spin-doctoring” has compounded the difficulty of getting the story right,” Wellman writes: “It seemed, suddenly, everyone had hidden agendas.... Public relations became more important than accuracy, and media manipulation was meticulously plotted in Ottawa and St. John’s boardrooms” (p. 169). This is, in itself, evidence that the role of the Fisheries Broadcast is now more essential than ever before. Nevertheless, Wellman makes the argument that the enduring promise of the Broadcast is that it is not simply a show about an industry, but it is a show about a people and their culture.

Wellman noted, “it is not a show for fishermen and people in the fishing industry; it is a show about them” (p. 7).

This book is presented as a roughly chronological series of vignettes about the origins of the program, its influence on the industry, some of the important shifts in its approach, the challenges of covering issues such as sealing, the show’s conscious celebration of culture, and the experience of working on the show. Wellman is well placed to provide this commentary, given his 15-year tenure as the host of the program (he retired in 1997).

Wellman also describes the increased complexity of post-moratorium news reporting, where “spin-doctoring” has compounded the difficulty of getting the story right.” Wellman writes: “It seemed, suddenly, everyone had hidden agendas.... Public relations became more important than accuracy, and media manipulation was meticulously plotted in Ottawa and St. John’s boardrooms” (p. 169). This is, in itself, evidence that the role of the Fisheries Broadcast is now more essential than ever before. Nevertheless, Wellman makes the argument that the enduring promise of the Broadcast is that it is not simply a show about an industry, but it is a show about a people and their culture.

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