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WOMEN IN BROADCASTING  
AND ADVERTISING

SUPPLEMENTARY MATERIAL

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Many studies have been undertaken in the last decade concerning women in broadcasting. Almost all have focused on one of the two issues - 'work opportunities' or 'the cultural image of women'. Those which deal with both tend to compartmentalize the two areas of concern into separate units.

In truth, while the background data on the two subjects can be presented and discussed separately, the problem, i.e. almost complete stagnation for women in this field, is a direct result of both negative forces combining to strengthen and perpetuate each other. While the media present images of negative stereotypes, limited and limiting role models and women as a demented minority group, it will be virtually impossible for women to make inroads into the employment patterns of broadcast establishments. Conversely, until women are properly represented at the management and decision making levels of these establishments, it is unlikely that the media image will change.

The chart below demonstrates the cycle:

PORTRAYAL OF WOMEN IN  
THE BROADCAST MEDIA

Women in demeaning roles

Women in subservient roles:  
secretaries, waitresses,  
assistants to men

Women perpetually taking  
guidance from male authority  
figures

Sexist language and simplistic  
stereotypes

Women as sex objects. The  
worship of beauty and youth

Non coverage of women's issues  
and movement

Limited use of women as  
experts

Lack of meaningful,  
responsible role models

WORK OPPORTUNITIES FOR WOMEN IN  
BROADCASTING

Majority of women employed in 'support  
categories

Women inhibited from training and  
applying for management or technical  
positions

Persons in hiring positions (usually  
male) doubt women's ability to take  
responsibility

Women not accepted for on air/camera  
positions of authority

Only 'attractive' women hired both  
behind and in front of camera/micro-  
phone

Limited access to important positions  
due to ignorance of women's collective  
expertise and experience

Use of male experts due to perception  
that there are no female experts

Minute percentage of women in  
management or positions of  
authority.

WORK OPPORTUNITIES FOR  
WOMEN IN BROADCASTING

Limited number of women  
in position to hire

Limited number of women  
writing material

Unfamiliar and uninitiated  
eyes determining programming

Women usually answerable to  
male supervisors

Limited chance for advancement

Few women in positions of power  
for extended periods of time

Tokenism without infrastructure

Union activity and in-house  
training program focus on  
preparing women for executive  
positions, with little or no  
consciousness raising for men

Other factors which interact:

MEDIA STEREOTYPES

Women prefer to be wives,  
mothers, babysitters,  
housekeepers

Women dissolving in crisis

Women 'helping' men

MEDIA MISCONCEPTIONS

Only women have a responsibility  
to children

Women are happiest in the home

Women enjoy their role as  
sexual objects

Most women are supported by  
men

PORTRAYAL OF WOMEN IN THE  
BROADCAST MEDIA

Lack of women in positions  
of authority

Male oriented view of society  
and distorted view of women

Women's issues considered  
unimportant and/or uninteresting

Women perceived 'through' men -  
as wives, mistresses, mothers,  
secretaries

Girls encouraged to stay home and  
rely on men

Women as students, beginners,  
assistants to men

Male perspective on women's issues -  
burden of responsibility rests with  
the women - women as victims and  
liking it!

Feminists as militant stridents -  
Unfeminine to work, earn money

PERCEPTIONS HAMPERING JOB ACCESS  
AND ADVANCEMENT

Women are not career oriented

Women too emotional to function  
in positions of authority

Women will be uncomfortable in  
leadership roles

THE WORKPLACE

Insufficient maternity benefits

Insufficient day care

Sexual harassment

Unequal pay for work of equal value

While the chart is obviously a simplification of a relatively complex situation, the net result is the same - the chicken and the egg syndrome.

WOMEN'S PARTICIPATION AT THE CBC

<u>Position</u>	<u>Year</u>	<u>Men%</u>	<u>Women%</u>
Technicians	1979	98.1	1.9
	1981	94.8	5.2
Film Camera Operators	1979	100.0	0.0
	1981	100.0	0.0
Film Editors & Assistants	1979	82.2	17.8
	1981	80.7	19.3
Radio & T.V. Producers	1979	86.0	14.0
	1981	81.4	18.6
T.V. Contract Producers	1981	87.5	12.5
Radio Production Assistants	1979	9.4	90.6
	1981	9.5	90.5
Secretaries	1979	0.0	100.0
	1981	0.0	100.0
Management	1979	86.4	13.6
	1982	80.2	19.8

There are 1,824 men and 359 women in management. In categories 8 and up there are 115 men and 5 women. Well over half the women in management are in categories 1 and 2 - less than one third of the men are in these management categories.

T.V. ONTARIO

1976 <sup>(1)</sup>

<u>Job Category</u>	<u>Male</u>	<u>Female</u>	<u>Total</u>	<u>%Male</u>	<u>%Female</u>
Producer	28	8	36	78	22
Director	22	8	30	73	27
Writer	<u>25</u>	<u>11</u>	<u>36</u>	<u>69</u>	<u>31</u>
TOTAL	75	27	102	73.5	26.5

1982 <sup>(2)</sup>

Exec. Producer	5	0	5	100	0
Producer	<u>12</u>	<u>13</u>	<u>25</u>	<u>48</u>	<u>52</u>
TOTAL	17	13	30	56.7	43.3
Level 1 - upper income	16	4	20	80	20
Level 11- lower income	1	9	10	10	90

N.B. 94% of all male producers are in higher income category.  
30.7% of all female producers are in higher income category.

(1) The Ontario Education Communications Authority, Male and Female Roles in OECA Programming - A Research Study, Office of Project Research No. 13, Sept., 1976, APP.C.

(2) The Ontario Education Communications Authority, Toronto, Ontario, April, 1982, unpublished.

\* RADIO

(1)

CBC (National - Staff & Contract)

<u>Job Category</u>	<u>Male</u>	<u>Female</u>	<u>Total</u>	<u>%Male</u>	<u>%Female</u>
Producer/Newscaster	199	111	310	64.2	35.8

N.B. Average income of women producers is 8.5% less than male counterparts.

(2)

CFRB (Toronto - Staff only)

	<u>Male</u>	<u>Female</u>	<u>Total</u>	<u>%Male</u>	<u>%Female</u>
On air personalities	12	0	12	100	0
Public Affairs Hosts		2		0	100
News/Weather/Traffic	21	1	22	95.5	4.5
Sports	3	0	3	100	0
Writers	2	1	3	66.7	33.3
Music Programmers	2	2	4	50	50
Program Producers	<u>1</u>	<u>1</u>	<u>2</u>	<u>50</u>	<u>50</u>
TOTAL	41	7	48	85.4	14.6

(3)

CHUM (Toronto - Staff only)

	<u>Male</u>	<u>Female</u>	<u>Total</u>	<u>%Male</u>	<u>%Female</u>
Producer/Newscaster	20	8	28	71.4	28.6

(4)

CHOZ (St. John's, Nfld.)

	<u>Male</u>	<u>Female</u>	<u>Total</u>	<u>%Male</u>	<u>%Female</u>
Director/Writer	2	1	3	66.7	33.3

(5)

VOCM (St. John's, Nfld.)

	<u>Male</u>	<u>Female</u>	<u>Total</u>	<u>%Male</u>	<u>%Female</u>
Writer/Broadcaster	8	2	10	80	20

\* Limited statistics available.

