

the connection



Mount Saint Vincent University, Halifax, Nova Scotia

February 11, 1988



Mount President Naomi Hersom (left) and Howard Crosby, MP for Halifax West (far right) found themselves thrown in the slammer at a mock jail sponsored by Mount Student Assistants (MSAs) during Winter Carnival. In the background, Robert Farmer (director of

computing and communication technologies) and Dr. Wayne Ingalls (assistant to the president for research, planning and information services) were plotting their escape.

More than \$600 was raised for the library fund through the project, so it was appropriate that

head librarian Lucian Bianchini was served enough warrants to keep him behind bars for the whole afternoon. Fortunately, he was able to bail himself out in time to get back to work.

(Photo Ruth Jeppesen)



On Caritas Day, Mount students, faculty and staff celebrated this day of community service by writing messages of justice on the construction walls surrounding the site of the E. Margaret Fulton Communications Centre. Here, students write the names of Phillipines political prisoners. Elsewhere on the wall, participants wrote the names of the 100 countries said by Amnesty International to be in violation of human rights. (Photo Paul Darrow)

New program helps Mount plan for future

Janet Murray, recently appointed Planned Giving Officer for the Development office, says that her job is to offer a service to those alumnae, faculty, staff and friends of the Mount who want to remember the university in a major way.

"For people who want to make a major gift to the university, Planned Giving is probably the best way to do it," she says.

A Planned Giving program includes wills, bequests, annuities, insurance and general estate planning.

"Planned Giving is an interesting area but it can get a bit complicated at times," says Murray. "For instance, someone who makes the university the beneficiary of a life insurance policy may get a tax deduction on the premiums. I can give them an idea of what the possibilities are - the rest is up to them."

"Planned Giving is a major component of an over-all development program," says Lorraine Johnson, Director of University Relations at the Mount. "Most universities aren't able to find the right person to do



Janet Murray

the job — someone with a strong affiliation with the university, a good rapport with alumnae, faculty and staff as well as a thorough understanding of all that's involved in such a program.

"We're very fortunate to have Janet Murray," says Johnson. "As other universities have discovered, a good Planned Giving program is one of the ways to build endowments and to help plan for the future."

Murray's association with the Mount goes back to 1944, when she came to the campus to visit her aunt, Isabel Jean Hyland, and fell in love with the place at a mere seven years of age. As it turned out, both she and her aunt were Mount valedictorians.

Murray chaired the Board of Governors from 1980 to 1983 and her daughter, who graduated from the Mount in 1986, served as editor of the student newspaper for a term. Murray's son Brian is now enrolled in the BA program at the Mount.

"The university is going to be around for a long, long time," observes Murray. "And with this program, we're really looking to the future."

For more information on the Mount's Planned Giving Program, please call Janet Murray at the Alumnae Office, 443-4450, local 416.

Life begins in 'third age'

Some say life begins at 40. ElderLearners say it starts around 55 — the "third age" of life.

ElderLearners — a voluntary association for seniors — is offering a new third-age learning opportunity at the Mount. The three-lecture series, called *Routes, Roots and Roofs: The Three Rs* in Nova Scotia, starts Feb. 24.

First in the series, *Routes*, will be held on Wednesday, Feb. 24, from 10 a.m. to noon. Niels Jannasch will talk about seafaring and shipbuilding in Nova Scotia during the Golden Age of Sail and some of the reasons for its decline. Jannasch has been a seafaring man since his youth and is the retired director of the Maritime Museum of the Atlantic.

Nova Scotia's early settlers and why they came will be the topic of the second lecture, *Roots*, on Saturday, March 26, 10 a.m.-noon. Terry Punch, a St. Patrick's High School history teacher and president of the Genealogical Association of Nova Scotia, will talk about the French, German, Irish and Scots settlers as well as more recent newcomers to the province.

Third in the series is *Roofs*, on Wednesday, April 27, 1:30-3:30 p.m. Joan Waldron, public program co-ordinator at the Nova Scotia Museum, will give an illustrated lecture about the lives and lifestyles of early settlers as seen in the homes they built.

The fee for the series is \$15. Registration deadline is Feb. 17. For further information, call The Centre for Continuing Education at the Mount, 443-4450, ext. 243 or 400.

The series is co-sponsored by ElderLearners, Experience Unlimited and the Mount's Centre for Continuing Education.

Third-age learning is based on the notion of three "ages" of life: the first age being youth, the second earning a living, and the third age being active retirement.

Third-age learning opportunities are expanding rapidly in response to the needs of retired seniors. The University of the Third Age model was established in France in 1973 and was adopted in Ontario in 1979. ElderLearners and the Three Rs lecture series is the first third-age initiative in Atlantic Canada.

