

Wendy Lawrence

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74-1

A BRIEF TO THE
CANADIAN RADIO AND TELEVISION COMMISSION
CONCERNING THE
CANADIAN BROADCASTING CORPORATION AND
ITS POLICIES AND ATTITUDES
WITH REGARD TO WOMEN

Submitted by
Women for Political Action
and
The Ontario Committee on
the Status of Women

February 1, 1974.

C O N T E N T S

Introduction	1
Promotion and Hiring Practices	5
Afternoon Programming	8
Drama	24
News	35
Public Affairs	45
Sports	49
Variety	57
Quiz	60
Children's Programming	61
Commercials	72
Summary and Recommendations	79

INTRODUCTION

In recent years, Canadian law has required the nation's media to exclude material which is offensive to racial, religious and ethnic groups. It should be noted at the outset that whenever any of the media does exclude such offensive material, it does so in response to specific pressures from offended groups rather than from their own self-generated sense of justice. As women in Canada have not approached the television networks previously, it is not surprising that the networks have made no attempt to remove the vast store of stereotyped and degrading material which offends and insults women. Therefore, we submit this brief as representatives of one-half of the population of Canada, to insist that the CBC remove the sexism which forms such an integral part of its programming mentality.

We have chosen this forum to present our case because we believe that the CBC, a Crown Corporation supported by public funds, has a special responsibility to implement the relevant recommendations of the Royal Commission on the Status of Women. Our complaint falls into two main areas: (a) stereotyped and degrading presentations of women in program and commercial content, and (b) promotion and hiring practices within the CBC itself.

Woman's role in North American society has changed radically in the past few years. As our role has changed, our expectations have exceeded the circumscribed functions with which women had previously been forced to content themselves. Women now comprise well over 30% of the Canadian labour force and this number is increasing rapidly. Moreover, many of these working women, 40% of whom are wives and mothers, now perceive their jobs as long-term careers, not merely as time fillers or as supplements to the family income.

Women are entering the labour force in every conceivable occupation as the prejudices against them slowly erode. For example, the percentage of female enrollment at Osgoode Hall Law School in Toronto has risen from 5% to 25% in the past five years. Women now occupy such diverse positions as pilot, engineer, lumberjack and scientist. However, television has in no way reflected this new reality of women's lives.

When we see ourselves portrayed on television, we realize our INVISIBILITY in new roles and, conversely, our VISIBILITY in traditional roles. The traditional roles which the television screen ascribes to us can be categorized as passive, not-too-bright servants, sexy and manipulative playthings or strident and compulsive mothers and housekeepers.

To document our findings, Women for Political Action and the Ontario Committee on the Status of Women, with the assistance of numerous volunteers, has monitored CBC television (CBLT, Toronto), for a period of 2½ months. The results of our monitoring comprise the data presented in this brief.

Our decision to make this presentation arose from a long-standing and steadily-increasing sense of outrage as each day we were assaulted and insulted by what we saw on television. Moreover, we have come to realize that television is teaching our daughters and sons to accept the age-old view of women as second-class citizens, thereby ensuring that the next generation will be as conditioned to sexist bigotry as is this present one.

We believe, in spite of gross distortion by the broadcast media and the press, that we represent a very large segment of the Canadian female population. The National Action Committee on the Status of Women, composed of 50 member organizations, represent 3 million women. Countless other women share our views, although they may belong to no formal organization.

It is the purpose of our brief to seek the elimination of the time lag which exists between the real world and the outmoded implications of the CBC's standard and regular programming. It is the opinion of this brief that the time has come for the CBC to recognize the incompatibility between its 19th century social posture and the 21st century medium of television.

The data presented in this brief were collected over a period of two and a half months (November '73 - January '74). Programs and commercials appearing on CBLT Toronto were monitored by 60 volunteers, all of whom had been instructed in the use of monitoring forms. Target days for monitoring were selected each week. Each day in the week was selected on a staggered basis to be monitored at least once.

The monitors were all women, and represent a wide spectrum of backgrounds and age groups. Women from 14 to 65, high school and university students, housewives, and working and professional women all participated in the study.

The monitors were assigned to one or two-hour time slots on the target day. Each time period had four people covering it, two on commercials and two on programs.

The monitoring forms for drama, talk, ads, variety, and children's programs were pre-tested over a period of one year in a study carried out by the National Organization of Women, New York. The forms used for sports and public affairs were developed by Dr. Jill Rejskind, Associate Professor, Educational Psychology, McGill University, Montreal.*

The pertinent statistical data are presented with brief analyses at the end of each section on content.

* Appendix

PROMOTION AND HIRING

The Report of the Royal Commission on the Status of Women, which was tabled in the House of Commons in December 1970, made several recommendations pertaining to female employees in Crown Corporations. We refer specifically to the following, recommendations 44-50.

44. We recommend that federal Crown Corporations and agencies:
 - a) develop transfer and promotion measures that will encourage women to move out of the traditionally female occupations into other occupations, and
 - b) emphasize in recruitment programs that all occupations are open equally to women and men (paragraph 458).
45. We recommend that each federal Crown Corporation and agency devise a long-term plan for the better use of womanpower within its organization (paragraph 459).
46. We recommend that, where the size of staff warrants it, federal Crown Corporations and agencies appoint one or more qualified people whose primary duty for the next five to eight years will be to provide for the training and development of women in their organizations (paragraph 460).
47. We recommend that federal Crown Corporations and agencies with rotational programs between field and head offices ensure that women are considered for rotation on the same basis as men and are not judged in advance on their freedom to rotate (paragraph 461).
48. We recommend that federal Crown Corporations and agencies:
 - a) review their selection procedures to ensure that women are used in recruitment and selection programs, and

48. b) have senior women officers on their personnel administration staff (paragraph 462).
49. We recommend that different provisions on the basis of sex be eliminated from superannuation and insurance plans for federal Crown Corporations and agencies (paragraph 466).
50. We recommend that federal Crown Corporations and agencies:
 - a) make clear to educational institutions, and to the public that career opportunities within their organizations are open to women and that they are encouraging women to prepare themselves for such careers, and
 - b) require each private organization with which they do business to include in each contract a clause that prohibits discrimination in employment on the basis of sex (paragraph 467).

To date little has been done to implement any of these recommendations within the CBC. Management has expressed its willingness to improve the status of its women employees, but so far this has taken the form of questionnaires and committees of enquiry, rather than action.

Last December a questionnaire was sent out to 600 women employees in Toronto, outlining some of the basic inequities in the Corporation pension and insurance plans, and asking some important questions about hiring practices and working conditions as they affected women employees. The questionnaire pointed out that in both the Group Life Insurance Plan and the Pension Plan, women and unmarried males receive lower benefits than married males. In fact, the Corporation contributes $1\frac{1}{2}\%$ more to the pension plans of all males (married and single) than it does to those of female employees.

The respondents to the questionnaire felt that discrimination against women did exist in the present hiring policies and practices of the Corporation.

We believe that discrimination exists in regard to hiring, training and promotion of women.

There are two women in Toronto at the executive level in CBC television. There is then a singular absence of women until one gets down to the supervising producer level. There is one woman set decorator; there are three female technicians; and fewer than 15% of T.V producer/directors are women.

It is necessary to have re-writing of job specifications and some policy statements on the hiring and training of technical staff.

It is obvious that little attention has been paid to the recommendations in the Report of the Royal Commission on the Status of Women. Further research is not needed at this time. What is needed is action to correct the inequities of the situation.

AFTERNOON PROGRAMMING

Should Canadian women be curious about how CBC producers think of them, they have merely to tune in and find out. The answer is immediately apparent, painful to the ego and, ultimately infuriating.

The hours monitored were 12 noon to 4:30 P.M., Monday through Friday, for a period of almost 3 months. Programs monitored were: Luncheon Date, Petticoat Junction, Norman Corwin Presents, Audubon Wildlife Theatre, Juliette and Friends, The First Five Years, T.G.I.F., A Second Career, Outside/Inside, Take 30, The Edge of Night and Family Court.

This segment of the brief is divided in two parts. Part One describes the programs which the monitors recorded. Part Two offers our analysis of the rationale behind present women's programming.

PART ONE

Luncheon Date : This program usually opens with some forced attempts at lighthearted banter between Elwood Glover and Sonny Caulfield. On November 16, 1973, Glover opened with a letter he read which urged women to wear their corsets and girdles, since a glimpse of their "flabby and unsightly flesh" would render their husbands impotent. Caulfield responded by talking about women who were no longer "in their cups". Although Glover and Caulfield had a good laugh, the women in the live audience were ominously quiet. Later, Glover introduced Barry Broadfoot as "the man who has written an unforgettable book" on Canadians during the Depression. "Last week," he said, "we had a girl on who wrote a book called Grassroots". That girl was a mature woman. On December 6, 1973, Wayne and Shuster were the guests. During the ensuing dialogue, Shuster did an imitation of the 'nagging wife'. Again, there was

little audience response, but the men were enjoying the joke so much they did not notice.

The calibre of guests on Luncheon Date depends on which of the famous or hoping-to-be-famous names in town are willing to put up with the Glover/Caulfield duo. What is not considered is the interest of the audience. Most of what passes for humour on this show comes from ridiculing women and the CBC generously provides Glover 5 hours of air time per week to engage in this pastime.

Petticoat Junction : is an ancient situation comedy and prime time reject. It is, therefore, considered perfectly acceptable to show when women are watching. Its inane and sexist content places it in a class by itself. Storyline on Petticoat Junction is so fatuous it cannot be categorized as juvenile without insulting children. On one occasion, the mother, Kate, finds herself temporarily out of work as her daughters have won an English butler in a contest. Kate misses her domestic chores enough that she visits the local storekeeper and begs to be allowed to dust the merchandise. "Let me have a little fun," she pleads. In a November, 1973 episode, the plot was so blatantly sexist, vicious and trite that we feel it warrants a complete outline here.

Bobby Jo, very excited, informs her mother that she has been nominated to a sorority. To qualify however, she must first complete a suitable task set for her by Henrietta, the leader of the sorority. Henrietta, a 'plain Jane' who wears glasses, considers Bobby Jo a rival and wants to keep her out of the sorority. Therefore, she assigns a task which she is sure Bobby Jo will fail - Bobby Jo must get a date with Stonewall Jackson. This seems to spell doom for Bobby Jo's chances, as Stonewall loves only sports and

absolutely shuns girls. A very worried Bobby Jo seeks the expert advice of her mother and older sister, Billie Jo. Billie Jo is the Junction's sex-pot in residence. She offers to get a date with Stonewall for herself, as no man can resist her charms, (she tells us) and make him promise to date Bobby Jo later. "That's right," says mother, "you can get anything out of a man if you just go about it the right way". In tight skirt and sweater, Billie Jo undulates in front of Stonewall but he ignores her. The "humiliated" girl returns home to her mother who comforts her. At this point, Betty Jo arrives. She is 15, prefers sports to boys, and thereby worries her family ceaselessly. She defends Stonewall and says the way to catch him is to be an expert about sports. (She fits right in with her family after all). Bobby Jo is so feminine that she hates sports but she knows what she has to do. Betty Jo and Uncle Joe offer their help and coach her until she falls exhausted on her bed where the coaching continues as she lies there. Eventually, she memorizes all Stonewall's records and feats of prowess. Now, all that is left to do is to somehow find a way for Bobby Jo to be alone with him. It is arranged that she ride the Hooterville Express at the same time as Stonewall does, but she is then too shy to speak to him. Uncle Joe and the conductor pull the emergency cord and Bobby Jo topples into Stonewall's lap. That breaks the ice and conversation begins. Betty Jo is stationed on the outside of the train where only Bobby Jo can see the sign she holds up. TALK ABOUT HIM, it says. Bobby Jo does and soon Stonewall is enraptured. "You're the first girl I ever met who made any sense," he says. Needless to say, Bobby Jo gets her man. Later, Betty Jo tells her gleeful mother and sisters that Henrietta was so upset when she heard the news that she squeezed her jelly donut all over her dress. Bobby Jo has a dreadful time on the date. Stonewall takes her to the school gym, then makes her jog the two miles home. Her pretty blue dress is

ruined, her elaborate hairdo a mess. However, she does receive her sorority pin and takes her revenge on Henrietta by 'fixing her up' with Stonewall. The show ends with a shot of Henrietta, arm in a sling, and leg in a cast, hobbling after Stonewall while Bobby Jo and the other girls laugh at her.