ACTRA MEMBERSHIP EARNING CLASSES, AGE/SEX 1981<sup>(1)</sup>

<u>PERCENTAGE OF TOTAL MEMBERSHIP:</u>	WOMEN	39.5%
	MEN	60.5%
<u>PERCENTAGE OF MEMBERS EARNING \$11,716.</u>		
<u>OR OVER:</u>	WOMEN	34.9%
(of total membership, 15.6% earns \$11,716. or over)	MEN	65.1%
<u>PERCENTAGE OF MEMBERS EARNING \$26,235.</u>	WOMEN	25.3%
<u>OR OVER:</u>	MEN	74.7%
(of total membership, 5.9% earns \$26,235. or over)		
<u>PERCENTAGE OF MEMBERS UNDER 30:</u>	WOMEN	53.5%
(of total membership, 26.4% is under 30)	MEN	46.5%
<u>PERCENTAGE OF MEMBERS 30-49:</u>	WOMEN	36.1%
(of total membership, 53.3% is 30 -49)	MEN	63.9%
<u>PERCENTAGE OF MEMBERS 50 OR OLDER:</u>	WOMEN	29.6%
(of total membership, 19.5% is 50 or older)	MEN	70.4%
<u>PERCENTAGE OF MEMBERS, 50 YEARS OR OVER AND EARNING \$11,716. OR OVER:</u>	WOMEN	19.9%
	MEN	80.1%

UNION DES ARTISTES - SURVEY OF 505 ACTIVE MEMBERS 1978<sup>(2)</sup>

<u>PERCENTAGE OF TOTAL SURVEYED:</u>	WOMEN	41.8%
	MEN	58.2%
<u>PERCENTAGE OF MEMBERS SURVEYED UNDER 30:</u>	WOMEN	56.6%
(of membership surveyed, 22.4% under 30)	MEN	43.4%
<u>PERCENTAGE OF MEMBERS SURVEYED 30-49:</u>	WOMEN	39.2%
(of membership surveyed, 64.2% is 30-49)	MEN	60.8%
<u>PERCENTAGE OF MEMBERS SURVEYED 50 OR OLDER:</u>	WOMEN	27.7%
(of membership surveyed, 12.9% 50 or older)	MEN	72.3%

N.B. Of members surveyed, women earned, on average, 30% less than men.

- (1) National Women's Caucus, ACTRA, unpublished Research Paper, November 26, 1981, P. 1
- (2) Memoire du Comite ad hoc Femmes et Culture Commission de Politique Externe de L'Union des Artistes, pour la consultation organisee par le condeil du Statut de la Femme, Mai 1978.



ACTRA WRITERS GUILD (TORONTO)

PERCENTAGE OF TOTAL BRANCH MEMBERSHIP:	WOMEN	31.9%
	MEN	68.1%
PERCENTAGE OF MEMBERS EARNING \$11,716. OR OVER (of total membership, 31.6% earns \$11,716. or over)	WOMEN	29 %
	MEN	71 %
PERCENTAGE OF MEMBERS EARNING \$26,235. OR OVER (of total membership, 14.5% earns \$26,235 or over)	WOMEN	20.7%
	MEN	79.3%
PERCENTAGE OF MEMBERS UNDER 30: (of total membership, 11.9% is under 30)	WOMEN	53.5%
	MEN	46.5%
PERCENTAGE OF MEMBERS 30-49: (of total membership 63.6% is between 30-49)	WOMEN	30.7%
	MEN	69.3%
PERCENTAGE OF MEMBERS 50 OR OLDER: (of total membership 24.4% is 50 or older)	WOMEN	24.7%
	MEN	75.3%
PERCENTAGE OF MEMBERS 50 OR OLDER, EARNING \$11,716. OR OVER: (of total membership, 8.5% is in this category)	WOMEN	23.5%
	MEN	76.4%
PERCENTAGE OF FEMALE MEMBERSHIP - UNDER 30:		19.9%
- 30 - 49:		61.3%
- 50 & OVER:		18.8%
PERCENTAGE OF MALE MEMBERSHIP - UNDER 30:		8 %
- 30 - 49:		65 %
- 50 & OVER:		27 %

WRITERS : CBC DRAMA 1980

Television

Of total contracts for original drama:	Women: 14.2%
	Men: 85.8%
Of total contracts for development outlines:	Women: 0 %
	Men: 100 %

Radio

Of total contracts for original drama:	Women: 14 %
	Men: 86 %
Of total contracts for dramatizations:	Women: 5.1%
	Men: 94.9%

EFFECT OF WRITER'S GENDER

Writer by Principal Character by Age

Rank Order

<u>Writer:</u>	<u>Principal Character</u>	<u>Age</u>	<u>Number</u>
Male	Male	40 - 49	13
		50 - 59	5
		17 - 21	3
		31 - 39	3
		0 - 8	3
		22 - 30	2
		9 - 12	1
		13 - 16	0
		60+	0
	Female	22 - 30	4
		0 - 8	1
		17 - 21	1
		40 - 49	1
		60	1
		9 - 12	0
		13 - 16	0
		31 - 39	0
		50 - 59	0
Female	Female	40 - 49	4
		9 - 12	2
		22 - 30	2
		31 - 39	2
		50 - 59	2
		0 - 8	0
		13 - 16	0
		17 - 21	0
		60+	0
	Male	40 - 49	6
		22 - 30	5
		31 - 39	5
		60+	3
		9 - 12	2
		17 - 21	2
		50 - 59	2
		0 - 8	0
		13 - 16	0

Writer by Principal Character by Voiceover.

<u>Writer</u>	<u>Principal Character</u>	<u>Voiceover</u>
Male	Male	Male 15 Male Singer 3 3 Males 2
	Female	Male 3 Female 2 Male Singer 1
Female	Male	1 Male/1 Female 10 2 Males 1
	Female	1 Male/ 1 Female 5

TELEVISION VIEWING

Percentage of Canadians who watch T.V.: 96% (1)  
Average number of hours/week - \*adults : 25 hours (1)  
- \*child of seven: 23½ hours (2)

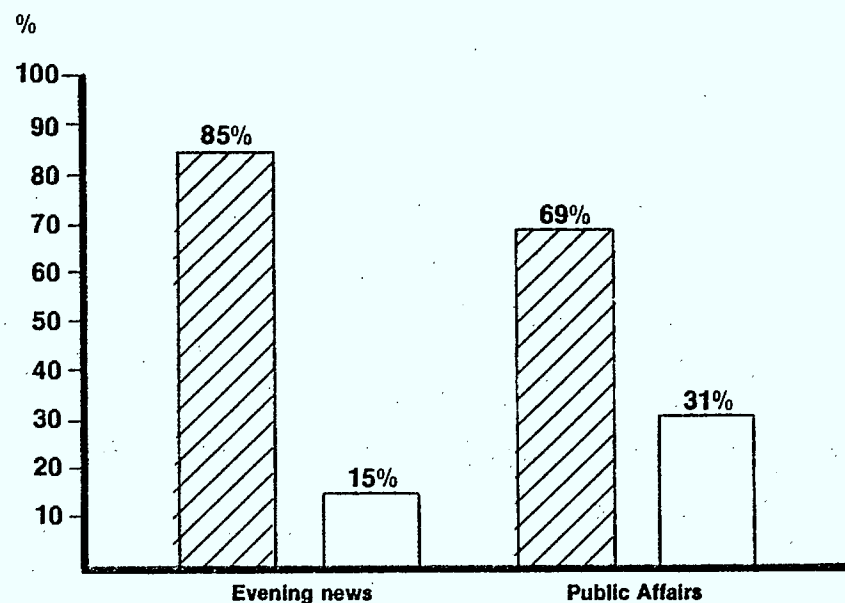
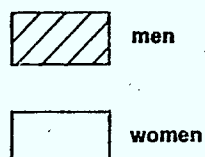
\* An average of two hours/week is devoted to reading, and considerably less to movies.

\*\* A typical secondary school graduate has spent more time watching television, than in the classroom.

