

Conver^gence

magazine / 1997

The Expanding Media Universe

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Merging media

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AN ADVERTISING CAMPAIGN is initiated in Singapore. The agency chooses to use an art director/copywriter team in Toronto and a photographer in Los Angeles. Using a high-powered computer and modem, the photographs are sent to the art director, who adjusts the images to suit the layout. Meanwhile, the copywriter works closely with the people in Singapore to ensure the message is conveyed in the right style. In the end, the ad runs in

London, England. And the entire project has taken place as smoothly as if all the parties worked in the same building.

This is our new world. The transformation brought about by exploding media technologies has made this a smaller, wiser planet without the hindrance of distance or the encumbrance of borders. While it's a thrilling time for those of us in media-related industries, the adventure comes hand-in-hand with challenge.

As technology progresses, the jobs we do change dramatically. The lines between the disciplines are no longer clear – a change in one field almost always has a domino effect on others. Digital imaging, for instance, has changed photography, which has in turn influenced art, advertising, journalism, and public relations. For a photographer, this overlapping of skills means that an understanding of other disciplines is imperative.

We're stepping into each other's territory. Employers agree that "multi-skilling" – the possession of a variety of skills connected to a primary skill set – is the way of the


future. They seek out employees who dare to cross lines into foreign territory to attain a broader foundation on which to build.

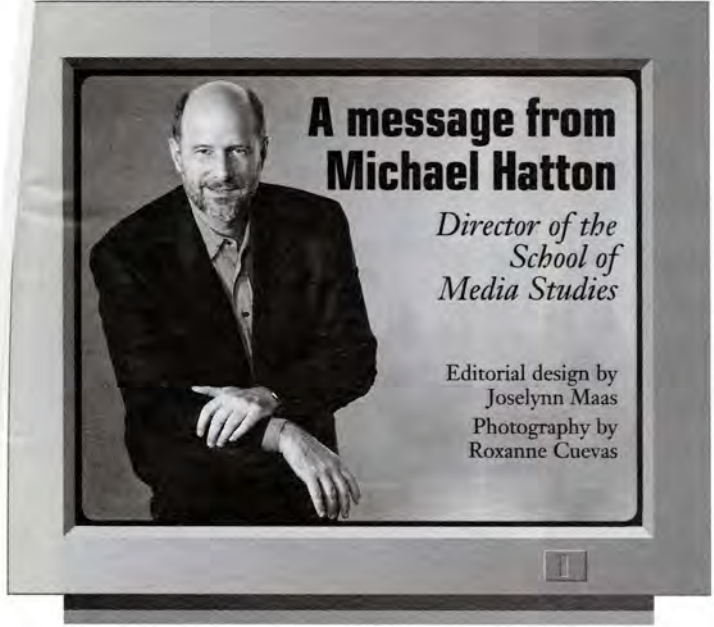
How does a media school prepare students for this brave new cyberworld? The answer lies not in trying to mirror the marketplace, but in becoming part of it. To that end, the School of Media Studies employs several vital strategies. By soliciting guidance from the industry leaders who sit on our advisory committees (a committee exists for each program), we ensure our curricula is designed to prepare students for the work force and our technology is up to date.

Also, connections with professionals are fundamental. During field placements and in the labs and classrooms, students meet employers. They find out for themselves what it takes to be a success. And, of course, they make valuable contacts.

Just as important is the work students do. Projects are created which compel students from different disciplines to work together, just as they would in the marketplace. Along the way they develop a broad understanding of related media fields and learn skills that complement their primary skill set.

One such project is *Convergence Magazine*. Produced by the Journalism, Photography, and Electronic Publishing students from the School of Media Studies, *Convergence* is a sign of the times. Content focuses on the disappearing boundaries between media-related industries, and it is produced in that same spirit. The magazine is proof that teamwork and communication skills are among the most important talents media students can possess.

Gone is the perimeter that once existed between college and "the real world." Projects are not for marks, they're for opportunities. To learn here is not just about being a student in the School of Media Studies, it's about being a student of the real world – a connected world. 



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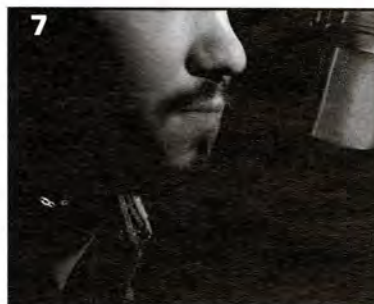
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Page 24: Graham French, *brief case*.

Page xii: Ken Davies, *night silhouette, computer and mouse*.

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THE NEW WAVE TOWARDS DIVERSITY

Media responds to Canada's cultural mosaic

•By Joe Oppedisano and Michela Pasquali

THERE IS A GOLDEN RULE in the world of advertising which says: "Know your consumer." And that's fine as long as all your customers look or sound similar – or at least tend to fit some kind of Everyman image. In 1997 "knowing" is no longer simple – but for those who succeed, the payoff can be big.

As the power of Canada's ethnic minorities emerges, the media are courting the ethnic market as never before. And the commonly-held stereotypes of the typical consumer are being rewritten.

Editorial design: Suzanne Daby
Photography: Rosanna DeCaprio
Digital imaging: Rosalina Marra

At the forefront of this expanding media universe is *Ming Pao Daily News*, a Chinese publication rated as one of the top five newspapers in Canada. Well established in Hong Kong and Asia for nearly four decades, *Ming Pao* launched daily editions of its newspaper in Toronto and Vancouver in 1993, making an important first step in serving an ever-growing Chinese community in Canada.

"Over the last several years there has been an increasing number of Chinese and Asian immigrants coming to Canada," says Ka Ming Lui, editor-in-chief. "We saw an opportunity here and we came and grabbed it."

Ming Pao boasts a weekly Canadian audience of more than 420,000. "Our mandate is to assist our readers with the process of assimilation into the new homeland," says Lui. "Heavy editorial emphasis is placed on reporting of Canadian news, local lifestyle, events, sports, and entertainment features."

ATTEMPTING to bring Chinese-Canadian readers closer to the mainstream culture, *Ming Pao* has embarked on joint ventures with some of Canada's major publishers. These include, the monthly Chinese edition of *Toronto Life*, and the first ever Chinese Yellow Pages, with a yearly circulation of 75,000.

With its current expansion and successful marketing techniques, *Ming Pao* is headed in the right direction, says Anthony Lindan, director of operations for Carma International, a Toronto-based media relations firm. "There certainly is an increased awareness of ethnic publications and it's driven from the marketing end," he says. "If you want to kiss 20 per cent of your business goodbye, avoid ethnic markets."

Ray Heard, senior advisor of public affairs for the Royal Bank says marketing strategists are concerning themselves more and more with ethnicity. "Lots of people like to be addressed in the language of their heritage," he says. "Any marketer or journalist who doesn't seek these specific audiences would be foolish."

But, he warns, marketers must be careful about their assumptions concerning ethnic markets. "These are sophisticated groups. The worst thing you can do is to be condescending and

predictable in catering to the journalistic and advertising needs of the various ethnic groups. They are sophisticated. They can't be conned.

"Marketers have done obvious things since I came to Canada in 1960," says Heard, originally from South Africa. "Women and gay people have emerged as much more distinctive markets, for example. There is a very distinct market for young, professional women that wasn't there before. There is also this huge market for people who are gay and business is taking advantage of that."

A 1991 survey by opinion watchdog Angus Reid Group Inc. singles out Chinese immigrants as deserving "special attention from marketers and decision makers," because they comprise a "more skilled group of professionals and entrepreneurs with investment capital," than other immigrants. It is precisely this that paved the way for the expansion of *Ming Pao*.

Combining the populations of Toronto, Vancouver, and Montreal, the Toronto firm Sampling Modelling & Research Technologies Inc. forecasts

that the purchasing power of ethnic Chinese will have increased by 10.2 per cent over the course of the decade.

The only other ethnic group to come close to this is the Italian community, with 8.3 per cent. This can explain why two of the biggest ethnic publications in Canada cater to the Chinese (*Ming Pao Daily News*) and Italian (*Corriere Canadese*) communities.

Conceived in 1954, *Corriere Canadese* was the brain child of owner Dan Ianuzzi who saw a need to address the demands of a burgeoning Italian community, particularly after the second wave of immigrants came to Canada after WWII.

"*Corriere Canadese* was originally published to build a bridge between Italy and Canada, a way to help Italians integrate into the country," says Elena Caprile, Ianuzzi's wife and the paper's editor-in-chief.

Popular with the vibrant Italian community in Toronto, *Corriere*, with a daily circulation of 30,000, blends local
(Continued on next page)

A Jamaican point of view

ASIDE from the Asian and Italian communities, there are many other ethnic backgrounds being courted by marketers and the media. Take, for instance, the *Jamaican Weekly Gleaner*, a weekly magazine produced in Toronto. Having begun in Jamaica in the 1870s as the *Jamaican Daily Gleaner*, the weekly North American subsidiary was first produced in the late 1940s and now has a weekly circulation of 20,000.

The magazine's mandate, says editor-in-chief Gail Scala, "is to bring news and current happenings in Jamaica to Jamaicans and other Caribbean people."

Scala says that while the *Daily Gleaner* has subsidiaries scattered throughout North America and other parts of the world, each edition is tailored to the city in which it is distributed. In Toronto for example, the magazine covers news coming out of Jamaica and also publishes a section detailing current happenings in and around Toronto.

"Our purpose is to garner news about Jamaicans and other Caribbean people from the communities across

the countries in which we reside," explains Scala. "When we cover a local news story, we'll try to find a different swing on it so that it can be more accessible and interesting to Jamaicans."

So when the *Gleaner* covered the Quebec Referendum, its writers concentrated on the impact on Jamaicans and other Caribbean people living in Quebec. "When we cover a story we tend to get more of an inside look from a Jamaican point of view," she says. "We are a voice of Jamaicans living in Canada."

Though they're at a great disadvantage in competing with Toronto's major newspapers, such ethnic papers constantly try to find ways of attracting their share of the newspaper-buying public.

"If we're going to cover a mainstream story we tend not to try and duplicate it, we'll try to find a different swing on it," says Scala.

"If there's a major story directly involving members of the Jamaican community I think we have an advantage," she continued. "I think they (Jamaicans) feel we'll give them a better shake than the mainstream." **C**

(Continued from previous page)

news with news coming directly from Italy. But with the passing of years and the slowing of immigration from Italy, Caprile has seen the newspaper take somewhat of a shift in focus.

"The situation has changed because many of the people reading our newspaper are no longer newly-arrived immigrants, they've been here for a while," she says. "Now we tend to focus a lot more on the opinions and reactions of Italian-Canadians as opposed to straight news reporting. As they slowly acquire Canadian traditions and a better understanding of the language, we've found that our readership has become more demanding of us."

EVERYONE wants a cut of the ethnic pie, but while it's said that "the pen is mightier than the sword," it's more than obvious in the techno-crazy '90s that "a picture is worth a thousand words". Since 1979, CFMT in Toronto has produced daily television newscasts in Italian, Portuguese, and Chinese, among others. This concept of "narrow-casting", as opposed to broadcasting, has been very successful for the station over the years.

"Our ratings show that we have well over 75 per cent of the ethnic groups watching their own news broadcasts," says Stan Papulkas, senior producer of diversity language programming for CFMT. "This is higher than the other English news programs per capita."

Coverage for CFMT's ethnic newscasts is similar to that of its print counterparts. For example, during its 1995 election coverage for Italian newscasts, the service focussed on Italian candidates and issues of concern to the average Italian-Canadian.

"The people watching want to see the news that most directly affects them," says Papulkas. "For instance, if a plane goes down in Europe, the mainstream stations will tell you if any Canadians were on the plane. We'll tell you if there were any Italians on it as well."

A CURRENT advertisement running on Toronto's ethnically-hip Citytv highlights the diversity at the station. A collection of people from the station gather before the camera and voice the

CityPulse mission statement in their own languages. The traditional "to be everywhere all the time" echoes out in Italian, Greek, Hebrew, Polish, and a host of other languages.

"Ads such as these are only the beginning," says Linda Nagel, president and chief executive officer of the Canadian Advertising Foundation. She says advertisers recognize "the value of the visual minority dollar. The industry

Advertisers have a product to sell to all Canadians, so ads that are reflective of all Canadians will appeal to all Canadians. —

Linda Nagel, president and CEO,
Canadian Advertising Foundation

is continuing to use minorities in advertising and will continue to move in this direction," says Nagel. "Anyone who's looking will see a change over the next five years. Advertisers have a product to sell to all Canadians, so ads that are reflective of all Canadians will appeal to all Canadians."

According to Citytv news producer Clint Nickerson, his station has a jump on the competition when it comes to ethnic news coverage. "If you go into any of the ethnic communities in Toronto and ask which TV station is closest to you and feel you could approach with a story," he says, "we come in first by a country mile."

Nickerson attributes the success of Citytv's ethnic coverage to longevity. "The ethnic communities trust us with their stories because we were doing it before it was even fashionable," he says. "We get more than a 100 calls a day from ethnic minorities suggesting story ideas."

Nickerson predicts CityPulse's ethnic coverage will continue to grow. "Rather than ghettoize ethnic programming ... there will be more of a metamorphosis. Eventually you'll probably have ethnic news channels."

And his CFMT counterpart agrees. "I see multilingual and multicultural

programming on the rise because of the influx of immigrants coming into Canada," says Papulkas. "Maybe 10 years from now we'll be covering different ethnic groups altogether."

Royal Bank's Heard says that although ethnic marketing specifically caters to immigrants, media and advertisers should be aware of another related market: children born of immigrant parents. "I feel that while it (the ethnic press) performs an important function, second and third generations like to be seen as Canadians, so you have to approach it very carefully because there are different markets for ethnic groups based on their language," he says.

The head brass at *Corriere Canadese* spotted this potential problem and are now trying to bridge the generation gap. In October of 1995 they launched *Tandem*, a weekly publication written in English and geared towards second and third generation Italian-Canadians. Caprile says the main reason *Tandem* was started was to highlight and accent the Italian culture for the newer generations.

