

# The Status of Women in Community-based Radio in Canada

Written by  
**Elleni Centime Zeleke**

*Prepared for “Women’s Hands and Voices” in collaboration with  
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women's  
hands + voices



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## **What is *Women's Hands and Voices*?**

This report was commissioned by “Women’s Hands and Voices” in conjunction with the National Campus and Community Radio Association (NCRA/ANREC). The aim of the “Women’s Hands and Voices” project is to address the lack of full and equal access for women in all levels and spheres of non-profit, community and campus radio broadcasting, including volunteerism, on-air presence, paid staff positions, and national directives. The project was initiated in fall 2002 by the board of the NCRA/ANREC, and it was first publicly announced at the 2003 Women in Radio Conference. The Women in Radio conference is held in the context of the NCRA/ANREC’s annual conference. “Women’s Hands and Voices” is directed by a steering committee drawn from the diversity of women who attended the 2004 conference.

There has been an ongoing need for this project. Ten years ago, a group of women called for a special conference day for women in campus and community radio in an effort to provide support and resources for women and to broaden the participation of a diversity of women. Since then, this issue has been discussed on the local and national levels, through word-of-mouth, electronic discussion, and more formal forums. The issue was also very intensely and dramatically discussed and analysed during meetings at the 2003 Women in Radio conference.

However, there has never been a comprehensive nation-wide review or strategy-sharing program. Many ideas were never fully implemented due to lack of resources, support and stability. A more consistent, sustained, and better-supported effort is needed in order to make truly effective changes in women’s representation on campus and community radio. It has now been agreed that a more formal initiative and effort is required in order to address this situation, and that further resources need to be provided to make this possible. The “Women’s Hands and Voices” project is the result of this effort. Thus far the project has concentrated on two initiatives. The first initiative is a national research project that systematically looked at the status of women in campus and community radio. Out of the research project this present report and strategic plan has been developed. The second initiative is the creation of a gender-based analysis toolkit and a do it yourself toolkit for campus and community radio stations.

## **What is in this report and why is it here?**

This report is based on research done between July and September of 2004. The bulk of the research was conducted by a single researcher with over ten years of experience in community radio and other community based media. The research process was two fold. First, basic research was conducted on the policy framework for talking about equity issues in broadcasting. Investigation was done into the policies of the CRTC, the NCRA and the Canadian Charter of Rights and Freedoms. As well, research

was conducted into international treaties such as the Beijing Platform for Action and the Action Platform coming out of the World Summit on the Information Society. Further, the researcher looked at ways in which various Canadian and international media organizations have attempted to address barriers to equity. Second, there was a consultation process where women volunteers and station staff at campus and community radio stations were asked to share their experiences, opinions and knowledge on women in the Campus and Community radio sector (CCR).

The first part of this report is called “Commentary on Survey Findings”. It consists of a summary and commentary on the results derived from the consultation. The second part of the report tries to give a background to the situation of women in Canada, as well as the policy framework for talking about equity issues in Canada’s media. The third part of the report consists of examples of different media projects that have attempted to address equity issues. Lastly, based on the research in the above three sections, recommendations for improving the situation of women in the CCR sector are suggested.

## **Consultation Process**

The consultation process for this research report was conducted through e-mail and phone. Participants had one month from the time the surveys were sent out in which to respond. Two surveys were sent out. The first survey was sent to station staff only. This survey asked staff to share their experiences dealing with issues of gender equity. In addition, the survey also attempted to audit the level of participation of women in all aspects of the CCR sector. More specifically, the survey audited the types and amount of resources available to women in Campus and Community Radio. Twenty-one stations across Canada were asked to participate in the first survey. Of those twenty-one, seventeen replied. It was felt that this was an appropriate sample size through which to generate an accurate picture of the status of women in community based radio in Canada. The surveys were sent out via e-mail and were returned via e-mail. As some surveys were incomplete, the researcher followed up with phone calls. The stations were more or less randomly selected. However, steps were taken to account for regional diversity, and the rural/urban divide.