This program, shown to adult women three times a week, embodies and reinforces every negative stereotype about the female sex. Women are presented as manipulative, jealous, nasty, natural enemies, flagrantly sexual, incredibly stupid and shallow. Clearly, Petticoat Junction fulfills male fantasies about women. The CBC is telling us that it shares these fantasies.

Norman Corwin Presents : is another leftover from prime time programming and is therefore considered adequate for women. The intent of one episode, Hold That Line - A Domestic Parable, is didactic. It teaches the value of compromise and the consequences of resisting it. The husband represents the chauvinistic male, middle-class capitalist, and crew cut law and order man. The wife represents the vicious, castrating, liberated woman, American liberal, health food and exercise nut and Third World collectivist. Unwilling to see each other's point of view, they first destroy their own home and finally kill each other. The violence in this show was appalling as was the message - assume a middle-of-the-road position or perish.

Another episode describes a brief love affair between Thomas Jefferson and Maria, a married French woman. He is supposedly enthralled by her intelligence (uncommon for a woman) and her talent. Corwin corrects this misapprehension in the epilogue. A picture of Maria has come down to us, he says, and we can tell at a glance why Jefferson loved her - she was very beautiful.

The First Five Years : is an interesting program. The episode on sex

education was excellent. Although Dr. Bette Stephenson is the co-host, nearly all the expert guests are male pediatricians.

T.G.I.F. : Only the opening 'teaser' to this show is worth watching. The remaining 29 minutes are unrelievedly boring. The host is male and quite wooden throughout. T.G.I.F. is meant to describe current entertainment in the Toronto area but often fails to accomplish its own end. The feeling of all the monitors who watched this show was T.G.I.O. - Thank God It's Over.

Audobon Wildlife Theatre : is yet another of those programs which no longer makes the prime time lineup. The CBC obviously has enough episodes in the can to run it daily until the year 2000. While the photography is indeed beautiful, it still does not escape the categorization of a sexist program. Voice-overs are invariably male, and whenever people do appear in an episode, males predominate by a ratio of more than three to one.

Juliette and Friends : Juliette hosts this program under the supervision of rotating male co-hosts. The show features interior decorating of homes and exterior decorating of women, with the occasional song thrown in, and visits from the president of the Toronto Real Estate Board. One program, Juliette and Her Musical Friends, had Judy Ginn and Jim as guests. Larry Solway, who has needed his mouth washed out for years, said to Judy that he wanted to meet "this gorgeous creature", but he was told that she had a brother who was $8\frac{1}{2}$ feet tall. He also told her that she need no longer rely on her 'good luck trolls' since she had a brother to protect her. Another episode, featuring Michael Westmore, make-up expert, was about make-up for the older woman. Everyone had much to say about how garish old women look when they don't wear make-up properly. A woman in her sixties served as the model for this sequence. Unbelievably, although she was right there, talked about constantly and even

moved around in her chair for various camera angles, no one spoke one word directly to her until the very end of the program.

On air, Juliette is patronized and brow-beaten by all the men who surround her. Their lack of respect for her is obvious and she is treated with the condescension reserved for mindless women. Dutifully, she accepts every contradiction, murmurs soothing apologies though she has done nothing wrong and constantly denigrates herself.

A Second Career : We did not monitor this program often enough to offer a proper critique. The program on women in politics was quite impressive. A woman host, plus Alderwoman Ann Johnston and four women mayors presented refreshing role models for women viewers. However, this show is no longer on the air.

Outside/Inside : This program is new on CBC as of January, 1974, so it has not offered sufficient opportunity for the assembly of data. What we saw of it, however, was not encouraging. One program seemed to consist of a 15 minute commercial, as host Alex Trebek and guest Brian Donahue, manufacturer, teamed up to sell acrylics.

Attitudes toward women come across subtly. In the program monitored, Alex Trebek introduced himself but did not bother to introduce the woman sitting next to him. Not until the beginning of the second feature did we find out her name, and from the end credits we discovered that she was the co-host, Rae Staples.

Rae Staples was featured on the second segment, a visit to the Police Museum to view uniforms, old and new. A young woman cadet, who also went unidentified, modelled the present women's uniform, while a young male cadet,

(whose name was Mike), modelled the present men's uniform. There seems to be a problem calling women by their names on this show.

The third segment of the program was about historic buildings in Yorkville Village, with Barry Penhole, an historian, as guest. Although it had nothing whatever to do with what followed, Alex Trebek opened this segment by reading a letter from a resident of Yorkville, circa 1890, who wrote to complain about the "loose and depraved women carrying on in the bushes." This may have been an attempt at humour, but, somehow, we were not amused.

Take 30 : There are three male hosts on this program and Adrienne Clarkson appears as co-host. Take 30 is unique in the afternoon lineup since it also appears in an expanded version in prime time. The program is fairly interesting and topical. Adrienne Clarkson normally plays a secondary role to each of the male hosts. She is usually the interviewer or commentator when the subject falls into the area of 'women's interests', i.e., divorce, religion, etc.

A divorce lawyer, Neil Fleisman, who calls his legal secretaries "my girls" had this to say about his women clients: "Women have turned the Divorce Act into a dirty-money-grubbing business." He continued by saying that women elect to marry, that marriage is an institution meant for women, not for men, and that women want to opt out of marriage with money.

Edge of Night and Family Court : In these two soap operas, all authority figures are men. They are the doctors, lawyers, judges, policemen and newspaper editors of the daytime world. Women are portrayed as childlike, infinitely gullible, obsessed with being perfect housewives, devoid of any intellectual or political acuity, and in general as beings who live only through and for their

husbands. In Edge of Night, women cry a lot, worry, suffer, are helpless and wait for the men to make all the decisions. The Canadian-produced Family Court does portray a few men and women who work as equals, although the judge and court psychiatrist are, of course, male. The main characters are believable as human beings. The social worker is a divorced woman who supports herself and her teenage daughter. She is indignant when she discovers a working woman cannot get a bank loan as easily as men.

PART TWO

There are myriad attitudes which are easily apprehendable in that often repeated phrase, sex-role stereotyping. These attitudes have been so successfully disseminated by the ruling male society that both men and women have long accepted them. It is not surprising that for so long women have duplicated male opinions about themselves. All slaves and oppressed groups come, in time, to believe in their own intrinsic unworthiness.

Male society has much to say about women. Men contend that women possess a lesser intelligence than males do. Based on this contention, men believe that women require authority, male protection and male direction and guidance to validate all their activities. Finally, male society insists that women have a very limited range of interests. Women are interested in men, children, home and personal attractiveness. Of these, personal attractiveness ranks first as men, children and home all derive from it.

CBC afternoon programming reflects and perpetuates all of these restrictive and outmoded attitudes. Thus, the hours between 12 noon and 4:30 p.m., allocated for women's programs, contain the most boring and cheaply produced programs of each broadcasting day.

After monitoring CBLT, Toronto for almost three months, we have concluded that the average intelligence ascribed to the women who form its viewing audience hovers around the 40-60 I.Q. level. Almost without exception, dialogue and program content are infantile, condescending and unremittingly dull. Men, who are not part of the weekday afternoon audience, do not suffer this same degrading categorization.

The topics which these afternoon programs cover fit neatly into the interest areas assigned to the female and no program may deviate from these circumscribed boundaries. Many of the programs which we monitored can readily be described as prolonged commercials. In these programs, 'the little woman' plays her role as chief consumer of society's goods. For interminable hours, women are exhorted to buy, buy, buy. They are told to renovate their homes, their bodies, their faces and their hair. (The subject of their minds is never discussed.) Entire programs are devoted to the correct use of colour, mirrors, wallpaper, plastics and, of course, make-up.

Out of some 35 daytime programs which we studied, only one was about ecology but not about woman's role in relation to it. At a time when the world's energy deposits are almost depleted, it is both incongruous and immoral to encourage women to consume goods in an unrestricted manner. Needless to say, none of the goods which women are continuously told to buy, often by cruel appeals to their basic sense of insecurity, are even remotely necessary for human existence.

Afternoon programs are so restricted in their choice of suitable topics that the one feature which mentioned the word 'police' was about the new styles of police uniforms, a subject of possible concern only to those who must wear them.

There is not one newscast or public affairs program during the entire afternoon, while almost two hours per day are devoted to news alone beginning at 6:30 p.m., when men are home. It is simply assumed that a good afternoon news telecast would be a waste of everyone's time since women have no interest

in that larger world which lies beyond the confines of their homes. Take 30, somewhat more thoughtful than the other afternoon programs, ventures no further than 'human interest' stories on those few occasions when it departs from standard 'women's topics.'

CBC drama during the afternoon consists of one situation comedy (in reruns), three soap operas (Coronation Street is back), and the occasional Norman Corwin play. Quality of acting, production values and story content are shamefully poor.

More women appear in the role of program co-hosts during the afternoon hours than at any other time. However, these women hosts are never permitted to function on their own, but must share their chores with men. Men who host afternoon programs, or for that matter, any other programs, are trusted to carry out this responsibility themselves.

There are also more women producers of afternoon programs, but their miniscule budgets, the paucity of suitable topics and, quite often, the lack of training they receive, limits their efforts and results in poor programming. For this, they cannot be blamed. The First Five Years has an experienced woman producer and a somewhat more adequate budget. The program reflects it.

Male authority figures abound on afternoon programs as they do during the remainder of the broadcasting day. Male experts guide the women at home in the conduct of all aspects of their lives. Males instruct women in how to wear make-up properly and chide them for any lapses. Males tell women how to purchase condominiums and then, how to decorate them. Male pediatricians advise mothers (and Dr. Bette Stephenson) about their children's health and development.

Thus, while women seem to share some, (though very few), status positions, their role in reality turns out to be merely that of 'supporting actress.' Juliette's role on her own show demonstrates this point most clearly. The title implies that she has top status, but the behaviour of her male co-hosts totally negates this assumption.

More men than women appear on afternoon programs by a ratio of more than two to one. When we looked at what women did during their appearances, however, we found that how often they were visible was not nearly as important as the role they were required to perform -- and this role was nearly always a secondary one. Women listened, watched, took orders, were instructed, were corrected and had make-up applied to their faces. Males taught, acted, lectured and generally peddled wisdom.

Afternoon programs treat women abominably. Luncheon Date and Petticoat Junction simply ridicule them outright. Sometimes, some programs rather than denigrate women directly, encourage women to denigrate themselves. Their feelings of self respect and their ability to act decisively are constantly undermined. Nor are women usually shown any new role models with which they could identify. Indeed, women who step out of their stereotyped rolls, as they sometimes do in soap operas, suffer the consequence of severe punishment. Women in the afternoon viewing audience do not miss this important lesson.