"We wanted to find a way where second and third generation Italians could remain connected to their culture," says Caprile. "Because these stories are written in English, we now have access to a number of people we didn't have before," she continued. "We're not doing what the *Toronto Star* or the *Toronto Sun* are doing. That would be useless, especially since we're doing it in English. We want to give our readers something they can't find anywhere else — an alternative."

TORONTO'S best-known "alternative" voice, *NOW Magazine*, has often been applauded for its wide ranging coverage of ethnic related issues.

"Multiculturalism is an important area for us because the composition of our city is ethnic," says news editor Ellie Kirzner, "so news becomes stories of people in the city, and many of these people are ethnic."

And as these ethnic communities continue to grow, so too will their representation in advertising and the Canadian press. The media universe will only continue to expand because after all, says the Royal Bank's Ray Heard, "The minorities are the majority." **C**



Is there a future on the airwaves?

Radio stations scream for listeners and a piece of the pie

By Jenna Johnston
 Editorial design: Sarah Pinniger
 Photography: Rosanna DeCaprio
 Digital imaging: Rosalina Marra

Introduction > Music

Anncr: The *Convergence* question for today: ... Is there a future for radio? Why don't you tell me? Callers can reach us by dialling 555-CALL, that's 555-2255. Joining us today are Jerry Fairbridge, marketing manager for Broadcast News, and Joe Andrews, co-ordinator of the Radio Broadcasting Program at Humber College.

Jerry, tell us, 50 or 60 years ago you had no television or Internet to compete with. How have these developments affected the way our current radio programs are managed?

Fairbridge: The competition and the fragmentation in the industry has definitely increased. But, I'm not convinced that the Internet will affect radio any more than television has. How many families sit around and watch the computer?

The Internet is simply a raw form of information. It competes with radio in that it's another technological gadget that demands your attention. But in the long run, the old medium simply adapts to compete with the new one. It doesn't mean that it disappears.

Anncr: Well, the public said television

would kill the stage, but it didn't. The stage is still there. Joe, how has the Radio Broadcasting Program at Humber College been modified to reflect these new developments?

Andrews: I think the most important point that we teach our students is that, like any other industry in the '90s, it's imperative they graduate with a multitude of skills in broadcasting. Prospective job candidates have to be able to write, read, and even program radio broadcasts. You need to come into the office not just with better skills, but also with more of them.

"I'm not convinced that the Internet will affect radio any more than television has. How many families sit around and watch the computer?"

Students are also looking for work in Europe. English still seems to be the universal language in broadcast, but students are encouraged to pick up a second language and to look for jobs internationally.

Most of our students get hired on after their intern placements. Of course not all of these jobs are full-time. I think that it all comes down to timing, ability, and attitude. If you have these,

then you'll succeed in any industry.

Anncr: Jerry, what do you have to say to young, aspiring, radio broadcasters?

Fairbridge: Well, of course, radio stations have begun to decrease in size. A lot of people have been pushed out of radio. It's like the Industrial Revolution taken a step further. These revolutions will always happen; they just seem to be affecting specific niches in the '90s.

Most stations in this country have begun to use some sort of syndicated programming, which means that a 24-hour radio station doesn't need to have employees sitting in the office 24-hours a day. Radio will never disappear, though. This year, fifteen digital radio stations will be broadcasting live from the CN Tower.


Anncr: Jerry, what sort of role will the CRTC (the Canadian Radio-Television and Telecommunications Commission) play in the future of digital radio?

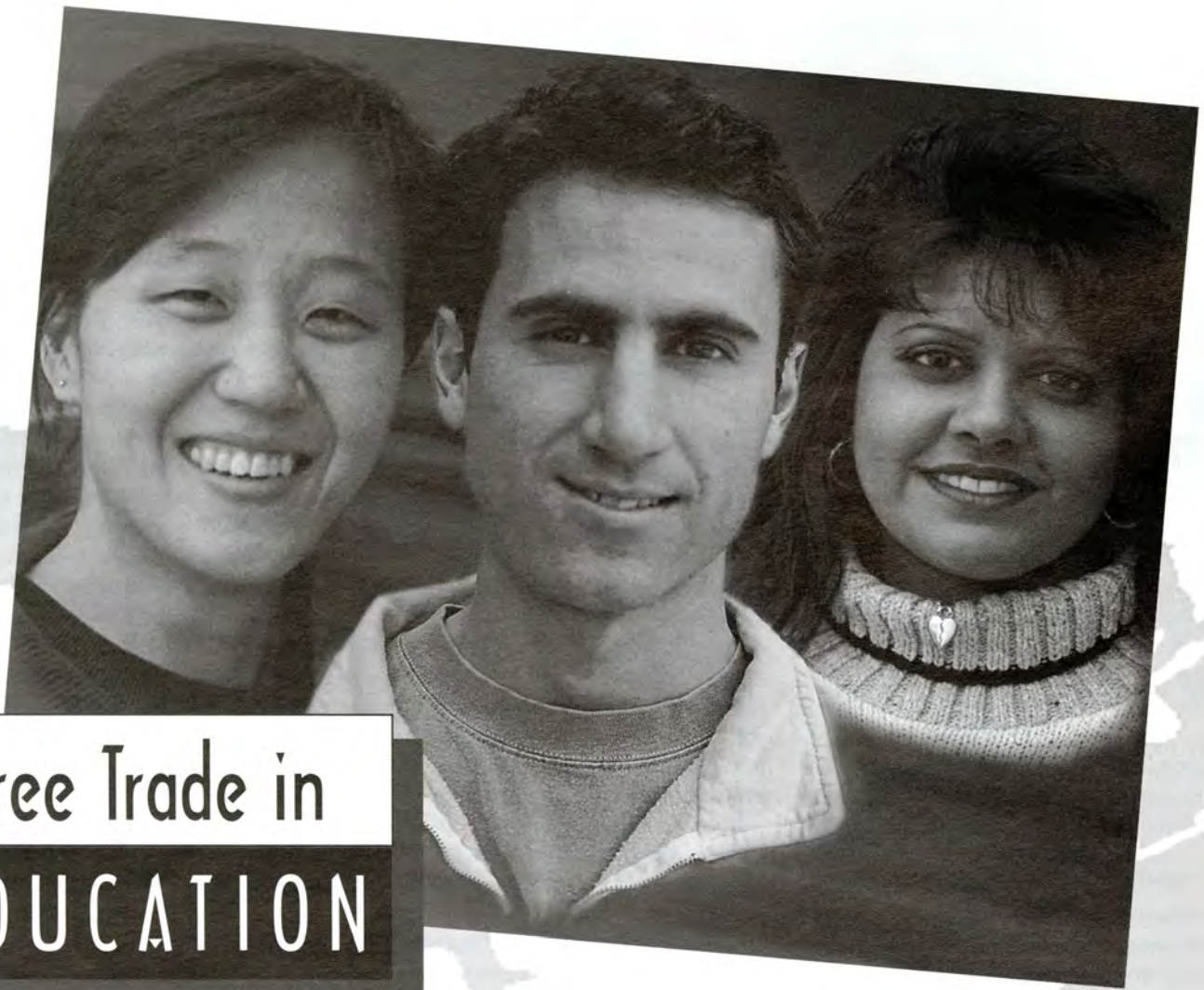
Fairbridge: Inevitably, they will play less of a role in the radio business. How much can they regulate when they can no longer build technical walls around the country? Satellite televisions are crossing the borders – you can't keep information out. The CRTC just won't be able to regulate the airwaves as they used to.

Anncr: Any final words for your students, Joe?

Andrews: I think the continued survival of radio is based on how well it ends up complementing the other media. In 50 years, the delivery mechanisms of radio will be up against a whole new basket of challenges. It's all about adapting.

Fairbridge: It's important to remember that radio is a portable medium, more so than either television or computers. That's one of its biggest selling points. Tuning into the radio is convenient. The generations in our society still like the privacy of a portable medium. A lot of people have the radio on while they are doing other things, such as cleaning the house or when they are at the office. It will never disappear.

Anncr: And in the car! It looks like the roads have started clearing up out there. Thank you both for joining us today. And, a special thanks to our listeners. 



Free Trade in EDUCATION

International students go the distance

By Christine Siemiernik
Editorial design: Kristen Willoughby
Photography and digital imaging:
Gary Boodhoo

FOR MOST PEOPLE, being ordered around on a parade ground would spell stress. But for 25-year-old Kang-Min Park, waiting for an acceptance letter to Humber College of Applied Arts and Technology was almost as stressful as the two years he spent as a drafted soldier before coming to Canada.

Park checked his mailbox day after day waiting for the letter. It didn't come and Park began to believe it never would. After deferring his tuition payment until the last possible day, Park says he was about to call it quits. Then he checked the mailbox one last time and there it was.

Now in his second-year of Package and Graphic Design, Park came to Canada in 1990 from Korea to learn English. But before he could enter Humber, he had to go home to serve in the military for 28 months. Today,

he's in a program that isn't popular in his country, but one that he believes eventually will be. Park plans to stay in Canada permanently if he can. One reason for that is the cutthroat competition in the land of his birth. "If you have no ability, you will lose."

Canadians, he says, are more relaxed and there's more elbow-room to live.

That doesn't mean he feels short-changed by the challenge of college life in Canada. "I am very proud of Humber College," he says in his increasingly fluent English. "I want to show everybody what I learned at Humber College in Canada."

So well has he made the transition, that he received a President's Letter last fall as the student with the highest grade point average in the second semester of the Package and Graphic Design Program.

FOR Jung-Hyun Kwak, coming to a foreign country to learn English was less stressful in many ways than getting an education in Korea. "When I was in Korea I had to work harder than here. In Korea, I had to spend most of my time studying. I never really had my own time to do other things."

Kwak, who comes from a middle-class section of Seoul – where she lived with her father, a construction worker, her mother, and one brother – studied philosophy at university in Korea before coming to Canada a year ago.

The 23-year-old completed grade 12 in Canada before joining Humber's highly-rated Journalism Program.

Armed with her newly-won experience – which includes time spent interviewing labor firebrands during Toronto's "Days of Protest" – Kwak returned to the volatile streets of Seoul in December with aspirations of working on a newspaper.

Before leaving she, like other Korean students, said that the cost of attending university in Korea is comparable to attending college in Toronto. She chose Humber because it was easier to get a visa for education in Canada than in the United States.

The switch from the high pressure of Korea to the more relaxed atmosphere of Canada wasn't hard to take. "I love the course – the teachers and the people who are in my class try to help me... [but] my classmates, they really don't work hard."

Kwak says that one major advantage of her classrooms at Humber, compared to those in Korea, was the ready availability of computers and access to the Internet.

ATTRACTING international students to Humber is the task of dean/registrar Martha Casson, who roams Canada and the world visiting education fairs, private schools geared specifically towards international students, and public high schools.

Twenty-three thousand students are currently in Canada's secondary schools learning enough English to be able to attend college or university, she says. "Humber does not accept international

students unless they score at least 550 on TOEFL (Test of English as a Foreign Language)," says Casson. "Wilfred Laurier University requires a score of 580 and a medical school would require a score of 680."

Casson attended a December, 1996, education fair in Chile to recruit students as well as meeting with corporation heads to set up work terms for Humber students. Education fairs, designed to entice students looking to learn English, are held in numerous locations around the world including Hong Kong and Korea. "We really have not actively gone after international students," says Casson.

In the current academic year, Humber is playing host to 140 students from around the globe. We would like to see that number more than quadruple over the next ten years.

Casson says Canada is finally waking up to the idea that it has a marketable commodity in post-secondary education, one that foreigners are willing to pay big bucks for. An international student brings about \$30,000 into the local economy each year, she says. In the current academic year, Humber is playing host to 140 students from around the globe. Casson says she would ideally like to see that number more than quadruple over the next ten years.

Casson says international students are not taking places normally filled by Canadian students. New seats are created to accommodate foreign students willing to pay the almost \$10,000 annual tuition.

"We do not turn away qualified candidates," she says. If a program is oversubscribed in September, it would never be extended under normal cir-

cumstances. Under such circumstances, Humber would offer an extra semester and market the program to international students, using the extra tuition money to foot the bill, she explained.

HUMBER'S most popular programs with visa students tend to be design programs, business, computers, hospitality, tourism, and photography.

Starting in a new city can be stressful for anyone, but when that city is in a foreign country it's frightening. Once the students are accepted to Humber, Dalcyce Newby, Intercultural Centre co-ordinator/international student advisor, becomes involved. She coordinates a "buddy" program pairing international students with other Humber students who help them find housing, figure out the TTC, and keep them company. There are 33 international students currently involved in the program.

POLITICAL UPHEAVAL brought Anthony Atakerora, a second-year Humber Journalism student, from Nigeria. The country continues to be wracked by turmoil over ownership of oil-rich land, and Atakerora found himself writing to Canadians about the schism that widened after the 1995 execution of human rights activist Ken Saro Wira.

Atakerora, who had attended a polytechnic school in Nigeria, says the advanced learning resources of a Canadian institution – in his home state there was only one library for the whole state – was partly behind his reasoning for coming to Humber.

Finding foreign students who can afford to pay for a Canadian education is difficult, especially in tight economic times, says Humber's Casson.

The Canadian government does not offer foreign students any special breaks. Other countries, including the United States and Britain, offer scholarship programs, but Canada has little to offer in the way of financial awards, she says.

"What I would like to see in the long-run would be Humber College establishing a fund for international students," she says. **C**



BRIDGING

Hong Kong film industry working in Canada

FLYING FEET, bone crushing karate chops, and location, location, location; it could be the mantra for Hong Kong West. Action flicks and real estate videos are two primary reasons why Hong Kong film producers say they are choosing Canada as the campground for various productions.

On the outskirts of Toronto, the North American Motion Picture and Television Studios produce about 10 productions a year for Hong Kong television and cinema screens, including episodes of the popular TV series, *Kung Fu: The Legend Continues*.

The 120,000-square-foot studio, which opened three years ago with Hong Kong money, features an indoor set of old fashioned Chinese streets.