The second survey intended to record the experiences of women in the CCR sector. It was sent out to women only, and was distributed through the NCRA women’s only list serve. As well, local stations distributed the survey to women volunteers and staff. Twenty-six surveys were returned to the researcher via e-mail. The surveys were received from a broad spectrum of women from across Canada, except Nunavut, the Yukon, and the North-West Territories.

There was a high level of outreach and promotion to encourage station staff and volunteers to respond to surveys. Many women on the steering committee of the project encouraged their colleagues to participate. Stations with women’s collectives and women’s shows circulated the survey through their list-serves. However, due to insufficient resources the surveys were not translated into French. Although women from Quebec and other parts of French Canada did participate in the consultation process, these women were all bilingual or English only speakers, and they also worked at stations where English was the dominant language.

## **Summary of Survey Findings**

The biggest activity that stations in the CCR sector take on is broadcasting. Most stations are run by a volunteer base of programmers that can vary from as many as 300 to as few as 20 people. In addition to volunteers, stations usually have a small, permanent staff of 4 or 5 people. Therefore the character of a station is not staff driven, rather the volunteer base, the board members, and the members of the various station committees do much to foster a station's over-all environment.

Barriers that women identified as hindering women's participation were security, harassment, techno phobia, a "hipster" type environment, and a boy's club environment. From the surveys collected, it is possible to claim that women's participation in programming at stations across Canada hovers at the 30% mark. Our surveys found three exceptions, one of which is licensed as a native station. This station has at least 50% of its broadcasting done by women. However, the station broadcasts approximately 8hrs a day and is able to hire a woman announcer to do a large amount of the on-air programming. The second station is rural based and broadcasts 85 hours a week with no current affairs programming. Indeed some volunteers at the station claim that it is mostly a pop/rock station. Half of the programmers at this station are women. The other station with a higher than usual amount of women programmers broadcasts twenty-four hours a day, seven days a week and has about 42% women broadcasters. The lowest level of participation is zero, with the next lowest being at around 22%. In general there were three stations whose numbers were in the 20-29% range, six stations in the 30-39% percentage range, three stations in the 40-45% range, and two stations above 46 percent.

It should be noted that accurate counts on the level of women programmers were obtained for only fourteen of the seventeen stations. Indeed, in response to the question of how many of the station's programmers were women, some staff simply said they had a gender-balanced environment. Yet, on the few occasions when staff were pressed for accurate figures and a count was done, gender equity was hardly the case. In fact, at one station that initially claimed to have a gender equitable environment, the actual number of women programmers turned out to be as few as 22%.

It was difficult to find a correlation between the level of women's participation on station boards and the level of participation by women as programmers. At some stations where 50% of board members are women there still is a very low percentage of women programmers. What can be said is that stations that had an equity policy around the participation of women on their boards also had a higher level of women's participation in programming. As well, in situations where there was no equity policy

but an extremely high level of women board members, the station also had a higher level of women programmers.

As well, it was impossible to find a correlation between a high number of women staff members and a high number of women programmers. Indeed, at some stations where women staff accounted for at least half of the staff, women programmers and volunteers still stayed at the 25-30% mark.

What was telling was that stations with direct training programs for women, proactive recruitment as well as mandated or specially designated women's programming achieved some of the highest numbers of women programmers. In addition to undertaking these efforts, stations that made efforts at creating an institutional culture where equity is addressed also achieved higher numbers of women's participants. Examples of policies that foster an equitable climate are: well publicized sexual harassment policies, unionised staff, and a women's collective which offers peer support. Conversely, the lowest degree of women's participation is at stations where staff and volunteers insisted that they did not need equity policies because barriers to participation did not exist at the station. However, findings from the surveys show that equity policies alone cannot be the only solution. Indeed, as one women respondent pointed out, even though her station has mandated women's programming as well as quotas on women's participation on the board and on committees, women only make up 25% of the station membership. This means that 25% of the programmers are being asked to do 50% of the work. What this suggests is that it is difficult to draw a rigid picture of what policy or strategy works in order to increase women's participation. However, stations with some kind of equity policy consistently showed a higher degree of women's participation overall.

