



**UNIFOR**  
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# Unifor Media Policy

*July 2018*



# Introduction: Unifor Media Policy

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**T**he Unifor Media Policy aims to encapsulate the union's position on various matters relevant to Canada's media industry. It is a document developed by the Unifor Media Industry Council, in coordination with staff, and has been informed by the experiences, insights and ideas of Unifor members.

Canada's media industry changes rapidly. Therefore, it is understood that the Unifor Media Policy will be a dynamic, working document that is reviewed by Unifor leadership and activists regularly, and updated accordingly.

Unifor is a forward-looking, active union. Strong, aspirational policies serve no purpose unless they inform and guide our practical, day-to-day work. Each major policy area identified in the Unifor Media Policy translates into concrete actions that union members are encouraged to take - helping to put these policies into practice. Together, we will build a stronger, fairer, more vibrant and democratic media industry in Canada.

All Unifor members in the Media Industry, including front-line workers, elected representatives, local leadership and national staff, should work collectively to advance the positions and priorities set out in this policy.

Through ongoing political action, lobbying, membership outreach and community engagement work, Unifor will strive to achieve its goals and the provisions of this policy, encapsulated in the following core guiding principles, including:

- That news is a public good and essential to democracy;
- That Unifor supports a healthy media ecosystem consisting of large, small, public, private commercial, non-profit and alternative press;
- That Unifor supports a strong Canadian creative sector;
- That Unifor supports a strong commercial printing industry;
- That Unifor supports political action to resist the erosion of news and Canadian Content rules resulting from global trade agreements, foreign ownership, or market domination by foreign media companies;
- That disruption of "legacy" Canadian media by American technology and media firms requires an urgent government public policy response;
- That Unifor will advocate for government policy intervention from time to time within the guidelines of this Media Policy and under the direction of the Unifor Media Council Executive.



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# Profile of the Media Industry in Canada



Canada’s media industry is complex and multi-dimensional. It includes a diverse range of sub-sectors such as television and radio broadcasting, film production, newspapers, magazines, periodicals and printing (including graphic design, pre-press and production) as well as broad communications services, web development and other forms of creative, artistic expression.

The media industry not only reflects the cultural and community identities of Canadian people it is also an important part of Canada’s overall economy, employing nearly 346,500<sup>1</sup> workers in 2017 and having generated \$52.3 billion in direct economic activity in 2016, a figure that has grown slightly (about 1 percent) over the previous year<sup>2</sup>. The media industry has also been a source of good-paying, unionized jobs in Canada. Collective agreement coverage among Information and Culture sector workers has

dropped from a high of 30.3 percent (in 1997) to 24 percent in 2017<sup>3</sup>.

Unifor is one of Canada’s largest media worker unions. When we talk of the “Media Industry” in Unifor we refer to three specific sub-sectors, categorized as “broadcast & film”, “graphical & printing” and “newspapers & digital news publishing”. The chart below provides a breakdown of these sectors, with corresponding employment levels and changes in recent years.

<sup>1</sup>CANSIM table 281-0024. Note: the Information and Culture Industry is classified under NAICS code 51. This includes workers in Canada’s telecommunications sector. For our purposes, telecommunications will be listed as a separate sub-sector.  
<sup>2</sup><http://www.ic.gc.ca/cis-sic/cis-sic.nsf/IDE/cis-sic51vlae.html>  
<sup>3</sup>CANSIM table 282-0078  
<sup>4</sup>CANSIM table 281-0024

Canadian Employment in the Media Industry		
Unifor Sector Category	North American Industry Classification System (NAICS) definition + code	Employment 2017 <sup>4</sup> (% change since 2010)
<b>Newspapers &amp; Digital News Publishing</b>	Newspaper, periodical, book and directory publishers (5111)	34,350 <b>(-41%)</b>
<b>Graphical &amp; Printing</b>	Printing and Related Support Activities (323, 3231)	48,610 <b>(-17%)</b>
	Specialized Design Services (5414)	15,124 <b>(+1%)</b>
<b>Broadcast</b>	Motion Picture and Sound Recording (512)	52,389 <b>(+46%)</b>
	Radio and Television (5151)	32,473 <b>(-21%)</b>
	Pay and Specialty Television (5152)	3,246 <b>(+17%)</b>

## Profile of the Media Industry in Canada Continued...

### Key Characteristics of the Canadian Media Industry

One of the key characteristics of Canada's media industry is the concentration of ownership by a small number of large, wealthy and influential private corporations. A Canadian Media Concentration Research Project study reports that Canada has the most vertically-integrated media industry among 28 nations examined<sup>5</sup>. Canada's five largest TV firms account for the lion's share of industry revenue (more than 80 percent). A 2012 Analysis Group report highlighted that 81.4 percent of the Canadian TV distribution market was controlled by content-creators (media firms like Bell, Rogers, Corus and Quebecor that act as both broadcasters and distributors)<sup>6</sup>. And as for newspapers, 60 percent of Canadian dailies are owned by 3 chains (Postmedia, Torstar and SaltWire Network).<sup>7</sup>

A significant concentration of media ownership raises obvious concerns about the diversity of views that Canadians are exposed to. In a recent example, Kevin Crull, former head of Bell Media (Canada's largest private broadcaster), infamously directed staff to pull coverage of then CRTC chief Jean-Pierre Blais from its newscast in the wake of the Commission's decision to force cable providers (including Bell) to "unbundle" its cable packages.<sup>8</sup>

Commitments by large ownership groups to use this concentrated market power (granted either by CRTC license or Competition Bureau approval) to enhance and expand media services has not been as successful as hoped. Industry revenues (particularly in local television and newspapers) continue to decline and many local communities have lost – not gained – access to local news coverage. Along with this decline

has come a major loss in local news production capacity along with good-paying jobs.

One of the driving forces of this downward trajectory in traditional media is the Digital Revolution and rise of online technologies (from web streaming services to social media tools). Not only have these new technologies transformed how Canadians interact with and consume media – in some cases liberalizing access to news and entertainment faster than previously imaginable – it has effectively undermined the media industry's traditional revenue model, largely driven by advertising revenue. This transformation raises questions about the ongoing viability of important media outlets but also about the fair market value of creative content, the role of government and regulatory authorities to protect the public interest, as well as our jobs, the structure of our workplaces and our relationship with employers.

The challenges workers face in the midst of this transformation is worth noting.

Deeply affected by the Digital Revolution have been commercial print shops, a sub-sector of the media industry that has witnessed steep job declines over the past decades that are in line with the broader manufacturing sector. Despite being a key source of critical investigative journalism and news content creation, newspapers continue to grapple with declining subscription and advertising dollars. So far, efforts to restrict access to content through paywalls and other subscriber-fee mechanisms has proven ineffective (in some cases undesirable) in bucking these downward revenue

<sup>5</sup><http://www.rcinet.ca/en/2015/01/06/media-concentration-in-canada-new-study-provides-facts/>

<sup>6</sup>[https://www.huffingtonpost.ca/2012/08/13/concentration-media-ownership-canada\\_n\\_1773117.html](https://www.huffingtonpost.ca/2012/08/13/concentration-media-ownership-canada_n_1773117.html)

<sup>7</sup>News Media Canada – 2018 Ownership Groups-Canadian Daily Newspapers

<sup>8</sup>CTV staff opted to run the story, regardless of Crull's direction. Not long after the incident was reported by the Globe and Mail, Crull issued his resignation: <https://www.theglobeandmail.com/report-on-business/bell-head-meddled-in-ctv-news-coverage/article23607402/>

## Profile of the Media Industry in Canada Continued...

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trends. Television and radio services providers, while still in high demand, are utilizing a host of new online platforms to better reach their target audience. Like newspapers, broadcasters are attempting to convert advertising revenue losses on traditional platforms to advertising revenue gains online in the hopes of sustaining the existing business model, with limited success. Canada's public broadcasters, most notably the CBC, are also faced with the dual task of re-inventing themselves in the midst of these changes, while being threatened with political interference, budget cuts and privatization.

The public has a lot at stake in the media industry's transformation as well. And not just as consumers, but as citizens and democratic stakeholders. This has triggered a critical conversation in Canada on the role of government to ensure the ongoing viability of professional journalism, access to local news, and an independent free press.

New media platforms have expanded consumer access to content, but have diminished the incentive to pay for its creation. The pace of development in new media technologies also appears to be happening far faster than our regulatory institutions can handle – creating a competitive imbalance and public interest deregulation across the broader industry. Most notably, online broadcasters like Netflix and Amazon have effectively skirted any licensing obligations in Canada, despite access to Canadian consumers and Canadian profits. In May 2018, the CRTC signalled a desire to ensure all broadcast industry players, including broadband providers, support Canadian broadcasting through “equitable contributions” and new licensing regimes – a helpful step. The rise of new popular U.S.-based online ‘super-

channels’ like Disney and CBS All-Access, among others, will further test the bounds of Canada's broadcast regulation and the CRTC's resolve.

### Media in Quebec

Media issues in Quebec are different than elsewhere in the country because they are intimately connected to the French language and the desire to retain and develop a distinct (or separate) identity and culture. The French language partially protects Quebec from the domination of the U.S.-based media.

The politics of sovereignty have been closely linked to the development of a vibrant arts community, which receives enthusiastic support from the public.

