  
 M4M 2E9  
 465-2107  
 Every Tuesday.

**GERMAN**  
 Deutsche Presse  
 Austrian Publications Ltd.  
 455 Spadina Ave., Ste. 303  
 Toronto  
 M5S 2G8  
 595-9714  
 weekly. Circ. 10,000

Die Zeit  
 111 Merton St., Ste. 205  
 Toronto  
 M4S 3A7  
 488-6100  
 weekly. Circ. 8,200

**GREEK**  
 Hellenic-Canadian Chronicles  
 370 Danforth Ave., Ste. 202  
 Toronto  
 M4K 1N8  
 465-4628  
 weekly

**GUJARATI**  
 Gujarat Vartman  
 86 Pilkey Cres.  
 Scarborough  
 M1B 2A9  
 281-3736  
 twice monthly

**HINDI**  
 Bharat Darshan  
 2749 Dundas St. W.  
 Toronto  
 M6P 1Y1  
 767-2726  
 semi-monthly

Bharati/Asia Publications  
 1433 Bloor St. W.  
 Toronto  
 M6P 3L6  
 533-8243

Vishva Bharti  
 387 Cherokee Blvd.  
 Willowdale  
 M2H 2W9  
 495-1510  
 bi-weekly

**HUNGARIAN**  
 Kanadai Magyarok  
 412 Bloor St. W.  
 Toronto  
 M5S 1X5  
 924-2502  
 weekly

Magyar Elet  
 Patria Publishing Co. Ltd.  
 6 Alcina Ave.  
 Toronto  
 M6G 2E8  
 654-2551  
 weekly. Circ. 9,000

\*Magyar Naplo  
 Box 771, Stn. A  
 Toronto  
 M5W 1G3  
 283-2357 or 921-6161  
 monthly

Menorah-Egyenloseg  
 1378 Bathurst St.  
 Toronto  
 M5R 3J1  
 656-5219  
 weekly

\*Sporthirado  
 Green Meadows  
 110 Unity Rd., Apt. 210  
 Toronto  
 M4J 5A9  
 461-2623  
 weekly

**ITALIAN**  
 \*Comunita Viva  
 Photo Press Publishing  
 Box 429, Stn. D.  
 Toronto  
 M6P 3K1  
 656-2192  
 monthly

Corriere Canadese/  
 Corriere Illustrato  
 545 Lakeshore Blvd. W.  
 Toronto  
 M5V 1A3  
 598-3357 (news)  
 Corriere Canadese publishes Monday  
 and Wednesday mornings; Corriere  
 Illustrato is a weekly.

Donna/Lo Specchio  
 898 Wilson Ave.  
 Downsview  
 M3K 1E7  
 635-9673  
 Donna is monthly; Lo Specchio is  
 weekly with circ. 9,000

Vita Italiana  
 Box 158, Stn. L  
 Toronto  
 M6E 4Y5  
 656-2050  
 weekly

**JAPANESE**  
 \*The Canada Times  
 291 Dundas St. W.  
 Toronto  
 M5T 1G1  
 593-2777/6953  
 twice a week

\*The New Canadian  
 479 Queen St. W.  
 Toronto  
 M5V 2A9  
 366-5005  
 twice a week

**KOREAN**  
 The Korea Times  
 146 Hallam St.  
 Toronto  
 M6H 1X2  
 533-1111  
 daily

The Korean Journal  
 649A Bloor St. W.  
 Toronto  
 M6G 1L1  
 757-8000  
 weekly

\*The Minjoong Shimmoon  
 802 Bloor St. W.  
 Toronto  
 M6G 1L9  
 537-3473/74  
 semi-weekly

The New Korea Times  
 720 Spadina Ave., Ste. 503  
 Toronto  
 M5S 2T9  
 925-3250/3259  
 weekly

**LATVIAN**  
 Latvija Amerika  
 125 Broadview Ave.  
 Toronto  
 M4M 2E9  
 465-7902  
 weekly

**LITHUANIAN**  
 Teviskas Ziburiai  
 2185 Stavebank St.  
 Mississauga  
 L5C 1T3  
 275-4672  
 weekly. Circ. 5,700

**MALAYALAM**  
 Kerala Express  
 Box 5, Stn. W.  
 Toronto  
 M6M 4Y0  
 654-0431  
 every other Wednesday. Circ. 2,000.

Malayalee  
 275 Lansdowne Ave.  
 Toronto  
 M6K 2W2  
 twice monthly

**PAKISTANI**  
 Eastern News  
 Box 1061, Stn. B  
 Mississauga  
 L4Y 3W4  
 273-4822  
 twice monthly

**PILIPINO**  
 \*Balita/Kalayaan Media Ltd.  
 119 Scadding Ave., Apt. 212  
 Toronto  
 M5A 4H8  
 364-3285  
 twice monthly

**POLISH**  
 Glos Polski-Gazeta Polska  
 396 Roncesvalles  
 Toronto  
 M6R 2M9  
 533-9469  
 weekly

\*The Polish Canadian Courier  
 Box 161, Stn. P.  
 Toronto  
 M5S 2S7  
 537-4991

Zwiazkowiec/Polish Alliance Press  
 Ltd.  
 1638 Bloor St. W.  
 Toronto  
 M6P 4A8  
 531-2491  
 twice weekly. Circ. 6,300

**PORTUGUESE**  
 Correio Portugues  
 793 Ossington Ave.  
 Toronto  
 M6G 3T8  
 532-9894  
 semi-monthly. Circ. 24,000

Novo Mundo/Portuguese World News  
 946 College St.  
 Toronto  
 M6H 1A5  
 535-9409  
 weekly. Circ. 9,000

Portugal Illustrado  
 Unit 138, 60 Hanson Rd.  
 Mississauga  
 L5B 2P6  
 279-8368  
 semi-monthly. Circ. 11,300.



**PUNJABI**

Asia Times/Asia Publications  
1433 Bloor St. W.  
Toronto  
M5P 3L6  
533-8243

Perdasi Panjab  
Gurdip Singh Chauhan  
2749 Dundas St. W.  
Toronto  
M5P 1Y1  
767-2726  
weekly.