## **We don't have that problem here**

**"In the past I've encountered resistance at NCRA conferences to the idea that one of the major ways to address these issues [equity] is through hiring individuals from the appropriate background. Usually someone starts talking about how quotas are terrible or they are concerned that individuals without enough skills will be hired over others, etc. Not only do people fail to see the difference between a quota and an equity policy, in my personal experience, the concern that someone 'unqualified' may be hired due to them being a woman or person of colour is disingenuous."**

**– Station Staff Respondent**

Many programmers, including women, and some station staff, remarked that identifying groups as needing special treatment (equity policies) was a form of discrimination. They believed that the best way to deal with equity issues is to have an open door policy. Further, some station staff also remarked that their station did not have a problem with equity and so had no need for official equity policies. In this case, these station staff seemed unaware that the CRTC had a staff equity policy that it required licensed stations to follow. Moreover, station staff failed to understand the notion of equality that they are mandated to follow and that is enshrined in the Canadian Charter of Rights and Freedoms (see section on CRTC policy). This notion of equality is one that acknowledges that laws that appear neutral often have differential and unequal outcomes. Equity must mean more than treating people the same. This is because historical inequities result in people being endowed with



different resources. As such, people confront different barriers. Thus, insisting on treating people the same (formal equality) often means that one is implicitly denying the substantive inequality of various groups including women. Indeed, as the CRTC and the Charter tell us, insisting on formal equality can in fact reproduce substantive inequality (see section on Policy Framework for Talking About Women's Equality). Pressing for formal equality over and above substantive equality must, therefore, be seen as a barrier to equity.

Many respondents to the surveys seemed to believe that if they admitted that their station had barriers to full and equal participation, this implicated them in morally improper behaviour. There seems to be a need to educate station staff and volunteers about the role of the station in the world. In particular there is a need to depersonalise the discussions around equity. Rather, staff must keep in mind that stations exist in the world and since barriers to equality exist in the world then it is inevitable that barriers to equality will exist at their station. This is more a problem with the world than the station. However, since the role of the CCR sector is mandated under the CRTC to provide a forum for marginalized voices, one of the foremost policies of all stations must be how to address the barriers that face women, and in particular, women from marginalized groups. After identifying what those barriers are, the station must create strategies to address those barriers. A station can only be more equitable when it realizes its role as a member of civil society. As each station is located in its own unique community, the process of identifying barriers must be specific to their community.

## **The ephemeral nature of gendered experience**

**“Questions of atmosphere and comfort are difficult to grapple with but I’ve found that by hiring individuals concerned about those issues who come from a diversity of backgrounds things can significantly improve. Too often when staff is composed only of white males concerns regarding women’s participation are not seriously considered, although some kind of lip service may be paid.”**  
– *Station Staff Respondent*

Most women who responded to the survey described their experience in the CCR sector as gendered, however they found it difficult to discuss their experience as such with other staff and volunteers. For instance, in one station all of the administrative staff at the station are women while all of the technical staff are men. In addition, all of the technical offices (the studios and engineering rooms) were in the back and all of the administrative offices were in the front. The women, therefore, ended up acting as the station receptionists. It was felt that the women staff were also forced to take on the duty of keeping the station clean and tidy. However, at the station, this traditional division of labour, where the women took on all of the extra work (the cleaning and reception) seemed more of an accident than a form of gendered work. Moreover, given the overall ‘good vibe’ of the station, it was difficult to create a space where the problematic nature of the situation could be discussed.

But what this points to is the ephemeral nature of gendered environments. Indeed, it would appear that one of the biggest problems women face in the CCR sector is the demand to prove that they have been wronged; what cannot be proven with hard evidence is often dismissed. In addition, at least three women remarked that where

there was a women's collective, they often were seen as the "uppity feminists" rather than part of the easy-going hip crowd.