The world of mothers and children will be explored at an exhibition and series of workshops during March at the Art Gallery.

Mother & Child: A History of Mothering will be held from March 4 to April 3. A co-production with the Mother and Child Project, Inc. and the Museum of History and Medicine in Toronto, the exhibition will document changes from the pre-industrial village of the 17th century to the post-industrial city of the present through objects, photographs and art. Children's drawings, showing their ideas about mothers and families, will accompany the exhibition.

A series of workshops about motherhood experiences will be held in conjunction with *Mother & Child* on Saturday, Mar. 5 from 1 to 5 p.m. at the Seton Academic Centre, Auditorium A. *Decisions by Mothers and Others* will address the issues of parenting, infertility, child care and the struggle to meet food, shelter and emotional needs.

Keynote speaker for the workshop will be Elizabeth Crocker, a consultant in health-care management.

There is no charge for the workshop, which will provide opportunities for mothers to share individual experiences. Free child care for children aged two to 12 will be provided for a limited

AT THE GALLERY

number of mothers who register by Feb. 28.

The exhibition will be opened on Sunday, Mar. 6 at 3 p.m. by Dr. Marie Hamilton, with her daughter Sylvia Hamilton and her granddaughter Shani Hamilton-Greenlaw.

And on Sunday, Mar. 27, Marguerite Andersen, distinguished chair in Women's Studies at the Mount will read translations from her prose poems in *L'Autrement Pareille*, which reflect on the mother/daughter relationship.

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The art gallery is gearing up for the 14th Annual University Community Art, Craft, Baking, Hobby and Talent Show. It's hoped there will be representation from all areas of the university community for the show, held at the gallery Feb. 11-21.

Aside from displays of everything from homemade wine to computer art, noon-hour talent shows will be featured Feb. 12-19 (including vocalist/guitarist Angela Davidson on the 15th), and the Seton Cantata Choir will present a family concert on Sunday, Feb. 14, at 3 p.m. All participants will have a chance to



win a piece of Nova Scotia pottery in the Pottery Lottery.

Students, faculty, staff, alumnae and their partners should submit their entries to the art gallery before Feb. 13. So show your stuff!

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Space is still available in the Art Gallery's drawing class for children aged 9-12 years, held six Saturdays, Feb. 13 to Mar. 19 from 1:30 to 3 p.m. Taught by Peter Kirby, BPA (NSCAD), the class focuses on composition, still life and portraits. A \$25.00 fee

includes materials. Advance registration is necessary.

Call the gallery at 443-4450 for more information.

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The Seton Cantata Choir presents a family concert on Sunday, Feb. 14 at 3 p.m. Directed by Ray Grant, the choir features continuing education students from the Mount.

For more information, call the gallery at 443-4450.

FLIP FOR LUNCH

Tuesday, Feb. 16 — Vinnie's Pub
12 noon — 1 p.m.
1 p.m. — 2 p.m.

PANCAKES handcrafted & donated by Chef Rene
(bacon/sausages, coffee/tea included)

All proceeds donated to the
ANNUAL FUND DRIVE

TICKETS:

Advance . . . \$3.00

At door . . . \$3.50

Students . . . \$2.50

Female grads on the rise

More women than men have been graduating from Canadian universities every year since 1982, reports Statistics Canada. Between 1970 and 1985, the number of women receiving degrees jumped by a "phenomenal" 138 per cent, compared to a 34-per-cent increase for men, notes the latest issue of *Education Statistics Bulletin*. Men still outnumber women in graduate studies, the bulletin adds, but the gap is expected to close as early as 1990.

Statistics Canada's latest figures also chart the growing popularity of fields such as computer science, where the number of university degrees, diplomas and certificates awarded has almost quadrupled over the last 10 years. Increased enrolment was noted as well in business, engineering and fine and applied arts. Fields such as education, agriculture and the humanities, on the other hand, declined in popularity.

(Reprinted from Notes From AUCC)

Some tips on fielding the unsolicited media interview

Your office phone rings. It's Bailey of the *Daily News*. She wants a story on your research.

What to do? Do you:

- a) tell her all inquiries must go through the (pick one) research director, dean, president, PR department?
- b) offer to mail her a reprint of your 1985 article in the *Journal of Subdural Apoplexy*?
- c) tell her you can't talk until your next journal article or peer-presentation?
- d) ask her how many degrees she has and in what fields?
- e) turn on your best jargon for four minutes?
- f) suggest an interview next month?
- g) shudder and giggle?

BEST MOVE: NONE OF THE ABOVE

Your best move is None of the Above. This does not mean you immediately respond to questions by phone. Nor do you issue a carte blanche invitation for an interview and lab tour.

