

N4
196



Brief presented by

THE NATIONAL ACTION COMMITTEE ON THE STATUS OF WOMEN

to

FEDERAL CULTURAL POLICY REVIEW COMMITTEE

June 4, 1981

CANADIAN CULTURAL DEVELOPMENT WITH EQUITY FOR WOMEN

By: Thelma McCormack, Lynn McDonald and Diana Mason

Copies available from: The National Action Committee on the Status of Women
40 St. Clair Ave. E. Suite 306, Toronto, Ont. M4T 1M9
\$2.00

Introductory Remarks
to
Applebaum-Hébert Committee

We want to begin by asking you to think back to the environment and state of Canadian life at the time of the Massey-Levesque Report in 1951. Canadians had come back from World War II proud of their record, proud of their country and aware of themselves as an independent, distinctive society, a society that had a unique view of the world, a unique voice, a unique landscape, and a unique inner life. To realize that voice was to realize a maturity and self respect. Without it Canadians were an aggregate of people who happened to occupy a certain geography.

When the Report articulated those aspirations, it gave formal recognition to this new Canadian consciousness. But there were many people, often very scholarly and well-known people who thought the goals were parochial, protecting mediocrity, and false. Art and knowledge, they said, were international. If Canadians couldn't hack it in London or Paris, New York or San Francisco, then let them stick to maple syrup and quilts.

Canadians chose to ignore this advice because they knew intuitively that their survival as a people with pride and dignity depended on developing a Canadian cultural life that expressed the roots of the people, the ambiguities and strains in our national psyche, the humour and folk crafts that helped to establish a collective identity. And in the slow process of expressing all of this, something new was added to Canadian life that was indigenous. Eventually, it also became clear to the world-at-large that Canadians had their own aesthetic.

I have dwelled on this because we want to suggest to you that the position of women in the 1980s is like that of all Canadians in the 1950s. Canadian women, like women throughout the world, have been going through a very major rediscovery of themselves. And just as Canadians knew in the 1950s that their self-respect and survival as a nation depended on finding its own voice, women too -- women of all ages and classes, all ethnic and educational backgrounds -- intuitively sense that they march to a different drum from men.

I don't have to tell you that critics who thought there was nothing to Canadian art or Canadian culture (and who are today eating crow) make exactly the same objections to women's art and women's culture: same arguments, same ridicule, same scenarios. And, of course, the answers are the same. They are both political and aesthetic. If women are deprived of the resources and opportunity to discover their own consciousness, their anger and frustration will have to be contained politically. When they are given the resources and opportunity to discover their own identity, they will at the same time develop their own aesthetic which will enrich the lives of men as well.

Many women cooperated in the preparation of this brief, confident that the Commission would respect the grievances expressed in it, and would recognize, as a first premise, the value to all Canadians of a cultural community genuinely open to talent; free, at last, of gender stereotyping.

For women who recall the excitement created by the Massey Report, it is a matter of profound disappointment to discover that its implementation left intact, and, in some instances, deepened, the prejudices and discriminatory practices that women have experienced.

Nevertheless, it is with expectation that we look to the "Applebaum-Hebert Commission". We have entitled our brief "Canadian Cultural Development with Equity for Women". This seems to us an appropriate title, for inequity distorts the social vision of oppressor and oppressed, and social vision is the sensitive link between artists, scholars and the larger publics.



Content

Part I	
I. General Problems of Discrimination	1
II. Growing Disparities and the Alien- ation of Women	3
III. A New Conception for Arts Policy: Cultural Development with Equity for Women	5
IV. Guidelines	7
Barrier reduction	7
Self Determination	8
Equalization	9
Part II	
A. Women and the Creation of Knowledge	10
B. Women and the Visual Arts	11
C. Women and the Performing Arts: Actresses	13
D. Women in Film, Ballet and Music	14
E. Broadcasting	18
Part III	
Recommendations	22

CANADIAN CULTURAL DEVELOPMENT WITH EQUITY FOR WOMEN

I

The under representation of women in Canada's cultural life, and the uneven distribution of women within the arts constitute a hidden, but nonetheless insidious, form of censorship. Its results are damaging to women who are denied the insights about themselves that only the symbolic systems of the arts can convey. But the imbalance also deprives the entire society of its potential richness, a constraint that becomes, in effect, a form of static where all voices are unclear.