The commercials which accompany afternoon programs reflect the lack of money, time, thought and the rigid role stereotypes which permeate all daytime programming. Spot announcements, sometime four or five in a row, replace regular commercials over 80% of the time. Whenever a regular

commercial appears, it is for a household, food preparation or personal product. All voice-overs in spot announcements are male, while over 90% of the voice-overs in the remaining commercials are male as well.

The depressing truth is that although the CBC insults women all day long, it is in the afternoon hours that its contempt for women becomes most apparent. For $4\frac{1}{2}$ hours each day, or nearly 25 hours each week, or nearly 100 hours each month, or nearly 1,200 hours each year, the CBC tells women that they are of so little consequence that interesting and informative television need not be wasted on them.

Perhaps the working woman, now over one third of the total working population, should be grateful that she cannot watch daytime television. However, the CBC makes no provision for her needs either. There is not one prime time program which is devoted to any of the many issues which are of concern to women today.

Clearly, the CRTC cannot permit the CBC English Language Network to continue in its present policies regarding women. The CBC is obviously ignoring its commitment to serve all of the Canadian public, a task set for it through legislation.

The CBC must be compelled to make radical changes in the area of women's programming. A good beginning can be made by discarding over 90% of the current afternoon fare and replacing it with well-developed and well produced programs that reflect the diverse issues which are of concern to contemporary women. Such programs must appear during both day and evening hours so that all Canadian women may enjoy them. Unless and until this happens, the CBC television network will continue to fail in its programming responsibilities to the women of this nation.

Afternoon programming:

Our monitors viewed twelve regularly-scheduled programs* shown on CBLT between the hours of 12 and 4:30. From these data, 27 segments of the 12 shows were randomly selected for analysis. All programs were tabulated at least twice, in most cases three times. Characters are tabulated one per appearance in each program.

TABLE 1 Sex of Characters Appearing in 12 CBC Programs Scheduled from 12-4:30 p.m.

<u>Program Type</u>	<u>Female</u>		<u>Male</u>		<u>Total</u>
	<u>No.</u>	<u>Percent</u>	<u>No.</u>	<u>Percent</u>	
Drama*	22	48	24	52	46
Other* (Talk or Doc.)	25	30	59	70	84
	—	—	—	—	—
TOTAL	47	36	83	64	130 (100%)

* Drama: Petticoat Junction, Norman Corwin Presents, The Edge of Night, Family Court.

* Other: Luncheon Date, Juliette and Friends, Take 30, Audobon Wildlife Theatre, TGIF, Outside/Inside, The First Five Years

Table II

Talk and Documentary Position on programme breakdown by sex

<u>Position</u>	<u>Female</u>	<u>Male</u>
host-documentary	-	1
guest-documentary	1	3
host-talk	5	9
guest-talk	15	38
interviewer	<u>2</u>	<u>2</u>
TOTAL	23	53
TOTAL %	30%	70%

(Note: 8 people (2F 6M) appear in film clips and are tabulated in Table I, but not in Table II.)

Table III

Drama Discernable Occupation of Female Characters

housewife	10
secretary	1
student	5
social worker	2
housewife/hotel manager	1
unknown	<u>3</u>
	22

Afternoon Programming:

As Table 1 shows, women are well-represented numerically on afternoon drama. However, they hold traditional roles (Table III) and, particularly in soap operas, are pictured as highly dependent and stereotyped.

On all other afternoon programs men outnumber women by more than 2 to 1 (Table 1). They appear as guests on talk shows almost three times as often as women, and as hosts twice as often.

CBC DRAMA

In assessing the CBC's drama programs, one must keep in mind the fact that almost all the drama shown on a daily or weekly basis is not produced by the CBC itself, but is chosen by CBC management from programs usually originating in the United States. One must therefore consider the policies and attitudes which influence the choice of programs in addition to discussing their content. With few exception, the CBC's own dramatic productions are 'Specials', not regular or weekly shows, and therefore each must be assessed separately. The patterns of casting and production, however, are identical for both specials and regular programs. The executive producers and major decision making staff are predominantly men. The protagonists and wielders of power within the dramas themselves are predominantly male as well. Women have minimal participation in the production of CBC drama and their roles within the dramatic programs themselves are subsidiary, supportive or comic -- seldom initiatory or serious.

Since 7 out of 10 of the regular shows considered in this brief are U.S. imports, we feel that it is valid to quote Gail Rock, film reviewer and CBS TV dramatist. She writes, "The television industry is dominated by white, middle-class men and the information dispensed and the social attitudes presented cannot help but be part of that group's own self-aggrandizing view of the world." (Ms. Magazine, December 1973). We think it is fair to say that these attitudes and policies are shared by CBC management.

The programs we monitored can be divided into three categories; drama, situation comedies and 'soap operas'.* Drama includes police and crime stories (of which there are an inordinate number), family stories, miscellaneous adventure and the CBC 'Specials'.

* Soap operas are discussed in the section on Afternoon Programming.

Cannon : Women in this program are sex objects, simple-minded, easily duped and, quite often, killed. The dialogue matches the attitudes displayed. A police lieutenant says, "When you made a move on her like any man would do, she treated you like a slob ... any man who would take that kind of treatment from a woman is a filthy slob." Stan's reply is, "I killed her, didn't I?" In another episode, Theresa says, "You don't own me." Alvin replies, "But I've invested heavily in you ... I've spent six months of my life grooming you."

Police Story : In a two-part episode of this program, the subplot dealt with the 'woman problem' in Joe Le Frita's life. His first wife, who is presented as a most negative person, has divorced him. She was not able to tolerate the anxiety and separation of being 'a cop's wife.' Joe's present girl friend, who is looking after his daughter at the time, pressures Joe for the same reasons. Joe 'breaks cover' to visit her and is then demoted from the department he wants to work in. By the end of the story, the current fiancée has accepted Joe's life style, and with it her responsibility in offering him emotional support. In essence, she is rewarded for denying all her own needs and claims.

The Collaborators : Much publicity preceded the first episode of this new CBC drama. It promised, among other things, an important female lead playing a non-stereotyped role. Liz is a forensic scientist and assistant to the head of the laboratory, Dr. Ericson. As happens often with promises, this one never materialized. Liz's role, in fact, is a very minor and supportive one. On the January 20, 1974 episode, she appeared on her own for a brief

3 minutes, during which she gave expert testimony at a murder trial. For the remainder of the program, she blended very nicely into the background, reappearing once more to offer coffee and a hamburger to Blake, the defence lawyer.

There is another professional woman in the regular cast. She is a psychiatrist and Ericson's wife. We see her briefly, serving coffee to Ericson, who is still in bed. We see her again serving more coffee in the garden. When Ericson asks her to join him at the out-of-town trial, she is able to leave her practice immediately. The murder victim in this episode is a teenage girl. It is necessary for the defence of the young man accused of killing her, to bring out in court that she was not a virgin, because if a young girl is not a virgin, she deserves what she gets.

It is necessary to spend this much time discussing The Collaborators because it demonstrates so obviously the hypocrisy of the CBC policy-makers. Undeniably, there are two professional women in this show, but the fact that one is a pathologist and the other a psychiatrist has hardly improved their status. These two women continue to function in the stereotyped roles of nurturers, servants, set decorations and insignificant adjuncts to men.

The Beachcombers : This program is another of the few series dramas produced in Canada. There is a ratio of five males to two females. The males are invariably the protagonists, while the one older woman runs a diner.

The Waltons : This is a pleasant, non-violent, and sometimes moving family drama. As ever, males are active, females supportive. Yet in the 2½ hour television movie from which this program was developed, the mother, superbly played by Patricia Neal, was the central figure.

CBC SPECIALS

Leaving Home : The female roles in this CBC production are again the customary ones. One mother is over-protective and is accused of alienating and isolating the father from the rest of the family. The other mother is a committed man-hunter. Far from being smothering, she wishes that her daughter had never been born. The young daughter is distraught when she perceives a temporary threat to her marriage plans, for she "needs Billy."

Welcome Stranger : We are informed by the husband in this drama that his wife has acted in a traditional manner by emigrating with him from Europe. A doctor in Europe, he is on trial here for practising medicine too soon. The wife is permitted one act of initiative -- she locates a key witness in the trial.

How I Met My Husband : This drama was the first in the CBC series, The Play's the Thing. The play was written by a woman (Alice Munro) and the lead was played by a woman. How I Met My Husband is an example of CBC drama at its best.

The Bells of Hell : It surprised no one to hear once again Mordecai Richler's distaste for Jews and women. Both characterizations are stereotyped in the extreme, but here we will deal only with how women are portrayed. There was the hip-swinging, braless secretary who angrily denies that she is a "women's lib type." "Not one of those", she says. The wife is portrayed as a deceitful and grasping middle-aged woman who steals money from her husband's wallet.

SITUATION COMEDIES

Lotsa Luck : All the characters in this program are singularly unappealing, but this is only perceived as a defect in the females. Thus, when the balding, pot-bellied male lead Stan is told by his mother to date someone his own age, he replies, "Are you kidding? Do you know what people my age look like when they are women?" The mother plays a typical "Yiddish momma" role. She holds on to her 40 year old son and meddles in his life constantly. The sister, Olive, wears only a sloppy housecoat and hair rollers. The brother-in-law does not work, but must be tolerated and supported because he has married Olive. In one episode, Stan visits a psychiatrist who informs him that his insomnia is caused by his nagging, slovenly, ugly and aging wife. As Stan is not married, he brings his brother-in-law for treatment, for this description fits Olive exactly. The writers for Lotsa Luck are obviously projecting and disseminating their own hatred of women.

Maude : Maude has been married four times and it is actually conceded that although she is in her forties, she likes sex. She has faced problems not usually mentioned on television, such as alcoholism and abortion, and in one episode she is furious with her husband because he has named an executor in his will to manage her finances. Gail Rock, writing in Ms. describes Maude as a "sassy, brainy, knee-jerk liberal." Unfortunately, she is also meddlesome, prone to hysteria and in need of a strong, authoritative husband to calm her down.

The Mary Tyler Moore Show : Mary is the associate producer of a news show. (This really is fiction.) She does not have her own office, but sits

with all the writers. She is often sent to get the coffee, and quite regularly, Mr. Grant, the producer, says to her, "Mary, take a letter." .. and she does. All the writers call Mr. Grant "Lou", but Mary, who is the associate producer, does not. On the one occasion when Mary has to produce a show, it is, of course, a disaster. Georgette, another female lead, is the 'beautiful, but dumb blonde.' She is in love with Ted, the news show's anchorman, and has to accept him for the skirt-chasing womanizer that he is. In one episode, Ted expresses his views about men and women. "Lou, there are two kinds of people, men and women. Men have needs, animal needs, ugly needs, needs that can only be satisfied by women. All men have these needs, even Richard Nixon. It's not healthy to leave these needs unsatisfied." While this monologue derives its humour from the reference to Richard Nixon, it is nevertheless a public sanction of rape.

In another episode, Ted is made inordinately happy because Georgette, who has temporarily broken off with him, wants to become a nun. "No girl has ever become a nun on my account," he says. In this same episode he is angry that no one has warned him that the "great looking chick" he has just made a pass at, is, in fact, a nun.

Mash : This situation comedy embodies all the worst elements of male dominated programming. The Korean War forms the background for the imbecilic cavortings of the male chauvinist clowns who comprise the cast in this program. That many of them are doctors does nothing for the medical profession. Women in the show are present simply as sex objects and for laughs. In the November 2, 1973 episode, a horse race takes place with the women playing the role of horses. "She's a fine looking filly you have there," says one admiring soldier. "Thanks, she's been handed down from generation to

generation," is the reply. The 'horses' are all suitable named: "Bouncing Betty, Girl-away, and Gal-o-war." The female lead, a nurse with the rank of Major is called 'Hot Lips'. The program is liberally sprinkled with remarks like, "Take two broads out of petty cash."