Here's what you do first:

You ask her to carefully spell her first and last names and the name of the news organization she represents. (It's odd how many fail to do this and go through an interview with an anonymous phone voice.)

Ask her whether she is a staff reporter. If so, is she working as a general assignment reporter on a specific assignment from her City Desk? Or is she on staff, but working on her own idea on a particular "beat" (a subject-area such as labor, City Hall, environment, education, social issues).

Or is she a freelancer? If so, does she have a specific assignment from a newspaper, magazine, radio or TV station? Or is she working on speculation, that is, hoping to sell the story to a specific media outlet or a general market?

This business of ID takes only a minute or two. Reporters consider it a reasonable request. The better ones will already have fully and clearly identified themselves and their general purpose. The small pause for repetition, while you pencil a note to yourself, also signals "Whoa! — Slow Down — This guy has dealt with The Press



before" to any but the most insensitive reporter.

If the call is from a radio station, the reporter likely wants some background material, which she may later voice (often within the hour), plus one to three short supporting quotes from you, which will be recorded. (Total airtime: 20-40 seconds.)

AM I BEING RECORDED?

If you agree to the interview, you want to know when that tape recorder is on. Usually you are told, but it's not out of bounds to ask, "Am I being recorded now?"

If the call is from a newspaper "rewrite" desk, the caller, like the radio reporter, is likely trying to develop or confirm or "localize" a story from another source. An example would be a story from another city from a wire service (Canadian Press, Associated Press, Reuter) on a Canadian winning a Nobel Prize or a Canadian astronomer being first to see a supernova from a Chilean mountaintop.

In other words, the radio reporter and the rewrite person working by phone usually want bits of a story — support for a main story from elsewhere.

In these cases, the reports are rushed. The wire story they are working from has been written quickly and will probably have frustrating information gaps, even errors. To complicate this, you probably have no knowledge of the specific event. If you did, it wouldn't be NEWS, would it?

Ask your reporter when her deadline is. The closer the deadline, the more you'll have to concentrate on what you are telling her and how much is getting through. Think short. Think synthesis, sum-up. Repeat

for clarity. It's within bounds to ask her to repeat the main points you think you've made, plus one or two principal qualifications.

When a reporter is working on a full-scale article, usually called a "feature story," the deadline lengthens, though it's not often more than a day or three, and you might be just one of several sources. Even a magazine writer is unlikely to spend more than a week or so on fact gathering.

TELEPHONE A DEADLY WEAPON

Since the telephone is such a deadly weapon, invite the reporter, where possible, for a face-to-face interview. Keep it to an hour. Allow for a second interview, if needed. If there's time, mail the reporter copies of background material. Don't mail originals. Desks swallow them.

Going into the interview, it is almost always a useless turn-off to ask a reporter how much of your field she knows. Her questions will tell you.

Don't be misled by simple-sounding questions. A good reporter is trained to ask "dumb" questions. These are the ones the editor and reader are going to ask.

Use anecdote, analogy and example in an effort to simplify. Trying to impress a reporter with your erudition doesn't work. A wise African technologist introduced me to this verse: "To make a name for learning, when other roads are barred, Take something very easy — and make it very hard."

To toss in another complication, you must realize that the reporter does not have complete control over what happens to her story. Patterns vary slightly, but at minimum the story is likely to go through a copy-desk where it's edited not only for clarity and expression, but could be cut to fit a space in a feature or news-page designed for readability. To be used at all, stories going to a general news page must compete for importance with scores of other local, national and world stories.

CAN I SEE THE STORY BEFORE IT'S PRINTED

"Can I see your story before it is printed?" To an academic, this seems a reasonable request. Before

her work sees print, it is subject to peer review, editorial committees, sets of proofs to be scanned for errant commas.

But the question is an awkward one for a reporter. It's not that she does not want the story to be as accurate as it can be. When in doubt, she will check entire sections of the story with you by phone, or drop the doubtful info if she can't get you.

Nor is it that the media move so quickly that sending you a copy is impossible (though that's often the case).

It's not that she knows from experience that anyone given a story about himself will, partly through false modesty, cut out personal references which may give the story "color" or "atmosphere," and impose his own version of grammar and syntax.

It's not even that some editors will not print stories vetted by sources, or their PR departments in particular. (That's because editors want news, not "authorized versions" of events.)

The reluctance stems from the reporter regarding herself as a professional, just as competent in her job (finding facts and getting them right) as you are in yours — which is the same task, no?

Mack Laing is an Associate Professor in the Graduate School of Journalism, University of Western Ontario. A longstanding member of the Canadian Science Writers Association, he writes extensively on science and media issues. He has also taught science journalism in a number of Third World nations.

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