The National Action Committee on the Status of Women contends that the current state of underrepresentation generally, and concentration of women in the underfunded and undercapitalized sectors of the art economy is a social not a biological fact, a consequence of a complex system of discrimination rather than a reflection of the natural differences between men and women. Aptitude or natural talent, we hold, is randomly distributed between and within both sexes. Whether talent is developed or not, how it is ultimately realized are functions of education and socialization, critical feedback and reward systems.

Discrimination results in fewer women than men regarding the arts as a serious career option, of diverting themselves into audiences, patrons, fund-raisers and perpetual students of evening classes; that is, passive, supportive or behind-the-scenes activity. Women who do consider the arts as a career choice find fewer role models, a quantitative difference that becomes a qualitative one: successful women in the arts are perceived of as aberrant, persons to be admired from a distance, but not emulated.

Discrimination also results in a pattern of segregation, a ghettoization of women in the minor, less prestigious and less competitive streams, or, in areas which are dead ends and provide limited opportunities for artistic growth. Like hospital nurses, the roles women play are absolutely essential in the division of labour, but men write the rules, and the work women do provides more psychic than financial reward.

Thus, women are patronized while men are subsidized. Language is part of the process. In the area of crafts, for example, women who engage in ceramics are typically described as enjoying a healthy diversion, a leisure-time hobby, while the same activity by men is described as a serious occupation. Women who make coffee mugs are described as carrying out domestic, decorative activity, while men doing the same

are described as making a philosophical statement about mass production. Language is not the basis of discrimination but no system of discrimination could exist without it.

In short, the present situation of women in the arts in Canada is a replica of women generally in Canadian society, a condition of inequality that is no longer acceptable to women, and is recognized by many men to be a serious impediment to the development of Canadian culture.

II

NAC is particularly concerned with the growing disparity. Comparisons with briefs by women's organizations presented to the Massey-Levesque Commission might be useful. There were 19 from both national and local groups. (Appendix A.)

Few of these addressed the issue of employment of women artists. The Montreal Women's Symphony gave opportunities for women musicians as one of its purposes, and the National Council of Women recommended reduced disparities in fees paid to women commentators. Some noted the exclusion of women from decision-making roles, as on the Board of the Canadian Broadcasting Corporation, but nowhere was there the profound sense of alienation many women now feel -- that cultural policy is shaped by men for men.

The interest of women in, and support of women for, the arts was evident. Many groups went on record as endorsing a national gallery, archives and a national film board. Of particular interest was the Canadian Broadcasting Corporation. There was enormous support for the principle of public broadcasting, and many recommended specifically that the CBC be given greater public funding. A number recommended a completely commercial-free CBC.

Women's programmes were particularly appreciated. Yet, now there are none on radio, none on English television, and only one in French (daytime.) Women generally felt they were well served by the women's department which, we note, no longer exists. Some wanted more programming for women, especially for the 'intelligent' woman. "Inclusion of more programmes of interest to intelligent women in the morning listening hours. Book reviews, increased time to women commentators, broadcasts by professional women are suggested." (N.B. Provincial Council of Women.)

A number of groups wanted to be more involved in planning programmes, and recommended explicitly the creation of advisory committees to facilitate this, an idea that the CBC continues to reject. There were complaints that there was only one woman on the BBG. Presently there is not even one woman on the CBC Board.