## **The Hipster Environment**

From the surveys received from women volunteers, it must be said that there was a distinct split in the survey responses between older volunteers and young, university based volunteers. Women who had at least five years experience in the CCR sector or who were older consistently pointed out that there were numerous barriers to women's participation at their station. As well, many could point to specific events where a struggle to create a more accessible space had to be fought for. On the other hand, younger women tended to express the feeling that their station was accessible. Respondents who expressed this view were students involved in campus radio.

Importantly, older women respondents at a number of campus stations felt that the students who attended the affiliated university often claimed the station as theirs. In turn, this created a feeling that non-students did not belong at the station; this, despite the fact that campus stations are licensed to serve the community at large. Indeed, respondents remarked that many volunteers and station staff did not understand that the mandate of the CCR sector is to provide alternative community based programming in general, not just shows by students.

Again, it must be emphasized that older women identified a kind of ageism at work at stations. While it was cool for younger women to do shows at the station it was not so cool for older women to be at the station. As one survey respondent concluded, the campus culture of some stations is a barrier to broad participation by women. In fact, another woman respondent discussed the fact that while she attended university she found the campus radio station hipster environment extremely intimidating. It was not until she had graduated that she became involved in community radio, this time at a station that was off campus and that understood itself as a venue that encouraged broad civic participation.

It should be noted that two stations surveyed have attempted to address the problem of involving older women at their station. Both of these stations have done on-site training at locations that older women frequent. As such, both stations have been able to recruit elder women to create programming. At one station, in addition to their being a women's collective, there is also a seniors women's collective.

## **Safety and Security**

**"The persistent problem at any station where I've had a regular show is the persistent stalker/crackpot phone calls from male listeners who 'love my voice', etc." – Woman Respondent**

**"When my boyfriend, who introduced me to the station, and I broke up, he left me nasty notes on the message board for people to see." – Woman Respondent**

**"A staff member acted inappropriately towards a friend of mine. I asked her to file a harassment complaint to the program manager at the time, but she was afraid that nothing would be done about it, and she would be causing trouble as she was new at the station." – Woman Respondent**

Across the board, the most common concern expressed by women in the CCR sector was safety and security. Many women within the sector had experienced some form of sexual harassment or they had witnessed a woman colleague being subjected to harassment.

Community radio often requires new programmers to do shows at night or in the evening. At this time most station staff have left the station and women are often left to do their show alone. This means that women are vulnerable to calls and visits from strangers, especially from listeners familiar with the station. This is especially the case since community and campus radio are community organizations open to the public.

The most common source of harassment came from listeners calling women on-air hosts, and verbally assaulting or harassing them. One woman also reported that when she left the station at night she would often find cab drivers waiting for her at the station's exit and "kindly" offering her a ride. Other women also expressed that they were afraid of finding the caller who had harassed them by phone outside the station door once they had finished their show.

What seemed to exacerbate women's feelings of insecurity is the inability for board members and staff to take the issue seriously. Interestingly, only ten of the seventeen stations surveyed had an official sexual harassment policy. Of course, many stations have de facto harassment policies because they are part of a university system or because the staff belongs to a union. Yet, that stations have not developed a policy that addresses the unique situation of women in campus and community radio is telling-and this is despite the fact that all federally regulated workplaces must have a sexual harassment policy (see section two of this report). As well, of the ten stations that had a sexual harassment policy many women felt that the policy was not well publicized and had not been incorporated into the culture of the station. Indeed, for many women it was felt that the overall community feeling of most stations often meant that harassment charges were seen as divisive and were therefore swept under the carpet.

Some stations have attempted to address this situation by producing labels in the on-air booth that contain phone numbers where help can be accessed. These include numbers for campus safe ride programs, campus security, sexual assault centres, and women's centres. As well, some stations publicized their harassment policy through posters on the wall in the on-air booth and elsewhere. Some stations have conducted safety audits of the area surrounding the station. Again, where this has happened little has been done to publicize the information. Another measure some stations have taken is to have a phone with call display in the on-air booth. Because most stalkers/crank callers are repeat callers, program hosts can see which call they must avoid. One station has also begun to offer refunds for taxi rides when women are stuck at the station during the night.