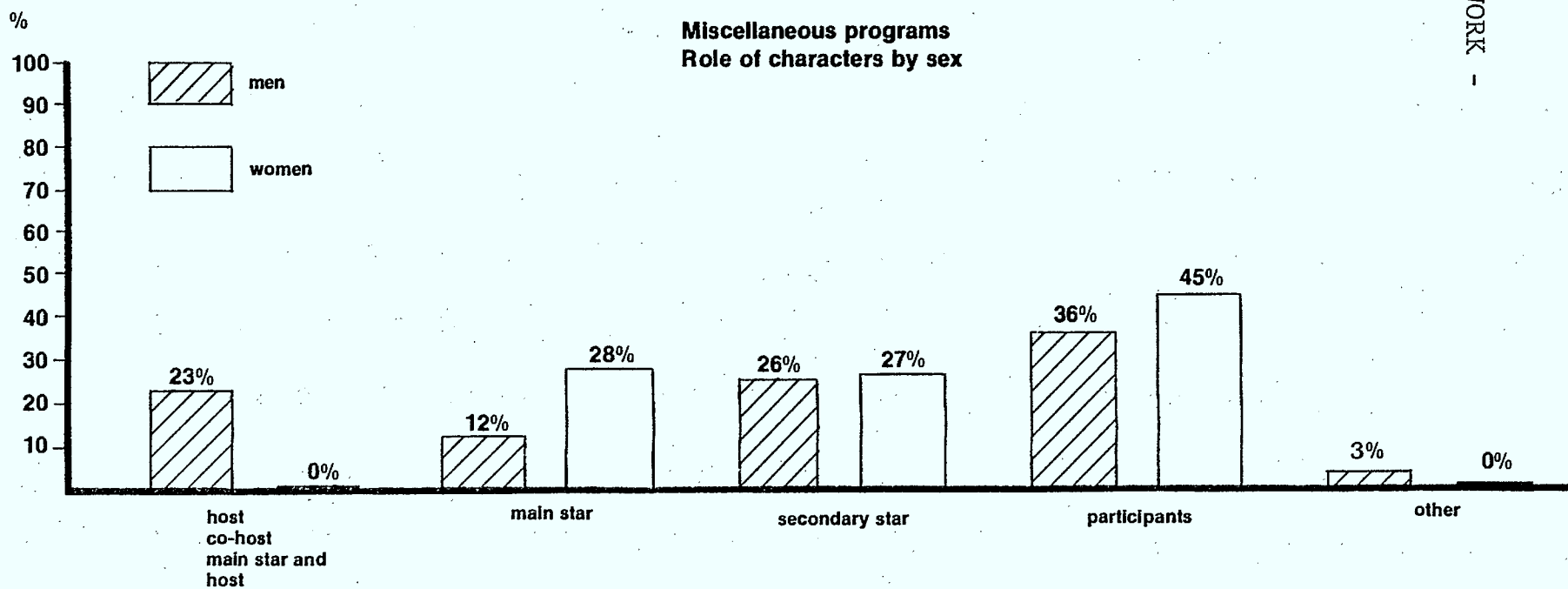
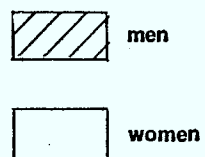
COMMENT: Statistics from various sources indicate that more than half of the viewing audience is female.

- (1) Canadian Conference of the Arts, Federal Cultural Policy Review Committee, Summary of briefs and hearings, (January, 1982) P. 213.
- (2) Fleming, James, The Honourable Minister of State for Multiculturalism, TV Advertising: Matching the Picture of Canada to a Changing Canadian Market, Speech to The Canadian Advertising Foundation, (November 23, 1982).

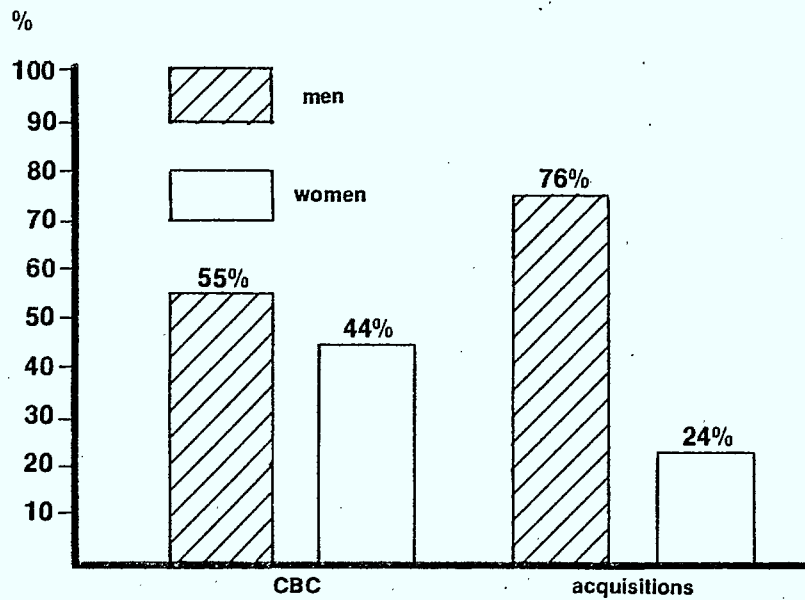
**Information  
Sex of persons  
interviewed by  
type of program**



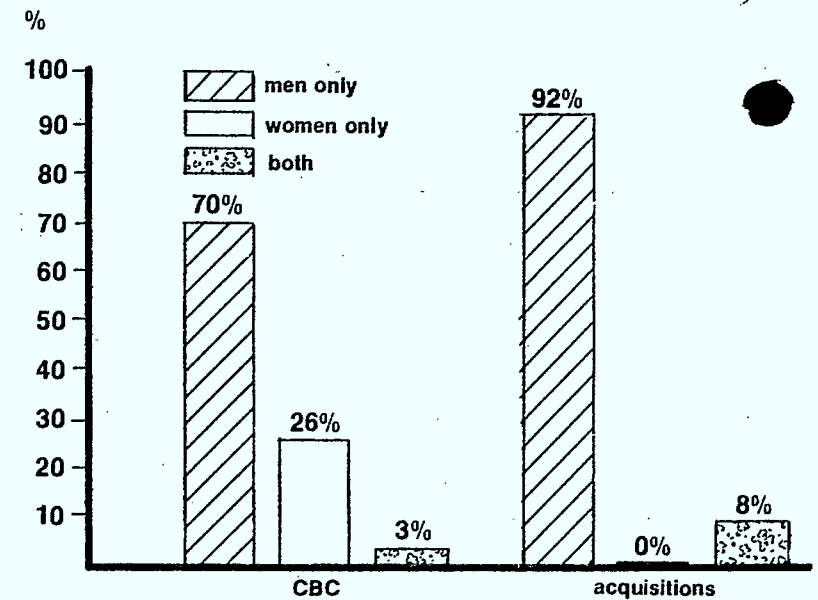
**Miscellaneous programs  
Role of characters by sex**