All In The Family : Archie Bunker has become the symbol of the typical male chauvinist -- prejudiced, working-class 'head of the family'. Edith, his wife, is none too bright, subservient, and harrassed. On the surface, she is probably an approximation of the CBC's idea of its typical woman viewer. But, on a deeper level, she is infinitely lovable, has great personal strength and dignity and possesses an open, warm hearted attitude to life. Archie does not recognize her real human strengths. We are not sure that most of the men who watch her weekly do, either.

The episode which dealt with rape and another, in which Gloria buys a wig and becomes a 'new' woman to her suddenly interested husband, were two of the most empathic statements made about the role of women that we have seen on television.

Delilah : This may well be the worst of the sitcoms, the only one that originated in Canada. At least once per episode, a frightened and nervous man looked for a place to hide when he saw Delilah appear with shears and razor. The November 8, 1973 program discussed women's liberation. A few comments from that show illustrate the typical statements made by the broadcasting media whenever this subject is brought up. "They don't need a movement, they need a man." "Control over their bodies? Some don't mind lending them out." "Women don't need liberation. They are procreators."

Mercifully, this program has now been cancelled.

The Partridge Family : Although Shirley Partridge is the 'head of the family' (she is a widow), her two sons, Danny (age 11) and Keith (age 20), with help from agent Reuben Kincaid, manage everything except the specifically maternal chores. Their Christmas show contained enough sexism and subtle racism to effectively mar an otherwise tender message.

* * * * *

Women, as they are portrayed in the programs outlined here, have no credibility. Role models displayed for women in the viewing audience are dismal and negative indeed. With very few exceptions, women are characterized as passive, supportive, ignorant, frivolous, helpless, vain, and victimized sex objects. However vilely the men behave, they are still the dominant, to-be-looked-up-to father figures in every production that we have seen on television so far.

Up to now, our remarks have been restricted to a discussion of what we have seen on television in the past. Dismaying as it all is, it would be tolerable if we believed that in the future CBC programmers would improve in their portrayal of women. Unfortunately, we already know better than to expect such improvement to take place.

The CBC drama department is planning a new dramatic series to be called The House of Pride. It is an ambitious project, of the same magnitude as the Forsythe Saga or the Jalna series. There are to be two producers, both male. The head writer is a male, as are the four regional writers. We reproduce here the notes on the female roles to be cast.

*Hester Pride (age 38) - Unmarried. Lives with her father on the farm and takes care of his needs, has acknowledged at 38, that love and marriage have passed her by, but she is not beyond hoping (and at times desperately wishing) that life will someday bring the gaiety and excitement she missed.

*Margaret (Pride) Fisher (age 36) - a strong contrast to her sister Hester. Striking in appearance. Well dressed and self-confident. Her emotions rule her more than her brain. She would like to see herself as a pampered lady of leisure and is therefore frustrated by her husband's unwillingness to shoulder any family responsibility.

*Sybil Fisher (age 16) - Margaret and Irwin's daughter. In her last year of private school. A fresh, blossoming young girl with obvious athletic talents. Impressionable and likeable girl. Not yet willing to "try anything once."

*Ruth Pride (in her late 40's) - Ross's wife. The perfect wife for Ross. A sounding board in moments of stress. A guide, confessor, friend and lover -- not necessarily in that order. She does not, however, wear the pants in their house. A loving mother. She is equally at home at a cocktail party for the P.M. or planting a row of tomatoes on the farm.

* Actrascope News, November, 1973

DRAMA

Fifteen evening dramatic programs were monitored for our study -- 12 were weekly presentations, and 3 were specials.* Twenty-four segments were randomly selected for analysis. Characters were tabulated once per appearance in a single program.

LEAD: Character has a proportionately high amount of air time. Role is essential to progression of plot. Can be regular lead in a series or a "guest star" who would be classified as lead for one show."

MINOR: Supporting role. Character appears on air for a significantly shorter period of time than "lead."

EXTRA: Minor character. Few lines. Little air time. (Walk-ons have not been coded.)

TABLE 1 SEX OF CHARACTERS APPEARING IN RANDOM SAMPLING OF CBC DRAMA

	<u>FEMALE</u>	<u>MALE</u>	<u>TOTAL</u>
Number:	73	148	221
Percent:	33	67	100

TABLE II ROLE BREAKDOWN BY SEX

<u>FEMALE</u>	<u>Number</u>	<u>% total</u>	<u>% female</u>	<u>% category</u>
LEAD	9	4	12	27
MINOR	51	23	70	38
EXTRA	13	6	18	25

MALE

LEAD	24	11	16	73
MINOR	84	38	57	62
EXTRA	40	18	27	75

<u>TOTAL</u>	<u>Number</u>	<u>%</u>
LEAD	33	15
MINOR	135	61
EXTRA	53	24

* The Bells of Hell was not tabulated in the analysis of data

In the 24 tabulated programs, male and female characters appeared in a ratio of 2 to 1. Only 4% of the total number of females had leading roles, as opposed to 11% of the men. In terms of the total number of leading roles, 27% were played by women.

Forty-six of female characters in the sample had a discernable occupation. Fifteen of these were housewives, one was a housekeeper, one a prostitute and another a nun. Only six had occupations that could be classified as "non-traditional."

NEWS

The manner in which the news is presented on CBC television was one of the major concerns which led to the preparation of this brief. Women had become aware that, over the past several years, CBC newscasters have consistently reported women's stories in either a snide or a humorous way. On the rare occasions when a women's story was mentioned, it was usually on a weekend, which is a slack news period, or as the 'kicker,' a light item which customarily ends a newscast.

A year or so ago, Pacific Northwest Airlines was embroiled in a dispute with its female flight attendants. The women objected to the style of their uniforms, claiming that the short skirts encouraged comments and soliciations from male passengers. These flight attendants were fighting for their right to human dignity and personal privacy. In the hands of CBC's newsreaders, the story was treated as an off-colour joke.

On January 30, 1973, the CBC used as its closing item a story about four elderly Toronto women, who spent a terrifying hour dangling 35 feet above water. Their borrowed car had jammed on the edge of an open drawbridge. The badly frightened but unharmed women were finally rescued by firemen. A fear-screen projection of the four women filled the area behind Lloyd Robertson's shoulder as he delivered the closing line of the newscast: "Look closely, one of these ladies might be your Granny!"

Despite all the worn-out chauvinistic remarks about women drivers (and in this instance driving ability was not the cause of the women's predicament), four people suspended 35 feet in the air for over an hour is no laughing matter.

If a follow-up on the story had been done, CBC reports would have discovered that all four women had suffered serious after-effects from the incident, including a nervous breakdown and a heart attack.

The results of our research and monitoring of CBC Information Programming are contained under the following headings: The National Weekday/Weekday Journal, Toronto Tonight, and Viewpoint. A final section will deal with recommendations.

THE NATIONAL

News is a series of small selected snippets of the world's daily history, a distillation of what various human beings have done or not done during the last 24 hours, and a chronicle of events that affect everybody. From monitoring CBC newscasts in the Toronto area, we can only conclude that women are neither involved in nor influencing the world's daily history.

There are exceptions, of course. Israeli Premier Golda Meier pops up with reasonable frequency, but of course, so does Israel. And, sometimes, food prices go up dramatically and angry housewives or consumers' leaders grumble across the screen. And, once a year, there's Remembrance Day with film of a silver-topped mother presenting a wreath at a monument. And once in twenty years, a princess marries.

Our data from monitoring The National on twelve occasions over a 2½-month period showed that only eight programs contained a woman as the newsmaker. Of 169 various human beings who contributed to the daily history

of this planet, only 11 were female. That comes to 6.5% female involvement in the world. That figure, in itself, is a sad reflection on the subservient role into which woman has been cast. However, it could also be a reflection of the fact that in most newsrooms around the world, men make the judgements about what and who is significant.

During the survey period, all national newscasts were presented by a male anchorman. It is hard to believe that across this nation there is not one female equally capable of reading The National. But, perhaps, that may be true, and if it is, it is a sad statement on the hiring, training and promotion practices of the national broadcasting system. The total absence of female reporters interpreting the day's events is equally deplorable. Not one woman appeared as a reporter in our entire monitoring sample.

Behind the scenes, the head of CBC National News is Dennis Harvey, a male. The second in command is Malcolm Daigneault, also a male. The people at the top represent only one sex, and very little female input is evident at any level.

NEWS

The National was monitored twelve times, and Weekday was monitored thirteen times. The anchorman and weather and sports people are tabulated once per show. Reporters are tabulated once for each story they cover.

TABLE 1

THE NATIONAL

	<u>FEMALE</u>		<u>MALE</u>		<u>TOTAL</u>
	<u>number</u>	<u>% of category</u>	<u>number</u>	<u>% of category</u>	
Anchorman	0	0	12	100	12
Reporter	0	0	65	100	65
*Newsmaker	11	6.5	158	93.5	169
TOTAL	11	4.5	235	95.5	246

*We define newsmaker as central character in a news story (i.e. not as commentator or interviewed guest).

Table II

OCCUPATIONS OF NEWSMAKERS

	<u>Female</u>	<u>Male</u>
Politician	4 (all Golda Meir)	82
Lawyer	0	15
Labour	0	9
Business	0	6
Military	0	8
M.D.	0	1
Writer	0	1
Athlete	0	
Wife of Politician	2	
Princess (Anne)	2	
Unknown (citizen)	<u>2</u>	<u>35</u>
TOTAL	11	158
TOTAL %	6.5	93.5

WEEKDAY/WEEKDAY JOURNAL

On the local news scene, the involvement of women either as newsmakers or as newscasters is somewhat better, but the overall picture is still dismal. Out of a number of stories which featured a total of 192 newsmakers, 165 of these newsmakers were male. And this during an era when women are taking an increasingly active and visible role in local affairs.

On December 17, 1973, our monitors reported a ten-minute feature about 'Women's Role on Toronto City Council' with Elizabeth Eayrs as the newsmaker. The story editor was a woman. We wish to commend the CBC for carrying this item; such stories are too few and far between.

The anchorman for the news section, the host for the feature section, the sports commentator and the weather reporter were all males on all occasions monitored. Once again, the pattern established on the National news is repeated and the high status 'front' jobs are all assigned to men.

During our monitoring period, a male reported news items on 56 occasions, while only 12 stories were covered by women, (this figure refers to reporters rather than the newsreader or the anchorman), the majority of these stories were movie reviews and features. On not one occasion did a female reporter carry the lead item.

This preponderance of male reporters and on-air personalities not only distorts the significance of women's participation in the day's happenings, but also leads to the perpetuation of male/female stereotypes. For example, on November 13, 1973, while reporting a story on the change-over to the metric system, the anchorman said that "Annabelle will have a whole new set of measurements". Annabelle refers, of course, to Annabelle Hoyt, CBLT's late-

night token 'weathergirl'. It should be noted that this remark occurred on the 6:30-7:30 p.m. news, a time when Ms. Hoyt was not present to object or defend her image, if she cared to do so.

TABLE III

Weekday

	<u>FEMALE</u>		<u>MALE</u>	
	<u>number</u>	<u>% of category</u>	<u>number</u>	<u>% of category</u>
anchorman	0	0	13	100
reporter	12	18	56	82
weather and sport	0	0	26	100
*newsmaker	27	14	165	86
TOTAL	39	13	260	87

*we define newsmaker as central character in a news story (i.e. not as commentator or interviewed guest).