The only negative comments concerned the daytime serials and advertising, still subjects of complaint by women's groups. The National Council of Women recommended a "scientific survey of programmes. What programmes are acceptable to women we do not know. There is no way of knowing if they really enjoy listening to the serials." We still do not know, and we have continued to ask.

Enormous good will toward the CBC was expressed. Where women felt if it did not serve them there were offers of help. Women wanted to be more involved, and they seemed to think their participation would be welcomed. We believe that if asked women today would still say that they approve of the CBC and public broadcasting in principle. BUT, the failure of the Corporation to respond to these earlier requests and more recent ones expressed in briefs to the CRTC indicates an indifference to women throughout Canada. Not only have many of these older demands by women not been met, but, indeed the disparity between the demand and reality has actually grown.

III

We have drawn attention to the CBC because it most vividly illustrates the organic relationship that exists between arts institutions and the larger society, and to illustrate, further, the erosion of trust on the part of

women.

Women in the 1980s are no longer satisfied to be ignored or disadvantaged with respect to cultural institutions, admissions to educational and training programmes, choice of activity, grants, distribution systems, critical feedback, the language of criticism, etc. In 1980 women want and expect as a minimum structural equality with men.

But, in addition, and largely as a result of the Women's movement, there has been a renaissance of women in the arts, a growing desire on the part of women to communicate with each other through dance, music, film, poetry, novels, literary criticism, sculpture, etc. Their work is more experimental, on the one hand, and more polemic on the other; a combination that is threatening to established art critics and art institutions which have no system of norms for judging the quality of such work. Like atonal music, it is strange to ears that have never heard it or to ears trained to hear conventional harmonies.

What these women want, then, goes beyond structural equality. They want the freedom to develop new forms and new standards of judgment of these forms.

With these two groups of women in mind, NAC urges the Commission to extend the original spirit of the Massey Report and to adopt as its goal cultural development in Canada with equity.

IV

NAC proposes that the Commission adopt three guidelines: (1) Positive steps to reduce barriers based on sex discrimination in the arts; (2) Self determination and (3) Equalization.

Barrier Reduction. The only way to redress the inequality that now exists is a conscious policy directed to women, concrete assurances to women who apply to schools, who apply for grants and who seek employment that their interests will be especially noted. Women must catch up and catch up in a hurry. Policies with that goal are needed.

Let it be clear, too, that we do not want window-dressing policies of tokenism. Women in the arts need a working environment where they are not the exception and where they are not constantly reminded of the generosity and broad mindedness of the institutions.

NAC urges that granting agencies be required to establish granting practices with regard to access by women. NAC further urges that attention be given to the size of grants: more but smaller grants to women while fewer but larger grants to men tend to replicate the male elite in cultural life that currently exists. Specifically, NAC urges that granting agencies publish the proportion of women receiving grants and the proportion of women who are

granted awards.

In addition, NAC urges that special awards be set up for the development among women of skills in areas where women are currently a small minority. Finally, NAC recommends that special efforts be made by all granting agencies directed to mature women who wish to return to schools to further their own professional development or retraining.

Self Determination. Radio stations, galleries, book stores, concert halls, record companies, magazines, newspapers are often open to women but on conditions that restructure the messages. Being a guest on a talk show, for example, often requires adopting a light, entertainment, show-biz approach which trivializes the subject.

Just as universities have adopted "women's studies" programmes, so other media must allow women to shape their own agendas. Subsidies for women's broadcasting systems, for feminist magazines, for conferences, publication houses and other media are essential. Self determination here means not only a better distribution system (so that we do not continue to have feminist films shown in university classrooms while pornographic films are shown downtown) but also an opportunity for women to carry out research and experiments on non sexist taste.

NAC urges that funds be allocated for women's

studies distribution systems, that financial and technical assistance be given to women's groups who seek to set up magazines, TV programmes, radio stations, book stores, galleries, dance and concert halls where interested audiences can return regularly with the expectation of finding works of art with a feminist or women's perspective.