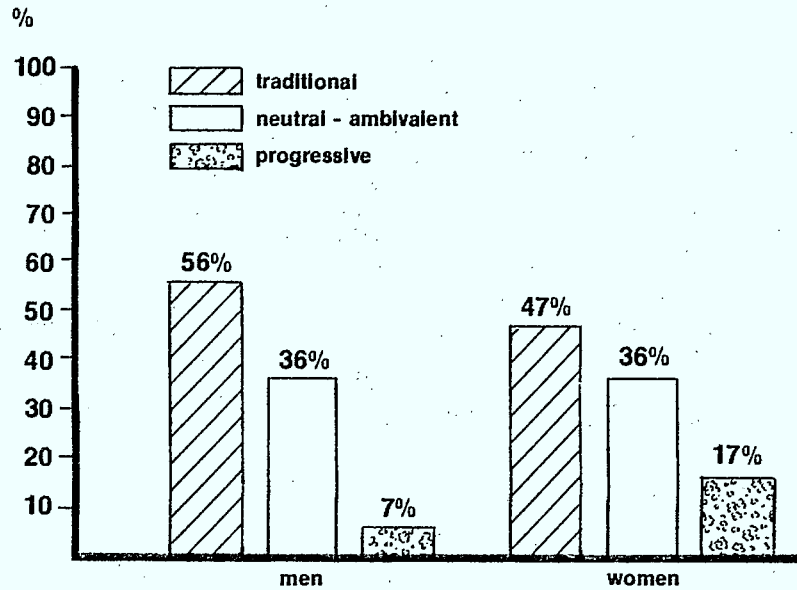




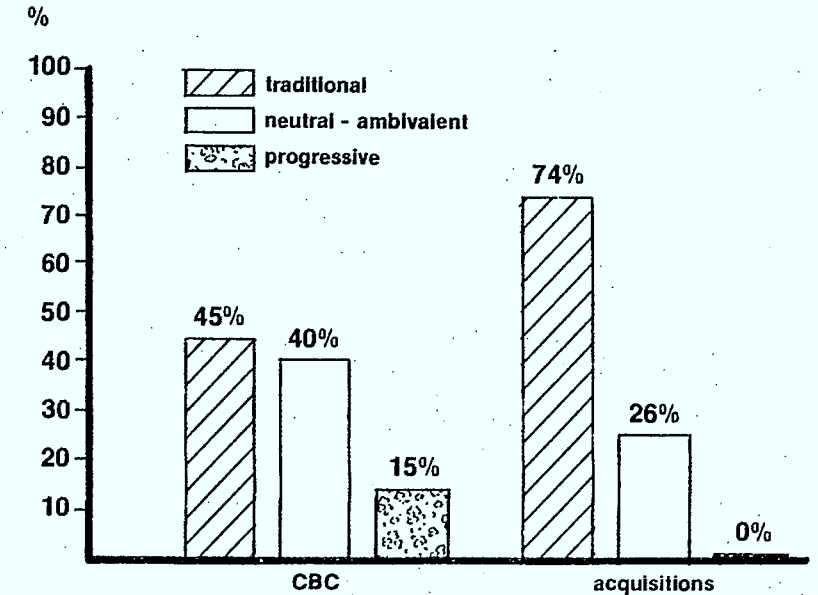
Sex of characters by source of production