**SLOVAK/CZECH**

Kanadské Listy  
Box 520, Stn. D  
Toronto  
M5P 3K1  
279-4060 x 226, or 278-4116  
monthly

Nový Dvůr/Masaryk Memorial Inst.  
Inc.  
450 Scarborough Golf Club Rd.  
Scarborough  
M1G 1B1  
439-4354  
every two weeks.

**SPANISH**

Colazo  
Ste. 9C, 20 Prince Arthur Ave.  
Toronto  
M5R 1P1  
531-7266  
weekly

El Popular  
2413 Dundas St. W., Ste. 504  
Toronto  
M6P 1X3  
531-2495/96  
three times per week

Nuevo Diario  
327 High Park Ave.  
Toronto  
M5P 2S8  
766-1973  
weekly newspaper.

**UKRAINIAN**

Homin Ukrainy  
140 Bathurst St.  
Toronto  
M5V 2R3  
368-3443  
weekly

Moloda Ukraina  
Box 40, Stn. M  
Toronto  
M6S 4T2  
monthly

Nasha Meta/Our Aim Publishing Co.  
278 Bathurst St.  
Toronto  
M5T 2S3  
368-3519  
weekly

Nova Shliakh/New Pathway Publishers  
297 College St.  
Toronto  
M5T 1S2  
960-5297/3424  
weekly

Novi Dni  
Box 130  
Etobicoke  
M9C 4V2  
monthly

Vilne Slovo/Toronto Free Press Ltd.  
196 Bathurst St.  
Toronto  
M5T 2R8  
368-7282  
weekly. Circ. 2,500

**Yunak**

2199 Bloor St. W.  
Toronto  
M6S 1N2  
769-7855  
monthly

\*Zhinochy Svlt  
Ukrainian Women's Organization  
Box 234, Stn. M  
Toronto  
M6S 4T3  
monthly

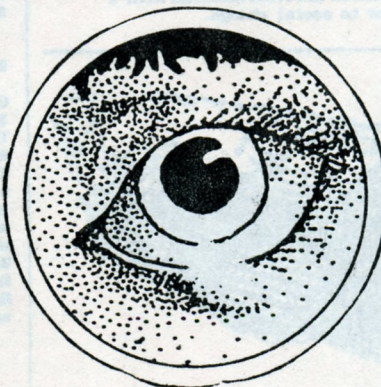
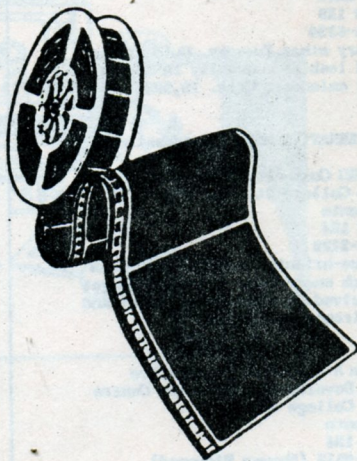
**URDU**

Amaz  
Box 2114, Stn. B  
Scarborough  
M1N 2E5  
960-8348  
monthly

The Messenger  
2 Middleport Cres.  
Scarborough  
M1B 3L1  
283-7255  
semi-monthly

\*Pakeeza International  
Unit 21, 21 Lexington Ave.  
Rexdale  
745-1866  
every two weeks.

Sham  
Box 1304, Stn. B  
Mississauga  
L4Y 3A7



# Alternative Media

The ACTivist  
456 Spadina Ave., 2nd Fl.  
Toronto  
M5T 2G8  
960-2ACT  
Quarterly publication of the ACT for Disarmament Coalition.

Asianadian  
Box 1256, Stn. Q  
Toronto  
M4T 2P4  
Quarterly English-language magazine with articles on life and struggles of Asian Canadians.

The Body Politic  
P.O. Box 7289, Stn. A  
Toronto  
M5W 1X9  
364-6320  
Monthly. National. Deals with gay and lesbian liberation and related struggles. Circ. 15,000.

Broadside  
Box 494, Stn. P  
Toronto  
M5S 2T1  
598-3513.  
Monthly. Feminist newspaper. Has calendar.

Canadian Tribune  
290A Danforth Ave.  
Toronto  
M4K 1N6  
469-0301  
Weekly. National. Labour, peace. Has calendar.

Catalyst  
229 College St.  
Toronto  
M5T 1R4  
978-2443  
Eight times per year. National. Published by Citizens for Public Justice for discussion of political views from a Christian justice perspective.

Common Ground  
67 Baycrest Ave.  
Toronto  
M5A 1W2  
789-3100  
Fitness and holistic health, left politics, new age lifestyles, events.

Connexions  
427 Bloor St. W.  
Toronto  
M5S 1X7  
960-3903  
Quarterly digest of resources and groups for social change.

Cross Cultural Communication Centre  
Newsletter  
965 Bloor St. W.  
Toronto  
M5H 1L7  
530-4117  
Monthly. News relating to cultural and ethnic groups. Has calendar, job listings. Circ. 750.

El Salvador Libre  
2 Bloor St. W., Ste. 100, Box 197  
Toronto  
M5W 3E2  
534-0301  
Monthly. National. Published by the El Salvador Information Centre. News of Central America and solidarity activities in Canada.



**Guatemala United**  
Konojel Unam  
Box 421, Stn. F  
Toronto  
M4Y 2L8  
Newspaper of the Toronto Guatemala  
Solidarity Committee. News of  
Central America and solidarity  
activities in Canada.

**Healthsharing**  
101 Niagara St., No. 200A,  
Toronto  
M5V 1C3  
862-1791  
Quarterly. Critical analysis of  
personal and political health issues  
from feminist perspective.

**In Focus**  
1621 Dupont St.  
Toronto  
535-4476  
Published by the Jamaican Canadian  
Association.

**Issues & Actions**  
49 Wellington St. E.  
Toronto  
M5E 1C9  
361-0466  
Monthly. Metro-wide. Published by  
the Community Forum on Shared  
Responsibility. Promotes networking  
between groups working for social  
justice. Has calendar. Circ. 7,000.

**Kick It Over**  
Box 5811, Stn. A  
Toronto  
M5W 1P2  
Anti-authoritarian journal published  
four times per year. International.

**New Internationalist**  
175 Carlton St.  
Toronto  
M5A 2K3  
923-9857  
Articles on international  
development issues.

**Our Times**  
1357A St. Clair Ave. W.  
Toronto  
M5E 1C5  
531-5762  
10 times per year. News and features  
with labour/liberation perspective.