Nonetheless, many of the concerns in Quebec are the same as in English Canada, including the role of government in supporting and protecting Quebec media, the concentration and cross-ownership of media (particularly with the dominant position of Quebecor in the printing, broadcasting, newspaper, magazine and wireless industries) and the impact these trends will have on diversity and democracy.

In 2018, Quebec became the first jurisdiction in Canada to require out-of-province, or foreign, digital service providers (e.g. Netflix) to collect and remit provincial sales tax from its customers, closing an important tax law loophole that has disadvantaged domestic news outlets.<sup>9</sup>

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<sup>9</sup>2018 Quebec Budget - (Section B) Plan to Ensure Tax Fairness: [http://www.budget.finances.gouv.qc.ca/budget/2018-2019/en/documents/AdditionalInfo\\_18-19.pdf#page=137](http://www.budget.finances.gouv.qc.ca/budget/2018-2019/en/documents/AdditionalInfo_18-19.pdf#page=137)

## Profile of the Media Industry in Canada Continued...

### Key Firms in the Media Industry

#### Broadcast

In Canada’s broadcast sector, the five largest companies generated revenues \$14.5 billion, representing approximately 81% of total broadcasting revenues (including television, radio and broadcast distribution).<sup>10</sup>

Most of the large broadcast firms provide a multitude of communications services to Canadians that extend beyond broadcast distribution (i.e. cable/satellite providers that deliver television and radio stations to subscribers). Bell, Quebecor and Rogers, for instance, also control broadcast content and programming operations (including newspapers and magazines). They also control multiple mobile and broadband platforms upon which content is provided.

#### Newspapers & Digital News Publishing

Each day, approximately 5 million newspapers are circulated in Canada. In addition, nearly 19 million community newspapers are circulated each week<sup>12</sup>. The future of print newspapers may be uncertain, but it still today remains an important medium of information and analysis for Canadians.

The largest daily newspaper chain in Canada is Postmedia, which owns 36 daily publications (most of which were acquired through the purchase of Sun Media assets from Quebecor in 2015). Torstar, which owns 10 daily publications, as well as the independently-owned SaltWire Network (which owns 8) rounds out the top

<sup>10</sup>CRTC Communications Monitoring Report, 2017

<sup>11</sup>Source: Public filings and financial reports

<sup>12</sup>2014 Quebecor finances include Sun Media English-language assets, subsequently sold to Postmedia. These Sun Media figures will be removed from Quebecor’s books in the 2015 annual report.

<sup>13</sup>News Media Canada, 2016 figures for daily newspapers: <https://nmc-mic.ca/about-news-papers/circulation/> and 2017 figures for community papers: <https://nmc-mic.ca/wp-content/uploads/2015/02/Snapshot-2017-Fact-Sheet-FINAL-1.pdf>

Company	2017 Finances <sup>11</sup>	Portfolio snapshot
<b>BCE - Bell</b>	\$22.7 billion - consolidated op. revenue \$3 billion - net earnings <i>Bell Media</i> \$3.1 billion - segment revenue \$716 million - adjusted earnings	CTV, CHUM radio stations, internet, telephone and television infrastructure and a variety of pay + specialty channels, including online TV services (e.g. CraveTV)
<b>Rogers Communications</b>	\$14.1 billion - consolidated revenue \$1.7 billion - net income <i>Rogers Media</i> \$2.2 billion - operating revenue \$139 million - adjusted operating profit	Cable television and wireless services, City-TV and other television stations (e.g. OMNI) + various radio stations as well as a magazine division that includes Maclean's
<b>Corus</b>	\$1.7 billion - consolidated revenue \$224 million - net income	15 conventional TV stations (including Global TV) as well as 45 speciality networks (including Showcase, History, and IFC) and 39 English-language radio stations.
<b>Quebecor</b>	\$4 billion - consolidated revenue \$249 million - net income <i>Quebecor Media</i> <sup>10</sup> \$938 million - operating revenue \$63.3 million - adjusted operating income	Videotron, TVA Group TV stations, speciality channels (including TVA Sports and LCN) as well as newspapers Le Journal de Montreal and various publishing houses.
<b>Cogeco</b>	\$2.2 billion - consolidated revenue \$299 million - profit *Cogeco does not publicly report finances for its broadcast media segment.	A major cable distributor, operating a suite of community television stations ("YourTV") across Ontario and Quebec.

## Profile of the Media Industry in Canada Continued...

three. Groupe Capitales Médias, Quebecor, Black Press, Glacier Media, Continental Newspapers, and Brunswick News each have stakes in multiple daily newspapers. In fact, the entire list of daily newspapers can be broken down into 15 ownership groups. There are also 7 ‘independent’ daily newspapers in Canada.

Canada is also home to 1,032 community newspapers, 66% of which are corporate-owned. The largest of those corporate owners has for the past five years been Transcontinental with 110 titles following a major 2013 purchase of various Sun Media publications. As of April 2017 Transcontinental has divested itself of local and regional newspapers in Atlantic Canada and plans a further divestiture of publications in Ontario and Quebec. Metroland Media Group (106), Postmedia (102), Black Press (91), Snap Newspaper Group (72) and Glacier Media (60) are also among the largest Canada’s community newspaper ownership groups.<sup>13</sup>

### Graphical & Printing

Canada’s graphical & printing sector is spread out across the country, and populated by thousands of small to medium size businesses. Transcontinental is by far the largest printing company in Canada, with annual sales of \$1.6

billion, followed by St. Joseph Communications, the Canadian Bank Note Company, Lowe-Martin, Marquis Book Printing, The Printing House, TI Group and Hemlock Printers, according to Printing Impressions 2016 rankings.<sup>14</sup>

The graphical & printing sector has been undergoing a significant transformation, coming out of the 2008 global recession and also as a result of technological advancements. This transformation is expected to be marked by ongoing contraction (i.e. closures) and consolidation<sup>15</sup>, which would mean fewer – and far larger – businesses. Industry consolidation has been ramping up since the 1988 Canada-US Free Trade Agreement came into force, and continues today. Large print shops dot the industrial landscape alongside a variety of small “quick-print” shops, both of which are squeezing out the traditional small-to-medium sized (SME) printing companies.

<sup>13</sup>News Media Canada, Ownership Groups – Canadian Community Newspapers, 2017

<sup>14</sup>Printing Impressions 400: Who’s Who in Printing (North America):

<http://www.piworld.com/item/2016-printing-impressions-400-ranking-pdf/?src=ED10Rank>

<sup>15</sup>State of the Canadian Printing Industry, 2011 – Industry Canada

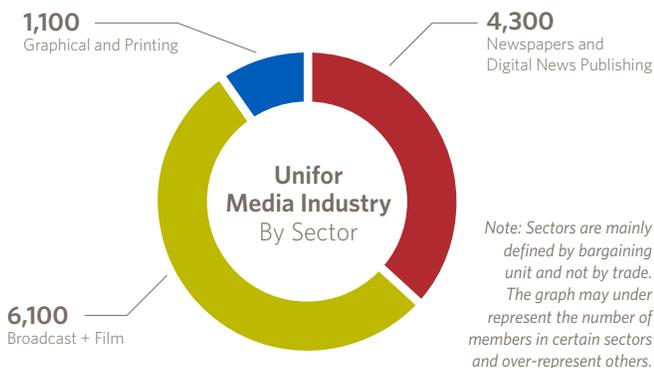
Company	2017 Finances	Portfolio snapshot
<b>Postmedia Network</b>	\$754 million – consolidated revenue <b>\$47 million – operating loss</b> \$0.8 million – net earnings (from continued operations)	Sun chain of papers, Montreal Gazette, National Post, Windsor Star, Calgary Herald, Regina Leader-Post, Saskatoon StarPhoenix, Vancouver Sun and Province and 102 community papers.
<b>Torstar Corp</b>	\$616 million – operating revenue <b>\$29 million – net loss</b>	Toronto Star, Hamilton Spectator, St. Catharines Standard, Welland Tribune, and StarMetro (formerly Metro) chain of papers.
<b>Transcontinental</b>	\$2 billion – consolidated revenue \$213 million – net earnings	110 community papers throughout Canada in 2017, with plans to divest over the coming years.
<b>Black Press*</b>	*Private company	Red Deer Advocate, Trail Times and 91 community papers.
<b>SaltWire Network*</b>	*Private company	Cape Breton Post, Halifax Chronicle-Herald, St. John’s Telegram along with 32 other publications in Atlantic Canada.

## Profile of the Media Industry in Canada Continued...

### Profile of Our Union

Unifor represents 11,500 media workers in Canada, who perform a diverse range of jobs, including: journalists, printers, advertising representatives, newspaper carriers, video editors, camera operators, technicians, writers, producers, editorial researchers, maintenance workers, on-air talent, stage and film crewmembers, production assistants, website developers, editors and publishers.

The largest membership group of media workers are found in Broadcast and Film, followed by Newspapers & Digital News Publishing and Graphical and Printing.



Most of Unifor's Media industry members are located in the Ontario (60%) and Western (32%) regions. Quebec represents 5% of all industry members, followed by the Atlantic Region (3%).