## **Childcare**

A number of women felt that their station was inaccessible to women with children. They expressed a number of reasons for this. On the one hand, women felt that inaccessibility stemmed from such simple issues as children not being welcomed at stations. For instance, in results tabulated from the survey sent out to station staff it is to be noted that few stations offer basic amenities for children. Most stations do not have toys available to keep children entertained while they wait for their parents nor is there an accessible area for parents to change their children (see appendix C).

As well, most stations have a complex three-tiered training structure that extends over a long period of time. Because stations are under-staffed, they are often quite rigid in their training schedules. One woman felt that it was difficult to fit the training schedules and other station activities with her responsibility as a parent.

In addition to being understaffed, most stations have limited finances. As such, stations cannot be expected to regularly provide financial assistance for babysitting. However, it seems that a policy accommodation can and should be made to assist low-income parents. This would also encourage women from low-income backgrounds to participate at stations.

As well, stations need to become more cognizant that the needs of parents, in particular single mothers, differ substantially from young, childless volunteers. Indeed, a report coming out of Status of Women identifies child rearing as the number one barrier to women achieving economic equality with men (see section two of this report). As such, stations need to work with single mothers to identify creative strategies through which they can be supported.

## **Training**

Most women surveyed said that they were able to access some form of basic training at their station. Yet, some women complained that when they first joined their station they were not introduced to any other women at the station. As a result they found the station to be an intimidating place. As well, many women noted that men trained them in all aspects of production. Some women also expressed concern that they and other women would often find themselves in a studio, alone with a male trainer. Furthermore, women who were production trainers also expressed nervousness about being in the studio alone and training new male volunteers. Some were nervous for reasons of security and others because they found that men often refused to take them seriously as knowledgeable radio producers. At the very least, then, it seems it would be appropriate that station workshops should include more than one participant and should be arranged to have some degree of gender parity among participants.

A number of women respondents remarked that while station orientations were well attended by women it was often the case that these women did not participate in further training workshops nor did they develop themselves so that they could become on-air programmers. Indeed, most women respondents said that it was only through sheer determination that they had remained a part of the CCR sector. Moreover, they

felt that women who were shy or intimidated by technology would not find adequate encouragement or resources so as to participate in the life of a station. Again, women remarked that shyness and technophobia is not understood as gendered behaviour but is simply seen as a personality or behavioural problem. As such, it was felt that some staff did not understand what it takes to create a welcoming environment. In addition, some women respondents also felt that technical workshops reinforced the idea that technical knowledge was special (and male) rather than accessible to all. While most women have obtained enough training to do basic on-air programming, one woman remarked that more complicated training that would allow her to create layered soundscapes was inaccessible. Radio art seemed to be the preserve of nerdy, technically savvy boys. Indeed, if one looks at who is producing radio art programs it is very rarely women.

Another problem women faced is that they were not given sufficient time to train in the various aspects of radio production. They felt that the eagerness to raise the number of women participating in the life of a station often meant that women were rushed to be on air (for more on this problem see the section on general observations). This has also led to the feeling that women are being pigeon-holed into covering “so called” women’s issues and women’s events.

## **Generating Content**

There are very few programming hours in the CCR sector dedicated to women’s issues or that highlight the manifold productions created by women. Significantly, there is even less programming created by and for aboriginal women and women of colour except if the station is licensed as a Native station, and still less programming that deals with sexual minorities.

Most stations do not subscribe to feminist or women centred publications. As a result some women noted that it is difficult to generate current affairs programming that focuses on women. Further to this, women respondents also felt that their station had not trained people to include a gendered perspective in all current affairs programs. Women also felt that women’s issues were conceived as that which is explicitly about women. There is a need for current affairs and news programming workshops to point out that all issues are women’s issues; it is a matter of asking how women in all their diversity are affected by whatever “general issue” is being discussed.