**Phoenix Rising**  
Box 7251, Stn. A  
Toronto  
M5W 1X9  
699-3194  
Quarterly. Promotes alternatives to  
current mental health care systems.

**Probe Post**  
12 Madison Ave.  
Toronto  
M5R 2S1  
Bi-monthly. Environmental and energy  
issues.

**Rites**  
Box 65, Stn. F  
Toronto  
M4Y 2L4  
928-0907  
Monthly. A magazine for gay and  
lesbian liberation.

**Ryersonian**  
Journalism Dept.  
Ryerson Polytechnical Institute  
55 Gould St.  
Toronto  
M5B 1E8  
979-5000  
Three times per week during school  
term. Written and edited by  
journalism students. Serves campus  
community. Circ. 50,000.

**Sources**  
9 St. Nicholas St., Ste. 402  
Toronto  
M4Y 1W5  
964-7799  
Twice yearly. Commentary and  
contacts for news media.

**Status of Women News**  
40 St. Clair Ave. E., 3rd flr.  
Toronto  
M4T 1M9  
Quarterly. Political and economic  
issues of concern to Canadian women.

**The Harder They Fall**  
456 Spadina Ave., 2nd flr.  
Toronto  
M5T 2G8  
Monthly. Anti-authoritarian journal  
of arts and politics.

**This Magazine**  
70 The Esplanade, 3rd flr.  
Toronto  
M5E 1R2  
Bi-monthly. Comments on culture,  
politics, labour and international  
affairs.

**Varsity**  
91 St. George  
Toronto  
M5S 3E8  
979-2831  
The newspaper of the University of  
Toronto student community.  
Published Monday and Thursday during  
term. Circ. 25,000

**Xtra**  
Box 7289, Stn. A  
Toronto  
M5W 1X9  
364-6320  
Every other Tuesday. Guide to gay  
and lesbian community in Toronto.  
Has calendar. Circ. 10,000.

#### ALTERNATIVE MEDIA/Broadcasting

**OPING Community Radio**  
229 College St., Rm. 203  
Toronto  
M5T 1R4  
598-2199  
Issue-oriented weekly radio show  
which encourages listeners to get  
involved in community, social and  
environmental issues.

**From A Different Perspective**  
c/o Development Education Centre  
229 College St.  
Toronto  
M5T 1R4  
496-0512 (Norman Richmond)  
Looks at third world issues and  
Canadian multiculturalism with a  
view to social change.



## Religious Media

**The Anglican**  
135 Adelaide St. E.  
Toronto  
M5C 1L8  
363-6021  
Monthly serving Toronto diocese.  
Circ. 45,000.

**Canadian Baptist**  
217 St. George St.  
Toronto  
M5R 2M2  
922-5163  
National monthly. Circ. 19,000

**Canadian Churchman**  
600 Jarvis St.  
Toronto  
M4Y 2J6  
Anglican. National monthly. Circ.  
273,000.

**Canadian Jewish News**  
562 Eglinton Ave.  
Toronto  
M4P 1P1  
483-9331  
Weekly. Circ. 52,000

**Catalyst**  
229 College St.  
Toronto  
M5T 1R4  
979-2443  
Eight times per year. Published by  
Citizens for Public Justice.

**Catholic New Times**  
80 Sackville St.  
Toronto  
M5A 3E5  
National, progressive, bi-weekly.  
Circ. 12,000.

**Catholic Register**  
67 Bond St.  
Toronto  
M5B 1X6  
362-6822

**Presbyterian Record**  
50 Wynford Drive  
Don Mills  
M3C 1J7  
441-1111  
National. Circ. 76,000.

**United Church Observer**  
85 St. Clair Ave. E.  
Toronto  
M4T 1M8  
960-8500  
National monthly magazine. Circ.  
269,000.

#### RELIGIOUS MEDIA/Broadcasting

**Godshow**  
315 Queen St. E.  
Toronto  
M5A 1S7  
Matters of faith, social concerns,  
world events and church affairs, of  
special interest to the local,  
national and international Christian  
churches. Supported by Anglican,  
Baptist, Lutheran, Presbyterian,  
Roman Catholic and United Churches.  
Broadcast on 14 radio stations  
across Canada, including the CBC.



# Creating Your Own Alternatives





# Creating Your Own Alternatives

To get your message out to the public, you don't necessarily have to convey it through existing media -- or even through what we conventionally think of as media. Sometimes the cheapest and most effective way to get your message across is to run a contest or distribute balloons to kids at a local community celebration. (For information about novelties like balloons, T-shirts and bumper stickers, check the yellow pages.)

But getting your message across is basically a public relations function. The more skillful you are at catching the public's eye, the better.

In preceding parts of this book, we have discussed whether or not to use existing media, and also how to go about using them. This chapter will help you to consider the questions around creating your own alternative media, from posters to films.

## Print

Print is still the most accessible means of mass communication in terms of skills required and prices of reproduction. Even so, there is all the difference in the world between a flyer or brochure put out by someone with no graphic skills at all and one designed by someone who has acquired a basic grasp of the principles of design and layout.

Whether you're publishing a single-sheet flyer, a poster, a brochure, a newsletter or a newspaper, you face choices about the use of graphics, layout, typesetters, and printers.

Your first effort to create your own media may be something fairly simple, such as a poster or a newsletter. You will need some basic materials which can be purchased at any art supply store:

- Lettering stencils in plastic or letraset letters are available in all sizes and colours.

- Felt-tip pens are also available in all sizes and colours.

- Light bonded paper (8 1/2" x 11" or 8 1/2" x 14") is also available in various colours and can be used for pamphlets, newsletters and small posters.

One suggested format\* for a first attempt at a newsletter is to use lightly coloured 8 1/2" x 14" paper. Folded in the centre, it will give you space for a four-page booklet. The cover should identify your organization, feature its logo, and give its address. On the inside cover page, list your steering committee and describe your group's goals. Use half of the back page for a membership and/or information request form. The rest of the space on the inside cover, the third page and the back cover can contain any other information or news about what your group is doing. Keep it simple and stay away from jargon and "big" words which not everyone will understand. This is only a suggested layout, and you will find that your own ideas and work will improve with each creative effort. The following sections offer more detailed ideas for creating your own printed media.