NAC further urges that grants be set aside for women who are not attached to institutions, educational or artistic, to carry out research and develop methods of communication relating to women.

NAC recommends that special consideration be given to the development of alternative formats and alternative organizations such as co-ops and collectives.

Equalization. In the arts as elsewhere, those who are at the core of things are better off than those at the periphery. And this applies to women, too. NAC represents all women and recognizes the special difficulty women have who reside outside of metropolitan areas. Accordingly, NAC recommends a use of funding that will close the gap with respect to all such disparities. NAC is not interested in any system which advances some women at the expense of others.

PART II

A. Women and the Creation of Knowledge. Most of our knowledge is the fruit of work conducted by male researchers about the activities of men. Although women are absent from the data, inferences are often made to society as a whole. The classic example is in economics where the goods and services produced in the home by women are excluded when the GNP is calculated.

A major reason for the neglect of women in scholarly work can be attributed to the small number of women in academic life. In 1970-71 only 22 percent of MA degrees and 9 percent of doctoral degrees were awarded to women. While these figures compare favourably with the 1950s, they show little improvement over the situation that existed in the 1920s and 1930s. Even more distressing is the fact that so few of our women graduates are able to find academic positions.

The low status accorded "women's studies" is another dimension of the problem. Women scholars who compete with men for both jobs and grants almost always find that the judges of their applications are men who are either unfamiliar with or hostile to applications with a feminist perspective.

Women who have tried to bring about change have found themselves blocked at every turn. In 1976-77, for

example, a group of women academics in the Atlantic region applied for a Canada Council grant to fund a project directed to writing on women in Canadian history, literature, economics, politics, sociology and anthropology to repair some of the glaring omissions in these areas. The object was to produce books to be used in schools, colleges, and for the general public. After a year of discussion the Council staff recommended not pursuing with the applications. They were interested in funding research in areas better developed, and would prefer research that would result in "a finely honed" methodological instrument.

Women scholars have a significant contribution to make in the creation of knowledge and in the correction of sexist biases of existing bodies of knowledge. Positive steps must be taken now to ensure that they are able to carry out this work.

B. Women and the Visual Arts. Preliminary figures from a study still in progress reveal that women are under represented in Fine Art faculties of Canadian universities. Thus female students who are often the bread-and-butter of these faculties are denied appropriate role models. Less than 20 percent of these faculties are women while more than two-thirds (68%) of the students are female. Some progress is being made but at a rate such that equality will not be reached on faculties until the year 2039.

In a recent survey of women artists, there was widespread dissatisfaction with the composition of Canada Council juries. Eighty-three percent felt there were too few women involved in granting decisions, and these few were typically co-opted women, "one of the boys. In my opinion," a woman artist wrote, "we need people with new eyes, new ways of seeing to judge the new art that is coming out of women's studios."

Concern with the composition of Canada Council juries has been reinforced by the findings of a study recently completed by Jane Martin. Between 1972 and 1979, she found, there were 229 jury positions, but only 20 women artists and 8 non-artist women were appointed to them; several of these women had served on more than one jury. The results were predictable: a correlation between the number of female jurors and "the female artist's chances of being awarded a grant."

Women, then, are encouraged to attend art schools, to pay tuitions which support the employment of male teachers who are often the same persons who sit on all-male juries awarding fellowships to other male artists who, in turn, view these same women as housewives and whores. The paintings which often appeal explicitly to the prurient interests of male art dealers and male art collectors turn up in the textbooks studied by women as examples of aesthetic achievement of a high order.

C. Women and the Performing Arts: Actresses.

Statistics prepared by ACTRA Women's Committee further suggest the tendency for women in the arts to be used as sex objects. A clear preference, for example, exists for younger women. As actresses age the disparity between their earnings and those of actors increases, and, indeed, women disappear from the stage as well.