Senior position by source of production

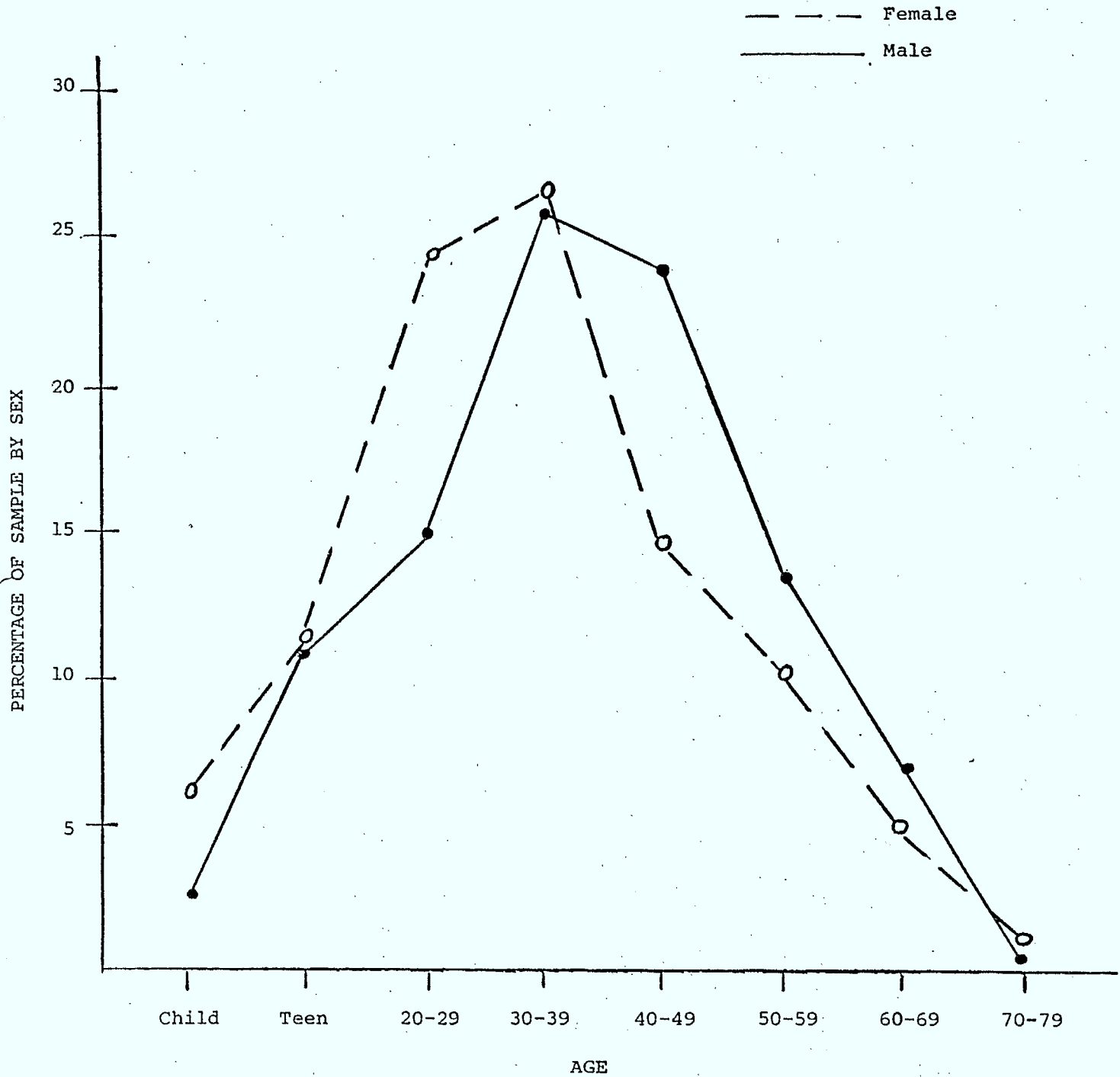


Social behavior by sex

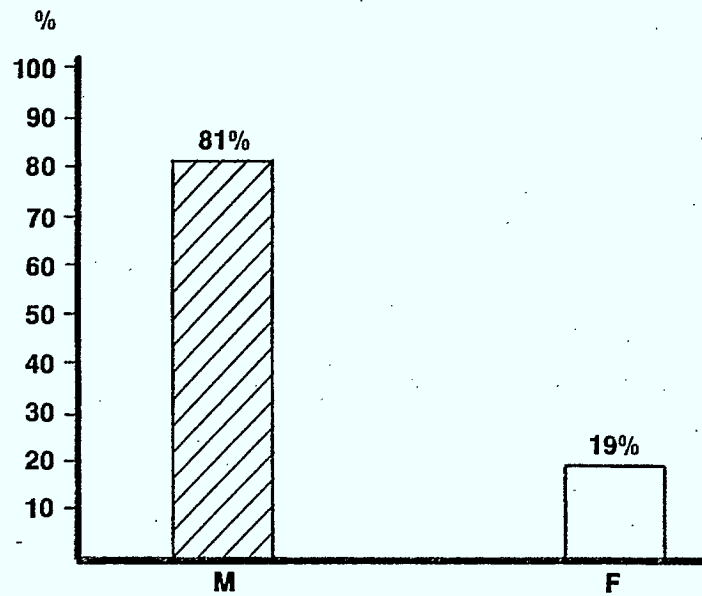


Social behavior by source of production

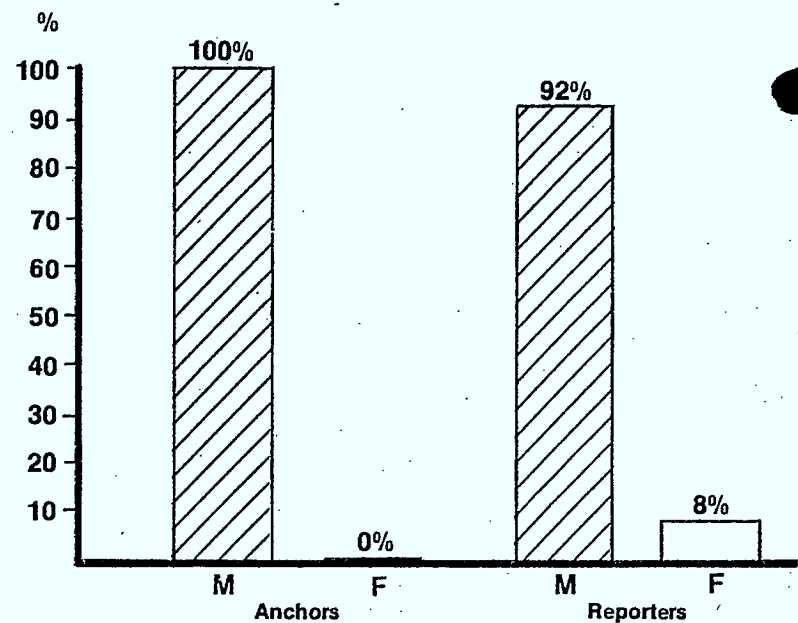
PORTRAYAL OF WOMEN ON CBC, ENGLISH NETWORK -  
PEAC Report



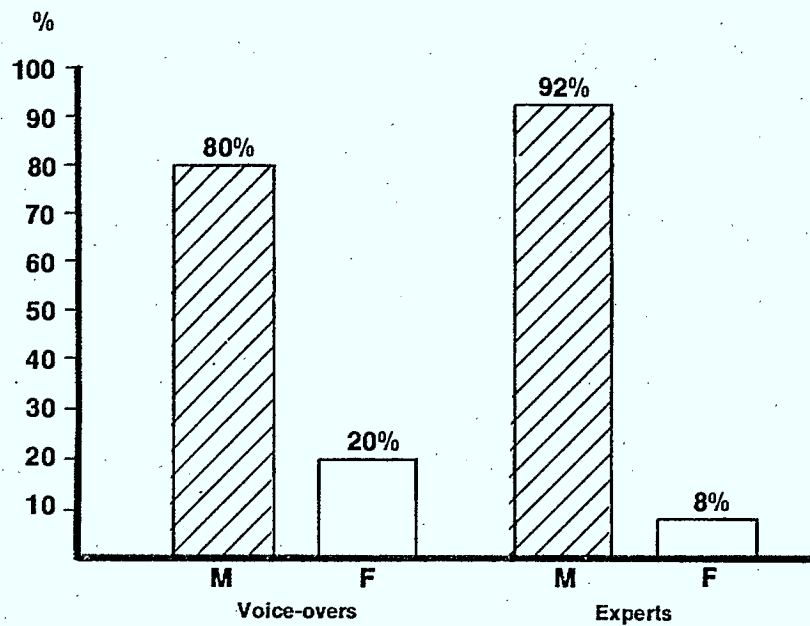
Distribution of ages of males and female characters; all programs,  
all characters



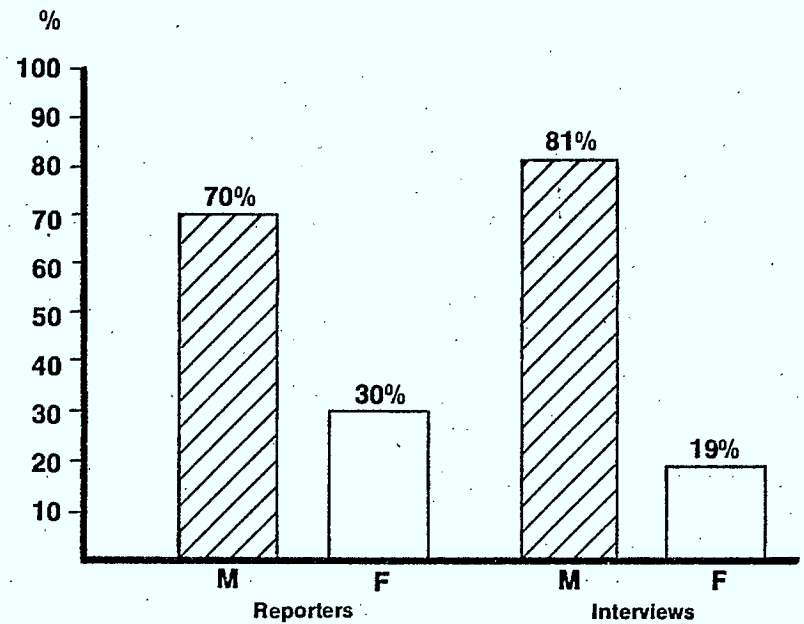
- Performers on variety programs



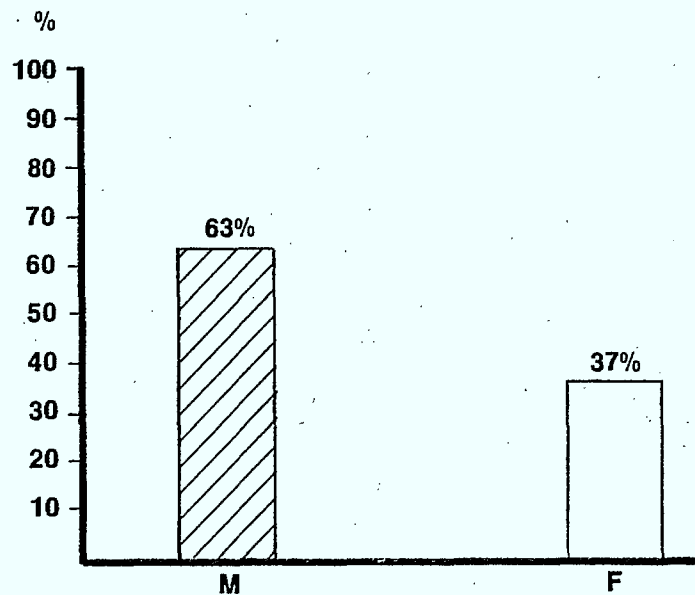
- Anchors and on-camera reporters on "The National" news.



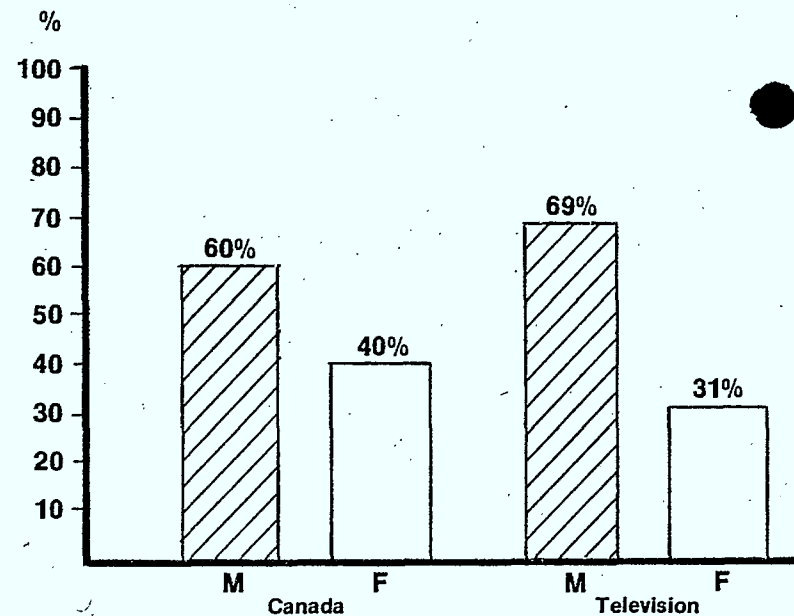
- Voice-overs and persons interviewed for expert opinion on "The National" news