VIEWPOINT

Each evening following The National, a short editorial commentary is provided for the enlightenment of the Canadian public. These authoritative pronouncements appear to be reserved for the intellectual or influential males of this country. Every program in our monitoring sample was hosted by a man and contributed to by men.

This country has produced many opinionated, articulate and intelligent women, but the CBC seems to be involved in a conspiracy to keep them invisible. A check with CBC's Information Services confirmed our worst suspicions. Viewpoint means male views. In 1970, 219 males and only 22 females appeared on the program. In 1971, women fared slightly worse, with 16 females and 211 males appearing. More up-to-date figures are not available, as the CBC has stopped gathering statistics on Viewpoint.

TORONTO TONIGHT

The late-night news program on CBLT, Toronto Tonight, follows the pattern of male domination already established on all other CBC newscasts in our sample. There is an inordinately high proportion of males as reporters and as newsmakers.

Five nights a week there are 3 regular on-air personalities appearing on Toronto Tonight. The anchorman is always male, the sports commentator is always male, but sometimes the weather reporter is female. Although Annabelle Hoyt is exceptionally well-trained in this field, the two men who appear with her do not consider that important. Far more is said about her latest outfit or her figure than about the function that she is there to perform. Ms. Hoyt is never treated as another professional doing a competent job, but invariably as a sex symbol.

On the weekends, a shorter version of Toronto Tonight is presented and a woman (Jan Tenant) fills the role of anchorperson. It is gratifying to see a woman read the news and read it professionally, but of course, the weekend news programs have a significantly smaller audience. Moreover, Ms. Tenant often has to make do with stories which are clearly nothing but 'fillers'. One night she reported on a shortage of kitty litter. In January, 1974, she reported that another cat had made the news, this time because it was stuck between two buildings.

The structure and attitudes of the broadcast media must change in order to develop competent, experienced female newscasters and other personnel. This change must occur not only in the major centres, but right across Canada, in the small stations, at the grassroots level. It is a fact that

by the time most male announcers, reporters and hosts break into the major markets, they already have from four to eight years experience in broadcasting or journalism in the smaller cities. The same opportunity must be given to women. At present, inequities exist in the training of female broadcasters and it is up to the CBC, a Crown Corporation, to rectify them. As well, the CBC must offer women the opportunity to move into the upper echelons of news management.

We suggest that the CBC English Language Television Network develop a Women's News Journal for which women broadcasters would be responsible. The executive producer, producer, director, writers, reporters and on-air personalities should all be female and all studio and technical crews should include women. This program must also have an adequate budget allocation.

A program such as this would have many benefits both to the CBC and to the women of Canada. It would fill one obvious void in CBC programming. At present, there are no newscasts from 11 at night until 6:30 the following evening. Obviously, news has occurred in this 20-hour period. Television has accepted responsibility for keeping the public informed through their news and public affairs programs, but present scheduling offers the daytime audience virtually nothing in the way of news or current events.

A Women's News Journal, containing both hard news and features of interest both to women and the general public, could occupy an afternoon time-slot. Such a program would provide a format in which stories dealing with the issues and concerns of women would be presented in a full and responsible manner.

Selected reports and feature items carried on the Women's News Journal could be picked up on other, later CBC newscasts. The program could be a valuable training ground and provide new career opportunities for women in the broadcast industry.

Perhaps if these suggestions were followed, the all-male bastion of television news would fall. Producers for news programming have an enormous responsibility as manipulators of our world view, and so long as this task is carried out exclusively by men, the female stereotype will endure.

PUBLIC AFFAIRS

The CBC television network produces more public affairs programs than the other networks in Canada. Moreover, the majority of CBC productions are public affairs programs, and they are often the most expensive, thoughtful and widely seen of all CBC programming. In a very real sense, public affairs programming is the main business of the national broadcasting service. Sadly, women are represented as poorly in this important area as in all the others for which we have presented data.

We monitored a total of nine public affairs programs on twenty-two occasions. They are: Tomorrow Now, Up Canada, New Directions, Take 60, Man Alive, A Private, Family Affair, In the News, The Nature of Things and Some Honourable Members. We also monitored the live coverage of Princess Anne's wedding to Captain Mark Phillips.

In the twenty-two programs tabulated, we counted twenty-eight males performing the function of host or co-host, while only seven women appeared as co-hosts. (No female hosted a program by herself). A total of 148 guests appeared in our sample, 120 males and 28 females. A detailed chart outlining the guests' occupational roles is found at the end of this section. However, a few pertinent figures are listed here. Of the twenty-eight politicians who appeared as guests, none were female. Of the twenty-four guests who hold prominent positions, only two were female. However, of the twenty-eight female guests, (out of 148), eighteen hold traditional women's roles - eight housewives, five nurses, four social workers and one hairdresser.

These figures clearly demonstrate the inferior position of women in Canadian society. They also show that this low status is reflected in CBC

public affairs programming.

Women are obviously under-represented on these programs, both as performers and as guests. On the few occasions that they do appear in a responsible position such as a host, it is always under the supervision of men. Women guests, as sparse in number as women hosts, represent only the service oriented aspect of female society.

Canada's female population contains thousands of women who have broken free of the stereotypical roles which previously confined all women. These women are never seen on CBC public affairs programs. Their points of view, experience or life style are never discussed. In fact, not one of the twenty-two programs which we monitored dealt with any of the issues that are prominent in the lives of modern Canadian women.

We believe that the CBC must remedy this form of discriminatory censorship immediately. Public affairs programs are an ideal forum in which new roles and new thoughts can be articulated. Women have much to contribute to public affairs programming. They must be encouraged to make this contribution.

TABLE IV

	<u>FEMALE</u>		<u>MALE</u>		<u>TOTAL</u>
	<u>no.</u>	<u>% of category</u>	<u>no.</u>	<u>% of category</u>	
Host	7	22	25	78	32
Guest	28	19	120	81	148
Newsmaker	3	9	29	91	32
TOTAL	38		174		212
TOTAL %		18		82	100

THE ROYAL WEDDING

The live coverage of Princess Anne's wedding to Captain Mark Phillips had an immense Canadian viewing audience - perhaps larger than any CBC program in recent years. As ever, CBC coverage was totally male dominated. Not one woman reporter from the CBC contributed to the coverage of this historic event.

Normally, on such occasions, women reporters are permitted to comment only about the apparel of all females present, a tedious and boring task admittedly. However, the CBC did not consider it necessary to have a Canadian woman reporter perform even this chore at the Royal Wedding.

TABLE VOccupation - Male Guests

Politician	28
M.D.	4
Business	7
Science	4
Police	2
Commentator	9
Journalist	3
Pop Singer	7
Educator	2
Student	5
Actor	9
Child Actor	2
Social Worker	3
Photographer	1
Farmer	8
Laborer	3
Radio Producer	2
Ad Man	1
Priest	2
Architect	1
Military	1
Psychologist	1
Unemployed	2
Not stated	13
Total	<hr/> 120

Occupation - Female Guest

Housewife	8
Nurse	5
Hairdresser	1
Social Worker	4
Government comm.	1
Actress	2
Child Actress	1
Student	2
Broadcaster	1
Commentator	1
Unknown	1
Princess	1
Total	<hr/> 28

WOMEN, SPORTS AND THE CBC

Our comments on women and sports fall into three areas of grievance: one, the total exclusion of women from covering sports traditionally perceived as male-oriented; two, the absence of women's athletic performances from CBC programming; and three, the minimal, degrading and stereotyped presentation of women during telecasts of male sports events. The first two areas are inter-related and are therefore treated together. The third area is discussed separately. Preparation for this segment of the brief consisted of extensive monitoring of the following: CFL games (when carried by the CBC), the Grey Cup Game, the NFL Game of the Week, the Super Bowl, Hockey Night in Canada and the sports section of the three daily news telecasts on CBLT, Toronto.

We discovered that women as a present or potential viewing audience do not appear to exist in the minds of the producers and directors of CBC sports programs. No female commentator appeared on any of the televised sports events monitored. No female reporters read the sports news and scores during the close-to-three-month monitoring period. Over 98% of sports stories reported on daily news telecasts were about male athletes or male athletic events. When a woman athlete was mentioned, she was often relegated to the end of the sportscast as, for example, when Betsy Clifford's performance in the World Cup Ski Race followed the Wexford Minor Boys Hockey results. No data was compiled on programs devoted to women athletes or athletic events, as none were televised.

These findings support our contention that women are not expected to watch sports events categorized as male and are also assumed to have no

interest in women's athletic events, either. Yet one has merely to observe the audience at televised sports of all kinds to realize that fully one-third to one-half of those present are female. The number of women in the home viewing audience could not be appreciably less.

While our findings are not surprising, they are certainly disheartening. It is most uncomfortable to be present, but to be perceived as absent.

Traditionally, opinion about sports holds that such activities, described as aggressive and competitive, belong solely to the world of men. From this world women are deliberately excluded. The Royal Commission on the Status of Women reported that from the earliest public school years, girls were deterred from full participation in sports programs, while boys were actively encouraged to engage in them. This situation worsened in the later school years. In Junior High School, Secondary School and Post-Secondary Institutions of Learning, the sums of money spent on male sports far exceeded the amount spent on women's sports programs. Also, the amount of gymnasium, pool, park, arena and coaching time greatly favoured boys and men. Through its lack of an adequate female sports staff and the lack of women's athletic programming, the CBC television network maintains and perpetuates this bias.

In spite of these negative attitudes and in spite of the derision that women athletes are often accorded, the largest proportion, by number of sports available, of Gold, Silver and Bronze medals from World, Olympic and Commonwealth competition have been brought home to Canada by its women athletes. This is yet another reality which CBC programming in no way reflects. Canada has always had and has now many outstanding women athletes. It is a fact that they and their performances do not get a fair share of TV coverage. The simple

justification for a greatly increased coverage of women athletic performers and events is that women participate in sports, are good at sports and watch sports.

The frequent commercials which accompany every sports telecast (over 40 for each NFL game) reflect the conviction that the home viewer is invariably a male viewer. These commercials, some of the most expensive of the broadcasting day, are aimed at those interests which culture has ascribed to the male. Thus, commercials for automobiles, trucks, beer, ale, banking and brokerage houses abound. The manner in which these commercials use and abuse women is dealt with fully in another section of this brief.

We are familiar with the many rationalizations which attempt to justify the exclusion of women reporters from covering most sports events. One popular explanation given (and based on that same erroneous assumption that only men are watching), is that men prefer to hear male voices; that, in fact, they are made uncomfortable when they hear female voices in a sports format. Whenever it is conceded that at least some segment of the audience is female, the next statement always rationalizes the use of male commentators on the grounds that women prefer male voices in sports broadcasting and that female voices make female listeners uncomfortable, as well. In a different context, in the United States, black news reporters are prevented from covering hard news, since only white males possess the right "authoritative" image for this role. This is a decision made by all-white policy-makers. The ban on women reporters is a decision of all-male policy-makers. That black sportscasters are now found in abundance in American newsrooms is a Pyrrhic victory indeed, won only because white society has now accepted the black athlete as a replacement for the black tap dancer.

Women have long recognized the many similarities between sexism and racism both theoretically and practically. Thus, we recognize that the female 'weathergirl' performs the same function and for the same reason, as the black 'colourman' in sports broadcasting.

The same faulty reasoning which prevents women from becoming sports reporters serves also to prevent the televising of women's sports events. All Canadian and American private networks have long believed that neither women nor men would watch women's sports programming.