#### Bargaining unit snapshot

In the Newspaper & Digital News Publishing sector, **Local 87-M** represents the bulk of members at some of the largest national and

provincial dailies, including the Globe and Mail, Toronto Star, London Free Press, the Toronto Sun, and Hamilton Spectator. On the west coast, **Local 2000** represents members at the Vancouver Sun and The Province, as well as at various Glacier, Black Press and Continental-owned newspapers across B.C (as well as some prints shops). **Local 191** represents workers at five different newspapers, including the Winnipeg Free Press, Brandon Sun, Thunder Bay Chronicle, Lethbridge Herald and the Winnipeg Sun. **Local 145** represents members in Quebec, including La Tribune newspaper in Sherbrooke.

In the Broadcast sector, Unifor is best known as "the local TV union." **Local M-1** represents Global TV stations across Canada, as well as independent stations CHCH Hamilton and CHEK TV in Victoria. A variety of other Locals represent local TV staff at Bell Media CTV, Rogers, Pattison and other independent TV and radio stations.

**Local 700 (NABET)** represents more than 1,000 workers in the Ontario film industry. **Local 2020** (Association of Canadian Film Craftspeople-West) members work as production assistants, stage and film crewmembers in B.C.

In the Graphical & Print sector, Unifor **Local 591-G** and **Local 780-G** together represent the bulk of the union's bargaining units, mostly in Ontario and British Columbia. **Local 145** represents a range of Unifor members in print units throughout Quebec. The former CEP Local 2040 (now identified as the **Canadian Freelance Union**) represents freelance media workers, and is organized as a Unifor Community Chapter.

**Add your local union to this list!** Contact the Unifor Research Department, [angelo.dicaro@unifor.org](mailto:angelo.dicaro@unifor.org)

# Local News



**J**ournalism is essential to democracy. This is the first commandment of Canadian media. At its best, journalism holds the powerful to account, whether they are governments or private interests.

Canadian news organizations bring citizens their news at the international, national, regional and local levels. We especially crave local news for its immediacy and daily relevance. Yet the business model for local news has been the most easily disrupted by large, mostly American technology companies that have seized the Canadian advertising revenue that historically sustained local news organizations. This has struck both local newspapers and broadcast television.

Unifor has been the nation’s most vocal proponent of local news. In television, we have successfully advocated for stronger CRTC regulations for dedicated expenditures on local news by the large networks. We continue to

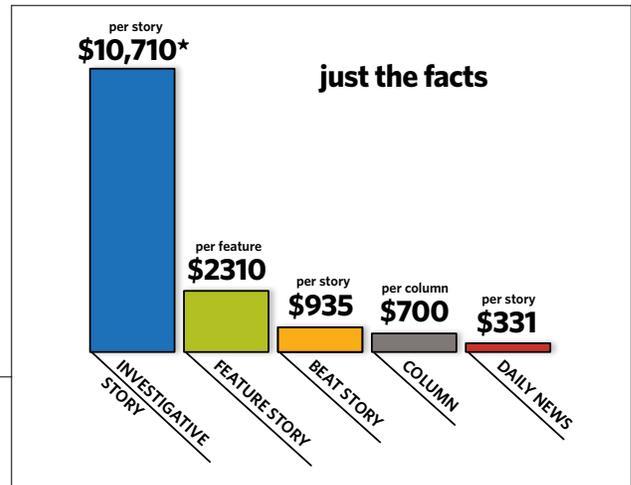
demand “feet-on-the-street” regulations requiring minimum staffing of newsgathering operations.

In newspapers, we have been out in front of the industry-wide effort to rebalance the disrupted business model for local news, primarily through tax strategies.

## THE REAL COST OF REAL NEWS

<b>Daily News Story</b> BASIC FACTS	<b>Investigative Story</b> ENTERPRISE JOURNALISM
<b>Column</b> OPINION	
<b>Beat Story</b> FACTS + ANALYSIS (e.g. health, education, government)	<b>Feature Story</b> IN-DEPTH REPORTING

\* INVESTIGATIVE STORIES ARE 30 TIMES MORE COSTLY THAN DAILY NEWS REPORTING



**WHY WE MUST SAVE DAILY NEWSPAPERS IN CANADA**

## Local News Continued...

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### Unifor commits to:

- Advocate changes to tax laws that allow governments to begin collecting sales tax on foreign OTT media and that extend the advertising expenditure tax write-off (under Section 19 of the Income Tax Act) to include online media;
- Advocate changes to tax rules on philanthropic endowments of journalism;
- Advocate for tax incentives and credits for readers, viewers and subscribers of news services, thus supporting strong journalism without direct government subsidies.

### Key contacts:

- **Jake Moore**, *Unifor Media Council Chairperson*: [jmoore@unifor79m.ca](mailto:jmoore@unifor79m.ca)
- **Howard Law**, *Unifor Media Director*: [howard.law@unifor.org](mailto:howard.law@unifor.org)

### Other Resources:

**Local News Research Project**  
- Ryerson University

**Disruption: Change and Churning in Canada's Media Landscape - Report of the Standing Committee on Canadian Heritage**

# Canadian Content



**T**he expression of Canadian content in media (including television, film, music, books, newspapers, print and online media) is vital for the preservation and ongoing development of Canada's identity and cultural sovereignty. Unifor recognizes the importance of Canadian content policies across both cultural and economic lines. The voices that speak, write, act, sing and produce Canadian stories are those of working people; those who enjoy working in jobs that are self-fulfilling and highly-skilled – jobs that contribute to the vibrancy, health and sustainability of our economy.

The challenge of Canadian-content in our cultural industries is straight-forward. Canadian producers are at a distinct competitive disadvantage largely because of our close proximity of the U.S. market and the far larger size of its domestic production industry. U.S. firms enjoy economies of scale that are simply unachievable in Canada. That means, Canada is vulnerable to mass exports of American-made (mostly English-language) programming, which was the impetus behind the design of broadcast regulation and Canadian-content development in the first place. New digital (aka Over-the-Top) technologies have made it easier for viewers to access U.S. programming and other foreign content directly, bypassing broadcast regulations and exacerbating an historic challenge.

Canadian culture has survived over time thanks to a mix of government support measures including provincial and federal tax credits for producers and advertisers, financial contributions to production funds like the Canada Media Fund and content regulation determined by the Canadian Radio-Television and Telecommunications Commission (CRTC) (i.e. the CRTC requires programming expenditure

and exhibition requirements from broadcasters and distributors that are licensed to broadcast over Canada's airwaves).

Canadian culture also survives because of our nation's world-class cultural talent. Government support and regulation of media provides employment opportunities for our creative class so they can explore their talents and flourish here at home, without having to seek work elsewhere. The principles of Canadian-content are enshrined in Canada's *Broadcasting Act*.

Despite its success, "Can-Con" policies and government regulations are under constant threat of being weakened or dismantled. The fate of publicly-funded programming, a key driver of Canadian-content, is also subject to the ebbs and flows associated with changing political tides.

This is particularly true for the Canadian Broadcasting Corporation (CBC), Canada's national public broadcaster, which had seen government funding decline to historically low levels under the previous Harper government, and then subsequently boosted under the newly elected Liberal government. Other institutions, like the National Film Board, face similar challenges. Private enterprises would rather not have to abide by strict public interest regulations (like Canadian Programming Expenditure quotas, or minimum exhibition requirements for local programming), and regularly advocate for looser licensing rules through the CRTC.

For workers in the graphical sector, Canadian-content has been supported through initiatives like the Publication Assistance Program that has subsidized the mailing of Canadian publications and established 'printed in Canada'

## Canadian Content Continued...

requirements. Unfortunately, for graphical workers, the former Harper government replaced the Publication Assistance Program in 2010 with the Canadian Periodical Fund that altered the structure of financial support and dropped the 'printed in Canada' rules. Bringing back the Printed in Canada rule to qualify for the Canada Periodical Fund subsidy would benefit Canadian printers and would create jobs for Canadians.

Cutting funding to public broadcasting and weakening the rules made to ensure Canadian arts and culture is showcased is not in the best interest of our nation. Canadian-content policies – including policies that govern original local programming, in-house local news production in English, French as well as multi-racial and multi-ethnic communities across Canada – must be upheld, and strengthened. Recent CRTC policy decisions aimed at lowering cable bills (e.g. “Pick and Pay” TV channel selections) and appeasing niche audiences (e.g. allowing first-run Super Bowl ads to air in Canada) must not undermine industry revenue-generating capacity, which is needed to fund high quality content, including professional journalism and news-gathering. In its submission to the federal government’s **2016 Can-Con modernization effort**, Unifor recommended a series of bold reforms to Canadian tax laws and broadcast regulations that would generate needed financial contributions from profitable Internet Service Providers and other online broadcasters.

Lastly, new trade agreements must not bind the hands of regulators and lawmakers to craft effective national policies that encourage more on-screen Canadian content. Space must always be created to ensure a diversity of community voices are seen and heard, whether that includes francophone communities in Quebec and

across the country, First Nations and aboriginal communities or third-language, multi-racial and multi-ethnic communities. Strong Canadian-content rules make a stronger Canada.