**Graphics and layout:** Graphics are what make any publication look great (or bad). Thus, they often comprise the most difficult aspect of printing for community groups with limited resources. The term "graphics" includes drawings, photographs, lines and white space -- everything relating to the design of your publication.

Pat Jeffries, a Toronto peace activist and graphic artist, designed two posters in 1983 for the Toronto Disarmament Network (reproduced following this section). They cost about \$10 for materials, but, if done commercially, they could have cost about \$400 for labour and design. It took her about two weeks to complete them.

Pat says the left is conservative visually, since people in the various social justice movements express and sustain their ideology largely through

---

\* Art Shearim, "Publicity: Self-help groups can't grow without it," in Initiative, the newsletter of the Canadian Council on Social Development, April, 1986.



the printed word. She believes that although people are influenced by the power of words, they receive most of their information through visual media, usually films and television. Given this context, information should be conveyed through powerful images and short copy.

As a peace activist, she feels the peace movement can contrast the images of war which predominate in mainstream media with warm, non-aggressive images.

Some community groups are fortunate enough to have members who are skilled in the creation and use of graphics. If your group wants to create its own print media, and you lack design skills within the group, don't hesitate to ask for help or get some training. There is a growing network of struggling graphic artists with a social conscience who would be pleased to share their skills, especially if you can afford to pay at least an honourarium.

Community groups which publish newsletters or newspapers often "bor-

row" graphics from other progressive publications. For good or ill, this practice has become something of a tradition on the left. Although the copyright legally belongs to the author, photographer, cartoonist or to the publication which bought their work -- parties which can sue unauthorized borrowers -- borrowing has become an unofficial practice among the hundreds of small alternative publications across the continent. Nevertheless, all the progressive publishers we talked with in Toronto said they wanted borrowers to request permission first and to acknowledge their sources in print.

Old materials for which the copyright has lapsed provide another source of graphic material. When material is 50 years old, it goes into the "public domain" (which means that the copyright has expired), unless someone renews the copyright. Dover Publications, whose paperbacks are available at most bookstores, puts out a huge selection of books containing



**REFUSE THE CRUISE**

**REFUSE THE CRUISE WALKATHON**

**SUNDAY, OCTOBER 2**

Starts 12:00 noon at  
Toronto City Hall  
Distance 22 km

**MUSIC AND ENTERTAINMENT  
FOR WALKERS AND FRIENDS  
CITY HALL  
5:30 - 7:30 p.m.**

*Sponsor sheets and information available from:*

Cruise Missile Conversion Project 730 Bathurst St. Toronto M5S 2R4 532-6722	Toronto Disarmament Network 10 Trinity Sq. Toronto M5G 1B1 977-0732
--	--

**AND LOCAL DISARMAMENT GROUPS**

OR:

Proceeds to be used for  
October 22, November 11 events  
and local disarmament groups.

Co-sponsored by the  
Cruise Conversion Project and  
Toronto Disarmament Network.



# HIROSHIMA

**A COMMEMORATION**  
 11.00 a.m. - 12.00 p.m. People are invited to the world gathering to remember the victims of the atomic bombing of Nagasaki and to pray for nuclear disarmament.

**SATURDAY AUGUST 6**  
 11.00 a.m. - 12.00 p.m. People are invited to the world gathering to remember the victims of the atomic bombing of Nagasaki and to pray for nuclear disarmament.

**HIROSHIMA - NEVER AGAIN**  
 12.00 p.m. - 1.00 p.m. People are invited to the world gathering to remember the victims of the atomic bombing of Nagasaki and to pray for nuclear disarmament.

# NAGASAKI

Join us in commemorating the bombing of Nagasaki by resisting the production of the cruise missile at Litton Systems in Rensselaer.

**TUESDAY, AUGUST 9th**  
 9.00 a.m. - Gather at Bathurst St. United Church, 798 Bathurst St.  
 10.00 a.m. - Leaving church  
 11.02 a.m. - Commemoration at Litton

**PREPARATION SESSIONS**  
 10.00 a.m. - 11.00 a.m. Preparation session for those who want to be directly active in the July 29th, 7.30 p.m. - 10.30 p.m. and Saturday, July 30th, 10.00 a.m. to 6.00 p.m. Friends Meeting Room, 60 Leinster Ave.

For more information, phone the Cruise Missiles Conversion Project at 592-2222.





**CROSS  
CANADA  
TOUR  
TOURNEE  
PAN  
CANADIENNE**

**LA SITUATION ACTUELLE AU NICARAGUA  
MARGARET RANDALL  
ON NICARAGUA**

**MARGARET RANDALL, Author of:**

"Sandino's Daughters"

"Cuban Women Now"

"Christians in the Nicaraguan Revolution"

**women in nicaragua  
monday, october 3**

**nicaragua today  
wed., october 5**

**Bloor St. United Church, 300 Bloor St. W.  
7:00 pm**

**day care**

**admission by donation**

**interpretation for the deaf**

**sponsored by C.A.N. & I.W.D.C.**



reprints of old woodcuts, decorative frames, borders, alphabets and ornaments, most of which are old enough to be reproduced without permission.

Old books and archival material provide other sources of graphics and photos, but you, the borrower, must find out through the publisher whether the copyright has been renewed. The Archives of Ontario (77 Grenville St., Toronto) has a collection of historical photographs and publications relevant to Ontario. A disclaimer is stamped on the back of the prints so that if a copyright problem arises, the borrower, not the Archives, will be responsible. You must credit the Archives in your publication or on your poster if you use their prints.

Other sources include existing media. Mainstream newspapers and Canapress (the photography section of Canadian Press) charge about \$30-\$50 for the reproduction of a photo or article, and will sue for breach of copyright if they find out you have used their material without paying for it.

You might also be able to visit editors of progressive publications like Issues & Actions, the Catalyst or Catholic New Times to look through their photo files. Chances are you can use the material for free.

Another possibility for small publishers in search of graphic material is to hire a student from a local high school or community college. Call the art department of the school to make your request, or check on co-operative programs at community colleges (discussed elsewhere in this chapter).

Posters and brochures need graphics, but some effective newsletters use them minimally. One example would be the Cross Cultural Communication Centre newsletter, which uses clean-looking, small headlines and plenty of white space.