Young or old actresses tend to be restricted to "relationship roles" -- wives, daughters, mothers, mistresses while men are cast in both relationship and occupational roles. Ultimately, responsibility for this type of casting rests with writers who are usually men and who, for one reason or another, write women out of scripts.

Yet, all of this can be reversed. Linda Kupecek, an actress who took up script writing to create a role for herself, became the First Prize winner in the teleplay category of the annual Alberta Culture playwriting competition in 1980. However, individual actions like this one will not provide any long range stable solution for the underemployment of actresses. More scripts with challenging roles for women must be given preference by theatre companies. New plays should be looked at in terms of the degree to which they avoid clichés and stereotypes of women. Canadian women who love and support the theatre would love and support it more if their own sex was treated with the same intelligence as men.

D. Women in Film, Ballet and Music. The number of women holding down influential jobs at the National Film Board is negligible: eight men and one woman in Montreal, four men and one woman in Ottawa. According to Canadian Film Digest -1980 Yearbook, there is little chance that a female point of view can emerge through the overwhelming preponderance of men in film organizations. But in addition there are problems of screening opportunities. Linda Beath, a respected film entrepreneur in Toronto summarizes the situation: "However, despite their [films made by women] high quality, these films . . . remain largely unseen by Canadian women as long as the current conditions around exhibition persist. The problem is the lack of screening opportunities for new independent filmmakers as long as American theatre owning chains control 90% of screening time."

Some of the statistics are indicative of the film-making industry in general. Of 623 members of the Director's Guild of Canada, only 112 were women; among cinematographers, the ratio is 54 men to 7 women. In February of this year, the Canadian Society of Cinematographers ran a course to train assistant cameramen. The enrollment was 10 men and 1 woman. According to Barbara Halpern Martineau, most of the women "now directing or producing films in Canada are working on staff or as free-

lancers, for the NFB or CBC." Even so, women are not much in evidence at the NFB; approximately 20 percent of those listed in Catalogue 1980 were women.

Studio D has been the most important breakthrough in the long history of male hegemony. As part of the Film Board, Studio D has demonstrated beyond any question a high level of excellence. It is a model that needs more funding and more recognition. In concluding this brief section on film, it is perhaps worth noting that during World War II, the Film Board was staffed chiefly by women whose work was widely acclaimed. But just as women disappear from film making, they also disappear from film history. It is John Grierson whose name has acquired fame.

In "the past 40 years," according to Kye Marshall the Toronto Symphony "has not performed one work written by a woman composer." Yet Canada has outstanding women composers, among them Violet Archer, Barbara Pentland, Ann Southam and Norma Beecroft. Nor do women appear as conductors. Women are teachers of music, only of the young, of children in elementary schools. Although more than half of music students in universities are women, their best, if not their only hope of a career is in elementary school

teaching where women constitute 63 percent of full-time teachers; 94 percent of the part-time teachers. And, again, there is the familiar story of the Canada Council: in 1978-79, for example, only 14 percent of jurors for music awards were women.

Forty years ago Canada led the way with its distinguished all women symphony orchestra founded by Ethel Stark. This group which was the first Canadian orchestra to play in Carnegie Hall continued for twenty years. Yet, when it needed money in the 1960s neither the city of Montreal nor the Canada Council came to its rescue. At the present time, women have no options except mixed male and female orchestras, and the results are not unexpected. In the Toronto Symphony 25 percent are women; in the case of Vancouver, 35 percent.

New initiatives are being taken by women. An Association of Canadian Women composers has been formed, and these women are working on a series of programmes of women's music to be broadcast over a local radio station in Toronto. The rest of Canada may have to wait.

It is probably unnecessary to talk about women in popular music, especially in the "rock" genre where they have been more exploited than listened to. As musicians, women have had to participate in the macho ambience of male groups, while the industry offers few opportunities to women as engineers, promoters or producers. What all of this illustrates and can also be said of the other fields

examined here: women are rarely excluded entirely, but they participate selectively and on terms not their own. The pattern is such that they are unable to develop themselves in all aspects of the art -- performance, production and business management.