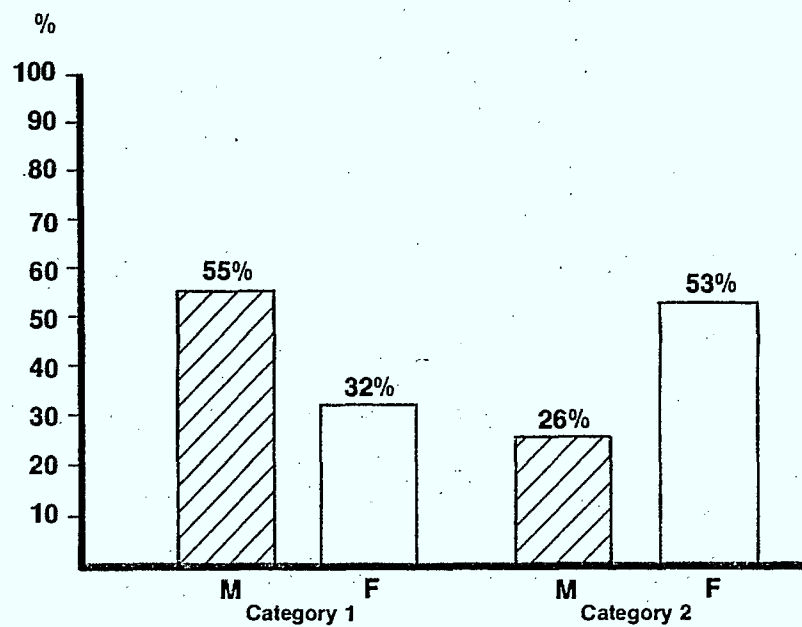
- On-camera reporters and persons interviewed on public affairs programs



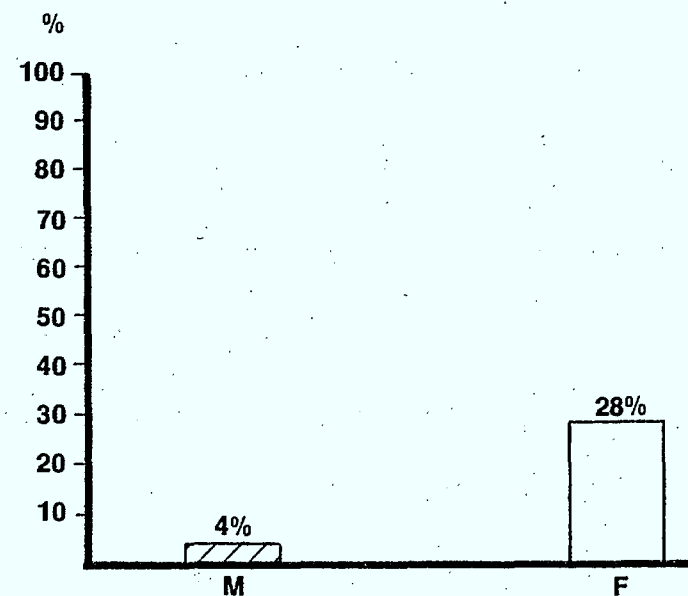
- Characters in all drama and comedy



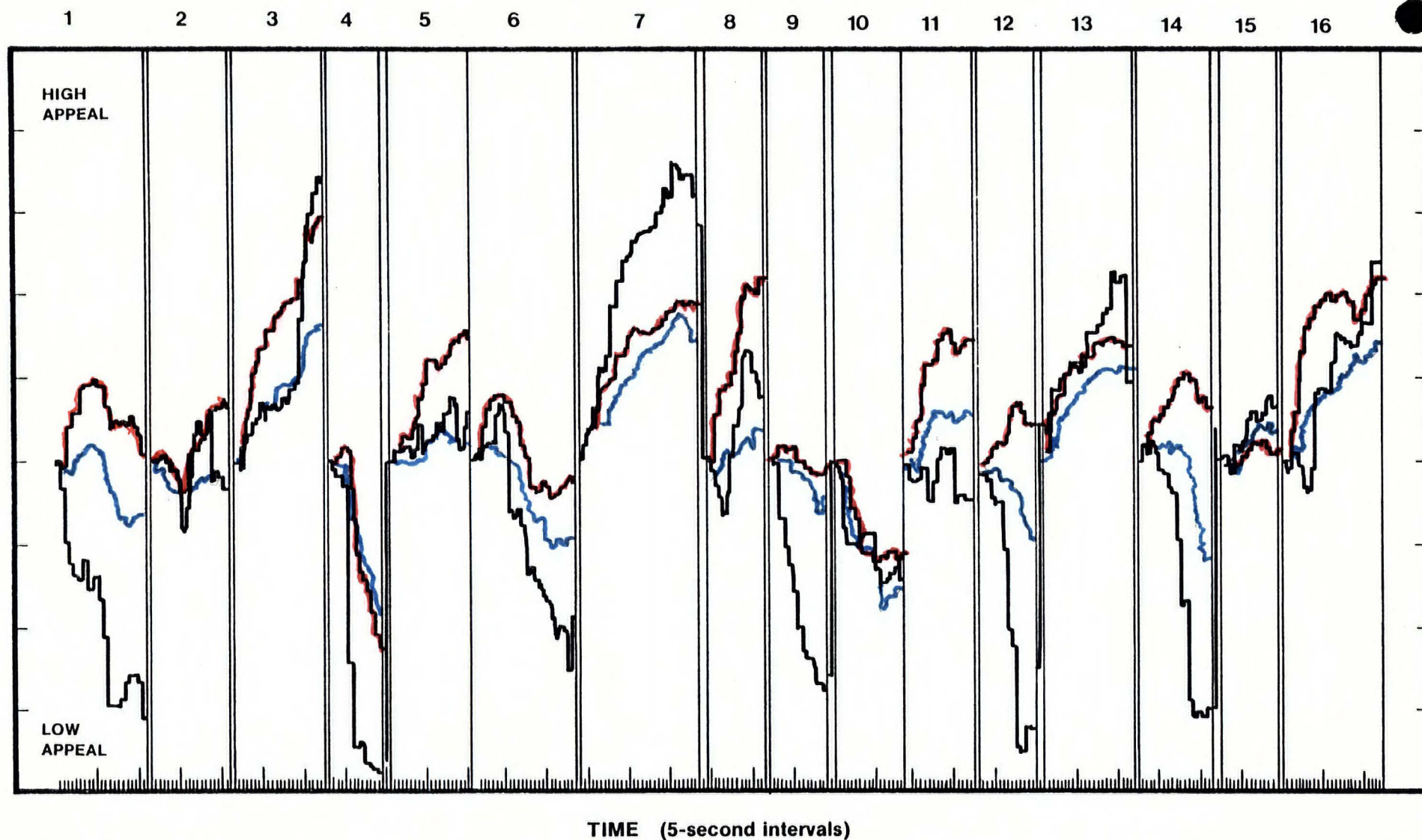
- Composition of paid work force in drama and comedy



- Occupations of characters in drama and comedy  
 1. Professional, creative, skilled labour, law enforcement.  
 2. Service, homemaker, unknown