On the other hand, Tenants' Bulletin, the newspaper of the Federation of Metro Tenants' Associations, uses lots of small drawings and cartoons to brighten its pages.

**Typesetters:** With the advent of personal computers, many groups are using word processors and various types of printers to prepare their copy. While this material looks better than what you can create on a typewriter, material that has been typeset looks cleaner and more professional than that which most personal computer printers can produce. This book was produced using a personal computer, and major headlines were typeset. But the quality gap is narrowing now that laser printers are becoming more popular. (The publicity flyer for this book was printed on a laser printer.)

One typesetting firm popular among community groups is Wordmakers. Some print shops also offer typesetting services.

**Printers:** The most common methods of inexpensive print used today are sheet-fed offset (which allows for a wide choice of paper colour and texture) and web offset (for large runs on newsprint). Gestetner is still used by some groups, but the restrictions it places on layout have limited its appeal.

The Cross Cultural Communication Centre in Toronto has its 12-page newsletter printed with the sheet-fed offset method at College Copy for about three cents per page.

Action Print, a union shop on Adelaide Street, is popular with unions and community groups. It uses the sheet-fed offset method, and has typesetting, layout, pasteup and design services.

Issues & Actions, an eight-page tabloid newspaper, is usually printed at Del Charters Litho (a union shop) in Brampton, using the web offset method. A run of 5,500 copies costs about \$600.

A similar job at a non-union shop, such as Weller's Publishing Co. on Bloor Street, costs around \$350.



## Photography

Photography is a form of visual communication which can be used as documentation on many levels. Snapshots record a particular scene or event simply to help the participants remember it later. A news photograph implies that the scene recorded by the camera is authentic.

At another level, a photograph can communicate the photographer's viewpoint, and can possibly influence people's opinions. Used with words and/or other pictures, a single photograph can become an integral part of a carefully constructed story. Photography is a powerful medium for use in education and mobilization.

Making a photographic image can be as simple as pushing a button on a Polaroid camera and watching the picture develop before your eyes. At the other end of the scale, it can be a studio set-up with complex lighting. Professional photographers spend years in training and then practising their trade, and this pays off in the quality of their photographs.

Even so, an amateur can learn the basics of photography quite quickly. And if you have a processing shop develop your films, an amateur can take photographs or slides for your project.

A photostory (pictures with accompanying writing) is one method with which to tell a story. It is often used in brochures, pamphlets, books, newspapers or magazines, and in displays at public events.

A slide show (with or without tape) is for many groups a cheap method with which to educate the public about important issues. The advantage of creating a slide-tape show is it needn't be shown by its creator; it can be presented by anyone. And because a package including slides and tape is quite compact and light, it can be sent through the mail quite easily.

A slide-tape show is a viable option for those groups with little funds (or which do not want to raise

them). And because photography is a medium with which most people have some familiarity, it is possible to involve the participants or subjects of your production in the actual process of production.

Slide-tape technology can be as simple or as complicated as you make it. The basic skills needed are photography and a well-written script; the basic equipment includes a slide projector and tape recorder. If you want, you can add up to 24 projectors, but the more complicated the technology gets, the less portable it becomes.

Slide-tape can be cheap: just the cost of photography and making a good soundtrack. They are easily updated. But producing a 10- or 15-minute slide-tape show can be time-consuming: you have to plan, raise money, find people with the necessary skills, research your issue, prepare a script, obtain the photographs, make the soundtrack and assemble the show.

The uses of a slide-tape show are many:

- documentation of an issue
- education of members of your organization or community
- introduction and training session for volunteers
- chronicle of the history of your organization
- introduction to your group for use at fundraising presentations and community events
- transferred to video, your slide-tape can be used as a public service announcement or shown on cable television. It costs a bit more than \$20 for this transfer.

In Toronto, a unique co-op exists which is devoted to popularizing audiovisual technology among groups or individuals working for social change. Kai Visionworks has a slide library with thousands of slides catalogued under headings which include industry, energy, health, consumerism, indigenous peoples, gay and lesbian people, peace, pollution, third world, etc.

Since Kai Visionworks, is worker-controlled and non-profit, the charge per slide is substantially lower than



the \$70-100 charged by commercial libraries. Of special note here is their slide show on How to Make a Slide Show for Social Change, which you can rent.

Kai Visionworks also has workshops on preparing slide show. Contact them at Box 5490, St. A, Toronto, M5W 1N7, or 964-1278, weekdays, 10 a.m. to noon.

### Co-op programs

Most community colleges which have full-time programs in communications arts (outlined in the chapter Getting Organized) are open to proposals from non-profit groups who wish to work with students on a media presentation of a community issue. Cost to the community group is just the price of materials and whatever incidental expenses the student incurs.

There are a number of ways to interact with students. First, contact the colleges to find out the name of the chairperson or co-ordinator of the departments in which you might be interested and to obtain more information about various programs. Then you can make some choices:

1. Write to the co-ordinator of the department of your choice outlining your project as one which one of his or her students could take up as a class project. It is usually best to have your project proposal submitted by spring, so that the faculty members can discuss the project and integrate it into the activities for the next year. If your proposal is accepted, the school equipment and the student's time are free. You just pay for a copy of the finished project, and for the hiring of any additional equipment that may not be available at the school. You will also be expected to pay for incidental costs (such as travel expenses) incurred by the student(s) working on your project.

2. If you have less time, or if your project is not incorporated into the school program for whatever reason, you can request that your project be offered to students as a free-lance job. You will have to pay for materials and for the student's time.

3. You may propose that the students work with you on a cable TV program. Assuming that one of the cable TV companies is providing support through their community development budgets, there is no cost to you at all.

4. You may propose to the school that your group co-sponsor a summer work project with them and seek funding from a Canada Employment and Immigration program.

Which ever approach you choose to take, you must write a proposal to the co-ordinator of the college department. Explain clearly the focus of your project, outline it, and nominate someone from your group as chief liaison with the college and the students. (Keep in mind that students have tight deadlines and their teachers become frustrated with slow decision-making processes and missed deadlines. Deadlines must be met or the student's grade will suffer, so you must be prepared to work to a tight schedule.) Ask for a tentative budget for materials and other costs, if any.



## Film

Film is an expensive and complex medium, but it can also be effective. That is not to say that any given film can initiate mass change, but it can inform people and empower them to work for further change.