### Unifor commits to:

- Advocate for sufficient levels of Canadian programming expenditures and other rules that spur Canadian content development to broadcasters on all platforms (including online), as well as stronger minimum original and in-house local programming exhibition requirements as prescribed in broadcast licenses and CRTC regulations;
- Encourage federal policy-makers and industry regulators to establish new rules to capture a portion of the revenues generated by OTT broadcasters and ISP distributors of digital media. The policy argument in favour of this bold move is that foreign OTT distributors (in both text and video) and Canadian ISP distributors are the prime beneficiaries of the shift in audience from conventional media to digital media.
- Campaign against trade agreements, such as the Trans-Pacific Partnership, that may undermine Canada’s regulatory authority over broadcasters to promote Canadian-content and contribute to the Canadian film and television industry;

## Canadian Content Continued...

- Articulate the benefits of Canadian-content policy on preserving our country's identity, as well as the diverse nations and communities within it, to Unifor members, government officials and the broader public;
- Advocate for enhanced film and television tax credits to help offset any loss of cable company contributions to existing production funds.
- Advocate for the re-establishment of Printed in Canada rules under the Canadian Periodical Fund that pertain to government-sponsored educational and cultural products, including (for instance) school text books;
- Work with ally organizations to protect and strengthen public and community broadcasting in Canada, including a dynamic, diverse and democratic CBC. This includes calling on both federal and provincial governments to allocate sufficient funding to ensure the ongoing success of Canada's public broadcasting system.

### Key contacts:

- **Jake Moore**, *Unifor Media Council Chairperson*: [jmoore@unifor79m.ca](mailto:jmoore@unifor79m.ca)
- **Howard Law**, *Unifor Media Director*: [howard.law@unifor.org](mailto:howard.law@unifor.org)

### Other Resources:

[Harnessing Change: The Future of Programming Distribution in Canada - CRTC report](#)

[Unifor submission to Canadian Content in a Digital World consultation](#)

[The TPP and Cultural Diversity \(2016\) by Alexandre L. Maltais](#)

[Budget boosts funding to Canada Council, CBC](#)

[Harper legacy spells trouble for Canadian TV](#)

[Reconsidering CanCon - The Agenda with Steve Paikin](#)



# Union Label

The long and storied history behind the union label policy is a tangible representation of how trade unionists can build working class solidarity. The union label (or “union bug”) represents not just an authentication of a union-made product and the promise of high quality workmanship, but a reflection of progressive social values; a symbol of democracy at work.

Canada’s printing industry has been impacted by advancements in digital technology and electronic communications, as well as greater consolidation ever since the Canada-U.S. Free Trade Agreement was signed in 1988. Since 2001, employment has declined by 42 percent. Still, the print sector is an important part of Canada’s industrial landscape – and certainly an important part of our union.

Support for our unionized print sector begins with a clear and comprehensive union label policy, coupled with membership (and community) education and awareness.

*It is important for union locals and progressive organizations to understand that the union print label, which signifies that printed materials are made by qualified union printers, is markedly different than a more generic union logo which signifies that a particular document belongs to an organization that employs unionized staff, other than printers.*

Below is an excerpt from the Unifor Union Label Policy. The full Union Label Policy is as follows can be found online at: [www.uniformedia.ca](http://www.uniformedia.ca)

## The Unifor Union Label Policy is as follows:

### 1. Description

The National Union adopts this Union Label as its official label for the purpose of designating the products of its members in the Graphical sector. The Union Label shall appear with a Local and shop/ collective agreement designation.



### 2. Ownership and Trade Mark Registration

The Union Label shall be the sole and exclusive property of the National Union and shall be registered with the Government of Canada and/ or the Provinces and Territories.

### 3. Use

The Union Label shall be available to all Unifor Graphical Local Unions which, acting as agents of the National Union, may permit qualified employers to use the Label, provided that:

- a. The employer has signed a valid, current collective agreement which includes the approved Union Label Collective Agreement Language; and
- b. The employer has entered into a Union Label License Agreement with the National Union; and
- c. The employer employs at least four production employees who are not related to the owner.

## Union Label Continued...

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Any work to which the Union Label is affixed must be in conformity with the Union Label License Agreement.

No label or different design than that specified in this Policy may be issued by the National Union or used by any Unifor Local Union.

### Unifor commits to:

- Promote Unifor's collective agreement language on the Union Label across all bargaining units in the Graphical sector, where practical;
- Ensure all Unifor local unions are aware of the Union Label policy, and actively promote Unifor-represented print shops within the union.

### Key contact:

- **Howard Law**, *Unifor Media Director*:  
howard.law@unifor.org

### Other Resources:

[Unifor's Union Label Policy](#)

# Graphical Apprenticeship



## **1. Introduction**

Unifor and its predecessor graphical unions have long recognized the importance of maintaining skills standards in the printing and graphic communications industry. We recognize that the responsibility for training apprentices must be jointly shared by the Union and employers.

The Unifor Graphical Council adopts this policy for the purpose of promoting and regulating apprenticeships and certifying journeypersons in recognized craft classifications in the printing and graphic communications industry.

## **2. National Apprenticeship Committee**

The Unifor Graphical Council shall establish a National Apprenticeship Committee to oversee the national apprenticeship policy.

## **3. Local Unions**

Local Unions should establish a Local Apprenticeship Committee to ensure the proper training and monitoring of apprentices. This may be the Local Executive Committee.

Local Unions should, in their relationship with employers, secure rights in respect to the qualifications and training of apprentices, and require that full opportunity and facilities be provided so that they may become fully proficient craft persons.

Where applicable, Apprenticeship Committees should be negotiated in collective agreements and establish a joint union/company apprenticeship training program (Appendix A - Joint Training Committee).

## **4. Establishing Apprenticeships**

Apprenticeship needs shall be determined by the Local Union according to the demands of

the business/industry through expansion and the retirement of journeypersons.

To preserve employment opportunities for members who are fully trained, Local Unions should provide for limitations upon the right of any employer to use apprentices when trained crafts persons are unemployed.

No apprentice shall be permitted to work in any department in which a journeyperson is not employed.

Local Unions should secure the agreement of employers to recruit members of equity-seeking groups as apprentices.

Apprentices shall be indentured, according to the Unifor Graphical Apprentice Indenture.

## **5. Apprentice Wages**

Wage scales covering the entire period of apprenticeship should be set forth in the collective agreement, providing for advancement from one level to another at least once every six (6) months, unless the apprenticeship term is extended because of lack of progress.

## **6. Craft Classifications and Apprenticeship Periods**

To qualify as an apprentice, a member must be indentured as an apprentice in one of the following craft classifications, for the required apprenticeship period. Credit for previous experience may be recognized by the Local Union and included as part of the years of required service.

## Graphical Apprenticeship Continued...

CRAFT CLASSIFICATION	MINIMUM APPRENTICESHIP PERIOD
Pre-Press	Four Years
Press - Litho - Web	Four Years
Press - Litho - Sheet Fed	Four Years
Press - Flexography	Four Years
Press - Digital	Four Years
Press - Newspaper	Four Years
Press - Feeder	Two Years *
Bindery/Finishing I	Four Years
Bindery/Finishing II	Two Years *
* Not mandatory classifications. All or part of time may be included in Press or Bindery/Finishing I Apprenticeship.	

### 7. Education

Each apprentice shall be required to fulfill the requirements of any education program prescribed by the National or Local Union Apprenticeship Committees. Failure to do so may result in the termination of the Apprentice Indenture.

### 8. Certification

Apprentices who have served their apprenticeship time, have fulfilled their Apprentice Indenture and have met the requirements of this Policy and any National or Local Union education requirements will be certified as a Journeyman in their craft classification by the National Union.

National Certification will be administered by the National Director, Unifor Graphical.

The Apprentice shall apply to the Local Union for certification. With approval of the Local Executive or Apprenticeship Committee, the Local President or Secretary-Treasurer (or other Local Officer) will request the National Director to issue a certificate. The National Director will issue the certificate to the Local Union for presentation to the member.

The National Director shall maintain a current list of all certified Unifor Graphical Journeymen.

### 9. Amendment

Any amendments to this Policy will be made in consultation with the National Director and the National Apprenticeship Committee.

### Appendix A

Unifor Graphical

Collective Agreement Clause

Re: Joint Training Committee

There shall be a Joint Training Committee consisting of an equal number of representatives of the Union and the Company.

The Committee shall administer and supervise training of all eligible employees.

The Committee shall also be responsible for the retraining of eligible employees who may be or are displaced because their jobs were affected by technological change or discontinuance of operations. If an eligible employee to be retrained believes that this agreement has not been observed, he or she may appeal to the Committee for disposition.

## Graphical Apprenticeship Continued...

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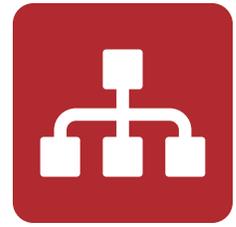
### Unifor commits to:

- Promote the Graphical Apprenticeship Policy to all eligible members in the graphical and printing sectors of the union;
- Where possible, negotiate the terms outlined in this Graphical Apprenticeship Policy in collective agreements across the Graphical sector, and encourage local unions to negotiate Apprenticeship Committees and joint union/company apprenticeship training programs.

### Key contacts:

- **Leslie Mathiason**, *Unifor 75-G*:  
leh540@sasktel.net
- **Howard Law**, *Unifor Media Director*:  
howard.law@unifor.org

# Media Ownership: Concentration and Canadian Control



**T**here is no doubt that Canadian news organizations have pursued economies of scale as a hedge against falling advertising revenues. It is also true that large news organizations that resource investigative journalism can be especially important to effective journalism in this country. There is a role for big news organizations in a healthy ecosystem of Canadian journalism.