- Sex objects in drama and comedy



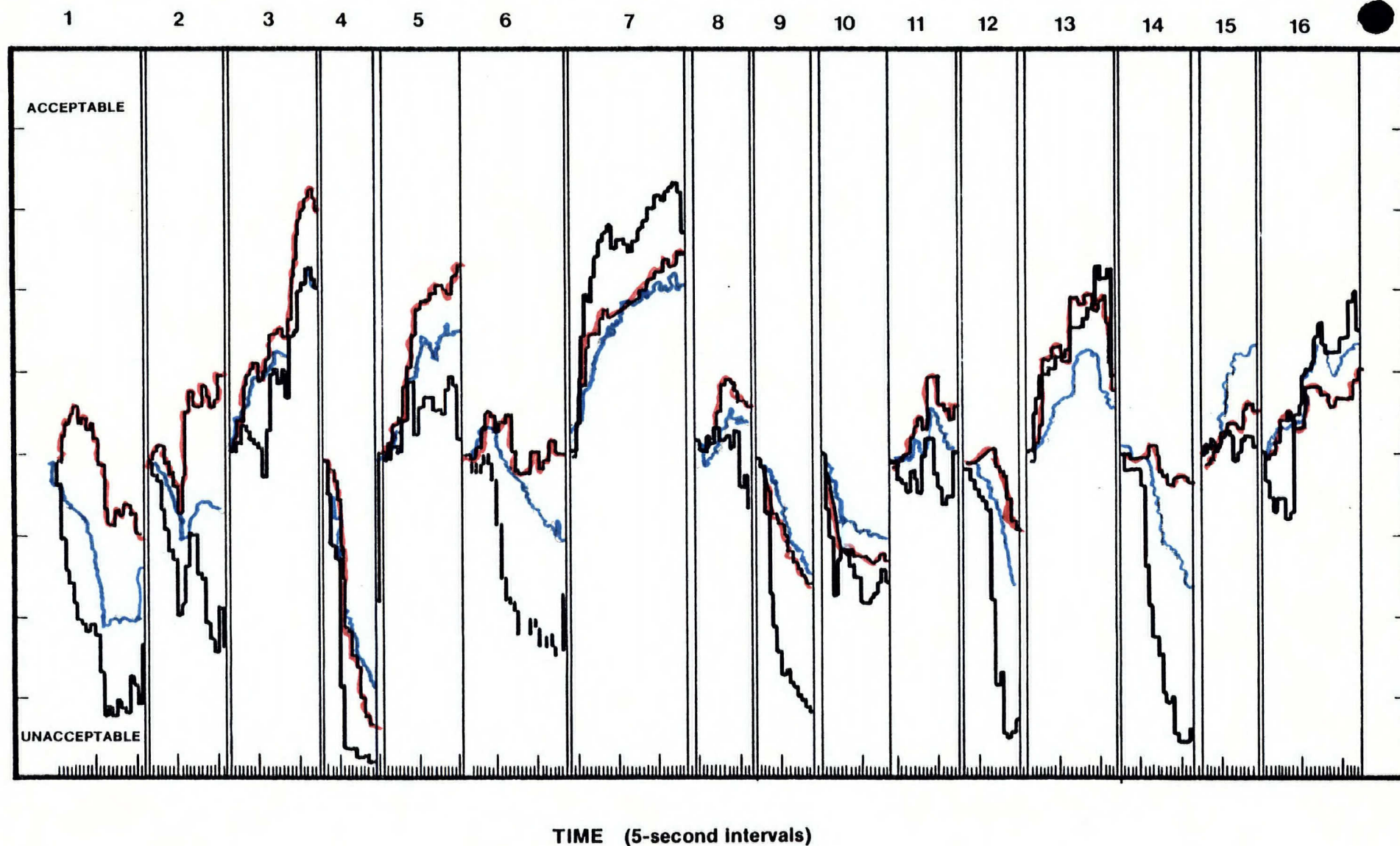
Mean appeal ratings of the three viewing groups for the sixteen program segments.

Red - General Public

Blue - CBC

Black - Feminists



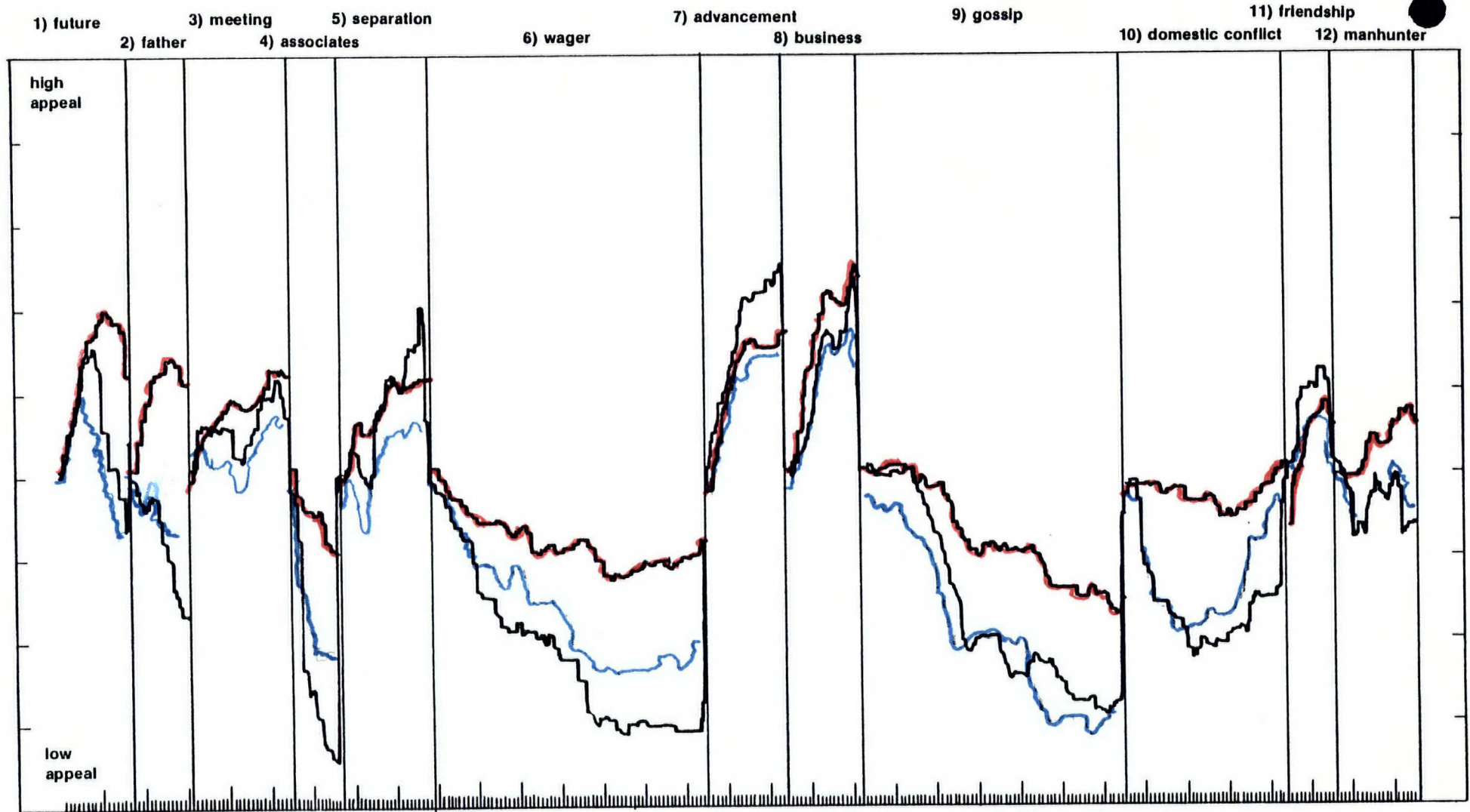


Mean ratings of sex role acceptability for the three viewing groups.  
Red - General Public      Blue - CBC      Black - Feminists