The production of a film is a lengthy and often-costly process. If you and your group are not willing or able to take the time and spend the money it requires, it is better not to start, because no one wants to watch a technically poor film.

But, if the issue you want to publicize is still going to be around in a year or two years time (like the pollution of the Great Lakes or racial discrimination), film may be the medium you will choose.

You will probably not want to make a film unless one of the following conditions is met:

- at least one, or preferably two or more people on the film crew have had experience and training in film-making;

- you are hiring a technical crew;

- you are working with film students (see the section on co-op programs in this chapter) who will be providing the technical skills;

- you plan to take some courses in film-making before you begin production (courses are listed in the Getting Organized chapter).

For more information about film-making and distribution, contact one of the many film-makers living and working in the Toronto area. It is easy to track down film-makers who may be interested in your project. Simply find a film that documents the subject (or a related subject) you are planning to film, and then find out who distributes the film. If you then call the distributor, and explain why you are attempting to contact the film-maker, there is a good chance that the distributor will give you the address and telephone number of that person.

The next part, the hardest part, is trying to convince the film-maker that your project needs their exper-

tise and assistance. If you're well-prepared (and a little bit lucky), they may be interested in your project. Another benefit of contacting a film-maker at an early stage is that they may give advice about possible sources of funding. Independent film-makers have had lots of practice in this endeavour, and they may save you a lot of time and energy.

In addition, you might wish to speak with either of the following film distributors:

Cdn. Film-makers Distribution Centre  
67-A Portland  
Toronto  
M5V 2V9  
593-1808

DEC Films  
Development Education Centre  
229 College St.  
Toronto  
M5T 1R4  
597-0328

Liaison of Independent Film Makers of  
Toronto (LIFT)  
345 Adelaide W.  
Toronto  
M5V 1R5  
596-8233

## Video and Cable TV

Video is a cheaper and less complex alternative to film. Video tape works much like the audio taping process, by storing electronic information on magnetic tape. The ease with which video tape can be edited electronically is one of its most useful qualities. Unfortunately, video does not offer the clear picture quality (resolution) that film offers. Most video photographers resort to using tight shots to overcome resolution problems. That is why television is called a "close-up medium."

If you and your group wish to make a video documentary, much of the advice offered in the previous section on film pertains here as well. Video requires some technical training, and



the equipment is expensive. Again, some community colleges offer courses, and some have co-op programs from which you may be able to obtain students to help you.

On the other hand, you may simply wish to record a speech by a resource person which your group has brought to town for use later when introducing your group to new members. If this is the case, borrow equipment from a friend (and possibly enlist their technical aid as well), and start shooting.

One of the choices in making a video production is whether to use cable facilities that are available to the public. Certainly, in terms of cost, cable is an excellent option as there is no cost to the producer whatsoever, except for any reproductions of the final tape that the group or individual wishes to make.

**Cable:** If you have no access to equipment (particularly the editing equipment), the Toronto cable stations may be the route to choose.

They run good training programs, and it is helpful to have taken one of these courses or have other experience before starting on a project. This ensures more control of your production. Otherwise, volunteers are used. Even though they are, technically anyway, working for you, if you do not understand the technical decisions that affect your production, some decisions may get made without your involvement.

Producers are not always as helpful as you might hope, simply because they are overworked. You may have to be persistent and push for certain things. Some producers may be very sympathetic to the idea you are documenting, while others will simply tolerate your efforts.

Cable stations exist as local community broadcast outlets. Their purpose is to provide production and broadcast services for, about, and by the people in their own community. Their programs are different from and provide an alternative to the programming of other broadcast outlets.

Cable stations receive nearly all their funding from cable TV subscribers. At present, cable reaches about 80 per cent of the homes in Toronto.

The main requirements for community cable are that the programs be non-commercial, different from other stations and be about the local community, or be of some local specific interest to the community. For example, while disarmament is a social issue, it is not necessarily of specific interest to one local community alone, whereas the problem of tenants in a local building would be a specific local issue. Also, because of the large number of program proposals received by each station, an issue that has received a large amount of exposure on cable may be bypassed in favour of one that has never been aired on cable before.

A written program proposal must be submitted, usually about six months in advance, to the program director of the station in the area where you live. Forms for this purpose can be obtained from the stations. Programs must be produced in the area where the community group operates or the individual lives. The proposal should include the name of the group and its co-ordinator, the objectives and topics of the program, plus a detailed shooting script (dialogue, camera shots, locations, effects, lighting, edits, sound and music cues, plus any other pertinent information).

The program should be as completely prepared as possible beforehand to give the cable people a specific idea of how much time will be involved in the production, the number of people, the amount of equipment, etc. This will influence the decision on the proposal. If a program is too complex, it may be put off to another time or the application denied.

The decisions are made by the program department and are based on whether or not it meets the requirements of a community cable station, whether there is time and space available at a particular time, and its technical feasibility.



The cable company needs to know that a completed production will result from a submitted proposal, so the group must be organized and know exactly what it wants to do, what it wants to get across, and be prepared to do the necessary work.

People at cable stations like to see a group make a good, tight, creative use of the video medium resulting in interesting, eye-catching presentations. It is in their interest to have good productions made because they are shown on their channels.

Because cable technicians are always very busy, they prefer that volunteers from the group produce the program themselves. If people from the group do not know how to use video

equipment, the station can provide technicians and assistance at no cost. Sometimes, training workshops can be given to specific groups.

All cable stations offer regular workshops which cover all aspects of production, including post-production (editing, titles, effects, etc.) and allow you to use any piece of equipment in the studio once you are qualified. But if you take the series of workshops which the station offers, it expects some level of commitment -- that is, providing some volunteer time and assistance in programming.

The Toronto-area cable stations are listed in the Toronto Media Directory chapter.



Bibliography

Reference

Information

## Bibliography





# Bibliography

## News media: History and Criticism

Adam, G. Stuart, ed. Journalism, Communication and the Law. (Prentice-Hall, Scarborough, 1976). A mainstream perspective on problems in Canadian journalism.

Barnouw, Eric. The Sponsor: Notes on a Modern Potentate. (Oxford, 1978). A record of how the public is manipulated via the air waves for the profit of a few corporations.

Berger, John. Ways of Seeing. (Penguin, Hammondsorth, 1973).