As we stated before, women like sports, engage in them, are good at them and, given the opportunity, gladly watch them on television. Society at large is changing under pressure brought to bear on it by women. Even the schools are beginning to encourage young girls to utilize their full athletic potential. Growing numbers of adult women participate in sports of all kinds, and often state their interest in seeing women athletes and athletic events on television. We believe that the CBC television network must greatly improve its performance in this area.

Those instances in which women appear on the telecasts of present sports programming are few. The limiting and degrading nature of these brief appearances is harmful to woman's image. It is a characteristic habit of CBC's football and hockey television coverage to pan the audience during the visual 'dead spots' which occur in each game. This is the moment when the cameraman finds a young and pretty enough face to satisfy the aesthetic sensibilities of the male viewing audience and the camera lens zooms in. The identical procedure is constantly followed with the Maple Leaf Gardens usherettes, as well. Sometimes, as we monitored, the camera lingered so

long that the young woman thus 'caught' became visibly nervous and embarrassed. This is a gross and cruel intrusion into personal privacy. Worse, however, is the meaning inherent in such an intrusion. Nothing states so clearly that women, perceived as objects, are merely property owned in common by all males in our society. Thus, men may trespass our personal boundaries whenever they choose and without our permission. To return once more to the analogy of racism, would any CBC cameraman be permitted to focus interminably on a black or Oriental face in the stands with the specific intent of displaying this face for the viewing pleasure of the home audience?

We do not want to leave the impression that the coverage of women's athletic events should duplicate that of men's. Indeed, excessive idolatry, garishness and authoritarianism already warp the telecasts of contemporary male sports events. At present, professional/commercial sports totally dominate the television sports medium.

Since men are the contenders in most professional sports, and since the medium serves and is a part of the entire professional sports structure, most current coverage is distinctly male. The CBC is a national Crown Corporation. Its most basic frame of reference is (or should be) a legislatively designed commitment to serve all members of the national community EQUALLY in matters of broadcasting.

It is a fact that at present women participate to a much greater extent in amateur sports than they do in professional sports. As women in general are interested in and concerned about the progress and success of women athletes, it is apparent that the CBC is committed to providing adequate

coverage of the amateur segment of the Canadian sports scene. As and when women participate more in professional sports competition, we expect CBC sports coverage to reflect that as well. The CBC would thus come much closer to satisfying its obligations to the national viewing public.

THE COMMONWEALTH GAMES

Since time permitted, we were able to gather some information from the live coverage of the Commonwealth Games.

As usual at sports events, CBC coverage is parochial, sexist and subtly racist. For all occasions monitored, the anchormen were male and the voice-overs describing the various events were male as well. We heard only one woman commentator thus far, and she was describing the Women's Diving event won by Cindy Shatto.

During live coverage of the Opening Ceremonies, most of the comments about the women athletes entering the stadium dealt with their clothes. A long discussion ensued right at the start about the skirts worn by the Australian women's team. According to the commentators, they were too long.

When the teams from such countries as Tanzania appeared, the commentators referred to their 'colourful costumes'. It should not be necessary to point out that persons wearing the clothes appropriate to their own countries are not dressed in Hallowe'en 'costumes'. Remarks of this kind are offensive and reflect a continuous tendency of CBC commentators to describe everything foreign to our culture in a benevolent, paternalistic manner.

All Canadian athletes are doing remarkably well at the Commonwealth Games. Typically, however, there is sometimes more discussion about the women athletes' looks than about their performance. Thus, we heard repeatedly about 'pretty Cindy Shatto' and about Diane Jones, 'one of the loveliest girls in the entire Games'. We heard nothing, however, about the blonde, rugged, striking good looks of the young New Zealander who won the Men's 10,000 Meter Race.

It is sufficient to describe the abilities of our women athletes. Their attractiveness has no bearing whatever on their performance, a fact which has always been understood when talking about male athletes.

CBC VARIETY

Of the Variety shows monitored in our study, five originated in Canada and two in the United States. Although the overall figures reflect the general picture that men are featured more than women, (the count for 16 shows from 7 different programs indicates 111 men to 55 women), it is in these shows that the stereotyping of the female role is presented forcefully and repeatedly - in songs, sketches, interviews, costuming and above all, in the secondary and subsidiary participation of women in the programs.

In the four Country Time shows monitored, more men than women are featured, (23 to 7). All the musicians are male. The cowboy-outfitted men take more of the action than the sexily-dressed, doll-like women. Some notable quotes from songs and dialogue: "Hey, hey, good-looking...sweet baby... how's about cooking up something with me?" "My baby makes me proud. She never lets me down. No one knows what goes on behind closed doors...Makes me feel I'm a man...Never too tired. Always a lady."

The Irish Rovers : Two programs featured the Rovers (five men who introduce numbers, sing, etc.), four male folk singers, two women dancers who are not mentioned in the final credits - perhaps because their dance lasted about 30 seconds - and Catherine MacKinnon on tour in the North West Territories.

The Tommy Hunter Show : The five shows monitored give some idea of the program's regular format. Tommy Hunter is, of course, the male lead and central figure. He is often surrounded by female dancers and singers - girls with sexy clothes and elaborate hair who come out with such musical

gems as: "May I sleep in your arms tonight, mister?" Male singers contribute: "A man will buy a nightie for a girl who will be fun". Women singers almost equal the men in numbers but they are usually found in back-up roles or in the chorus.

Musicians, (guitar, violin etc.), are, again, exclusively male. In a Sadie Hawkins sequence, Tommy Hunter pointed at a woman's breasts and said, "I don't see why you can't get a man, you've got all the right equipment".

Singalong Jubilee is a run-of-the-mill show which supposedly satisfies some Canadian viewers. Ten men and seven women sing, dance and cavort in a park setting. All musicians are male. In contrast, The Ginette Reno Special presented two men and two women, (actor, singer and ballet dancers), all of them talented, competent and entertaining.

Love American Style : Year in and year out, it is hard to find a program more thoroughly revolting than this one. Why the CBC buys it is one of life's more pressing questions. The November 2, 1973 episode is a good example of the sexism implicit in every show of this series. It features a grotesque man in the leading role, who by the sheer power of a beautiful singing voice causes any woman who hears it to take her clothes off. Women are so gullible, he informs us, they can't help but be attracted to him. There is a lot of wishful thinking in this show.

The Carol Burnett Show : features a woman, a rare occurrence in itself. Although Carol Burnett is a clever and talented actress, her characterizations of women are the ones we have come to expect. We quote Gail Rock once more:

"The running-gag characters she plays on her show are almost always funny because they are ugly, ridiculous, stupid, haggly or in some other way grotesque; unfortunately, Burnett's humour epitomizes the idea that a woman can't be attractive while she is being funny".

(Ms. Magazine, December, 1973).

CBC QUIZ SHOWS

Canadian quiz shows monitored (three different shows, eight episodes), were Front Page Challenge, Reach for the Top and This Is The Law. CBC quiz shows differ from their American counterparts in that there are no hysterical audiences, give-away gimmicks, degrading stunts or exhortations to show even more greed than is normally thought possible. Rather, CBC quiz programs are almost sedate in comparison, although This Is the Law is utterly inane. There is no change however, in the lack of female participation.

Front Page Challenge: In all programs monitored, the moderator is male. There are three regular panelists and one is a female. The guest panelists in our sample were all male. Of eight guests, six were male. One female guest, the first woman to fly as a first officer on a commercial jetliner in Canada, was told that she was the prettiest pilot seen anywhere.

This Is the Law: The program opens with a shot of a pretty, young woman in a see-through blouse. The camera focuses on a button giving the show's title - the button is, of course placed strategically on her low neckline. None of this has anything to do with the program, so the only assumption to make is that, as the show has nothing else to offer, it can perhaps generate some interest through the girl.

On all occasions monitored, the host was male and two of the three panelists were male as well.

Reach for the Top: is a quiz show for high school students with good memories. This quality appears to be lacking in female high school students, for most of the young panelists are male. On all occasions monitored, six or seven of the eight contestants were male. The adjudicator and host are both male, but the new moderator is a woman.

CHILDREN'S PROGRAMMING

"And, shall we just carelessly allow children to hear any casual tales which may be devised by casual persons, and to receive in their minds ideas for the most part the very opposite of those we should wish them to have when they grow up".

Plato, The Republic

It has been estimated that a child born today will by the age of eighteen, have spent more time watching television than in any other single activity but sleep. One researcher found that by sixteen, the average child will have watched 12-15,000 hours of television. This is equivalent to 15-20 months, twenty-four hours a day spent before the television screen.

The problems with ~~these~~ data are twofold. First, they deal with that ever-elusive "average" child and second, the children studied were American. The most recent study, however, on the effects of television on children, "The Early Window", deals with both of these questions and this study indicates that "real" children, American or not, spend an inordinate amount of time watching television. The figures presented below are given in an attempt to show the viewing pattern of children in the United States. We cannot deny that Canadian figures would be preferable but since none are available, we present these in the hope that their meaning will not be obscured by discussion on the many differences between American and Canadian cultures. The source of these figures is the Nielsen Television Index, Report on Television Usage:

Average Number of Hours per Week viewed by Children - November, 1966
(in Quintiles)

QUINTILE	AGE 2-5	AGE 6-11
1	49.2 (hours)	41.9 (hours)
2	30.8	26.7
3	20.9	19.2
4	12.8	12.7
5 (lowest)	2.4	3.8
COMPOSITE 1966	23.2	20.9
COMPOSITE Nov - Dec 1969	28.4	23.6
COMPOSITE Jan - Feb 1970	30.41	25.49

Having now established the importance of television in a child's life (as measured by the number of hours spent watching), we can turn to the key issue of content.

One purpose of children's television ought to be the presentation of positive self-images for all children. Yet another aim should be to give children the broadest possible range of information and experience so that they may form their own opinions about what they see on television and about the world at large. Canadian children's television at present does not fulfill either of these objectives. Our monitoring has shown that the images of women presented in the bulk of CBC's Children's programming do not represent reality. Therefore, the countless children who watch cannot form a true picture of the role of women in the world today. To present our study of children's programming, we have divided the data into three main categories. Category

One consists of all children's programs offered before 4:00 p.m. on weekdays, with the exception of Sesame Street. Category One will be referred to as pre-school television in the remainder of this brief. Category Two comprises those programs referred to as after-school fare, (from 4:00 to 6:30 p.m. on weekdays) and also Saturday morning viewing. The situation regarding some of the programs shown Monday through Friday is unique. These programs were originally made as situation comedies for general family (adult) appeal. Now that they have been ejected from the prime time hours, they are shown in a children's viewing slot. The last, Category Three, includes only Sesame Street. Sesame Street has received high acclaim in the past and CBC spends more money on it than on all other children's shows combined. Therefore, we feel that special attention should be devoted to it here.

CATEGORY ONE

Mon Ami (daily, Monday-Friday, 8:45-9:00 a.m.)

There is no objection to casting procedures in this program. Adding up cast figures reveals no bias against having equal numbers of girls and boys with Pierre. One observer noted that in one episode a little boy was admonished to "be tough and a real man". (Dec. 10) Aside from this, the program seems to be relatively free of sexism. Unfortunately, Mon Ami is a very dull program and whether children will learn any French from watching it is doubtful.

Friendly Giant (daily Monday-Friday, 9:00-9:15 a.m.)