One company, Asia Action Talent, worked directly with the series *Kung Fu: The Legend Continues*. "It is an American production and the final product is sold all over the world in terms of syndication," says Thomas Yee, a talent agent for Asia Action Talent.

Actor Susan Fernandez, 20, who worked as an extra on the show in late September of 1995, says, "It was run like any other production which is filmed in Canada ... [but] it was odd that there weren't more Asians on the set." That may be about to change. Companies such as China Syndrome Productions Inc. and Asia Action Talent are seeing increased business from Hong Kong.

"Absolutely, there is more interest. They want a more exotic look," says Paul Yee, a partner in China Syndrome, and ex-manager of the Hong Kong Society of Cinematographers. His company used Toronto's Skydome as the backdrop for a commercial destined for Hong Kong.

"The Asian market is growing and steady. I wouldn't say there's a huge amount of production, but lately, there hasn't been a year without any," says David Plant, film commissioner for the Toronto Film and Television office, which coordinates locations for various productions and issues filming permits on behalf of the City of Toronto.

The busy Hong Kong industry cranks out about 250 movies a year, many of which are filmed outside the small city-state because it has exhausted every fresh angle to shoot. Crowded streets are also inconvenient for the cameras, and producers complain of a lack of co-operation from local officials.

The big box-office hit *Rumble in the Bronx* was produced in Vancouver. It took six months to film, at a cost of \$13-million and, according to the makers, has grossed over \$36 million world-wide.

THE PACIFIC

By Robert Amoroso. Editorial design by Trevor Burnett

“What attracts the Chinese to North America? To film a look that is marketable,” says Thomas Yee. “Asian audiences view the North American setting as exotic, while the familiar backdrop can widen a movie’s appeal to audiences in the West. But location is the reason that attracts them to North America, not because it is cheaper. It is more expensive (than Hong Kong) in terms of unions, crews, and labour costs.”

Increasingly, Toronto and Vancouver are stealing the North American scenes in Chinese films. “They are getting North America for Canadian rates,” says Peter Mitchell, director of the British Columbia Film Commission.


“The favorable exchange on the Canadian dollar makes filming here about 40 per cent cheaper for Hong Kong producers than going to Los Angeles or New York.”

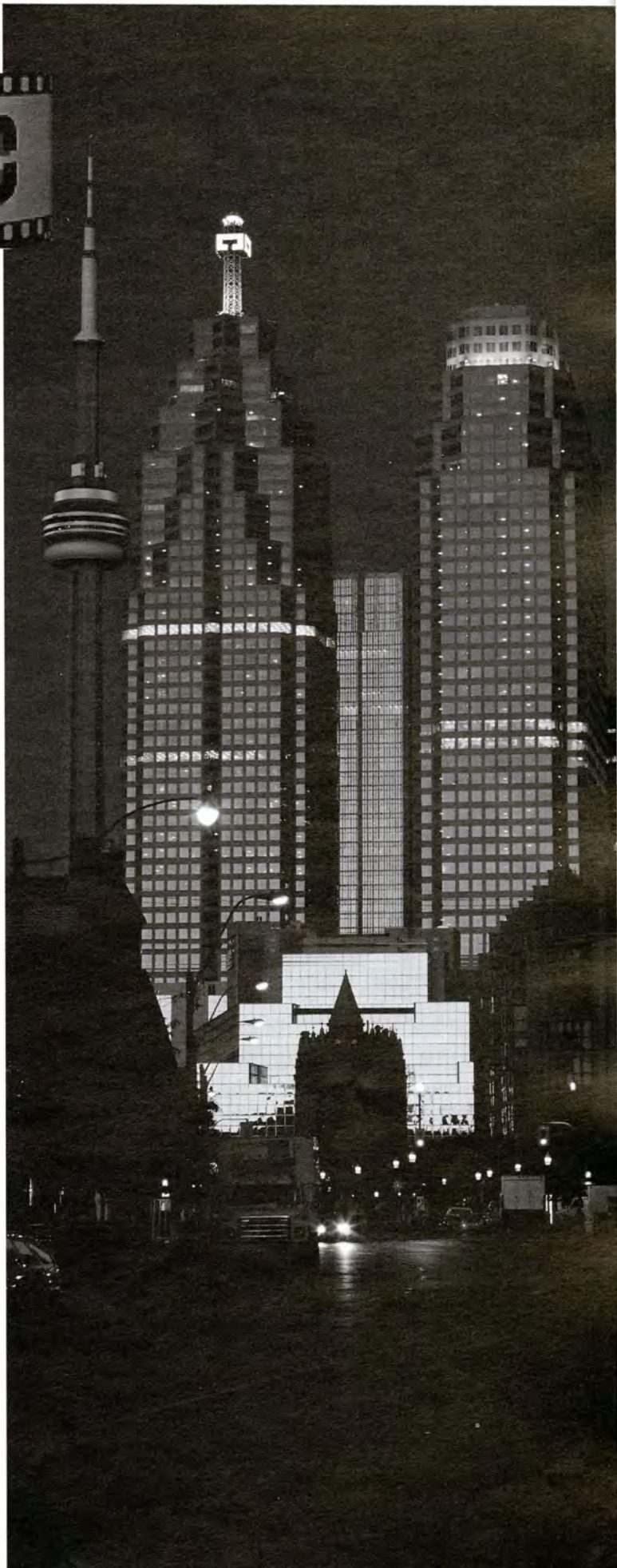
While cheaper than their US counterparts, Canada’s two major film cities offer production capabilities comparable with those in the United States. Toronto is North America’s third largest film and television production centre after Los Angeles and New York, with around 150 movies coming out of the city each year. In Vancouver, producing films is a \$450-million-a-year industry.

Both cities have large Asian communities that Chinese movie-makers can draw from; for both stories and talent. Vancouver and Toronto are being written into scripts about the culture clash experienced by Hong Kong’s expatriates. And local Chinese firms, with connections to Hong Kong, are getting the business.

“Of the Asian community in Toronto, 60 to 75 per cent of immigrants are from Hong Kong,” says Thomas Yee. “Highway 7 and Leslie in Richmond Hill is an area which is booming and increasing in population because of Hong Kong immigrants.”

China Syndrome Productions deals mainly in the production of commercials, and corporate and real estate videos featuring condos, apartments, and houses available in Toronto and surrounding areas to feature in trade shows across Hong Kong. “The reason for these real estate videos is that they show the North American look and feel of the Asian-Canadian lifestyle,” says David Wong, director of China Syndrome Productions.

“When Hong Kong reverts back to Chinese order, many people will want to immigrate to Canada. These videos show that real estate is cheap in Canada, the crime rate is low, compared to Hong Kong,” says Thomas Yee. “They lure buyers on a commercial basis, strictly as a selling point.” 



Oh, Canada: our business community, our voice

Niche markets
revitalize Canadian
advertising

By Joseph DiFonzo with files
from Leeanne Lavis

Editorial design and
Illustrations by Sara Magerman



**The
Americans
are
coming ...**

...the Americans are coming!

That's the fear often given voice in the "apparently" threatened Canadian advertising and media sales business.

Apparently?

True, those Yanks have long viewed the business north of the border with all the sensitivity of a spotlight-grabbing, dominating older sibling. The good news is that little brother is doing a credible job of capturing and retaining a market share, especially in niches thus far ignored by southern-based giants.

William P. Roche, president of Cana-Direct Ltd., says he believes

Canadians continue to play a role in their own advertising and media backyard in spite of southern power and money. And that money is ever-present. "When people in businesses are close to retirement, the US agencies try to buy them out, nobody in Canada seems to come up with the right kind of money."

Roche, who specializes in Yellow Pages advertising, sets up agencies to service accounts from coast to coast. "I can look after anybody who has a national campaign."



Canada's population is a factor and a direct contributor to the financial differences in the cost of doing business. "Our American counterparts are very competitive, an average national account in Canada is \$50,000 in the Yellow Pages. In the States it would be at least \$100,000 and that may be on the conservative side."

Barbara Elliott, co-ordinator of the Advertising Media Sales Program at Humber College, predicts "The local market for advertising in Canada will always remain intact and thriving ... smaller businesses will always have specific needs that only local talent can bring to that project."

If she's worried about the sharks circling in the south, she doesn't show it. "There is always going to be global competition. The key is to look after and foster local talent."

Elliott is a positive thinker when it comes to instilling a winning philosophy in her students. "Attitude is everything," she says. But she doesn't candy-coat the message. "Today, students must be street savvy and always work at being in an up mood. No one in a work environment wants to be around downers."

If attitude were cash, the advertising industry in Canada would be in solidly with the bank.

"There is a thriving advertising domain in Canada; the bulk of what we do is local," says Geoff Hossack, media buyer at Media Dimensions Ltd. "There is a threat from US ad agencies; however, this largely depends on the clients. The US threat does not affect small businesses." And as long as Canadian players maintain strong communication skills, that situation is unlikely to change.


As with any industry, advertising has found that technology is a double-edged sword. Computers, while opening new vistas, "have cut into the hiring of people," says Hossack. "Yet, there is still a lot of business in Canada and there will always be opportunities in the future for both employees and clients."

Humber's Elliott agrees. "Students should remember ... It will always be networking and connections in the

industry that will ensure Canadian advertising has a secure future and creates jobs. The (United) States does its own thing and always will. As long as people are doing their jobs, there is a future," says Elliott.

Job opportunities are out there, she says. "Students always panic while at school about the most unimportant details until they start their internships, and then sometimes even the improba-

ble is possible. Like a student being offered a job half-way through his internship at a very prominent radio station in advertising and sales. You just never know."

That student was Gary Brasil in the Advertising Media Sales first graduating class of 1990. Brasil went to a full-time job at radio station Q-107. He has since moved to a senior sales position with Burlington's Energy-108. 

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that bears
repetition
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**ADVERTISING
MEDIA SALES**

School of
Media
Studies

Canadian Press rises from

By Michael Trus

Editorial design by Andrew O'Driscoll

Photography by Shannon Vetch

IT WAS LIKE a spaghetti western. Canadian Press, an institution in news gathering in Canada, appeared headed for Boot Hill, willed into history by one of its most powerful members. The undertaker was hanging around in the dusty street and the victors appeared ready to head back to the ranch.

Then along came the gunman in the "Black hat."

But what exactly Conrad Black, the Montreal-born controller of 58 of Canada's 105 dailies and one of the world's most powerful press barons, had in mind when he pulled CP back from the brink late last year, has yet to become clear.

Until ten years ago, CP was still considered a top-of-the-line news co-operative. Now, its news gathering services are considered redundant and obsolete by many of its 88 members. Led by Southam in 1995, many considered pulling out of CP, a move which would have cost members a combined total of \$45 million to wind up operations. Black stopped Southam from dismembering CP by buying up controlling stock and doubling his Southam interests to 41 per cent last June.

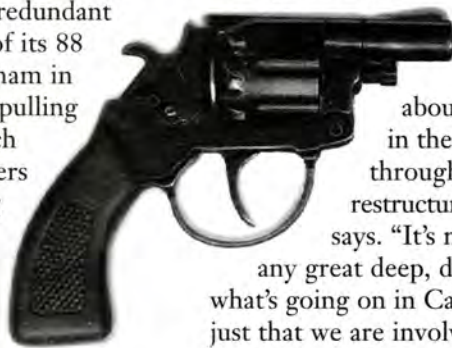
Of CP's \$46 million annual budget, \$26 million comes in from daily newspapers alone. The rest comes from broadcast membership. CP gets \$7.2 million a year from Southam newspapers. Hollinger/Sterling Inc., also controlled by Black, tosses \$5.5 million a year into the CP hat.

Southam's new board of directors – appointed by Black after the latest gunplay – recently advised its shareholders to make an additional seven million common shares available to Hollinger/Sterling at \$20 per share, thus assuring Black's complete control over both news

empires. And in the process, Black's reputation for doing the unpredictable became even more entrenched in the business and journalism communities.

To assist in the resurrection of CP, Black recently appointed former *London Free Press* and Southam executive Jim Armitage to recast the image of the national news agency. Armitage had just completed successfully rebuilding the Canadian Daily Newspaper Association.

One of the first things Armitage did to burn away some of CP's costs was to fire, retire, or buy out the jobs of almost one-quarter of CP's 360 employees. This appears to have appeased Black and the CP member wolf pack for now – its 1997 budget having been approved.



Armitage, in the meantime, is closed-mouthed about strategy. "We're in the midst of working through a six-month restructuring exercise," he says. "It's not that there's

any great deep, dark secret about what's going on in Canadian Press. It's just that we are involved in a restructuring that will remain private ... until we've reached some conclusions."

Given the recent past at CP, the tendency to keep a low profile is hardly surprising.

Last year it was the deadly – and sometimes public – corporate infighting among upper echelon management of CP's members that triggered the entire CP crisis. Fire walls immediately slam into place when any questions are asked about the current state of internal politics.

"To put it bluntly, if you were writing a story that was focusing on corporate infighting, that was last summer's story," says Armitage. "Not that there won't continue to be some tension

until all this is resolved. That's what we're working on in the exercise we're involved in now, but, clearly, there will be some uncertainty until this exercise is completed."

He says there are "a lot of people who really either can't, or haven't, made themselves familiar with what's happening at CP recently and who are quite out of date in terms of their assumptions about what the problems are here and what some of the solutions might be."

What those problems are, he won't say. "What we need to do is work away at this without a lot of outside speculation as to what we're doing here."

That doesn't mean speculation isn't rife in the corridors. CP and Southam are ranked among the nation's top news employers of people who make their living sniffing the wind.

Jim Poling, CP's acting general manager and an employee who has been with the company since the early 1960s, was able to cast some light into the darkness.

Asked about the corporate infighting, Poling explains; "It's not between CP management internally, it's between all the varying interests. Sun Media has a different view of all of this than Southam does, and TorStar (owner of *The Toronto Star*) has its own views, as does Thomson.

"CP is an agency that will be 80-years-old next year. We need a real updating around here to go into the new century."

Poling says Armitage is "looking at what the members want from a co-operative news agency nowadays. Should it even be a co-operative? What should the content be? Should CP be in commercial areas at all, or should its commercial mandate be expanded?"