Charnley, Mitchell V. Reporting. (Holt, Rinehart & Winston, 3rd ed., 1975). Textbook on reporting, writing and editing.

Chomsky, Noam and Edward S. Herman. The Political Economy of Human Rights. (Black Rose Books, Montreal, 2 vols., 1980). Essential reading for an understanding of the biases of the "free press." The authors show that the U.S. press serves as a propaganda agency for the world role of the state, and achieves this without explicit government censorship.

Clery, Val. Canada from the Newstands. (Macmillan, Toronto, 1978). A selection from the best Canadian magazine journalism of the past 30 years.

Dorfman, Ariel and Armand Mattelart. How to read Donald Duck. (International General, New York, 1975).

Epstein, Edward Jay. News from Nowhere. (Random House, 1973) pb. One of the best analyses of television programming, reporting and production ever published. U.S. focus. Very tough criticism.

Gans, Herbert J. Deciding What's News. (Vintage Books, 1980) pb. Gans brilliantly analyses why media personnel conform to official views of reality, neglecting the perspectives and concerns of the majority of the population. Must reading for anyone wishing to understand the news media.

Hindley, Pat; Gail Martin and Jean McNulty. The Tangled Net: Basic Issues in Canadian Communications. (Douglas, 1977). A good overview of the Canadian mass media, from book publishing to satellites.

Kesterton, Wilfred. A History of Journalism in Canada. (McClelland and Stewart, 1967) pb. The authoritative history of the craft as practised in Canada.

Kesterton, Wilfred. The Law and the Press in Canada. (McClelland and Stewart, 1967) pb. A useful overview and handbook for reporters and others who deal with the media.



News media (cont.)

- MacEwan, Grant. Eye Opener Bob. (Western Book Producer Service, 1974). This is about the Calgary Eye Opener, circa 1911, a classic small town newspaper run by maverick publisher Bob Edwards.
- MacLean, Eleanor. Between the Lines. (Black Rose, Montreal, 1982). A book about detecting propaganda in Canadian media.
- Mander, Jerry. Four Arguments for the Elimination of Television. (Morrow, 1978). "The most thought-provoking book about the media I've read." --Max Allen.
- Popert, Ken. "Ian Adams: Portrait of a Journalist," Content, March-April 1980. This interview with Adams, an investigative reporter, deals with the flaws of the modern media world: the packaging of information as entertainment for a consumer society, and self-censorship by journalists who know the establishment biases of their bosses.
- Rather, Dan, with Mickey Herskowitz. The Camera Never Blinks. (Ballantine, 1978) pb. This book started out to be a textbook of TV journalism but became a full-blown description of the field.
- Royal Commission on Newspapers. The report of the 1981 Kent Commission. Available at federal government bookstores or Supply and Services Canada, Hull, K1A 0S9. Good analysis of the ownership of Canadian media, but its recommendations were despised by mainstream editors and ignored by the government.
- Rutherford, Paul. The Making of the Canadian Media. (McGraw-Hill Ryerson, Toronto, 1978) pb. Conventional history.
- Schwartz, Tony. The Responsive Chord. (Doubleday, 1973) pb. This man knows television inside-out, having been a very successful advertising man; he reveals its secrets here.
- Smith, Anthony. The Newspaper: An International History. (Thames & Hudson, 1979). An illustrated overview of world-wide development of the newspaper from the medieval presses to the electronic age.
- Stewart, Walter, ed. Canadian Newspapers: The Inside Story. (Hurtig, Edmonton, 1980).
- Trueman, Peter. Smoke and Mirrors: An Anchorman's View of Television News. (McClelland and Stewart, 1980). Trueman worked his way up through the CBC news hierarchy before he became anchorman at Global. He tells about it here.
- Wheeler, Michael. Lies, Damn Lies and Statistics: The Manipulation of Public Opinion in America. (Dell, 1976) pb. A review of the use and abuse of public opinion polls and other persuaders.



### News media (cont.)

Whitaker, Brian. News Ltd. "A book almost nobody has heard of, is written out of first-hand newspaper experience and mixes very smart analysis with vivid anecdotes." --Max Allen.

Zwicker, Barrie, and Dick MacDonald. The News - Inside the Canadian News Media. See especially the chapter "A news consumer's guide," which deals with reaching, dealing with, praising and complaining to mainstream media.

### Media for social change

Alinsky, Saul. Rules for Radicals: A practical primer for realistic radicals. (Vintage Books, 1972) pb. "This may become a sort of classic text for organizers bent on greater social and political justice." -- Book of the Month Club News

Amer, Elizabeth. Yes we can! - How to organize citizen action. (Syner-gistics Consulting Ltd., Ottawa, 1980). Distributed in Toronto by Firefly Books Ltd., 3520 Pharmacy Ave., Unit IC, Scarborough, M1W 2T8, 499-8412. A guide to citizen action in the Canadian context.

Gordon, Robbie. We Interrupt this Program: A Citizen's Guide to Using the Media for Social Change. Citizen Involvement Training Project, University of Massachusetts, 138 Hasbrouck, Amherst, Mass. 01003, 1978.

### Editing and Printing

Canadian Press Stylebook. Canadian Press, 36 King St. E., Toronto, M5C 2L9. Revised regularly.

Caps and Spelling. Canadian Press, 36 King St. E., Toronto, M5C 2L9. Revised regularly.

Canadian University Press Editors' Manual. C.U.P., 126 York St., Ottawa, K1N 5T5.

Canadian University Press Guide to Sexist Advertising. C.U.P., 126 York St., Ottawa, K1N 5T5.

Harriss, Julian, and Stanley Johnson. The Complete Reporter. (Macmillan Co., 1965). A textbook on journalistic writing, it includes chapters on writing complete newspaper stories, broadcast news stories and features. It also includes a chapter on copy editing and headline writing.

Ideas for Newsletter Editors. Published by Canadian Association of Labour Media. Available through the Canadian Labour Congress, 2841 Riverside Drive, Ottawa, K1V 8X7.



### Editing and Printing (cont.)

MacCallum, John. What's Libel. Published by Canadian Association of Labour Media. Available through the Canadian Labour Congress, 2841 Riverside Drive, Ottawa, K1V 8X7.

Meach, Mark. Editing Your Newsletter. Coast to Coast Books, Oregon.