The three recurring characters in this show are all male - Friendly, Rusty and Jerome. The basic format is that each day Friendly reads a book to the children. Ideally, the books used would be ones that present positive

self-images for the girls and boys watching the show. Instead, we found that the books used embodied some of the worst examples of sexism. Schools and libraries are increasingly aware of the sexist nature of most children's books, due in large part to the efforts of women's groups. Consequently, they now stock the rapidly growing number of non-sexist children's books. It is time that Friendly took more care in his selection of literature used on his show. On November 16, 1973, the book used was Happy Nursery Rides, which demonstrated many different modes of transportation, i.e. bicycle, automobile, etc. Boys were shown riding in a variety of ways, while girls were shown only as passengers. Boys were DOING and active. Girls were BEING and passive. On November 21, 1973, while Friendly was reading Where Are You Going, the visual shot was of a bird feeding its baby. Jerome says, "he is going to his nest" but Friendly corrects him to "she". The obvious assumption children make from this is that only females feed their young, a fact not borne out by scientific observation of either birds or humans. Changes must be made in this show. There are many new books, (and indeed, many older ones), which show girls as well as boys being active and adventure-some. These should be utilized.

Mr. DressUp: (daily Monday-Friday, 10:30 - 11:00 a.m.) Of all the children's shows offered by the CBC, the only one which seems capable of avoiding sexism in its content is Mr. DressUp. The show offers children a variety of characters, human and puppet. We could detect no sexual stereotyping in the role definitions of leads, extras or guests.* Mr. DressUp is shown doing many things, including those commonly stereotyped as "female." Mr. DressUp goes grocery shopping, makes flowers, bakes cookies and talks of the dollhouse he had as a child. He presents to children the

* A tally showed 4 male leads, and 5 female leads; 2 male extras and 1 female extra.

opportunity to identify with the human, nurturing aspect of the male sex, an aspect which until recently was systematically eradicated from the character of most boys and men. The women shown are confident of their own abilities. Beth Ann has her own store. Nancy is shown at her marionette theatre. This presentation of women as decisive and competent as well as warm is imperative for the healthy development of both little girls and boys.

We found no examples of stereotyped behaviour in this warm and interesting program and recommend highly that it be used as a model for other programs to emulate.

CATEGORY TWO

Programs made for adults, now shown to children.

The programs in this category consistently offer weak and negative models for the young female viewer. We are presented with women who are passive and devoid of decision making capabilities. We see women adept at using their questionable sexuality or feminine frailty to solve problematic situations. In Gilligan's Island, Ginger takes every opportunity to dress sensually. She is constantly used as the means to lure attention away from a situation the men don't wish seen. Jenny's role in the Dick Van Dyke Show is extremely stereotype -- she cries when her son will not follow her wishes and constantly plays second fiddle. Her husband, in one episode, tells her to "keep out of it" when she offers an opinion on a decision to be made. (Nov. 16, 1973) Hope Lange's own recent statements of dissatisfaction with her role on the show describes this problem more fully. Here's Lucy capitalizes on Lucy's image as a scatter-brain who creates constant confusion in all situations. It is unfortunate that one of the best comedians in the business sees fit to use her performing talent to perpetuate the stereotype of women as objects of ridicule. Ozzie's Girls upholds the idea that women's aspirations restrict them to traditional

roles and, further, that women are motivated only by action initiated by the male characters around them. We also object to the idea of ownership implicit in the title and challenge labelling the 55 year old wife and the two university students as girls.

These shows were originally produced for adult viewing. They are now shown at a time when the majority of viewers are children. Indeed, the numerous toy commercials which are shown in conjunction with these programs offer ample evidence that children are the target audience. A policy of filling this time with (American) discards is to be deplored. We would like to see the development of new programming for this time slot that more accurately reflects the needs of children in a changing world. The most offensive of the present roster is undoubtedly Gilligan's Island. We found nothing whatever to redeem this program. It contains rampant sexism and in addition is insulting to the intelligence of any viewer.

PROGRAMMING PRODUCED FOR SCHOOL-AGE CHILDREN

These programs are divided into two categories -- cartoons and informal education. The two cartoon shows are Bugs Bunny and The Flintstones, and in both male characters predominate in a ratio of greater than 3 to 1. Once again, the males are active and 'rational', the females passive and mindless. In addition, we found the amount of violence in Bugs Bunny to be totally unacceptable.

Under informal education we include The Wonderful World of Disney, The Electric Company, Place of Your Own and Drop In. While these are not as offensive as other programs in that they do assume that the viewer is reasonably intelligent, there is no apparent effort to show women in other than stereotyped supporting roles. We hope that the producers of these

programs will become aware of the fact that, although they do not denigrate women directly, the effect of ignoring them is just as damaging, for ignoring women implies that they are of less importance than men.

CATEGORY THREE

Sesame Street:

In previous years a great deal was said about the positive effects of Sesame Street on both pre-school children and the programs that are produced for them. However, recently there has been much criticism of Sesame Street from angry educators and from equally angry women's groups. It is a fact that the BBC has long refused to show Sesame Street because it teaches through the technique of spot commercials, thereby turning students into consumers and learning into a product. Three years ago, a group of researchers presented a brief to the Children's Television Workshop, creators of Sesame Street, regarding the widespread sex-role stereotyping that the researchers had observed. The Workshop seemed responsive to their concern. Susan, a female lead, was given a job -- she became a nurse. "We talked about making her a doctor," says Joan Cooney, "but it didn't seem real." (Redbook, October, 1973, p.212) The same article states that women have since been given more prominent roles on the show and new female leads have been added. Our monitoring, however, has shown otherwise. Women are still grossly under-represented in human, puppet and cartoon characterizations. In those instances where women play a role, the roles themselves are constantly stereotyped.

The most obvious distortion of reality is the non-visibility of women in the program. In one week of viewing, the results were as follows:

<u>Type of Character</u>	<u>Female</u>	<u>Male</u>
Lead (human)	3	7
Lead (puppet)	0	8
Minors	0	11
Extras	26	100
	<hr/>	<hr/>
TOTALS	29	126

The following are examples of what we consider objectionable, and, it should be stressed that these examples are representative, not unique.

1. None of the Canadian inserts monitored featured girl children. (This refers specifically to inserts introduced daily by the cartoon bear.)
2. One Canadian insert talks about Daniel who lives on an apple farm. His father works picking apples, and, the male voice-over explains, "his mother helps, too."
3. The concept of short and long is explained with reference to the lengths of women's skirts.
4. The Queen of "6" walks around her garden and the male voice-over relates that she does nothing except make up six little beds for six little kittens.
5. Three women don't know the days of the week and decide to ask Roosevelt (a little boy) "cause he's so great." He says he'll tell them if they give him a plate of string beans. He then sings about the days, while the women sing in the background, complimenting him all the time about how great he is. When he leaves, they chase him.

6. Susan is always shown either in the kitchen or in relation to it.
7. A story is told of Duke David and Dora his dutiful daughter. Dora is scared by a dragon that she mistakes for a dog. "Dora is a dummy" says the dragon. "She's also a ding-a-ling." Duke David saves Dora.
8. In a cartoon sequence on the letter 'a', many minor characters are shown. The only woman is the ape's wife who is shown wearing an apron with hearts throbbing above her head.
9. A tally of voice-overs shows them to be predominantly male.

<u>Date</u>	<u>Male</u>	<u>Female</u>	<u>Both</u>
Nov. 7	2	2	2
8	4	1	4
9	5	0	2
13	10	1	3
14	7	1	1
15	7	2	1
16	6	1	1
21	16	6	2
	—	—	—
TOTALS	57	14	16

10. A boy and girl puppet enter a deserted house. The boy is frightened by various spooky noises, the girl is brave and explains what each noise is: i.e. the wind, thundre, etc. A puppet mouse appears and suddenly the girl screams and is afraid, and the boy becomes brave.

Considering the fact that at one time, Sesame Street was acclaimed as the best example of children's programming, it is unfortunate indeed that it has continued to perpetuate the sex-role stereotyping found in less prestigious

programs. The CBC spends an inordinate sum of money on Sesame Street. It costs the network \$2,000. per minute for each Canadian insert alone. The usual restrictions regarding Canadian content have been waived by the CRTC in the case of Sesame Street because the program was so highly praised for containing exceptional educational material. It is certainly time for both the CRTC and the CBC to listen to the opinions of qualified experts in the fields of education and sex-role studies and reconsider their total commitment to Sesame Street.

Sesame Street has made little attempt to present women in a positive light. Due to the deliberate use of a method of teaching proven effective by advertisers, (the 30 second spot commercial), what is taught on Sesame Street about people becomes even more pervasive and dangerous. Sesame Street could be used as a vehicle for the presentation of positive role models of women to the benefit of both girls and boys. Instead, at best, women perform secondary roles in the show.

We strongly urge that the CBC and the CRTC take note of our observations, especially in view of the fact that the CBC intends to increase the Canadian content of Sesame Street considerably in the next few years.

Since television is the most potent cultural influence in the lives of children, we believe that the CBC should acknowledge and assume its responsibility in children's programming. Closer attention must be paid to what constitutes good children's programming, and one consideration must be the presentation of positive sex-role models for children of both sexes. What we are asking for does not necessitate an increase in the budget but merely a better use of the money now available for children's television programs.

Children's Programming

We selected 26 episodes of 11 children's programs for analysis. Sesame Street was monitored 5 times. Because of the length and format of this program, it accounts for a large number of tabulated characters, and for this reason the data are presented excluding and including Sesame Street. Characters are tabulated once per appearance in a program.

*TABLE 1 -Role and Sex of Characters in Children's Programs Excluding Sesame Street

	<u>Female</u>		<u>Male</u>	
	<u>Number</u>	<u>% of Category</u>	<u>Number</u>	<u>% of Category</u>
LEAD	16	30	38	70
MINOR	21	45	26	55
EXTRA	—	0	2	100
TOTAL	37	36	66	64

*For working definition of terms LEAD, MINOR, EXTRA, refer to DRAMA Page 33.

TABLE II -Role and Sex of Characters Appearing in All Children's Programs Including Sesame Street

	<u>Female</u>		<u>Male</u>	
	<u>Number</u>	<u>% of category</u>	<u>Number</u>	<u>% of Category</u>
LEAD	19	26	53	74
MINOR	21	36	37	64
EXTRA	26	20	102	80
TOTAL	66		192	
% OF TOTAL		26		74

Children's Programming

Again, in this area we found male and female characters appearing in a ratio of 2 to 1. Without Sesame Street female characters have 30% of the leading roles, and this drops to 26% when Sesame is included. The total percentage of female characters also drops with the inclusion of Sesame Street from 36% to 26%.

When we examined the type of character classified by sex, we found that children are evenly divided; but adults, who would serve as role models or authority figures for the viewer, are usually male (72%).

TABLE III Type of Characters Appearing on Children's Programms Classified by Sex (Excluding Sesame Street)

	<u>Female</u>		<u>Male</u>	
	<u>Number</u>	<u>% of Category</u>	<u>Number</u>	<u>% of Category</u>
Adult	14	28	36	72
Child	16	52	15	48
Animated	4	31	9	69
Puppet	3	33	6	67

COMMERCIALS

'Advertising is an insidious propaganda machine for a male supremacist society. It spews out images of women as sex-mates, housekeepers, mothers and menial workers -- images

that perhaps reflect the true status of women in society, but which also make it increasingly difficult for women to break out of the sexist stereotypes that imprison them."¹¹

Lucy Komisar 1972

Our monitors viewed a total of 412 advertisements and program promotion spots over the 2½-month monitoring period in the fall of 1973. Commercials have been divided into fifteen general product categories, and in each of these the role of women has been examined from several points of view.

The Female Image in Commercials

It has been said (perhaps ad nauseum) that television typically portrays women as adjuncts to men, as mothers, domestics or sex objects. Nowhere is this more apparent than in commercials, where a character must be drawn in very broad strokes in order to convey a message in 30 or 60 seconds.