However there are obvious dangers that arrive with corporate consolidation of media. Today, a small number of wealthy and influential firms own a sizeable share of Canadian newspapers, radio stations, television stations, cable subscriptions and internet service providers. This is concerning. Such heavy concentration of ownership influences both the breadth and depth of what Canadians read, hear and see in the media.

Ownership is decisive in the character of media that is offered to Canadians. Owners of media set editorial policy, often determining specific content and promoting personal views. Owners determine the level of commercialism in media, and the influence of advertisers. They set the ideological, professional and business tone for the media that they control.

A media landscape dominated by a handful of rich and powerful ownership groups (many of which control multiple facets of media distribution, from carriage to content) narrows the choices that Canadians have for news, information and entertainment – limiting the number of voices and opinions that contribute

to healthy dialogue and debate. This problem is most notable in small, regional, markets where ownership concentration exceeds the national average. The dominant position of Quebecor holds in the Quebec media landscape, for instance, has been described as “without parallel in any comparable industrial jurisdiction” by Canada’s Parliamentary Heritage Committee. The same could be said about Postmedia or Torstar in English Canada.

Federal government officials and policymakers have long expressed concern over growing ownership concentration in Canadian media, including an often-cited 1970 Special Senate Committee on Mass Media Report questioning growing ownership concentration levels among newspapers.

Despite this awareness and concern, little has been done to reverse this trend over subsequent decades. Postmedia’s 2015 purchase of Sun Media, for example, has brought more than 150 newspaper publications in Canada under a single corporate umbrella. This acquisition gave Postmedia a monopoly over print news in major Canadian cities like Ottawa, Calgary and Edmonton. The company’s subsequent decision to find financial efficiencies by merging newsrooms is a troubling example of how concentration can stunt the growth of media expression and a diversity of views.

## Media Ownership: Concentration and Canadian Control Continued...

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### Foreign Ownership

The protections and subsidies for Canadian media are entirely inconsistent with the economic forces of globalization that relentlessly work towards the free movement of capital across borders. There is constant pressure exerted on government by international business lobbyists and trade and investment treaties, to significantly weaken – or strike down – existing rules designed to protect Canada’s airwaves from foreign control.

In an era of media convergence, it is becoming more difficult to maintain a distinct Canadian culture and identity. In spite of the provisions of the *Broadcasting Act* which prohibit foreign ownership of broadcast undertakings in Canada, the *Investment Canada Act* which mandates a government review of major Canadian firm acquisitions and the *Income Tax Act*, which grants favourable treatment to Canadian companies that advertise in Canadian newspapers, there are still a variety of ways Canadian culture and Canadian control of media are under threat.

- Free trade and investment agreements, for instance, often create a set of industry rules and requirements that run counter to domestic regulation. In nearly all previous trade accords, Canadian negotiators have managed to exempt cultural industries, providing policy-makers full flexibility to determine the best approach to developing on-air Canadian content and, in turn, our national identity. However, under the recently signed (but not yet ratified) Trans-Pacific Partnership agreement, Canada appears to have changed course on its full protection of cultural industries – and has opened the door

for foreign service providers to challenge future Canadian content requirements.<sup>16</sup>

- Newspaper firms (specifically Postmedia) have shown they have the regulatory latitude to structure their stock-holdings in a way that grants effective control of the business to foreign interests, but that is still Canadian-enough to maintain preferential tax status for advertisers and avoid Investment Canada Act reviews.
- The former Harper government ushered in major changes to the *Telecommunications Act* that allows foreign firms to take full ownership of telecom outfits in Canada (that hold less than 10% of the market), and then expand limitlessly. Foreign ownership in telecommunications has implications for Canadian media because of ongoing convergence between telecommunications and broadcast operations, particularly among vertically integrated firms. The lines between broadcasters and wireless carriers are blurring. Both industries are regulated by the CRTC, but continue to be treated as distinct entities with respect to licensing decisions and other regulatory matters.
- Foreign-owned online broadcasters like Netflix have been given clearance to operate in Canada without having to adhere to standard broadcast licensing rules (or sales tax laws). The reluctance of federal policy-makers and regulators to license OTT broadcasters creates a perverse outcome for the broadcasting sector, enabling foreign-owned broadcasters to gain significant television market share. According to some estimates, Netflix’s projected annual

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<sup>16</sup>See Alexandre L. Maltais, *The TPP and Cultural Diversity* (2016): <https://www.policyalternatives.ca/publications/reports/tpp-and-cultural-diversity>

## Media Ownership: Concentration and Canadian Control Continued...

Canadian revenues in 2020 will rival some of Canada's largest conventional TV broadcasters.<sup>17</sup>

Unifor, media workers, the cultural community and all Canadians must be ready to defend Canada's cultural sovereignty.

<sup>17</sup>The Netflix impact: New report says "structural imbalance" will cost governments \$500 million, hit Cancon production: <https://cartt.ca/article/netflix-impact-new-report-says-structural-imbalance-will-cost-governments-500-million-hit>

### Unifor commits to:

- Raise awareness of ownership concentration levels in Canadian media, in the spirit of expanding and enhancing the "media literacy" of citizens and residents;
- Intervene, where possible, in CRTC hearings regarding proposed mergers and acquisitions of radio and television assets/licenses that would further the trend of ownership concentration and that could yield negative outcomes for Canada's media diversity and for workers;
- Promote legislative changes that require the Competition Bureau to broaden its mandate to consider all aspects of the public interest in the event of a media company merger or acquisition;
- Advocate for a clearer definition of foreign ownership of media under the Investment Canada Act, to ensure potential acquisitions by private investors are subject to a net benefit test;

### Key contacts:

- **Jake Moore**, *Unifor Media Council Chairperson*: [jmoore@unifor79m.ca](mailto:jmoore@unifor79m.ca)
- **Howard Law**, *Unifor Media Director*: [howard.law@unifor.org](mailto:howard.law@unifor.org)

### Other Resources:

**Canadian Media Concentration Research Project**

**Experts on the concentration of media ownership – Macleans Magazine**

# Diversity in Media



**D**iversity is a key pillar for a well-functioning, democratic Canadian media. This includes not only the inclusion of diverse voices and opinions, but also the full and fair reflection of our diverse population.

The dominant role of corporate media in Canada, if gone unchecked, threatens to reproduce an imbalanced, unrepresentative view of our world. It threatens to entrench social privilege and systemic bias on matters of politics, religion, gender, sexuality and class. Media diversity is necessary.

Government, corporations, unions and other stakeholders in the media industry must work diligently and swiftly to identify and eliminate structural barriers for the participation of under-represented communities of people in the workplace, and thus in news coverage. The media industry has gained notoriety in recent years for its lack of diversity, driven by systemic patriarchy, sexism, racism and other forms of oppression. Recent grassroots protests and popular movements in North America under banners like #oscarssowhite and #metoo have heightened public awareness of these deep-seated injustices.

Our media must be an accurate reflection of who we are. There is no denying the historic under-representation of women, racialized workers, aboriginal people, the LGTBQ community and individuals with disabilities in this industry. Unifor will work closely with those interested in creating more inclusive and safe workplaces, and will actively negotiate rules and procedures to protect workers from being shamed, ridiculed or harassed while at work. Creating safe and harassment-free workplaces is one sure path to encourage workers, from all equity-seeking

groups, to choose a career in media.

The Unifor Media Council will actively promote and work to achieve the principles of equity and inclusion as expressed in the union's Constitution, stated as follows:

*Unifor is fully committed to equity and inclusion. Women, Racialized and Aboriginal Workers, Lesbian, Gay, Bisexual and Transgendered Workers, Young Workers, Workers with Disabilities and other Equity seeking groups, will be represented in the structures of the union at all levels. In certain articles the constitution provides specific provisions which detail how women and equity groups participate in the leadership structures of the union. Elsewhere the commitment is expressed as a more general one. Where the commitment is a general one it requires those with the necessary authority and responsibility to address the issue. When By-Laws of all bodies in the unions are submitted to the National Executive Board for approval they will be viewed through this gender and equity lens.*

## Diversity in Media Continued...

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### Unifor commits to:

- Encourage and support the start-up of women and equity-seeking committees in all local unions in the media industry;
- Review the Media Council by-laws in the spirit of enhancing gender and equity representation among the elected delegates and leadership;
- Exert as much pressure as possible at the bargaining table to improve workplace practices on equity issues and create equal opportunities for workers to gain and maintain employment in the media sector.

### Key contacts:

- **Jake Moore**, *Unifor Media Council Chairperson*: [jmoore@unifor79m.ca](mailto:jmoore@unifor79m.ca)
- **Howard Law**, *Unifor Media Director*: [howard.law@unifor.org](mailto:howard.law@unifor.org)

### Other Resources:

**Women and the Media - United Nations Entity for Gender Equality and the Empowerment of Women**

**The Women's Media Center**

**Media diversity section on the Huffington Post**

# Media Expression



**M**edia is a purveyor of culture. It not only shapes our understanding of who we are, but what we value. Media is intricately linked to our everyday lives: what we read, see and hear. It is ubiquitous in that sense, and largely responsible for reproducing popular social narratives and stigmas.