The Printed Word. Published by the Community Information Services Division, Ontario Ministry of Citizenship and Culture, Toronto.

The Printing House Guide to Perfect Printing. Produced by the Printing House Co., Toronto.

You Wanted a Newsletter. Published by the Canadian Labour Congress, 2841 Riverside Drive, Ottawa, K1V 8X7.

### Design and Layout

Ballinger, Raymond. Art and Reproduction. Van Nostrand Reinhold, (1977), 450 West 33 St., New York, N.Y. 10001.

Brigham, Nancy. How to do Leaflets, Newsletters and Newspapers. New England Free Press (1976), 60 Union Square, Somerville, Mass.

Burke, Clifford. Printing It. Book People, 2940 Seventh St., Berkeley, Cal., 94710.

Craig, James. Phototypesetting - A Design Manual. Watson-Guptill Publications (1978), 1515 Broadway, New York, N.Y., 10036.

Craig, James. Production for the Graphic Designer. Watson-Guptill Publications (1974), 1515 Broadway, New York, N.Y., 10036.

Graham, Walter. Complete Guide to Paste-Up. Dot Pasteup Supply Co. (1980), 1612 California St., Omaha, Neb., 68102.

Helmken, Charles. Creative Newsletter Graphics. CASE Creative Communications (1981), Ste. 530, One Dupont Circle, Washington, D.C., 20036.

Lem, Dean Phillip. Graphics Master 2. Dean Lem Associates (1977), Box 46086, Los Angeles, Cal., 90046.

Letraset Reference Manual, Letraset U.S.A. Inc. (1981), 40 Eisenhower Dr., Paramus, N.J. 07652

Pocket Pal - A Graphic Arts Production Handbook, International Paper Co. (1979), 220 E. 42nd St., New York, N.Y., 10017.



Design and Layout (cont.)

Strunk, Bill. Do-It-Yourself Mechanicals for the Beginner. Saul's Lithograph Co., 2424 Evarts St., N.W., Washington, D.C. 20018 (free).

Zipatone Sample Package Kit, Zipatone Inc., 150 Fend Lane, Hillside, Ill., 60162 (free).

Photography, slide-tape shows and scripts

A Group Writing Process. Published by A Movement for a New Society, and available for \$.50 from Kai Visionworks, Box 5490, Stn. A, Toronto, M5W 1N7. A paper on writing a script or report as a collective.

Blaker, Alfred A. Photography, Art and Technique. W.H. Freecer and Co., (1980).

Clifford, Martin. Microphones: How They Work and How to Use Them. Tab Books (1977), Blue Ridge Summit, Penn.

Eargle, John. Sound Recording. Van Nostrand Reinhold (1977), New York

Gassan, Arnold. Handbook for Contemporary Photography. Light Impressions (1977), Rochester, N.Y.

Hedgecoe, John and Michael Langford. Photography, Materials and Methods, Oxford Focal Press (1971), Toronto.

Owens, Bill. Documentary Photography: A Personal View. Addison House (1978), Danbury, N.H.

Reynolds, Clyde. The Photoguide to Cameras. London Focal Press (1976), London .

Sussman, Aaron. The Amateur Photographer's Handbook. Thomas Y. Crowell Co. (1973).

Swedlund, Charles. Photography: A Handbook of History, Materials and Processes. Holt, Rinehart & Winston (1981), New York.

Upton, Barbara and John. Photography. Little, Brown & Co., (1981), Boston, Toronto.



## Film

- Brady, Ben. The Keys to Writing for Television and Film. Kendall-Hunt (1978), Dubuque, Iowa.
- Churchill, B. Film Editing Handbook. Wadsworth (1972), Belmont, Cal.
- Clarke, Charles G., and Walter Strange (eds.). American Cinematographer's Manual. American Society of Cinematographers (1973), Hollywood, Cal.
- Clifford, Martin. Microphones: How They Work and How to Use Them. Tab Books (1977), Blue Ridge Summit, Penn.
- Costo, Sylvia Allen. How to Prepare a Production Budget for Film and Video Tape. Tab Books (1977), Blue Ridge Summit, Penn.
- Eargle, John. Sound Recording. Van Nostrand Reinhold (1973), New York.
- Lipton, Lenny. Independent Film Making. Simon & Schuster (1972), New York
- Lipton, Lenny. The Super 8 Book. Simon & Schuster (1975), New York
- Mascellu, Joseph. The Five C's of Cinematography. Cine/Graphics Publications (1965), Hollywood, Cal.
- Millerson, Gerald. The Technique of Lighting for Television and Motion Pictures. Hastings House (1972), New York.
- Reisz, Karl and Millar Gavin. The Technique of Film Editing. The Focal Press (1968), New York.
- Rosenthal, Alan. The Documentary Conscience: A Casebook in Film Making. University of California Press (1983), Berkeley.
- Souto, H. Mario. The Technique of the Motion Picture Camera. Hastings House (1977), New York.

## Video and television

- Blum, Richard A., Television Writing from Concept to Contract. Hastings House (1980), New York.
- Brady, Ben. The Keys to Writing for Television and Film. Kendall-Hunt (1978), Dubuque, Iowa.
- Clifford, Martin. Microphones: How They Work and How to Use Them. Tab Books (1977), Blue Ridge Summit, Penn.
- Costo, Sylvia Allen. How to Prepare a Production Budget for Film and Video Tape. Tab Books (1977), Blue Ridge Summit, Penn.



Video and television (cont.)

Eargle, John. Sound Recording. Van Nostrand Reinhold (1973), New York.

Harwood, Don. Video as a Second Language. VTR Publishing Co. (1975), New York.

Hurrell, Ron. Television Graphics. Van Nostrand Reinhold (1976), New York.

Jones, Martin D. How Cable TV May Change Our Lives. The Futurist, October, 1973.

Marsh, Ken. Independent Video. Stright Arrow (1974), San Francisco.

Millerson, Gerald. The Technique of Lighting for Television and Motion Pictures. Hastings House (1972), New York.

Newcomb, Horace, ed. Television: The Critical View. Oxford (1979), New York.

Shanks, Bob. The Cool Fire. Norton (1976), New York.

Willis Edgar E. Writing TV and Radio Programs. Holt, Rinehart & Winston (1967).