(Continued on page 16)

ashes of corporate mortal combat

*CP receives a
stay of execution*



CONRAD BLACK and *Convergence Magazine* writer Michael Trus recently had a conversation about the future during a brief stopover by the press tycoon in Toronto.

Convergence: How do you expect newspapers to look in the next 20 years? **Black:** More accessible, lively, and delivered on screens and fax machines and otherwise for those who wish it.

Convergence: Where do you see the challenges coming from? **Black:** Adapting to alternative means of delivery content.

Convergence: You have already achieved so much, what motivates you to carry on in the business world? **Black:** It's interesting and I'm trying to improve the level of public discussion and information.

Convergence: Do you have any plans on retiring early? **Black:** No.

Convergence: You seem to draw a lot of emotional response doing what you do, why do you think this is?

Black: The Canadian media are dominated by the soft left and politically correct.

Convergence: Critics say what you're doing diminishes the number of contributing voices and alternative views available to the public. How do you respond to this, taking into account that broadcast news – as well as the public – get most of their stories from the papers? **Black:** I'm a defender of the newspaper business and seek variety and balance within individual papers. I could create the problems mentioned – in practice, I don't and won't.

Convergence: Some people in Southam's union, the Canadian Media Guild, say you already have all the money a man could ever need and more. Assuming this is so, why do you continue to work so hard? **Black:** That's not for them to judge – and money isn't my chief motive.

Convergence: Do you plan on running for political office? If not, do you have any political aspirations in some other fashion, perhaps as a behind-the-scenes mover and shaker?

Black: No, I don't find it an attractive occupation. **E**

(Continued from page 14)

And then there are copyright issues: "When you take a member's story, do you get the right to sell it anywhere? Do you get the right to put it on the Internet?" Also being looked at, is the future of Broadcast News, CP's all-broadcast stable-mate. "Broadcast News is a money-maker for CP and its members, but on the other hand, it's an irritant to some of the members, too."

Poling explains: "A member in Sudbury files us a story at 6 p.m. – that story can be used by *Broadcast News* –

and it's on the TV or the radio before people get to read the *Sudbury Star*. So, all of a sudden the *Sudbury Star* has lost the scoop."

Then there's "what we call spontaneous, public-type news," he says. "If there has been a city council meeting and the *Sudbury Star* gets the story out of it, there's no reason why it shouldn't give it to us because it was a public meeting. ... Where the issue lies in there is enterprise reporting; things that other people can't get at."

Asked why he believed Southam

tried to lead CP's members in the 1995 revolt against the co-operative, Poling says Southam, led by president and chief executive officer, Bill Ardell, and Southam's liaison to CP, Gord Fisher, "decided they couldn't get the changes they wanted as fast as they should, so they brought it to a crisis point by saying they were taking their newspapers out (of CP in 1995).

"This created the crisis. Our legal advice was that the last person out would be the one caught holding the (\$45 million) bag," Poling says. "We advised everybody to submit their notices for December 21. Restructuring committees were set up, consultants were brought in, I was appointed to run operations in the meantime and they set a date of March 1 as a date for getting a lot of these issues sorted out."

While Armitage took care of internal challenges, some of CP's external problems were handled by Black personally. In July, one month after he assumed control of Southam, Black fired five of Southam's board of directors: its chairman, Canada's former ambassador to the United States, Derek Burney; Ontario's former Justice Minister, Charles Dubin; Canada's former ambassador to the United Nations, Yves Fortier; investment advisor, Stephen Jarislowski; and Toronto lawyer, Donna Kaufman. Black replaced them with British Columbia Gas chairman, Ronald Cliff; Toronto businessman, Adam Zimmerman; construction executive, Hugh Halward; Hamilton's Marnie Paikin; and the president of the CD Howe Institute, Tom Kierans.

As the waters of change began to swirl around the organization, Southam's third-quarter revenue rose to more than \$800 million in 1996, almost 10 per cent higher than that recorded in the same time period in 1995. As well, Southam's 26 newspapers throughout Ontario, Alberta, and BC recorded third-quarter profits of \$11.8 million in 1996, an increase of \$9.4 million over the same period in 1995.

Peter Murdoch of the Canadian Media Guild, Southam's union, doesn't credit this to management skills. He says it's mostly due to staff cuts and

(Continued on page 17, after portfolio section)

"Photography

does not
reproduce



the visible;
rather
it *makes visible.*"

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PORTFOLIO
Section

Fabulous photos, dazzling designs, art that compares with the pro's. In the School of Media Studies we place strong emphasis on the development of student portfolios. These are the "books" students create to show future employers their talents. Photography students collect their best images, Media Copywriting students select their most creative advertising copy, and Advertising and Graphic students choose their best illustrations and designs. Each student in Electronic Publishing, Journalism, Package Design, and Multimedia, as well as those from other programs, also create portfolios. The following pages showcase a few examples of our students' work.



Editorial design:
Letisha Lowther and
Joselynn Maas

Elissa Quinn



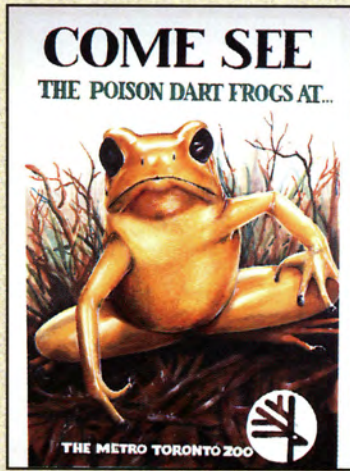
Nhon Nguyen



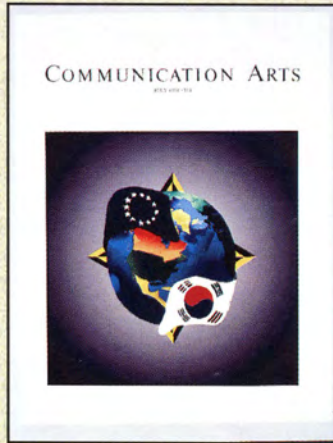
Omar Cushne

advertising, signage and design

Angie Kramer Elissa Quinn



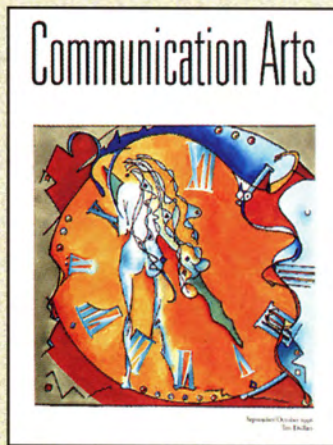
Dave Hayward



Dana Smith



Diana Dung



Erna Radstake

creative photography

Kim Hutt: *Amy and Veronica* Jeff Polici, *Flower*



Dan Feddan:
Fisby



Ingrid Puwani,
Untitled



Gary Boodhoo, *Untitled*



Sebastian Cox, *Graduation Day*

Rosanna DeCaprio:
Daniela's Kitten



Jennifer
Reviera:
Jobncage



Sanghee Lee:
Untitled

Angelina
Aristodemo:
Mask



Rose Marra:
Sunflowers



Blake Morrow:
Lisa Loeb



Diana Lima:
Joanna

electpencilshing

Chrissy V Olejniczak:
World Aids Day postage stamp



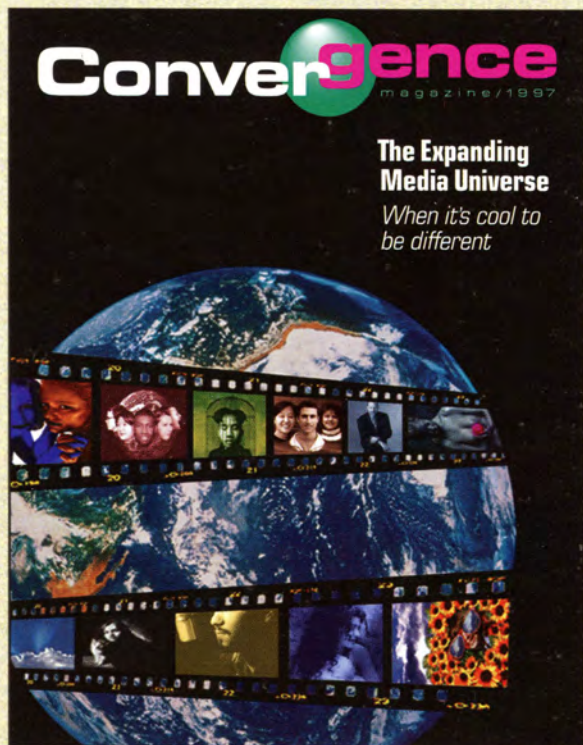
Letisha Lowther:
Hita Tool & Die stationery



Andrew
O'Driscoll:
corporate
identity



Gloria Temou:
Chameleon Grafic corporate identity



Convergence Magazine
Jennifer Henriques: cover design
Letisha Lowther: banner design

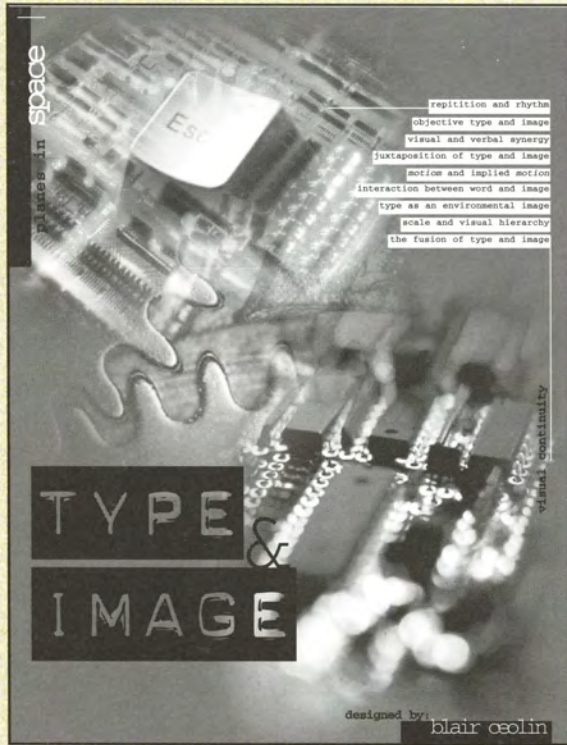
Shawn McEachern:
Millenium postage stamp design



Suzanne Daby:
EMI Annual Report 97/98 cover



Blair Celion:
Type & Image
book cover



Mike Morano:
Dino postage stamp

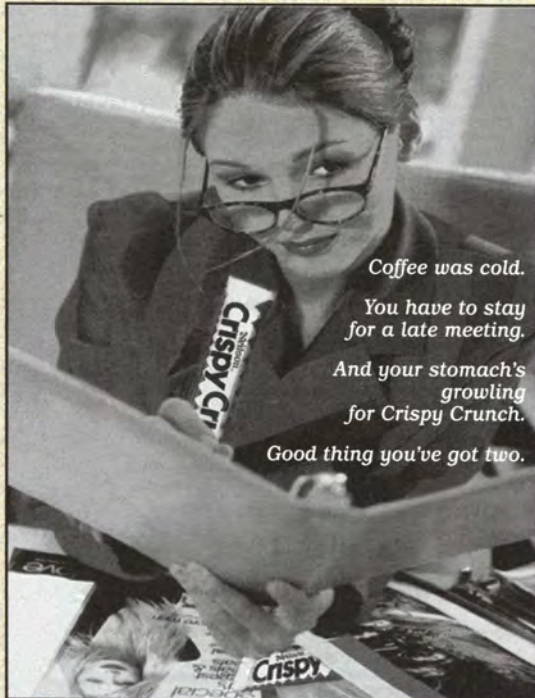


Melanie Cullimore:
Fraser River postage stamp



Trevor Burnett:
Superman postage stamp

Crispy Crunch print ad
Annabelle Basille, Copywriter
Annick Thate, Copywriter
Michael Morano, Art Director



Gatorade print ad
Sheri Ballantyne, Copywriter
Karen Turner, Copywriter
Blair Ceolin, Art Director



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Whenever Rutabaga is added to the mix, the results are heavenly.

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Try adding Rutabaga slices to your next vegetable platter. Everyone will probably want to know what that exquisite vegetable is.



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Rutabaga may not be fat free but it's certainly guilt-free. That's because Rutabaga is low in calories.

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So chow down.

By avoiding all those calories you may just avoid the steamster yet.

A match made in Heaven

Whenever Rutabaga is added to the mix, the results are heavenly.

Not only is the Rutabaga a hit on its own, it is the perfect partner for many single vegetables.

Try combining Rutabaga with carrots, potatoes or apples to bring out its sweet beauty. Don't be surprised at how well vegetables get along with Rutabaga - they've always known the truth about the ugly duckling.

Try adding Rutabaga slices to your next vegetable platter. Everyone will probably want to know what that exquisite vegetable is.

Rutabaga - they've always known the truth about the ugly duckling.

Rutabaga
The Root of Ontario

Rutabaga magazine ad
Leanne Warren, Copywriter
James Ansley, Copywriter
Joanne Abrahams, Art Director

Dear Karen,

Too busy these days to think about what type of soap to grab in your shower? You go all day, getting tired and dirty but guess what? **Zest** deodorant soap, you get the refreshing clean.

That's right. **Zest** cleans better than regular soap because it **rinse/clean/away**. Leave you, and your skin, feeling terrific.

On top of that, **Zest**'s pick me up scent leaves you completely refreshed. It makes **Zest** a great compliment to any shower. It makes you go in the morning and washes the day away before napper. At the gym, the office and anytime.

You're wondering about the bike right?

We find that every though you use **Zest**, sometimes getting dirty is far more fun than getting clean. But that's not **Zest**. In fact, to prove how clean and refreshed you can get with **Zest**, we want you to get moving. We're giving away 5 Rocky Mountain bicycles (approx. value \$1000 each). Twenty runners-up will win an athletic wear package courtesy of Rocky Mountain (approx. value \$150 ea.).