Hate, racism or material that denigrates or encourages discrimination against minorities or any community must be illegal – just as libel and slander are legal boundaries for anyone producing media. Unifor also supports content creators, and their ability to receive fair value for their artistic and creative works. The theft of copy written material (an historic challenge for content creators that has only been exacerbated by new, online streaming technologies) undermines the integrity of our industry and diminishes the value of our work. By protecting the creative class and enabling them to earn a decent income on their work will attract more talent into the field, encourage a wider breadth of expression and ideas.

Unifor also believes the free expression of diverse opinions creates a better informed citizenry. The significant decline in “feet-on-the-street” journalists limits this diversity, and signals a crisis in Canadian media. Policymakers must explore all tools to attract and retain professional journalism, including loosening rules around philanthropic endowments to news organizations used to hire more reporters. At the same time, Unifor supports alternative voices to be heard in the media, and stands opposed to the censorship of legal (and not hate-based) media content. Part of this may involve government-forced divestment of the highly concentrated corporate media. Part of it might also involve greater resources allocated to the

development of alternative media sources.

Unifor also recognizes the need for labour and other non-governmental organizations to play a role in ensuring a diverse and dynamic Canadian media. Alternative media in Canada are based on a range of publications for memberships, support for community-based and alternative publications and volunteer community radio. Unfortunately, alternative media have never had a viable commercial base or sufficient organizational support to effectively compete with mainstream corporate media, although the digital revolution has created greater (previously unforeseen) opportunities.

We have learned from these experiences the need for alternative media to come in from the margins and be a part of the daily and weekly lives of Canadians.

## Media Expression Continued...

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### Unifor commits to:

- Support the ongoing development of alternative, and progressive, media sources in Canada;
- Actively support the FairPlay Canada coalition in its efforts to establish a not-for-profit Independent Piracy Review Agency (IPRA) to help prevent international piracy sites and organizations from reaching and harming Canada's creative economy, as well as other efforts combatting media piracy.

### Key contacts:

- **Jake Moore**, *Unifor Media Council Chairperson*: [jmoore@unifor79m.ca](mailto:jmoore@unifor79m.ca)
- **Howard Law**, *Unifor Media Director*: [howard.law@unifor.org](mailto:howard.law@unifor.org)

### Other Resources:

[FairPlay Canada](#)

# Journalism Code of Principles



**J**ournalists report, analyze, and comment on the facts that help their fellow citizens understand the world in which they live. Complete, accurate and diverse information and commentary are necessary for the proper functioning of democracy.

The Canadian Charter of Rights and Freedoms recognizes this by guaranteeing freedom of expression and freedom of the press. Journalists must defend the freedom of the press and the public's right to information; they must fight any restrictions, pressures and threats that aim to limit the gathering and dissemination of information. Facts and ideas that are in the public interest must circulate freely.

Our legal traditions give media privilege and protection. We must return this trust through the ethical practice of our craft. We must also hold ourselves to the highest possible standards of truth and integrity, particularly as we respond to the mounting and politically-motivated attacks against professional journalism, and claims that mainstream news sources deliver "fake news."

The rights and responsibilities of a free press apply to both individual journalists and to news organizations that employ them.

Journalists must take their role seriously. They must demand of themselves the same ethical qualities they demand of newsmakers; in other words, they cannot denounce other people's conflicts of interest, and at the same time, accept their own.

As workers, we must also acknowledge that journalists (as public figures) are susceptible to disproportionate levels of abuse and threats – challenges exacerbated for journalists in equity-seeking groups and especially women,

who are also subject to gender-based harassment and violence. Global figures show the average number of women journalists murdered each year has risen significantly over the past decade.<sup>18</sup>

Unifor's Journalism Code of Principles establishes the principles that should guide journalistic work in organizations where Unifor collective agreements are in force. These principles lay the foundation for a journalist's most precious asset: credibility.

Therefore, Unifor members engaged in journalism and newsroom management shall commit to: truth, honesty, fairness, independence and respect for the rights of others. To achieve these goals, the following principles shall govern our activity in the collection and dissemination of news and opinion:

## PRINCIPLES

1. We shall at all times defend the principle of the freedom of the press and other media in relation to the collection of information and the expression of comment and criticism.
2. We shall strive to eliminate distortion, news suppression and censorship.
3. We shall strive to ensure that the information disseminated is fair and accurate, avoiding the expression of comment and conjecture as established fact and falsification by distortion, selection or misrepresentation.

<sup>18</sup>Elisa Lees Munoz, MediaShift (November, 2017): Why We Should Prioritize Women Journalists' Safety <http://mediashift.org/2017/11/need-prioritize-women-journalists-safety/>

## Journalism Code of Principles Continued...

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4. We shall give an accurate account of what people say. Quotations, editing, sound effects, etc., and the sequence in which they are presented, must not distort the meaning of people's words.
5. We shall rectify promptly any harmful inaccuracies, ensure that correction and apologies receive due prominence and afford the right of reply to persons criticized when the issue is of sufficient importance.
6. We shall give people or organizations that are publicly accused or criticized prompt opportunity to respond. We shall make a genuine and exhaustive effort to contact them. If they decline to comment we will say so.
7. We shall tell sources who are unfamiliar with the media that their remarks may be published or broadcast and thus communicated to a large group of people.
8. We shall obtain information, photographs and illustrations only by straightforward means. The use of other means can be justified only by over-riding considerations of the public interest. A journalist is entitled to exercise a personal conscientious objection to the use of such means.
9. We shall ensure that photographs, graphics, sounds and images that are published or broadcast represent reality as accurately as possible. Artistic concerns shall not result in public deception. Edited images and photographs shall be identified as such.
10. We shall always credit the originating news organization or reporter so that readers/viewers know the sources of their information.
11. We shall never plagiarize. If we use an exclusive piece of information that has been published or broadcast by another media organization, we shall identify the source.
12. Subject to the justification by over-riding considerations of the public interest, we shall do nothing that entails intrusion into private grief and distress.
13. We shall respect everyone's right to a fair trial. We shall respect the presumed innocence of everyone before the courts. When we have covered an incident where individuals have been incriminated and prosecuted, we will continue to follow the story as closely as possible, and ensure the public is informed of the end result.
14. We shall identify sources of information, except when there is a clear and pressing reason to protect anonymity. When this happens, we will explain the need for anonymity.
15. We shall endeavor to protect confidential sources of information, but since there are no shield laws protecting journalists in Canada we may be ordered by a court or judicial inquiry to divulge confidential sources upon threat of jail. Therefore we must convey that clearly to our sources.
16. We shall not accept bribes nor shall we allow other inducements to influence the performance of our journalistic duties.
17. We shall not lend ourselves to the distortion or suppression of the truth because of advertising or other considerations.

## Journalism Code of Principles Continued...

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18. Columnists shall be free to express their views, even when those views are contrary to the editorial views of their organization, as long as the content does not breach the law.
19. We shall only mention a person's age, ethnic background, colour, creed, illegitimacy, disability, marital status (or lack of it), gender or sexual orientation if this information is strictly relevant. We shall neither originate nor process material that encourages discrimination, ridicule, prejudice or hatred on any of the above-mentioned grounds.
20. We shall not take private advantage of information gained in the course of our duties, before the information is public knowledge.
21. We shall not use our positions to obtain any benefit or advantage in commercial transactions not available to the public.
22. We shall not by way of statement, voice or appearance endorse by advertisement any commercial product or service save for the promotion of our own work or of the organization that employs us.
23. We shall clearly identify infomercials so they are not in any way confused – even by their layout – with information.
24. We shall cover events sponsored by our own organizations with the same rigor we apply to every other event.
25. We shall not act as police informers or as agents for any country's security or intelligence services.
26. We will not allow our by-lines or authorship to be published in connection with purported editorial content that has been reviewed prior to publication by an advertiser or sponsor.

## Journalism Code of Principles Continued...

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### Unifor commits to:

- Negotiate the Unifor Journalism Code of Principles in collective agreements to uphold professional standards and public accountability. Such a code would seek protection of those who, often at some risk, act as confidential sources and whistle-blowers;
- Continue its public engagement campaign (“Journalism IS”) to raise awareness of the value of independent and professional journalism in Canada;
- Table the demand that there be separate newsrooms and editorial managements in media companies with print and broadcasting assets in order to guard against standardized news and information.
- Advocate for rules, procedures and protocols that aim to protect the health, safety and well-being of all journalists, with special attention to the challenges facing women, those who identify as LGBTQ, workers who are differently abled, workers of colour and young workers – in our bargaining and through legislation. We will draw a clear connection between the workplace health and safety of journalists and our overarching goal of promoting a truly free, fair and press.

### Key contacts:

- **Howard Law**, *Unifor Media Director*:  
howard.law@unifor.org
- **Paul Morse**, *President, Unifor Local 87-M*:  
paul@unifor87m.org

### Other Resources:

[Journalism in Canada Newsfeed - Unifor Media Council](#)

[UNESCO 2018 Panel - Safe journalists, strong democracies: How on and offline attacks on women journalists are hurting us all](#)

[Code of ethics - the Association of Electronic Journalists](#)

[Ethics guidelines - the Canadian Association of Journalists](#)

# Commercialization



Journalistic independence is at the heart of a healthy news media. Viewers and readers must be able to trust that the stories they see and read are free of undue influence and not catered to the commercial needs of their corporate owners, and that they speak the truth as best as can be determined while reflecting the priorities of the community.