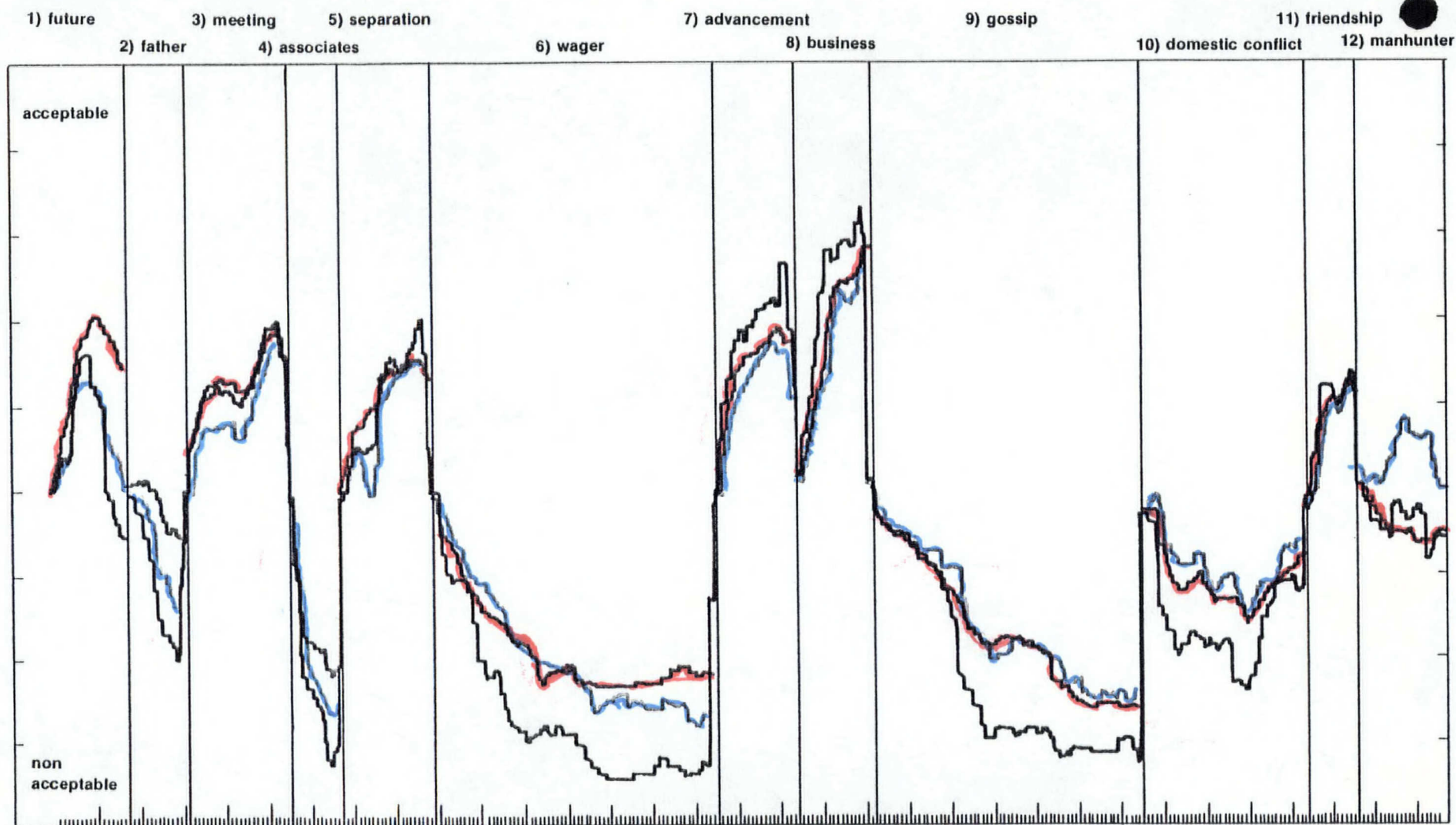
# AUDIENCE REACTION (FRENCH)

# FIRST EVALUATION BY GROUP

# PEAC REPORT



Red: Public  
 Blue: CBC group  
 Black: Women's groups





STRATEGY FOR CHANGE

How can we change the participation and portrayal of women in Broadcasting and Advertising, without resorting to Quotas and stringent Legislation?

First and foremost, it is imperative tha BOTH issues be tackled SIMULTANEOUSLY!

- \* Correct systemic discrimination and work opportunities for women per-ers will increase.
- \* Hire more women writers and the female presence will improve dramatically.
- \* Increase women's participation at policy making, management and Board levels, so that women are perceived as capable professionals and it will soon be reflected by both male and female programmers.
- \* Use more women in front of and behind the scenes, in Information Programming and material will gradually, but automatically widen its perspective.
- \* Show women as authority figures, in Advertising and they will be more accepted as such, in the workplace.
- \* Eliminate sex linked language and increase women's participation as experts and 'non-gender' support roles, ie: Doctor, Scientist, will begin to be played by women.
- \* Employ more women producers and program concepts and story ideas of interest to women will be more readily accepted.

## SUMMARY OF RECOMMENDATIONS

### PARTICIPATION

1. The Government commission a comprehensive study on the participation of women in Broadcasting, with particular attention on Private, Educational, Radio and Pay T.V. segments of the industry.
2. The Government immediately devise preliminary guidelines on the hiring and promotion of women, within the Broadcast industries.
3. The Canadian Broadcasting Corporation continue and strengthen the work of its Equal Opportunities Office, including the allocation of funds to assist in specific programs.
4. The Canadian Association of Broadcasters and all individual Broadcasters immediately implement Affirmative Action Programs to apply to both staff and contract personnel, including performers, writers, directors, producers, and technicians.
5. The Canadian Broadcasting Corporation and the Canadian Association of Broadcasters publish a comprehensive file of women qualified in all aspects of Broadcasting.
6. The CRTC extend its assessment of licencees to their employment record.

### PORTRAYAL

1. The Government ammend the Broadcasting Act to state in specific language the right of all Canadians, women, men of all ethnic, racial and religious backgrounds to be appropriately and fully reflected in Canadian programming. And further to remove all sex linked language in the Act.



SUMMARY OF RECOMMENDATIONS

PORTRAYAL CONT'D

2. The CRTC commit itself to the Guidelines of the Task Force.
3. The Government accept the recommendation of the CRTC Task Force to establish and maintain an effective system, whereby the public may easily and inexpensively register their views on the portrayal of women, in Broadcasting and Advertising.
4. The Government undertake a series of ads to publicize the essence of the Task Force Guidelines and make known the way in which the public may register their views.
5. The CRTC make the Task Force Guidelines applicable to Pay T.V.
6. The CRTC conscientiously adhere to the Task Force recommendation for periodic progress evaluation, through monitoring and the submission of interim reports from Broadcasters and Advertisers, during the two year period of self-regulation.
7. All Broadcasters of Information Programming pay particular attention to the Task Force recommendation to increase and improve coverage of Women's Events, Contributions and Perspectives on issues of general interest.
8. The Government publish a comprehensive list of Canadian women, who are expert in their fields of endeavor.
9. The Canadian Broadcasting Corporation and Educational Networks to produce a series of Documentaries, featuring both historic and current achievements of women, using a high percentage of women, in all facets of the production.

SUMMARY OF RECOMMENDATIONS

PORTRAYAL CONT'D

10. All Broadcasters of Dramatic and Variety Programming to produce more material, focusing on women.
11. The CRTC make it absolutely clear that the Task Force Guidelines on Sex Stereotyping will become a condition of licence, if, in two years, they have not been implemented by any and all of the participants in the Broadcast and Advertising Industries.

GENERAL

1. The Government closely examine the employment practices and/or grant allocation criteria of all its agencies and publicly funded bodies, particularly the Canadian Film Development Corporation.
2. The CRTC consider the advantages of a Universal System for Pay T.V.
3. The Government endorse the UNESCO Recommendation on "The Status of the Artist", which states, " give particular attention to the development of women's creativity and the encouragement of groups and organizations which seek to promote the role of women in the various branches of artistic activity;".
4. The Government make specific reference to its concern and strategy regarding women's representation and involvement in the media, in all its policy documents on Broadcasting and Advertising.
5. The Federal Cultural Policy Review Committee recognize the concerns of women artists and consumers as a serious cultural issue and part of the mainstream of any National Cultural Policy.