Ballet audiences may have the impression that this is a genre where women dominate. Moreover, the major ballet companies in Canada were founded by women, yet, increasingly their places and those in the top administration are taken by men. It is interesting to note, however, that where women are still important -- the experimental dance groups or in the ethnic dance groups -- incomes of dancers are significantly less.

As in music, women become the teachers, and especially of the very young. Many of the women teaching, however, have had no training in teaching methods; nor are there incentives to up-grade themselves. So, like midwives, they are destined to disappear as dance teaching becomes more bureaucratized, and as professional male dancers who prefer steady employment to star billing take over the teaching of dance.

Although we have not been able to examine in depth each of the fields discussed here the pattern clearly emerges whether one is talking about a medium as old as ballet or as

new as film that patterns of discrimination exist and are becoming more acute as the financial stakes in the art form increase. When given opportunities to create their own works of art, women succeed and fail to the same extent as men. But because women are in a minority, their failures are often more visible, especially to male reviewers and male critics in a predominantly male press.

E. Broadcasting. Broadcasting is, perhaps, the most democratic of all distribution systems. Persons who can not afford a ticket to the opera may see one on television; or persons many hundreds of miles away from an art gallery may be able to see a show on their home screens. But, in addition, broadcasters have created their own styles and forms suitable to the broadcast media.

The Canadian Broadcasting Corporation has an international reputation for its leadership in developing a unique system, a system which many Third World countries wish to copy. It is precisely for this reason that we have included the CBC in this report and wish to develop our discussion of it further. Clearly, we can expect little from commercial systems which see women only in the role of consumers of mass produced products. Yet commercial broadcasters will respond if the public system sets the standards.

Women, as noted earlier, were among the most

loyal and enthusiastic supporters of the Corporation. Over the years, however, that relationship has deteriorated as evidenced in briefs to the Royal Commission on the Status of Women. In the 1970s women's groups intervened on the CBC license renewal applications, and did so again in 1974 and 1978.

In 1978 the Corporation held a two-day seminar with representatives of women's groups. This seminar resulted in a commitment by the Board of Directors to improve the portrayal of women in radio and television and on both the French and English networks. Guidelines on language, for example, were included in "the plan of action." However, the major recommendation made by all of the women's groups to create an advisory committee for ongoing, informal consultations with senior production and creative personnel, was rejected.

The Corporation continues to reject the proposal of an advisory group, yet, it does not deliver on its own promises of more informal systems of communication and consultation. It is not, therefore, surprising that newscasts or in-depth features have given so little attention to the development of the women's movement in Canada or to the particular issues such as pensions, health, education, daycare, and others

that have mobilized women for more than a decade. Not only does the Corporation fail to report on the women's movement in Canada, it also fails to report on the international women's movement. Thus, the estrangement of the two, the women's movement and the public funded CBC has deepened.

Canadians can and do expect more of the CBC network than the private CTV which depends entirely on commercial financing. Nevertheless, CTV has a social responsibility since the air waves are limited and broadcasting is a licensed activity. The record of CTV with respect to women is similar to U.S. networks since so much of CTV programming is American. In advertising as well as in programme content, women are portrayed as sex objects, as infantile adults who are fixated on polished floors, as kitchen-family bound. On the TV screen women are one dimensional, and their lives whether in the soap operas or in situation comedy have very little reality. This is not the place to discuss the influence of the mass media on social attitudes; it is sufficient to note here that when an adult Canadian woman turns on a television set she and her family ought to be able to see

the wide spectrum of women: young and old, producers and consumers, in factories, offices and homes, lovers and loved, athletic and unathletic, sick and well, do-ers and thinkers, order-givers and order-takers, robust and weak.