Advertisements are a stereotypical world where men are men with status and authority, and women are moms with pristine kitchen floors. Caricatures are meant to be funny, but women are no longer laughing. A Good Housekeeping survey in 1971 reported that more than 1/3 "of all respondents have, on occasion, been so offended by a commercial that they've turned it off." The advertising industry would seem to be operating in a distorted time frame, oblivious to social change.

The harrassed housewife has thrown a coat over her dressing gown and a scarf over her hair rollers, bundled the kids into the back seat and is

driving hubby to the train. Enroute the male voice over points out some of the more impressive features of the Oldsmobile Delta. The happy family arrives at the station. Husband (sneeringly): "Why don't you come up on the platform and meet some of the boys, honey?" Wife: "Very funny."

Two paunchy sporting men are seen in the locker room after a workout. The first man opens a bottle of Resdan and animated bubbles rise, revealing a geisha who begins to massage his scalp. At this point, his friend hollers to have the bottle passed. The bubble sequence takes place again, but with one important difference. Instead of an Oriental sexpot, Olga, an enormous, blocklike woman with oversized bust, emerges from the bottle to pursue the screaming jock around the locker room.

A woman has finally dragged herself up off the kitchen floor and into the office. Mary, product representative for the Royal Bank (the helpful bank) smiles and smiles and helps and helps. In one commercial she introduces us to the staff -- George, who speaks four languages, the rising young loans officer (also male), and the new teller (female) who may well be more vacuous than Mary herself. A second ad has Mary helping a little boy who wants to be a doctor when he grows up. "When I was your age," she says, "I wanted to be a nurse." Occupational stereotypes?

The insidious effect of these legions of women shuffling across the screen in commercial after commercial is that it can't help but colour the self-image of the female viewer and perceptions of women generally. Why did 2/3 of the women in that Good Housekeeping survey stay tuned?

People tend to imitate the roles they see, to become what is expected of them. When they are given only one socially acceptable "choice," it inhibits them from choosing freely what they want to be. For the millions of women painfully breaking out of traditional roles, the persistent television stereotypes are like a knock on the head telling them to stay in line.

Voice Over and Product Representatives

77% of the commercials in our sample employed a voice over technique (a narrator who does not appear on the screen). 89% of the voice overs for all product categories are male. This drops slightly, to 84%, for products used primarily or exclusively by women or children. When the product is intangible, in service areas such as banking, retail outlets, or airlines, or when the consumer is traditionally male (e.g. liquor, automobiles), the incidence of male voice over is considerably higher (93%).

It is clear that advertisers cast men in authoritative selling roles -- in fact, see male endorsement of their product as essential even when women are the primary consumers. Men, in other words, have intrinsic status that is automatically conferred on any product they represent.

In advertisements for toys we found a fairly high (17%) proportion of female voice overs. All of these ads are for traditional girls' toys and all but one are for dolls. There is one female voice over (as opposed to six male) for a pet food commercial. The gimmick in this ad is to have cats parade down a fashion runway, the sort of frivolous activity that men typically do not involve themselves in. There is also one woman's voice over in an automotive commercial (20 male). She is describing the difficulties

women have parking large cars. "How are we ever going to get mobilized if we can't get out of the parking lot?" Car manufacturers are still pitching exclusively to men in spite of the fact that the first million Mustangs were sold to women.

An examination of 75 commercials for food and household products showed 44 people using the products in the home. Forty-one of these were women.

The Female Consumer

A recent (1972) survey of American commercials showed that the need for male approval was implicit in 34% of advertisements for products used by women. It is not expected that they will purchase breakfast cereal because they like it, but rather to please their husbands. This is often painfully explicit, as in an ad for cooking oil where the housewife is actually asked in a structured interview, "Do you know what your husband says about your cooking?" Dozens of paternalistic voice overs and competent-looking men in conservative business suits guide the frazzled housewife in her interminable battle against dirt and germs and wrinkles and fallen soufflés.

By the time the female consumer has learned to talk, thereby attaining second-hand purchasing power, the industry has spotted her and is suggesting that she requires a "Sweet Cookie Doll" that actually helps make pudding, or possibly "Saranella" (battery-operated and "almost as pretty as you"). Following this sort of apprenticeship in cooking, sewing and employing feminine wiles, the teenaged girl appears on the ski slopes while the voice over exclaims, "She's got it He sees it McLean's did it." Her sole concern is attracting men, and television is there to help her with

every problem from dandruff to pimples and from muzzy teeth to warts.

Having captured a man, the young wife is now obsessed with keeping him and turns to the advertisers, who are standing by with advice about how best to provide him with the whitest shirts and the juiciest fried chicken on the block. A portrait of a housewife is framed by a greasy, grimy oven. She seems depressed. "Love to cook?" the male voice over asks. She perks up and nods enthusiastically. "Hate to clean the oven?" "Oh, yes." She wilts. Fortunately, he is there to tell her what to do and how to do it, and the final frame shows her beaming serenely through a gleaming chrome oven.

This sort of thing goes on for some years until she begins to fear that time has taken its toll and she may not be as attractive as she once was. Again she is assured: "You're not getting older -- you're getting better", with a little help from Revlon Loving Care.

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If women ever lived in a world defined by cans of spray starch, liquid wax and manhandler soups, they abandoned it long ago. Women make up 35% of the labour force in Canada, and 40% of working women combine a career with marriage and family. Women are attempting to relate to men as individuals and equals, not as prizes that go to the brightest smile and stay with the whitest wash.

We submit that advertisers have demonstrated an appalling lack of sensitivity in their treatment of women and that some measure of control must be exercised by the CRTC. In the same way that alcohol, cigarette and drug commercials are governed, representation of women by the image-makers must

also be supervised. Of course, the most obvious solution to this dilemma would simply be to subsidize the Crown Corporation to enable it to dispense with commercials altogether.

Commerical Voice Over - Breakdown by Sex

	<u>Total</u>	<u>TV0*</u>	<u>M</u>	<u>F</u>	<u>%M**</u>
Liquor	13	9	9	-	100
Household products	49	37	32	5	86
Service	24	14	12	2	86
Automotive	25	21	20	1	95
Pet food	9	7	6	1	86
Publications	5	5	5	-	100
Retail outlets	14	14	14	-	100
Personal products	61	43	39	4	90
Food	67	52	44	8	84
Appliances, etc.	56	42	40	2	95
Medicine, etc.	26	17	15	2	88
Clothing	4	3	2	1	67
Toys	44	41	34	7	83
(Promotions***	15)				
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Totals	397	305	272	33	89.1

* Total Voice Over

** Per Cent Male Voice Over

*** Promos not Tabulated

SUMMARY AND RECOMMENDATIONS

In January, 1974, the United Nations Commission on the Status of Women tabled a major report on women and media. The document summarizes the views of the governments of 28 member-nations as well as 22 non-governmental organizations. Its subject is, "the influence of mass communication media on the formation of a new attitude toward the role of women in present-day society."

Jean-Paul Sartre identified the phenomenon of fulfilling 'prophecy,' or the tendency of the self to fulfill the expectation of the 'other.' Thus, he said, people have a need to BECOME that which society tells them that they ARE. In 1974, a similar statement appeared in the text of a United Nations document: "If women are portrayed by the media as children or sex symbols, that is the type of self image they will form and the stereotyped image of women held by many employers will only be reinforced."

The Government of Canada was one of the 28 governments who contributed to the U.N. report. Although this section refers to the image of women presented by advertisers, it might well describe the manner in which women are portrayed in all areas of the television medium. "Women are hardly ever associated with intelligence, sincerity, culture, originality or talent. Instead, they are depicted as being young, elegant and beautiful, and obsessed by the desire to please their masculine hero-figures (who are) as artificial as themselves."

Based on our extensive monitoring and research, we have concluded that women are misrepresented, under-represented and discriminated against by the CBC English Language Television Network. We believe that the struggle

for a positive and accurate image of women must be waged in the communications media. We are held back from exploring our full potential and, worse, we find ourselves in danger of becoming, or forever remaining, the limited beings that television insists we are.

Each segment of this brief has its own case to make. Although the content differs in each segment, the underlying theme simply stated is that in both programming and in promotion and hiring practices, the CBC television network exhibits a notable and continuous bias against women.

Specific recommendations have been interspersed throughout the body of this brief. However, at this time, we wish to draw special attention to them.

I. With regard to afternoon programming, we recommend that almost all current programs be eliminated and that the new programs developed to replace them speak to the issues and realities pertinent to the lives of Canadian women in the 1970's. It is necessary that the budget allocations for afternoon programs be greatly increased and that these programs be presented again in the prime evening hours so that all Canadian women may derive enjoyment from them. The women who host afternoon programs must be given autonomy in carrying out this responsibility.

II. We request that women authors and script writers be given priority at this time to compensate for past injustice, and that they be encouraged to produce scripts which accurately reflect women's points of view. We recommend that ALL scripts be carefully examined for biased representations of women and that such offensive representations be removed from them. We ask that more responsible and innovative roles be offered to women and that the characters women play in present CBC

dramatic productions be immediately improved. Finally, we request that the women's roles in the projected series House of Pride be totally rewritten before production begins.

III. We recommend that, as women comprise over half of the Canadian population, women be employed as anchorpersons on half of the National newscasts. We further recommend that women perform the role of anchorperson on half of all local newscasts and news programs produced by all local CBC stations and that half of all reporters on news programs be women as well. We ask that serious news items concerning women's issues be responsibly and adequately covered by the CBC news gathering staff. We urge the establishment of a Women's Television News Journal to be supervised and staffed by women.

IV. We ask that the CBC acknowledge its responsibility to increase the coverage of women athletes and women's athletic events. One immediate measure which would accomplish this is for the CBC to INCREASE coverage of amateur sports and to DECREASE its commitment to professional sports. We recommend that such increased coverage of women in sport be carried out by women sportscasters and production teams.

V. Much can be accomplished immediately in regard to fair employment practices. We urge the CBC television network to implement the relevant recommendations of the Royal Commission on the Status of Women. Specifically, we ask that the CBC open all technical training programs to women and that the CBC actively seek female participation in such programs; we ask that the CBC seek out women to promote to responsible positions in administration and production; we insist that the CBC IMMEDIATELY EQUALIZE

pension and insurance plans for all female and male employees.

VI. We strongly urge that the CBC completely revise its present view of what constitutes good children's programming and that highest priority be given to the presentation of positive role models for children of both sexes. We recommend that the budget allocation for children's programming be realigned to encourage the development of new Canadian programs instead of merely financing at great expense a program (Sesame Street) which does not merit such uncritical expenditure.

VII. We recommend that the CBC withdraw all commercial content. As an interim measure, we recommend that, under the aegis of the CRTC, a committee of women drawn from the various voluntary Status of Women organizations be formed to screen all commercials for sexist content. We further ask that such a committee be empowered to direct the CRTC to withdraw offensive content. The Canadian television industry must become as sensitive to sexist slurs as it would be to racial or religious ones.

It is our belief that the CBC English Language Television Network is not fulfilling the mandate set for it through legislation. The CBC does not serve equally the broadcasting requirements of the Canadian public. Whether by specific intent or not, the CBC discriminates against half of the population of Canada. This discrimination is demonstrated by the Network's perpetuation of offensive and outmoded stereotyping of women and by its promotion and hiring practices. Therefore, we believe that the CBC English Language Television Network does not merit the renewal of its license to broadcast and should not receive such a license unless and until this Network demonstrates its willingness to abide by the requirements set for it by law.