Take the coupon to your local **Zest** retailer. When you use it you are automatically entered in our contest, and you receive great savings on your purchase of a **Zest** 3-pack. Then, you could ride away on a new Rocky Mountain Fusion bicycle.

If you're not one of our lucky winners you still make out all right. You have the cleanest, most refreshing bar in your shower. **Zest**.

Thanks and Good Luck!

Mary Clark
Procter & Gamble

P.S. Please act quickly, this offer expires May 31, 1997.

Your chance to win!
Present this coupon to the cashier when you buy your next 3 pack of **ZEST** deodorant bars. Your name will be automatically entered into our draw for a Mountain Bike or Athletic wear package courtesy of Rocky Mountain bicycles.
EXPIRES MAY 31 1997

Mrs. Karen Jeffries
20 Julia St
Thorhill ON
L3T 4B9

Get Moving with Zest

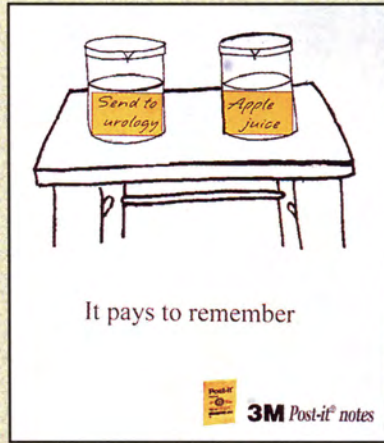
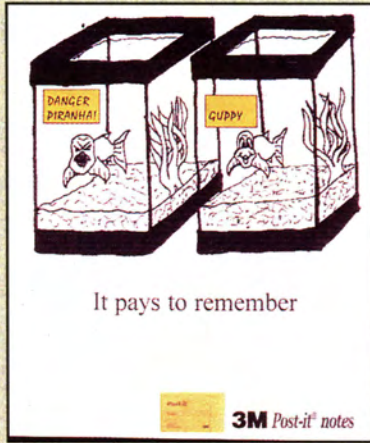
Your chance to win!
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EXPIRES MAY 31 1997

Mrs. Karen Jeffries
20 Julia St
Thorhill ON
L3T 4B9

Get Moving with Zest

Zest direct mail piece
Melanie Coté, Copywriter
Travis Sellar, Copywriter
Sara Magerman, Art Director

Kim Patrick: 3M Post-it Notes

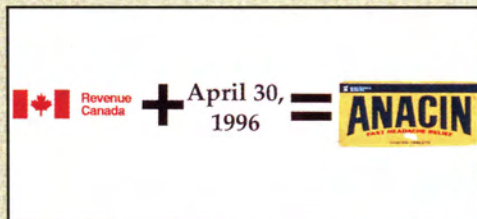


Dave Stubbs: Band Aid

Robert Rose:
Yve's Weiners



Kathleen Honey:
Windex



Sean Barlow:
Anacin



Kathleen Honey:
Midas Mufflers



Packaging and Brand design

John Mahne: *Life Cough Syrup*



Izabella Bartnik: *Nima Products*



Nikoleta Vajagic: *Pantene Shampoo*



Mehran Zehtabchi: *Cafe de Flora*



Steven Noorhoff: *Bravo Food Products*



Steven Noorhoff: *Ontario Tourism*

John Mahne: *Taco Seasoning Mix*

Elizabeth Macedo: *Clorets POP Display*



Ewa Slomczewska-Blok: *Square Collection*



John Mahne: *Konk Candy*



Nikoleta Vajagic: *Hostess*

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Media Copywriting Program
Art direction: Katina Constantinou
Electronic Publishing Program

Where they are now

By John Williams

Tracy Brownson graduated from the Humber College Journalism Program in 1994 and began work at CFTO in Toronto where she is currently the assignment editor. She works alongside other Humber Journalism alumni **Pauline Chan** and **Karlene Nation**.

Sandra Cardosa, who graduated from Humber's Advertising Media Sales Program in 1992, is now a media planner at Initiative Media, MacLaren McCann, the second largest agency in Canada. She started her career at Young & Rubicam before moving to Initiative two years ago. She was Humber College's award winner in her graduating year, and serves on the program's Advisory Committee.

Pam Cottrell graduated from the Journalism Program in 1991, and was employed at *Power Boating Magazine* in Mississauga as an editorial assistant. She became the editor of the magazine in 1992. She is currently working on a new fitness magazine.

Aamer Haleem graduated from the Journalism Program in 1994, and began work at The Sports Network in Toronto where he produced mini documentaries for *Inside Sports* with Dave Hodge. He moved to Hong Kong in the fall of 1996 where he became a video jockey for a major television show.

Bruce Leduc graduated from Humber's Creative Photography Program in 1988. He then moved to Lithocolor Services Limited where he became their second

full-time photographer. He is currently at the same company, and is now the lead photographer.

James Lee, a graduate of Humber College's Media Copywriting Program in 1995, is now working with Roche Macauley and Partners, a well-respected company in Toronto. Before Humber, he graduated from the University of Toronto.

Doug Lucas graduated from Humber's Journalism Program in 1994, where he began working for the *Orangeville Banner* in 1994, and the *Orangeville Citizen* in 1995. In May of 1996 he founded, and now heads up the *Dufferin County Sports* newspaper in Orangeville.

Dinah Quattrin graduated from Humber's Creative Photography Program in 1990. She is now advertising production manager at Spafax, in-flight media representatives for Air Canada. Prior to her employment at Spafax Canada, she worked as the production manager for *Canadian Airlines Magazine* from 1993 to 1995, and before that, worked as the communications coordinator for Homes Publication Group between 1990 and 1993.

Steve Rochon is a graduate of Humber College's Photography Program from 1988. He interned at TDF Artists in

1989, and freelanced between 1990 and 1992. He now owns and operates The Foto Salon, a portrait and digital imaging studio in Toronto.

Andrea Russell graduated from Humber's Journalism Program in May of 1996 and, in July of 1996, became production coordinator of the television show *Craft Scapes* on the Life Channel. In January of this year, she became associate producer of the show.

Kathie Shearer graduated from Humber College's Food and Nutrition Program in 1970 and is now vice president of CTV. Before that, she worked for McCann Erickson from 1979 to 1992 as their senior vice president and national media director. She also worked for Grey Advertising between 1976 and 1979, and Spitzer Mills & Bates from 1974 to 1976. She is currently the chair of Humber's Advisory Committee for Media and Advertising Sales.

Douglas Linton, chair of Humber's Media Copywriting Program has been appointed as the chairman of his agency, Ambrose Carr Linton & Kelly. Linton has served more than 30 years in the advertising industry. He was a long time creative director at The Goodis Agency, and also served as a chairman of the Billi Awards, the annual outdoor advertising awards, for fifteen years and has been a loyal supporter of Humber College's Media Copywriting Program since its conception. Linton graduated from Ryerson's Journalism Program in 1961. 

(Continued from page 17)
recent acquisitions and sell-offs made by Black through Southam and Hollinger/Sterling.

"These guys are all sharks," Murdoch says in reference to CP's members. "I kind of expect it," he says of the infighting. "I don't follow it, though. I'm concerned with what's going on on the ground floor; what's happening to journalists; what's happening to the quality of the newspapers; what's happening to employees and employee relations."

And on these issues, Murdoch says things look Black.


"Though (CP's members') revenues are way up, that's not being reflected in the rehiring," he explains. "Southam fired 750 workers last year. ... None of the papers I represent are rehiring. I wouldn't hold my breath."

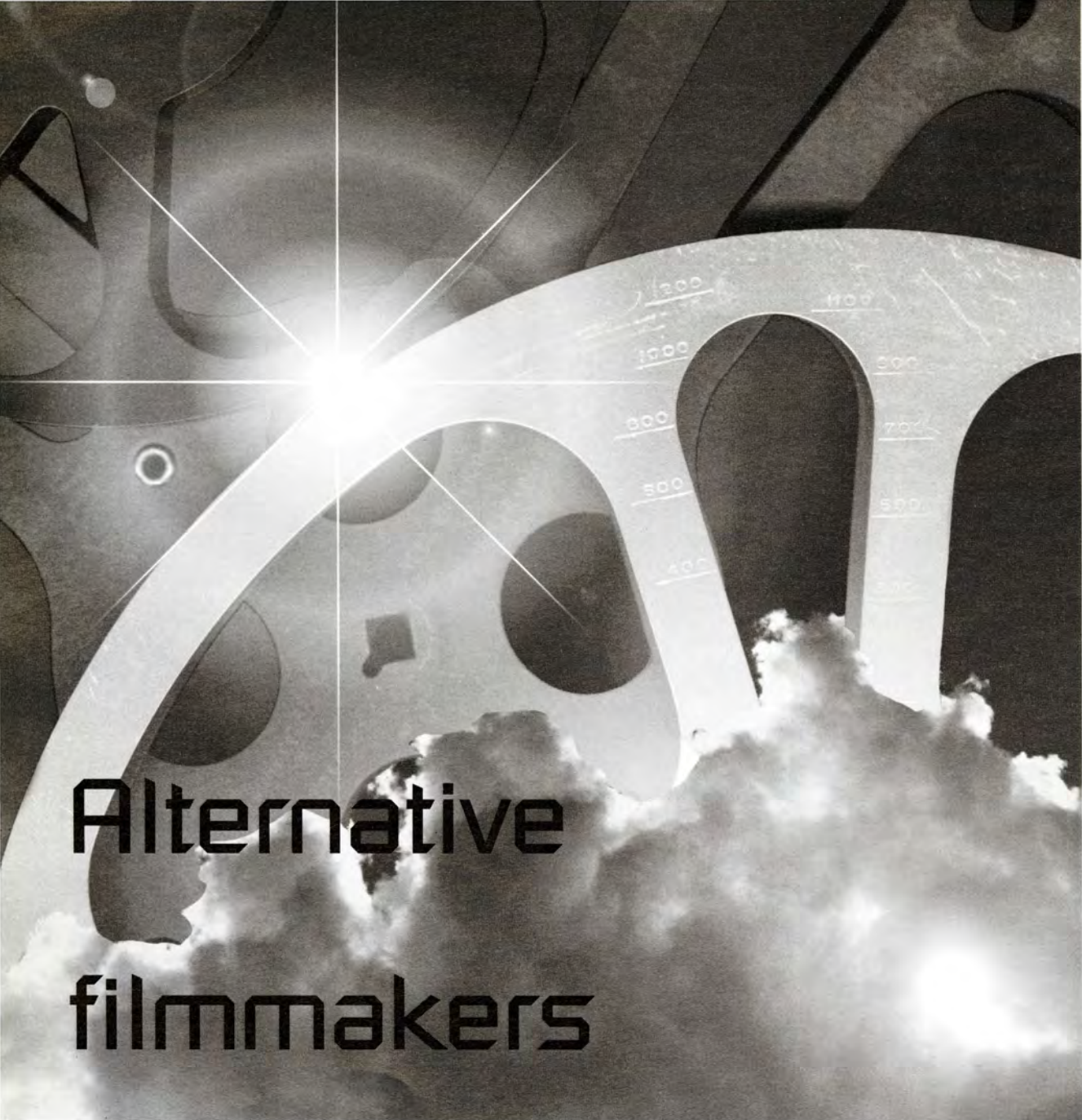
CP's general manager is not surprised at the sometimes bleak outlook from the trenches. "There's more than a bit of a morale problem!" Poling exclaims. "It's a disastrous morale problem. We were in a crisis situation, this

place was closing. ... It's like being in a war. When you're out on the battlefield, morale isn't that great either, because you're worried about getting shot up."

CP will survive, but only as a leaner, meaner, core service, he predicts.

"We had film writers, we had a humor columnist, we had a rock writer. We had all kinds of specific beats to do the softer-type news. The members don't want to pay for that anymore, they can do that for themselves.

"I see CP going back to its roots ... to covering just hard news." 



Alternative filmmakers

By Holly Crawford
Editorial design: Gloria Temou
Photography: Angelina Aristodemo and Blake Morrow

in action

Film and Television Production

Cloud over CBC creates silver lining for independent studios

IN JUNE OF 1996 the Canadian Broadcasting Corporation announced it had reached a long-sought goal: a prime-time schedule free of US programs. The new 1996-97 line-up would showcase a host of Canadian entertainment series as well as movies, specials, and awards shows. While unveiling the fall

schedule Jim Byrd, vice-president of English television networks, said, "Our own television means our own way of telling our own Canadian stories. We've been working towards this for years. Now Canadians can enjoy evenings highlighted by distinctive, made-in-Canada programs. This new schedule reflects the role of CBC's English television network as Canada's public broadcaster."

The fall schedule followed more than a year of cuts at the CBC that began with the \$227 million reduction announced in November 1995. It was closely followed by a \$60 million in administrative cutbacks and a further \$127 million by April of 1998 to operate within its financial resources.

Between 1994 and 1998 the CBC will experience a loss in its operating budget of \$414 million, and 4,000 positions from its work force. But from behind the dark cloud that hangs over the CBC there is a ray of light; the new Canadian content may be a silver lining for Canadian filmmakers.

The National Film Board of Canada is a public agency that has produced films that reflect Canada for 57 years. It is a storehouse for a large part of Canada's audiovisual heritage and has won nine Oscars for its productions.

Susan Tolusso, senior communications manager at the NFB, said programming changes at the CBC have created opportunities for her organization.

"The addition of the documentary program *Life and Times* has been beneficial to the film board and what we sell to the CBC. And they haven't gotten

rid of *Witness* (a weekly documentary showcase in its fifth season), so that change has benefited us," she says.

Michael Glassbourg, coordinator of Humber's Film and Television Production Program, believes the recent changes at the CBC may only be an advantage for large, already established film companies.

"I think it will be good for the big guys like Alliance, Atlantis, and Sullivan," Glassbourg says. "A number of years ago the CBC had programs that concretely supported young filmmakers. For the emerging filmmaker, like we have here at Humber, we have (already) proven that even with limited funding and limited resources they can create a really good product."

...it's good for the Canadian TV industry because we will be perpetually in the production of Canadian films.

Mark Caswell, film teacher at Humber, believes more Canadian content will mean more opportunity for Canadian producers. "I would hope it would mean more Canadian-produced content, if anything it means that they will make more arrangements with independent producers."