Advertising underwrites the expenses of print and broadcast media in Canada and therefore the wages of Unifor members. It has the potential both to enhance and to limit their freedom of expression. Advertising has always been an integral part of media. Often, consumers find the information useful. In many outlets, Unifor members sell the ads.

As advertising rates have dropped, however, media outlets have become more desperate to keep revenue flowing. This has led many outlets to turn to questionable methods to sell advertising, such as sponsored content, advertorials, native advertising and news stories tied to the sale of ads. Too often, such stories do not run with sufficient notice to viewers and readers to distinguish the advertising from legitimate journalism.

Such questionable tactics ultimately hurt news outlets, and put their continued prosperity at risk by costing the outlet viewers and readers. As the community turns away from news outlets they no longer trust, viewership and circulation drops and it becomes more difficult for the outlets to sell ads, or to charge as much for the ads they do sell.

Unifor supports independence for both media outlets and journalists from advertiser influence in any form. No journalist should be required to prepare stories tied to the needs or wishes of any advertiser. Such stories not only undercut

the integrity of the piece in question, but cast doubt on the validity of all stories put out by the media outlet.

Unfortunately, journalists have been called on to write stories about a particular company or issue in order to attract an ad from that company (stories tied to the sale of ads), write ads disguised as stories (advertorials or native advertising) or have been forced to give up valuable editorial space for content provided by an advertiser (branded content). Employers have even demanded (unsuccessfully) that Unifor contracts have provisions that force journalists to write advertorials and branded content, under their own byline.

Beyond the independence of individual reporters, the independence of local news outlets from interference from corporate head offices is also vitally important. In order to best attract viewers and readers, news outlets must produce a product that is relevant to their local communities – reflecting local priorities and values.

From copy editing produced in central page factories and central-casting (where stories are created in a central location and delivered across the country to appear as if they are local), to editorials and election endorsements handed down from head office, centralized editorial work makes local news outlets less relevant to their own communities. Like ad-driven stories, this erodes the relevance of the outlet to the local communities and thereby hurts their long term viability.

## Commercialization Continued...

### Unifor commits to:

- Raise membership and public awareness of sponsored features/ native advertising and other forms of corporate influence of media, wherever possible.
- Resist any efforts to require journalists to produce ad-driven stories.
- Raise membership and public awareness of centrally produced editorial work, whether it is central-casting, copy editing, page layout, editorials or election endorsements.

### Key contacts:

- **Jake Moore**, *Unifor Media Council Chairperson*: [jmoore@unifor79m.ca](mailto:jmoore@unifor79m.ca)
- **Howard Law**, *Unifor Media Director*: [howard.law@unifor.org](mailto:howard.law@unifor.org)

### Other Resources:

[Native advertising - Last Week with John Oliver](#)



# Technological Change



**F**ew workers in the Canadian economy have been as severely affected by the digital revolution than those in the media industry. Whether in the graphical, broadcast media or newspaper sectors, the challenges to win better wages, safer working conditions and maintain the integrity of the profession are greatly aggravated by rapid and constant development of digital, online and new media technologies.

Advanced computer and digital technologies have changed the landscape for the graphical and printing industry. The competitive field has expanded to include thousands of new non-traditional graphics and printing shops. Many businesses have been forced to consolidate, resulting in major restructuring and layoffs. Many more have been forced to close up shop.

Newspapers and print media face an existential challenge, as the public has increasingly moved online for their news and information. Not only has this put downward pressure on commercial advertising revenues to sustain newsprint, the online world of news continues to blur the line between professional journalism and public commentary. The rise of social media technologies (e.g. Facebook and Twitter) has expanded access to information and changed the speed at which news breaks, which has altered the traditional pace of work for journalists around the world.

In film, television and radio, the internet will become (and has already to a large extent) the primary distribution channel for viewing audiences. Online (or Over-the-Top) video distributors like Netflix, on-demand movies, streaming radio via satellite transmitters: these 'disruptive' technologies are poised to re-design the architecture of broadcasting, including

changes to distribution channels, financial models and regulatory policy.

New technology is a mark of an advancing and ever-changing world. With this change also comes opportunity. Skills can be enhanced. Productivity can be improved. New jobs can be created. But these benefits can only be realized if change is managed properly. For instance, print and broadcast employers are attempting to use this technological restructuring to defeat seniority rights and job security provisions in collective agreements by posting new (often higher paid) positions, requiring new skills, instead of training existing staff to perform these roles within their existing job classifications.

Unifor insists that the introduction of new technology always be negotiated between owners/managers and the union. We support the enhancement of skills for media workers, but vigorously oppose the 'de-skilling' of specialized trades and a general reduction of professional standards.

Technological change and advancement must be implemented with transition measures to ensure employment security, the protection of workplace seniority and equal opportunity for existing workers to learn and adapt to changing technology.

Unifor believes strongly in life-long learning and supports negotiated workplace training programs that upgrade existing skills and offer new opportunities for media workers. The skills and abilities of media workers are a personal asset of the worker, and workers must have a collective right to have a say over the development, content and delivery of training programs.

## Technological Change Continued...

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Unifor also insists that outsourcing relationships – made increasingly easier and financially attractive for employers – be subject to good faith bargaining between employers and unions. Outsourcing may enhance creative opportunities, but it must not be used to displace existing workers or to deprive media organizations of their own creative experience and capacity.

### Unifor commits to:

- Bargain equal access to training for required job skills, in all collective agreements (where applicable) and address the issue of new job postings with different skills sets intended to override seniority and deny up-skilling opportunities for current members;
- Encourage local unions to share information regarding negotiated contract clauses and training enhancements with other Media Industry locals; supporting a more consistent and coordinated approach to bargaining in the face of technological change;
- Remain vigilant at the bargaining table, to ensure jurisdiction and 'scope of work' clauses cover all of the work (current and future) performed in our workplaces.

### Key contacts:

- **Jake Moore**, *Unifor Media Council Chairperson*: [jmoore@unifor79m.ca](mailto:jmoore@unifor79m.ca)
- **Howard Law**, *Unifor Media Director*: [howard.law@unifor.org](mailto:howard.law@unifor.org)

# Bargaining

**C**ollective bargaining is at the core of our union's strength. Bargaining is an equalizing force in the power relationship between labour and capital. It is a necessary tool to maintain true workplace democracy and it can be a useful, transformative exercise - advancing the interests of both union members and all workers.

Collective bargaining is a right that all workers in Canada enjoy. However, this right is under relentless attack. Most employers would rather not deal with unions. Governments still try to limit the role unions play in the workplace and in broader societal politics. Unifor will always defend the rights of workers to bargain collectively and to join a union. Unifor stands by the belief that workers are at their best without the fear of unfair reprisal, and when they have a voice in setting their conditions of work. Unifor will campaign against any government or political party that aims to limit the rights of workers.

Our ability to make meaningful gains at the bargaining table will often depend on whether we can leverage our resources to influence company decisions - at least those that are within our control. There is much truth to the phrase, "Strength in numbers."

Unifor's media sector is comprised of more than 60 different local unions across Canada and in Quebec, overseeing approximately 250 collective agreements. Some of these agreements are patterned alongside others, and negotiated in tandem. Many others are not.

To maximize our bargaining power, local union leadership and elected bargaining committee representatives in the media sector are encouraged to explore co-operative and collaborative bargaining initiatives, where practical. These initiatives can be further developed and supported through the Unifor Media Industry Council.



## Unifor commits to:

- Encourage local unions in the Media Industry to explore the possibilities of closer collaboration (including mergers) that would yield greater power at the bargaining table, and that would provide members and activists with greater resources;
- Actively encourage local unions to undertake coordinated (or patterned) bargaining, where possible, to build critical mass across units with similar employers. Coordinated bargaining might be explored at the community or regional level as well.

## Key contacts:

- **Howard Law**, *Unifor Media Director*: [howard.law@unifor.org](mailto:howard.law@unifor.org)
- **Katha Fortier**, *Assistant to the National President*: [katha.fortier@unifor.org](mailto:katha.fortier@unifor.org)

## Other Resources:

[Raising Standards, Raising Hope: Unifor's Collective Bargaining Program](#)

# Organizing



The following is an excerpt from the Unifor Organizing Policy. This policy, in its entirety, shall guide the work of Unifor’s Media Industry Council with respect to organizing.