NAC does not advocate censorship; it does advocate a full and honest depiction of women in the broadcast media where the licenses are a privilege not a right. We are, therefore, disappointed that the CBC's proposal for a second network shows no awareness of its failures with respect to women on the first network. The proposal for CBC-2 replicates CBC-1 except that fuller treatment is promised to regional groups, business groups, and minorities. Women are not a minority, nor a regional group, nor a business group. Thus they are missing from the list of priorities.

To summarize, our perfunctory review of the status of women in a selected group of the arts indicates that existing policies have failed to correct the inequities created by the power structure of the society. These policies contribute to keep women in a subordinate position in the cultural life of the community. Specifically, lack of equal opportunity, income differentials and bias in reward and award systems are found uniformly. Our review indicates

growing dissatisfaction among women with the practices of funding agencies. Some of them have amply demonstrated what can be done when conditions are more favourable.

NAC's recommendations that follow are based in part on our own research concerning the status of women in the arts, and, in part on our own knowledge of the growing impatience of women for change.

PART III

1. We recommend that funding agencies receiving public monies conduct periodic surveys and publish their results on the participation of women in the arts, levels of employment and wage differentials. We recommend further that any group seeking government assistance for art projects be required to demonstrate that women have equal access to all positions of paid employment. Final reports of these projects must include data on the proportion of women who were employed and the proportion of wages and salaries paid to women.

2. We recommend that funding be set aside specifically for women's groups attempting to build a feminist culture in the arts -- film, magazines, dance, music, sculpture -- and that sufficient funding be provided for distribution of their works.

3. We recommend that the CRTC establish as a condition for granting or renewing licenses the improvement of programming on women and by women. Further, license holders must report annually on their progress in achieving equity with respect to all aspects of broadcasting. In addition we recommend that some prime time each week be allocated for discussion of issues that pertain to women and the women's movement in Canada and internationally. The producers of such programmes should be women, and should be women who are willing and psychologically able to work closely with women's organizations.

4. We recommend that the Social Science and Humanities Research Council institute a special programme to foster scholarship on women. We recommend also that women scholars who are not affiliated with universities be given grants which would permit them to write and conduct research, just as independent women artists are given awards. Further we recommend that half of all panels making grant awards be women, and that this same ratio apply to the councils themselves.

5. We recommend that encouragement be given to libraries to purchase collections by women and on women, to locate these materials together so that students and other persons who wish to consult the

collections can do so easily, and, further that librarians be provided regularly with information on what is available.

6. We recommend that steps be taken to give women in rural and smaller communities an opportunity to participate in the arts, to develop their own skills, to hire consultants from the major urban centers, to travel and view the work of others.

7. We recommend that all of the media, print and electronic, select women reviewers for books by women authors and about the lives of women, for reviews of films by women, for reviews of art shows by women. The evidence suggests that male reviewers may be sympathetic to what women are trying to do but are incapable of understanding the more subtle nuances of the work.

8. We recommend that universities and media organizations set up training programmes for women who wish to change careers from something else to the arts or for women who are re-entering the work world and want to make their careers in the arts.

9. We recommend that subsidies be available to groups of women for developing new media and more critical perspectives on the old. The economies of scale which mass circulation magazines, for example, have are not available to publications which attempt something different.

10. We recommend that pre-school and school age children be given opportunities in schools and in community centers to develop creative skills regardless of sex.

The long history of gender-typed artistic activity is over. The era of gender-free talent has begun.

Appendix A

Women's Organizations presenting briefs to the Massey-Levesque Commission.

National Council of Women (& The New Brunswick
Provincial Council, Saskatchewan and Winnipeg)

YWCA

Federated Women's Institutes (& Ontario and Manitoba)
Canadian Federation of University Women (& Regina)

Junior Leagues

IODE

Cercle des Fermieres (the only francophone group)

Vancouver Business & Professional Women's Club

Women's Canadian Club, Winnipeg

Calgary Women's Musical Club

Women's Musical Club, Winnipeg

Ladies Morning Musicals

Montreal Women's Symphony