A production source at the CBC, who asked not to be named, says, "Generally it's good for the Canadian

TV industry because we will be perpetually in the production of Canadian films. Because we are focusing on Canadian TV, we'll be exorcising US TV from our programming. I think it will be significant, as will the influx of new money from Heritage. That is more of a boost than us going Canadian."

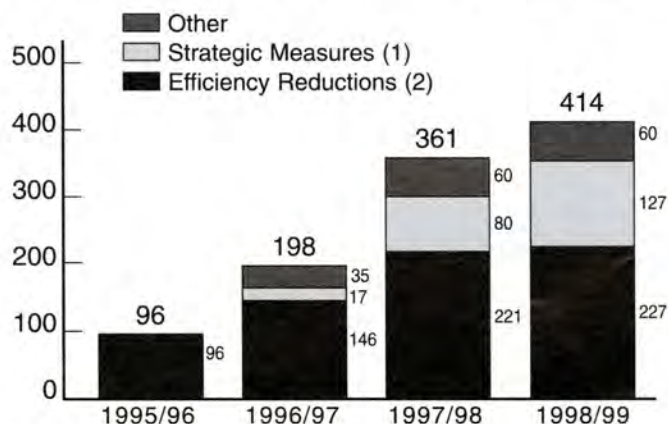
Another boost to Canadian filmmakers came last fall when Heritage Minister Sheila Copps announced the creation of the Canada Television and Cable Production Fund. The fund will total \$200 million a year with the federal government kicking in \$150 million. The remaining \$50 million will come from the existing cable industry production fund.

"This new initiative will ensure that we are able to maintain and increase the quantity and the quality of Canadian programming as we head into the multi-channel universe," Copps announced at the press conference. "The fund will help generate distinctly Canadian television programming. It will provide new opportunities for Canadian talent and create jobs."

At the same time, CBC president Perrin Beatty announced a further \$127 million in financial cuts, adding the Canadianization policy would be extended to the entire English television schedule by September, 1998.

By that time, all regularly-scheduled US produced series will be replaced by Canadian programming supplemented by the best of the world. So in what remains of the CBC, Canadian independent filmmakers may find something they can call their own. 

Implementation of \$414 initiatives (\$ millions)

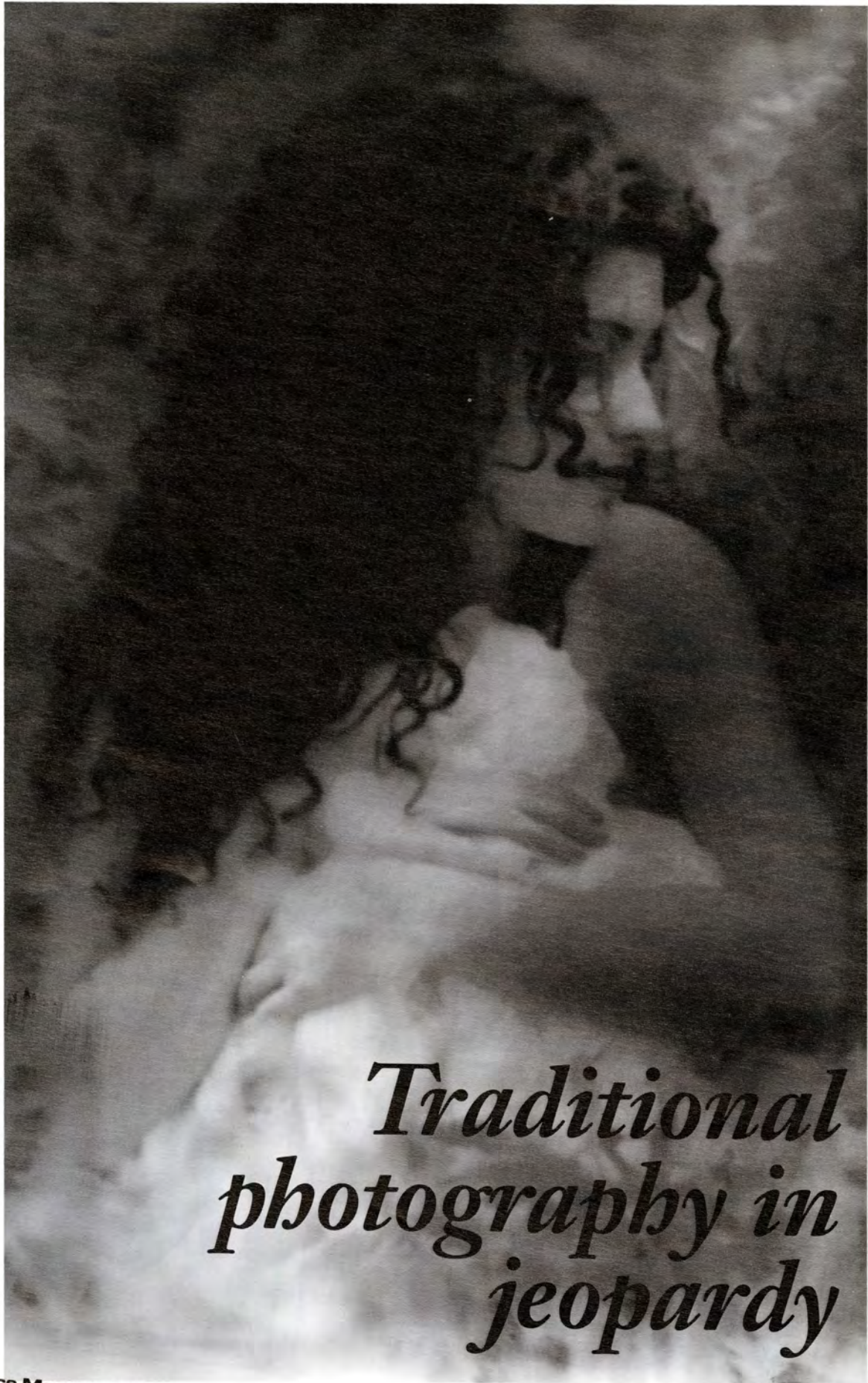


(1) Announced in September 1996 (2) Announced in 1995

Profile of \$414 initiatives (\$ millions)



(1) Announced in September 1996 (2) Announced in 1995



*Traditional
photography in
jeopardy*

Digital imaging brings photographers out of the darkroom

By Lorraine Hills. Editorial design by Joanne Abrahams. Photography by Angelina Aristodemo

RICHMOND HILL photographer Ross McEown remembers attending a multi-media show a few years back that was "held up by a bunch of tearful conventional photographers" attempting to play King Canute against the incoming tide of digital photography.

"Traditional people are terrified of it," McEown says. "They see themselves as dinosaurs." And they are right.

Digital photography extends further than re-touching and digitally manipulating images. It involves the use of a digital camera instead of the standard 35 mm. This technology eliminates the use of chemicals and saves a lot of time. Unfortunately, it has also eliminated many jobs.

And the questions remain: Is this really an all-important step along the evolutionary road? Or is it merely a sideshow?

Jim Chambers, co-ordinator of the Creative Photography Program at Humber College, has no doubts. "It's absolutely essential that students learn this technique or they will be unemployed in five to ten years," he says.

Chambers predicts that the commercial market – which includes wedding and portrait photographers – will embrace the revolution before their amateur cohorts.

Cost is a major issue. Chambers explained that a conventional four by five inch studio camera costs around \$3,000 and a sheet of transparency film \$3-\$4. In order to process digital photographs with quality that's equivalent to that of conventional film, a film back or digitizing back is necessary. The cost of this is around \$45,000.

"At this point in history, the conventional, silver-based materials are still a lot cheaper," Chambers says.

For McEown, digital photography is not exactly the best thing since sliced bread. He says the quality of the pictures are not as good as conventional film photographs and it is difficult to

keep up with equipment costs. "I don't do it right now. I would prefer it more if I had the equipment, the hellishly expensive equipment, to be able to do it," he says.

If McEown sees the glass as half empty, Chambers views it as half full. For one thing, digital saves on chemicals and processing.

"You've spent the \$45,000 for this high-end piece of equipment you can just keep using over and over again," Chambers says, "because it's electronic."

Chambers says newspapers across Canada are turning toward digital photography. In fact, he says two Vancouver newspapers are completely digitized.

"No darkrooms, no film, and they use a system that's in about the \$18,000 range," he says.

One of the prime digital manufacturers is Kodak. It offers an introductory digital photography course that's available over the Internet.

When it comes to training, the old pros are sweating it out in the trenches alongside the neophytes. Chambers says he has only learned digital photography within the last six years. "I had to because of the way the industry is going, and now I want to because I've found it an artistic, creative tool."

And it's the kind of art that, in theory, should stay fresh a lot longer than the material it replaces.

"Digitized images that are re-fed out as film will last as long as standard photographic materials do," Chambers says. Coloured photographic materials start to fade from the day the pictures are taken because they are subject to pollution and light.

Chambers says digital photography is, without a doubt, worthwhile technology, especially with tools useful for re-touching and image manipulation.

"Things that used to take hours and hours, and were not believable in terms of cut and paste, can now be done extremely well digitally." And digital is better for the environment.

There are fewer chemicals involved, which means less consumable materials, Chambers explained.

"I have used traditional materials all my life. I'm familiar with them; I know how they work inside and out," says Chambers. "I know that when I do something it will turn out a certain way."

The Rita Whitham Photography Studio in Toronto prides itself on traditional photography using conventional lighting and developing methods. Owner Rita Whitham is not keen on digital photography. In fact she is fearful of what the digital system will mean for the profession she has worked at for 30 years.

"I would have to take a lot of courses to catch up with it," Whitham says. "I think it's great, but it's not for me, I'm going to be left behind."

Howard Levitt, owner of Howard Levitt Photography in Toronto, says he doesn't see digital photography jeopardizing traditional photography.

"In the next five years, no, the only people that will be using it are the commercial photographers," Levitt says. He attributes this to cost. He does, however, think it's a worthwhile technology. "I've played with it, it's wonderful, but it has still got a long way to go."

Chambers says that one disadvantage of the digital process is the loss of the "tactile" quality that traditional photographs possess.

"Photographs, prints, things you pass around, it's a social activity," he says. The absence of this tactile quality will lead to what he calls "individual isolation."

"People are becoming more and more isolated; isolated from their neighbourhoods; isolated from each other, and the computer fosters that whole isolation."

The largest drawback is the high number of jobs lost over the last few years because of the elimination of darkroom developing and inadequate knowledge of the digital systems. **C**

Evolutionary Execution

Tiger Woman Found in Jungles of B

Tiger woman baffles the worlds best scientists. Could this be the evolutionary...

...the world's best scientists...



CHANGING THE WAY WE SEE THE WORLD

Are altered photographic images ethical?

By Allison Haines. Editorial design, photography, and digital imaging by Shawn McEachern

PRIME Minister Jean Chretien's arms are bound by a starched white straight jacket, forcing him into a lunatic stance. The usually groomed hair is haystacked; the face contorted like a crumpled paper bag. Eyes bulge in what appears a manic effort to mirror the antics of Canadian comic Jim Carrey.

Such is the power of a little imagination and a lot of today's technology.

Frank Magazine, arguably Canada's leading satirical magazine, placed this image manipulation of Chretien on the cover of a recent issue. "It is so clear we are doing it strictly in a humorous context," says Glen McGregor, associate editor. The aim: to "make people look slightly dorky."

Toronto professional photographer Adrian Oosterman says this kind of image manipulation is the new face of photography. "It is the intentional blurring or altering of a photograph," says the part owner of Electronic Photo Studio. "Most manipulations are used to make slight improvements."

Photo-based computer software programs have provided easy access to digital image manipulations, and have opened the door for professional criticism and ethical debates on the issues of its use in the media. Oosterman says manipulations should never be used in a news item. "I disagree with it being used in news because of the credibility issue," he says. "News must be honest."

But when used to illustrate ideas where the news ethic is in the background, such efforts can be magnificent, he says. "I have no problem with it in non-news items," he says. "Photography

is an art form and manipulation helps refine that art. I'm all for it!"

Jim Chambers, co-ordinator of the Creative Photography Program at Humber College, agrees. "I don't think it should be used in hard news stories, not in any way. Not even to move poles or make the picture prettier," he says. "When an image is being passed off as reality, that's unethical."

But in non-news feature sections, it is a good tool to have. "It's ethical to use it to make an illustration for a feature situation."

The most common method of digital image manipulation today is done through Adobe Photoshop. This program has the capability to create a very realistic illusion. "You can soften facial wrinkles, or you can create a completely new image," says Michael Cooper, a Toronto-based freelance advertising photographer, with credits in *Canadian Business*, *Toronto Life*, and foreign publications such as *Japan Weekly*.

Prior to the development of the Adobe Photoshop software, computer image manipulation was primarily done on \$20,000 high-end IBM systems. "It was very expensive and not as accessible as it is today," says Cooper.

In 1996, an entire system complete with computer, monitor, scanner, and software could run anywhere between \$4000 and \$8000, less than half the price of the IBM systems.

But the new affordability "has opened Pandora's box," says Oosterman of Electronic Photo Studio. "Just because we can, should we?"

Although Oosterman says there is no harm in *Frank Magazine's* use of Photoshop, "They do it so cut-and-paste style that it's obvious what they're

doing. That's humour." But for digital manipulation in the news media he says, "there has to be a good reason for image manipulation."

Cooper agrees but says, "it depends on the situation. It's like writing an article, you can't make that up. That to me is completely unethical."