The full text of the Organizing Policy is available at: <http://www.unifor.org/en/unifor-organizing-policy>

*The decline in union power affects all Canadians, not just union members. After all, stronger unions exert a broader positive influence over all aspects of society. Strong unions lift the overall level of wages, and help to equalize the distribution of income. Unions also exert political influence, which contributes to stronger social security programs and other progressive policies. Unions, in essence, are the voice of working people in broader social debates.*

*Therefore, increasing our membership and rebuilding union density through new member organizing will increase our power and influence throughout the economy and society: in particular workplaces, across industry sectors, in our communities, and in the political arena. Organizing is essential to our ability to protect and improve our collective agreements, to pressure employers (both union and non-union) to improve employment practices, working conditions and compensation, and to ensure that broader social and economic policies reflect the interests of working people, not just corporations and the wealthy.*

*Indeed, our commitment to organizing reflects our identity as a movement fighting for economic and social justice on behalf of all working people. Stronger unions are clearly associated with a stronger, more inclusive, more*

*stable, and more equal economy in general. There is no society in modern history that has attained true mass prosperity – where the strong majority of working people are able to share in the economic gains of development, technology and productivity – without strong collective bargaining to ensure these gains are properly distributed. Only by organizing new members can we provide workers with the power they need to win a better quality of life, fairness, respect and democracy. Our effort to rebuild union strength in Canada is thus positioned directly as part of our vision for building a better, more equal and inclusive society.*

## **Building an Organizing Culture**

*Unifor will build a culture of organizing that is shared universally from top to bottom. Organizing must become a top priority, a core function of our existence, at all levels of the union. We must promote organizing throughout the union; it must become part of all of our conferences, meetings, and education programs. Every elected national and local leader, staff person, and union activist must understand that successful organizing is critical to our future.*

*To build this culture of organizing, we must promote the concept that “workers organize workers.” Indeed, there is no stronger way to build a culture of organizing in our union than to foster more direct member participation in organizing campaigns. Those campaigns will need the active support and engagement of our leadership, staff and activist base at all levels if they are to be successful. By involving members directly in those campaigns, we will develop*

## Organizing Continued...

*new activists committed to organizing and strengthen our union in many ways.*

*Who is a union organizer? In short, we all are organizers. Yes, we will continue to rely on the specialized knowledge and expertise of full-time staff in our organizing department. But the commitment to and participation in organizing must go much further than this. Our organizing campaigns will rely on passion and energy channelled through many distinct channels:*

- *Full-time organizing staff in the organizing department.*
- *Member Organizers (MOs): union members who are taken off their job and paid lost-time to participate in specific organizing campaigns.*
- *Local Union Organizers (LUOs): union members who work full-time on organizing within a particular local union, with their cost shared 50-50 with the national union.*
- *Local union leaders, stewards, and workplace representatives: Unifor includes thousands of full-time local leaders, who must also be involved regularly and actively in organizing campaigns.*
- *Activists: We must also tap into the energy and passion of rank-and-file union activists, who dedicate their spare time and passion to helping to build the union.*

### **Unifor commits to:**

Undertake specific, concrete measures to build this organizing culture, consciousness and commitment throughout our organization:

- **Oaths of Office** – The oath of office for all national and local leaders will include a commitment to organizing, as specified in our constitution;
- **Organizing Department** – The union will maintain a well-resourced national organizing department, supported by a modern infrastructure of databases, training, research, and communications;
- **Staff Responsibilities** – While the union has specialized organizing staff, all union staff, not just organizers, will be responsible for organizing;
- **Annual Organizing Conference** – An annual organizing conference will be held (under the auspices of the Canadian Council) to bring together national and local elected leaders, staff and activists.
- **Reporting** – Regular organizing reports will be made to every constitutional body (National Executive Board; Canadian, Quebec, regional and industry councils; and local executive meetings, etc.);
- **Education** – Every basic union training course (including new member orientation, basic union steward courses, etc.) will include an organizing component, with basic information on how to recruit members, and stressing how every unionist must be

## Organizing Continued...

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an organizer. Specialized courses on organizing will also be offered through the PEL program and in regional schools.

### **Unifor's Media Industry Council commits to:**

- Establish a standing committee on organizing, in coordination with similar committees throughout the union, which aims to establish regional and sectoral organizing priorities and strategies;
- Encourage affiliated local unions to support and participate in organizing campaigns; identify a representative to act as an organizing liaison who maintains regular communication with the national organizing department; and encourage locals (where appropriate) to establish standing organizing committees.
- Urge governments to institute card-based union certification in all jurisdictions where it is absent, and protect card-based union certification where it currently exists.

### **Key contacts:**

- **Howard Law**, *Unifor Media Director*:  
howard.law@unifor.org

### **Other Resources:**

[Why join Unifor](#)

[The union advantage](#)

# Freelance and Independent Media Workers



The ability to do media work “independently” (i.e. not directly employed by a media firm) can be a blessing or a burden for those who labour in this industry. Many of those who work in media already possess the tools and skills needed to do the job: a computer, a camera, a printer – and their own creativity and ingenuity. In an increasingly precarious job market, freelance and independent media work is an option for more and more workers.

Independence from the boss can be liberating and empowering. It can enable media workers to tackle projects of personal interest and that are sometimes ‘off-the-beaten-track’ – unbound by the specific demands and timelines of an employer. This independence can also provide sufficient flexibility for workers to meet often competing demands or work and home life.

However, for a great number of media workers, freelancing is less a choice than it is a necessity. Staffing cuts, newsroom consolidations and facility closures across traditional media outlets (whether major local or national newspaper chains, television and radio stations or print shops) leave media workers jobless – but still passionate to do the work. And because job cuts are often a response to major technological advances or another means to squeeze greater profits for corporate shareholders, they don’t necessarily reflect a drop in public demand.

In fact, media firms who trying to square the demands for higher profits and satisfying the public desire for news, information and entertainment, are propelling today’s market for freelance work: viewed as less costly, more flexible and with few strings attached

(i.e. without collective bargaining agreements).

Whether it’s voluntary or not, independent contract and freelance work is on the rise. In 2015, more than 1.5 million workers in Canada were employed as a “contract” or “casual” worker – a 71% increase since 1997, more than doubling the pace of growth in permanent jobs. Not surprisingly, the wages of temporary workers (including freelancers) greatly lag those of permanent workers. In 2015, that gap was nearly 40%.

Aside from this relative low pay, one of the pressing challenges is to ensure freelancers are paid at all. Independent contractors too often face late payments from clients, cancelled projects and a pressure to do work for free (or at least significantly lower than the prevailing market rate) – illustrating both the power imbalances and the risks of freelance work.

In this era of rising precarious work, work isn’t guaranteed and neither is income – and that raises other fundamental questions, like whether food, rent and other bills can be paid. This uncertainty can also trigger negative psychosocial consequences, such as depression and addiction. It is also well documented that the gendered pay gap (i.e. the difference in average earnings between men and women) is even larger for freelancers as compared to those in formal media work, thanks in part to a lack of legislation and policy to ensure pay equity.

Freelancers also struggle to access benefits and services that are mandatory aspects of formal employment: vacation pay, payments into CPP and EI and even human rights legislation can

## Freelance and Independent Media Workers Continued...

all disappear in absence of a formal working arrangement with a contractor. This leaves many freelance and independent media workers without access to EI, maternity or other personal leave provisions and other basic supports guaranteed by provincial and federal labour laws. They are forced to rely on private pension contributions if they have the capacity to save at all.

Despite the rapid growth of freelance work in Canada, legislated work standards are largely non-existent. Clients are not required to provide notice to freelancers for contract cancellations, or contribute to public insurance programs like workers compensation. There are no standard work-schedules covering vacations or overtime.

And too often, freelance workers will forego the intellectual property rights of their work to the client, either as an unspoken expectation of winning a contract or simply because the worker did not know these rights existed.

Unifor believes that freelance workers deserve better. Through its innovative Community Chapter program, the union is committed to providing supports for freelancers in the Canadian media industry including access to education, contract advice, job search information as well as health and insurance benefits. And, it provides a forum to break the isolation that is inherent in freelance work.

As Canada's largest media union, Unifor is in a unique place to both advocate for good media jobs while encouraging freelancers to not agree to cross picket lines in the event of a strike or lockout. Together, we can strike a balance between segments of workers who are often pitted against each other to boost the

bosses' bottom lines, defending workers' rights regardless of their individual status.

More importantly, a union of freelancers can work collaboratively and in common cause to politicize their issues, mobilize and develop policy solutions to fill these legislative gaps - to raise the standards, not only for Unifor members, but all independent contract workers in Canada.

### Unifor commits to:

- Building the Canadian Freelance Union community chapter, by expanding membership to more freelance workers and by more closely integrating its work into that of the Unifor Media Council and the union more broadly and supporting its success;
- Helping CFU members through contract disputes whenever possible;
- Campaign for a suite of federal and provincial legislative reforms that will help raise work and living standards for freelancers, including those established in the National Urban Workers Strategy proposal dealing with employment insurance access, taxation inequities, pension security and other factors;
- Developing a "union rate card" that outlines the prevailing market wage for unionized workers across a range of different occupations, relevant to freelance workers;
- Encourage Unifor freelance chapter members to identify their work using the Unifor/CFU designated logo and to follow the established user guidelines

## Freelance and Independent Media Workers Continued...

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(to access the guidelines please contact the CFU Executive Board – see *contact below*)

- Promoting the importance of hiring unionized freelancers to all Unifor local unions who elect to hire freelance workers;
- Developing language around defending the intellectual property and copyrights of freelancers in Canada;
- Affirming the rights of freelance workers who possess a Unifor media card to access political events as reporters, equivalent to journalists who have single media agencies as their employer.

### **Key contacts:**

- **Ethan Clarke**, *President, Canadian Freelance Union:*  
president@canadianfreelanceunion.ca
- **Roxanne Dubois**, *Unifor National Representative:*  
roxanne.dubois@unifor.org