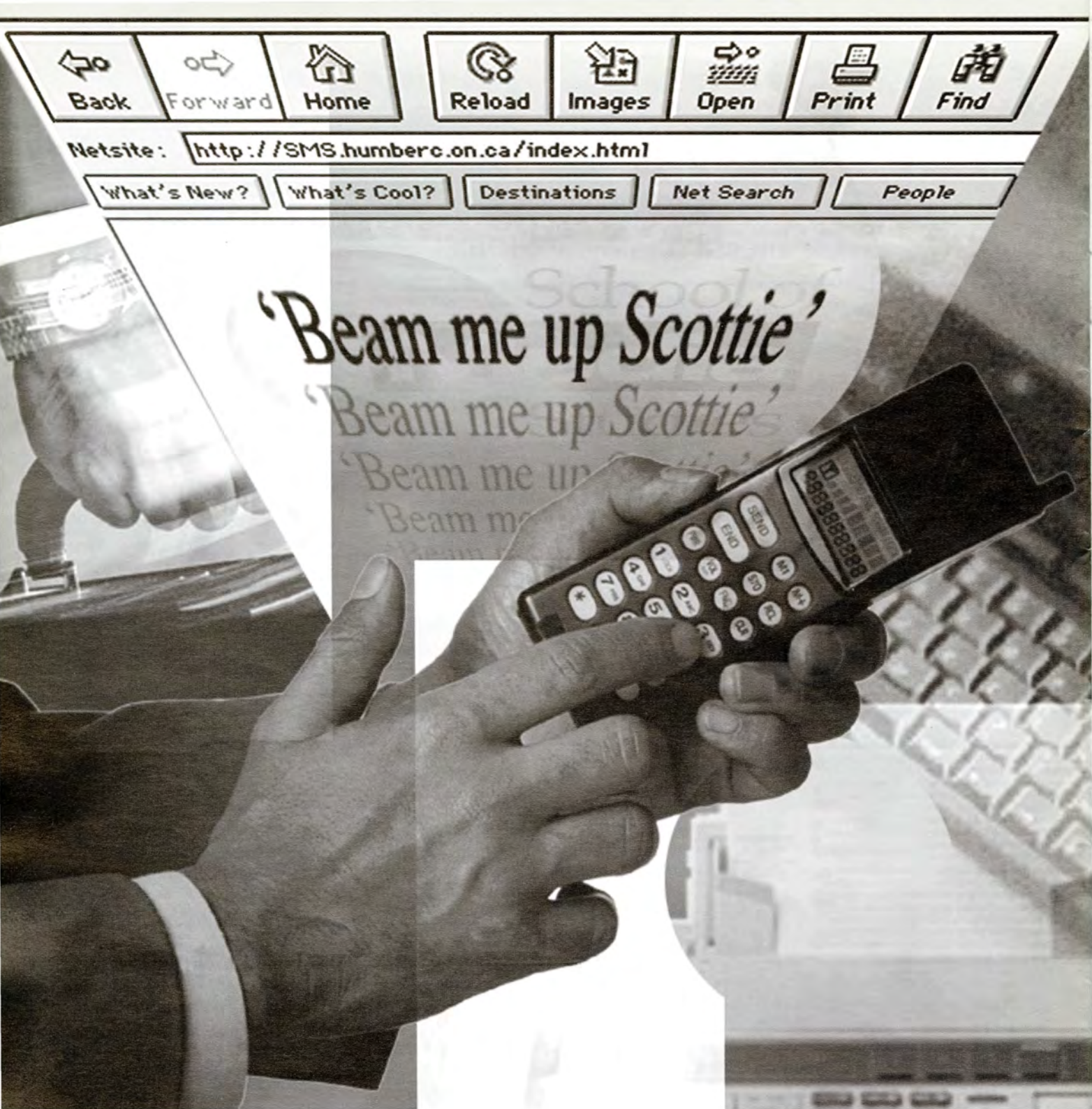
Despite the credibility issues, Canada's press began using image manipulation, from touch ups at newspaper organizations to full page illustrations at some magazines, about five years ago. From newspapers to magazines a photography prodigy of sorts had hit the press, promising a vista of manipulation possibilities.

Frank Magazine's ritual of wild and wacky manipulated covers began in 1990, two years after the magazine began printing its first issue. "You'd have to be a complete fool to believe any of our cover pics are real," says associate editor, McGregor. "It's so clear that we're doing it."

Covers like former Prime Minister Brian Mulroney being portrayed as a black man, Reform leader Preston Manning sporting a punk rock hair style, and various head shots of public figures being placed on famous bodies, have all graced the cover of *Frank Magazine*. "We also like to do a lot of morphs between two people," says McGregor. "Trans gender morphs are hilarious."

But McGregor says although *Frank's* wizards often uses the software to the full extent, they never touch their news photos. "It's only unethical if it's used in photos being passed off as real," says McGregor. "We never retouch our news items."

(Continued on page 31)



New technology fuels public relations

By Michael Ferrara. Editorial design by Michael Morano

A WILD MAN comes bursting through the revolving door of an office building on Bay Street. He carries an attaché case and a laptop computer tucked under his arm. A cell phone is glued to his ear as he frantically shouts into the mouthpiece, while a repetitious beep emits from his pager, alerting him to another call.

Public Relations

This guy is not on his way to some technical gizmo convention. He's just your average, everyday public relations operative.

Once an industry relying on paper, a typewriter, and Barnum and Bailey showmanship, public relations has now become a fast-paced, high-tech business.

Pat McNamara, senior vice-president of Langdon Starr Public Relations, whose accounts include the likes of the Molson Brewery Company, says, "It can get crazy and it feels like you don't have time to think. Also, a lot of customers want your services yesterday, and they don't realize that, yes, we have the technology, but we still need some time to work."

"Technology emerges and then changes virtually every day, so public relation firms all over the world must adapt or die," says Canada News Wire Ltd. president David Milliken.

The Toronto-based organization was the first PR/news service to go online about two-and-a-half years ago, and Milliken says it has been "smooth sailing" ever since.

"By far the biggest impact on the public relations industry has been the Internet. It propelled the industry forward into what seemed like a whole new millennium," said Milliken in a telephone interview from his Toronto office. "The creation of the net allowed relations and communication with every corner of the earth. Rather than be at the mercy of the media, the industry (PR) can now use computers to communicate independently with everyone and anyone it wishes to."

Milliken is a dyed-in-the-wool fan of the electronic picture desk, another key tool in the efficient operations of public relations today. Rather than rely on the sometimes inefficient mail service to distribute photographs, a communicator can put photos on — where else — the net, where nearly anyone and everyone has instant access.

E-mail, plus the perfect yo-yo, equalled success for Ron Murch, a senior instructor at the University of Calgary and a specialist in management information systems. He was conducting a business seminar on "Going Global" in Banff, and was in search of the perfect keepsake to hand out to the audience — a yo-yo with a picture of

the world on it. Not knowing where to begin looking for such an odd item, Murch surfed the net then e-mailed a Florida yo-yo vendor who found a supply in China.

"I said, I don't want to buy 200 yo-yos at 85 cents each and then find out they're not quite right, so he (the Florida vendor) said he'd scan a picture onto his website and I could visit the site to see what the yo-yos looked like. Two minutes later, I was on the phone with him and looking at the picture at the same time."

Murch then purchased the yo-yos, much to the delight of the recipients who attended the seminar.

"Besides the Internet, one of the biggest changes to the industry came in about 1987-88 with the rebirth of the fax machine," says Canada News Wire's

FAX killed Telex, just like e-mail will kill fax. ***Most likely, something will replace e-mail one day***

Milliken. "Suddenly mail or documents that took days to be mailed — and by then they weren't even news anymore — were taking mere seconds to be transported for print or broadcast, while they were still very hot."

He says that under the onslaught of e-mail and Internet users, the almighty fax machine, born in the rubble of World War II and given new life in the 1980s, will die once again. "It's like a domino effect," explained Milliken. "Fax killed Telex, just like e-mail will kill fax. Most likely, something will replace e-mail one day."

Honor Verrier, vice-president of North American communications for British Airways, says that e-mail is invaluable. "I can e-mail the head office in London and get responses back almost instantaneously. It certainly helps me in my day-to-day work."

Not every executive, however, puts his money where his, or her, e-mail mouth is. Elizabeth Hunt, director of The Voice Centre, a Toronto communications consultancy, says she has been told by many executive clients "they want to be in touch with all levels of the company." But, when asked if they wanted to communicate with "everyone" via e-mail, the response was, "are you kidding?"

E-mail, says Hunt, "is a fantastic tool." But many are complaining that people e-mail "too much information ... just because you can." And e-mailing is not always inexpensive. One of Hunt's clients received a book-length e-mail at his hotel in Vienna. "It was \$20 U.S. a page ... it should have been faxed."

To be a successful public relations practitioner really means staying on top of new scientific and technological ideas, even before they're fully developed. To get that extra edge, many PR firms hire techno wizards like Brady Gilchrist, vice-president and manager of new technology for marketing at Marshall Fenn Public Relations, Advertising, Marketing & Promotions.

"Getting your hands on the concepts and ideas of new technology before it's really announced is all part of the mix

in this industry now," says Gilchrist. "There are definitely more ways to get things done and communicate with your target audience today than there ever has been in the past. ... It almost seems as if the sky is the limit when you consider some of the things they're doing with technology."

Gilchrist was one of the first to see the potential of the Internet when his firm became involved with launching a new Acura vehicle. Rather than just being advertised through the print and television media, Acura was launched onto the net. On all print ads, the website address was included. "The response was phenomenal," says Gilchrist.

Nancy Rodrigues, co-ordinator of the Public Relations Program at Humber College's School of Media Studies, agrees that technology is leaving a hefty footprint in the public relations industry, but warns: "Technology is very useful today, but I don't want students to get the wrong idea and think that technology will do everything for them. They have to keep their feet on the ground and remember that the importance is more in the message than in the technology used to communicate the message."

"If the message is poor then no amount of technology can save it." □

Packaging the planet



By Kerry Bader

Editorial design:
Rosetta Parasiliti

Photography and digital
imaging: Gary Boodhoo

Who should pay the price for pollution?

FROM TOYS to toilet paper, dish washing detergent to deli meats – just about everything we buy is wrapped up, boxed up, or stuck in a bag. We tear open our purchases day after day, but in today's environmentally friendly world, disposal is out and recycling is in.

We drop them, throw them, stuff them in our blue boxes and then we shove them to the curb never to be seen again – whisked away by the recycling fairies at no cost to us, to be re-used by all those kind companies out there who care enough about the planet to re-use and reduce.

Or, so a person might think. Your blue box may seem free of charge, but you're billed every time you pay your municipal taxes. Recycling does have a cost and you're the person who is paying it – for now.

In February, the Recycling Council of Ontario (IBO) began talks with Ontario's packaging industry regarding the cost of recycling. The IBO says that recycling programs are underfunded and it's time the taxpayer stopped carrying the load alone.

"Businesses are saying 'we are recyclable – this is made from recycled material,' but they don't pay for the recycling. The taxpayer does. They (taxpayers) don't understand that they're supporting the (packaging) industry's waste problem," says Clarissa Morawski, coordinator for the IBO's

Waste Reduction Information Service. She says it's time that the producers of the waste start sharing the cost of recycling it. She calls her approach "polluter pays".

"What we're trying to do is develop a system where the polluter pays – the packaging industry and the person who buys it," she says. "It's the only way we can solve the problem of an underfunded system."

Although no one has decided who should pay what portion of the cost just yet, Morawski has some ideas. One is to incorporate the cost of recycling into the purchase price of the product. "That way you'll be paying to recycle only what you've purchased and those that are more environmentally conscious will get a break," she says. As for the industry's part, she's hoping to develop a system with them also.

Jonathan Wray, a member of the communications department of the Packaging Association of Canada, says that businesses are prepared to start paying their fair share.

"The industry, consumer, and municipality will have to share the responsibility." He says most companies already are reducing and re-using and are now ready for the next step: recycling.

The Packaging Association of Canada represents a full range of industries that both supply and use packaging materials, equipment, and

services. The industry generates billions of dollars every year and employs more than 60,000 Canadians.

Currently, the industry is working to meet the environmental goals of the National Packaging Protocol (NPP). Designed by the National Task Force On Packaging, made up of government industry, environmental, and consumer members, the NPP wants the amount of waste produced by packaging to be reduced. Through the use of the three R's, they would like to see a 50 per cent reduction between 1990 and 2000. So far, they're on track.

Lever Brothers Canada is one company that has been getting recognition for its efforts from all sides. It was the winner of the 1991 RCO Award for Packaging or Technological Innovation and it has invested millions of dollars over the last six years in reducing waste through the three R's. While Lever has no official policy on "polluters pay", Ruth Richardson, manager of Environmental and Corporate Affairs, says she believes we're all responsible for paying our part.

"We need time to talk about (polluters pay). As an individual I feel that it shouldn't be on any one person's shoulders," she says.

Morawski says it's time that the industry, consumers, and government learn to share responsibility for waste management. After all, the environment affects us all. ☐

By Carl Mitchell
Editorial design by
Chrissy V Olejniczak

GRADGAB

▶ Mark Biernacki

Copywriter
Ammirati Puris Lintas Ltd, Toronto
Graduated: 1991-92
Program: Media Copywriting

Biernacki: Basically, my day is too many projects, too little time. We go from nine until the job is done. What we do here is write commercials for radio, television, and print. We get together with the art director and come up with some ideas for a campaign.

We have done work for Labatt out of the province, Club Med, we did some work for Novatel, and right now we're doing Compaq computers.

The hardest thing about working in the industry right now is being creative within the strict Canadian guidelines. We can't be too comedic because some sensitive lobby group is going to complain. While most people will love it, it's the small minority that will have the last say.

Things can get stressful sometimes, but you just don't let it affect you. You can't enjoy this industry if you don't like the work that you're doing.

Convergence: How did Humber help prepare you?

Biernacki: It basically gave me enough time and direction to know what I wanted to do.

Convergence: What advice would you give up and coming grads?

Biernacki: Just read all the publications: *Strategy*, *Marketing*, and *Playback*. Learn about the ideas of the company and focus on your own creative abilities. If you have a good attitude, agencies are always coming out with new products. The keys are dedication, perseverance, and trying your best to stay in touch with a positive attitude.

▶ Valerie Burwell

Art director
Chem Edge Inc., Toronto.
Graduated: 1990-91
Program: Package and Graphic Design

Known around the office as Wonder Woman, Valerie Burwell has the gift for remembering the vital facts in the demanding field of flexography.

Burwell: Flexography deals with any product printed on a flexible material. Chem Edge has done work for companies such as Hostess, Humpty Dumpty, McCain, and Schneiders.

The program gave me a general overview of packaging and computer skills. A lot of work is done on computer now. I learned how picky people are during very critical work. The most important thing is the deadline: work hard and get things in on time.

The work that I do is pretty specific. I have to be both artist and art director. When the product moves through the printing press, you have to allow the colors to bleed, so we have to figure out exactly how to work things out on the computer using Adobe Illustrator. Then we must find any potential problems before they become major hold ups. About 150 things can happen on a project, but we catch a lot of problems along the way.

Convergence: How did Humber help prepare you?

Burwell: I did a co-op for three months in a design house. There we learned to take the designer's idea and make it apply to the product.

Convergence: What advice would you give to up-and-coming grads?

Burwell: Stay in the program and take everything seriously. You have to do the work and pay attention. Know more about the business than anyone else.

▶ Robert Farina

Operations manager
KOOL FM/CFRA, Ottawa
Graduated: 1990-91
Program: Radio Broadcasting

Farina: I never have a typical day here. Overseeing the operations of two stations I'm always doing something different – whether it be meeting with the musicians that come by, the traffic department, production, or revising budgets.

The most exciting part of radio right now is the digital transfer of data over the net. CFRA was the first station to be broadcasting in real time over the Internet. We receive over 200 e-mail messages a month from Taipei alone.

Convergence: How did Humber help prepare you?

Farina: It helped open a lot of doors for me. Having a radio station on campus was very helpful and having guest speakers come in who were actually working in the field. That way we were able to meet people and make some valuable contacts.

Convergence: What advice would you give to up and coming grads?

Farina: The best advice is to do what you love. A great formula for success is having a lot of passion for the work that you're doing, and putting that into your day. If you're not in a job you're crazy about, then your employer will sense that. If you have passion, then success will come.

Convergence: What are your plans for the future?

Farina: I plan to stay in Ottawa for the next three to five years and strengthen KOOL's position and continue to build CFRA as the news giant that it is.

► Jane Welowszky

Producer/director
CTV Television Network Ltd., Toronto
Graduated: 1988-89
Program: Public Relations

Welowszky: I graduated in 1988 and I've been working at CTV for six years now.

Convergence: What advice would you give to up and coming grads?

Welowszky: Try to have as many skills to offer as you can, be prepared to do what it takes, be flexible and go in with an open mind. Pick an industry that you want to work in – non-profit, television, entertainment, or whatever interests you –and go for it.

► Marilyn Haynes

Photography assistant
Quebecor Studios, Printing, Photo Engraving, Electrotyping Inc., Toronto
Graduated: 1992-93
Program: Creative Photography


Haynes: Diversity is very important in this business. You have to be well-rounded and not just know one thing. I work in many different areas in the

company, sometimes I'm doing processing, sometimes I'm printing; there's no sitting down here. Some days we even have to go without lunch!

Convergence: How did Humber help prepare you?

Haynes: Actually, while I was there I wasn't absorbing everything. But everything that they (Humber) taught me is relevant to the business.

Convergence: What advice would you give to up and coming grads?

Haynes: Wherever you go, go in with a good attitude. You have to be friendly, that's important. It's something they don't teach you in school, but you have to learn how to get along with people and respect diversity. A very good photographer got fired because of his attitude. He was constantly complaining and giving people problems and they (Quebecor) let him go. You just have to stay focussed and know what you want to do. 



**“Success
is often
in
its presentation.”**

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**PACKAGE
& GRAPHIC
DESIGN**

School of
Media
Studies

By M. J. Hatton

Editorial design: Melanie Cullimore

Digital from Casio

The QV-100 is Casio's latest entrant into the digital camera field. It is a follow-on from the QV-10, winner of the 1995 Popular Science Award and, as you would expect, the quality of the camera and the images it produces are very good.



The QV-100 is built around a 1.8 inch TFT active matrix screen which provides a full (100 per cent) view of the object. In essence, you see quite clearly what you are going to get.

Recording capacity is stated as 64 images in fine mode, 92 images in normal mode, and up to a maximum total of 192 images. However, it's difficult to imagine using anything but the fine mode, and past experience has shown that getting the full series of "fine" images is not always practical.

The lens has a fixed focal length equivalent to what would be just over 40mm on a 35mm SLR, and a macro mode is included. The screen will allow you to combine either four or nine images for previewing, and you can double the size of any image on the display.

The fun with this camera begins when you upload the images to your computer (serial cable included) and

start to edit with Adobe PhotoDeluxe (also included with the camera). You can customize the photos as well as import the images into most word processing or desktop publishing programs.

Unlike some other digital cameras, this one runs on easy to obtain AA batteries (four of them also included!). The QV-100, with its quality, features, and price, brings still image digital capture into the home environment with a product that truly challenges traditional cameras. Street price is about \$900.

The smallest and lightest

Billed as the world's smallest and lightest digital video camera, JVC's DR-DV1 CyberCam is a mere 14.8(h) x 8.8(d) x 4.3(w) centimetres. Its Mini DV cassette is about the size of a matchbox, and the entire unit weighs about half a kilo. Amazingly for this level of technology, the whole thing is about the size of a paperback book and fits easily into your pocket.

The digital technology is exceptional, and the crystal clear pictures and CD quality audio reflect this. However, it's the wide range of features that will attract many buyers. For example, the unit has a 10x optical zoom, can be played back in 1/10 slow motion (both directions)

on the docking station, permits editing and the programmed rearrangement of up to eight scenes at one time, and has a host of editing features that include 17 scene transitions and 12 digital effects. Added to this is a tape end alarm, a battery alarm, and a date/time function.

There is the potential for a wide range of business applications using the CyberCam. For example, recording meetings or documenting stages in a construction project is much easier and far less obtrusive with a unit this size. And the results can be easily incorporated into multimedia presentations.

For those who simply want to shoot, the full auto mode sets the focus, exposure and white balance. All you have to do is aim and press record. But the various recording features and editing options are guaranteed to intrigue. For example, if you want to discard your last scene, the reshoot feature will quickly return to the previous index point and presto, you're ready to re-record. And JVC's

QwickPix mode allows you to automatically record five-second sequences, with an option to add a two-second dissolve between the sequences. There's even a snapshot mode where you can freeze an image and create a white border around it, and a squeeze mode that allows you to adapt to the new wide screen televisions. The docking station is included with the CyberCam.

Street price for the unit is about \$3200.



The ultimate boom box

Panasonic is known for high quality sound. In fact, dealers, salespeople, and listeners consistently rate Panasonic music systems as among the best overall, so there should be no surprise that the SC-CH94M continues this tradition, but does so in a finely crafted mini-system.

The SC-CH94M (pictured below) incorporates a front-loading design that makes putting the disks in and getting them out fast and easy. In fact, you can change as many disks as you like, without interrupting the play.

The system is based on six disk racks, each of which handles ten CDs. Organizing the CDs by type, such as Country, Rock, Easy Listening, and so on, allows you to play CDs in a single block depending on your mood or tastes. However, even if your

favourites are in different blocks, the unit can be programmed to identify and play CDs from across the range of blocks. And if that isn't enough, you can program up to a total of 24 tracks from among any of the CDs in order to create your own continuous playback sequence. With multiple users, the advantages are obvious.

The SC-CH94M blows out an amazing 70 wpc through a three-way bass-reflex speaker system that includes 17 cm woofers. The full menu remote has an easy play function that has been designed to make your life simpler, and the three mode sound field control includes Disco, Hall, and Live.

Remember when great sound required a full-sized unit? Not any more. Street price for the SC-CH94M is about \$560. **C**



(Continued from page 23)

According to Toronto photo journalist Hew Wesley, newspapers generally limit their use of Photoshop. *The Toronto Sun*, where Wesley is the director of photography, has been using Photoshop software for about six years and has developed strict guidelines for its utilization.

"We have a policy of no manipulations of news pics," he says. "We sometimes create montages for the life section, but they are always clearly labeled as such."

There are no laws against using image manipulation in North America, and the strict policies that most news organizations have adopted are out of fear of being sued for defamation.

"There are no legalities, except for the ownership of the original photo," says Wesley.

Professionals maintain that the ethical debate over image manipulation stems from the use of it in news situations, but feature section montages, satirical illustrations, and even advertising benefit from the advances in technology. "As long as it's not in a news photo, there's nothing wrong with manipulation," says Wesley.

Frank Magazine, which has never been sued for an image manipulation, has witnessed a sales increase of 20 per cent since it began employing the technique. Says associate editor McGregor: "It's unquestionably the most popular feature of our magazine." **C**

Guest Column: Kim Hughes

Kim Hughes is one of Canada's leading entertainment journalists and one of the most multi-disciplined. She works in radio, TV, and print with equal ease. She is also one of the few women to tackle the exciting, but as she says, "not always glamorous" field of rock music. Kim graduated from the Humber College Journalism Program in 1987.

TEN YEARS ago I had always hoped I'd be where I am now. Back then I was a journalism student in the School of Media Studies at Humber College. I was working hard at school, learning to be a reporter for newspapers, magazines, radio, and TV – wondering why my teachers made me learn all those disciplines. In my spare time I worked at a nightclub and also went to rock concerts. Truth is, I loved music as much as writing.

Let me tell you how I make a living now. Weekday mornings and early afternoons I work as the music editor at *NOW Magazine*, the largest weekly publication in Canada. I do performance reviews, rock and roll interviews, and I edit the entire section. By late afternoon, I make my way to the Yonge Street studios of CFNY, *The Edge*, where I host a two-hour, nightly entertainment show, *Live In Toronto*. I interview musicians, talk to a reporter in London, and program music – live and taped. I'm also responsible for all of the show's content. In addition to these two jobs, I do a regular gig at CBC Newsworld for a program called *On the Arts*. I perform a similar role there, but on TV this time.

It's a crazy life – I work hard – but I love it. I now understand why our teachers at Humber made us learn the broad spectrum of media. The Journalism Program helped prepare me for my career. All the programs in the School of Media Studies are highly respected in the industry. In fact, I can't think of a better place for students to be trained for the myriad jobs in the exciting world of media. **C**

OUT - A - SPACE

By Matthew Guerin

Editorial design/illustration: Pat Rocca

IT'S SATURDAY MORNING in Markham, Ontario. Gus Van Winkle is punching out zzzs in a large, red-cushioned rocking chair. Gus, like his great uncle Rip, is carrying on that old, family tradition of falling asleep and not waking up for decades.

When Gus was last awake, it was the early 1950s. Toronto-the-Good hadn't yet evolved into Metro – let alone a megacity. Ethnic tension didn't exist in the 'burbs – or, like “reefer madness,” at least had the decency to remain underground. The word “diversity” was as foreign as communism and the ambitions of women – if you believed the media – were centered around kitchen appliances and cardboard hair styles.

Things were pretty good for people like Gus, who himself was an old broadcaster before nodding off. His professional style – like that of the society which invented him – could be summed up as traditional, conservative, and always supportive of old-style, family values.

SO it's with more than a little surprise that he wakes up in the sunset years of the century to discover that the copy of *Maclean's Magazine*, draped across his face by some friendly passerby, is in Chinese. First thought: the Commies have taken over!

A scan out the window seems to confirm it. Someone has flattened the A&W across the street and replaced it with a row of stores; the storefronts sporting Chinese characters alongside the English.

He clicks on the old RCA television for the news. What's that language? Not Chinese – and anyway, the speaker is wearing some kind of bed sheet and has a dot on her forehead. Flip the channel – English! But what's a black guy doing reporting from a Karaoke bar in lily-white Vancouver. And what

is Karaoke anyway? And who's this basketball player called Rodman and why is he wearing a dress?

Second thought: “Toto, I don't think we're in Kansas anymore.”

NO. Kansas it's not. The new face of Canada is evolving, and mostly for the better. You can't walk down the streets of Toronto, or turn on the TV, without seeing growing diversity. And we're not only talking ethnic diversity. Women have made huge strides toward equality, freedom, and inclusion in the



mainstream, as have many other groups, and they are popping up with their own voices everywhere. Old-style homogeneity has gone the way of the rotary telephone.

And while the new voices have yet to be heard from fully in the mainstream media, the trend is undeniable. The press is becoming more diverse, “because it has been forced to do so,” notes Jules Elder, editor of *Share Magazine*, which has been serving Metro's African and Caribbean communities since 1978. “*The Toronto Star* has done a much better job than *The Toronto Sun*. Radio is still lagging, especially the private radio industry. Citytv has been a leader, certainly. You look at the on-air faces, and the others behind the scenes, you see diversity.”

The “love that once dared not speak its name” is now just another section on the magazine shelf. Canada's gay press, led by the quarter-of-a-century-old *Pink Triangle Press (PTP)*, is booming. Some say the media, in this area, actually helped create a gay community where 40 years ago none existed. “We have always been very focused on what we want to achieve ... we exist to organize lesbian and gay people,” commented Ken Popert, *PTP's* executive director recently.

SO HOW does all of this bounce off old Gus, or others like him? Some aren't taking this diversity trend too well, and we hear from all of them from time to time. You know the type: “We're losing our country's heritage!” they scream, not realizing how diversity has always enriched our history. But if Gus is smart, he'll probably take it much the same way as his media successors: Change and get more diverse, because that's the way the country's going. Just take a look at population trends. Statistics Canada only started keeping tabs on racial and ethnic origin last year (and those reports aren't out yet), but US studies, which can be good indicators for what's in store for us, show an undeniable trend.

A report published by the US Census Bureau last year said that non-Hispanic Whites in America, or Anglos or whatever you want to call them, made up 74 per cent of the US population in 1995. But national projections using economic, immigration, and other factors estimate that number will fall to 64 per cent by 2020, and to 53 per cent by 2050. The biggest population jump will come from people of Hispanic or Asian descent. You can be sure similar projections could be made about Canada. Some naysayers will always try to deny this direction, but the trend is clear.

What the media will have to do is also evident: either sink in the water or swim in diversity. “We're not in Kansas anymore, Toto. I think we must be somewhere over the rainbow.” ☐

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