As well, only a handful of stations had adopted a labelling system where music that prominently features a woman artist could be identified. Where a labelling system has been implemented, women respondents have commented that it has helped generate content for their women focused shows. However, women also complained that it was difficult to generate content in genres such as punk and hip-hop because women occupy the margins of these genres. A special effort has to be made to find these women musicians. Some women also complained that it was difficult to meet their Canadian content requirements in addition to highlighting women’s music.

## **Mentorship**

Many stations have attempted to address the problem of the low participation of women in the CCR sector by creating women's collectives at their station (see Appendix C). These collectives not only create programming but act as a venue for peer support, exchange of content related to women, exchange of ideas, etc.

Where stations do not have a women's collective, women's only programs often provide a space for women volunteers to obtain training in a safe and supportive environment. It is to be noted that some stations have managed to support up to seven hours of speciality programming that deals with women's issues. This means that volunteers have a variety of shows to choose from when trying to find a program to train with. Having a diversity of women's programming is therefore not only good in terms of programming but it serves to create an institutional culture that is supportive to a diversity of women.

Of course, some women are not interested in participating in women's programming. Having a buddy system where women can team up with any number of programmers ensures that women are not ghettoised.

## **Institutional Memory**

Many of the more experienced women who responded to the survey noted that each station they had been part of had gone through some kind of struggle around gender and other equity issues. One woman respondent remarked that what is accepted today as standard practice at most stations with regards to sexual harassment, women's security, and affirmative action was not standard practice when she first became involved in community radio in the 1980's. Most new volunteers are unaware of the types of struggles that have been fought to get affirmative action and other equity policies to be accepted. Of course, part of the reason equity issues have been pushed in the CCR sector is because of the call for equity coming from the CRTC. But this call in turn came from grassroots women's groups across Canada in the 1970's, 80's and early 90's. In addition, much discussion around women's issues has happened at the level of the NCRA/ANREC board and plenaries. But because the NCRA does not circulate its resolutions widely, nor in an accessible language, it means that much of this discussion has been lost. As well, the high turn over at campus and community radio stations of both staff and volunteers also means that the memory of even the how and why of instituted equity policies is often quickly forgotten. However, where there is a strong sense of institutional culture and therefore a memory of the how and why of the station, there also seems to be a strong culture of supporting a diversity of equity issues. For example, Co-op radio in Vancouver is an extremely under-funded station. Moreover, because it is not campus based it does not have access to work-study grants, safe ride programs and other resources that campus based stations have available to them. Yet, as one member has noted, because, "the station has grown out of an amalgamation of social movements, unions and progressive organizations", a climate where social barriers can be addressed has been created.

Even though the passing of resolutions and the creation of formal policy is important in the creation of an institutional climate that is progressive, what is also essential to this climate is the retaining of institutional memory. One of the ways that Co-op Radio in Vancouver has been able to do this is by maintaining a set of volunteer programmers that have been with the station since its founding, some 30 years ago. In addition, Co-op radio's staff are unionised, the station itself is run as a co-operative, and the location of the station in Vancouver's poorest neighbourhood means that station members are constantly reminded of social justice issues. As a community based station, as opposed to a campus station, Co-op cannot help but take itself seriously as a member and voice of civil society, and not just a venue that is simply an alternative to mainstream broadcasters (for more on community radio and civil society see section on Feminist International Radio Endeavour).

On the opposite spectrum from the structure of Vancouver's Co-op radio is campus radio. These stations see a much faster turn over of programming volunteers and it is therefore much harder to maintain the kind of institutional culture that exists at Co-op Radio. In these circumstances, stations that have achieved a high degree of diverse women's participation as well as an over all progressive climate are those stations that have formalized a variety of equity policy, such as: proactive recruitment; women only training sessions; or mandating programming that directly addresses diverse women's issues.

## **Multiple Barriers**

**“There are no salaried positions at the station filled by non-whites now, and I think only one non-white on the board. There are not very many salaried positions anyway, but I am always shocked to look around at meetings and realize that a de facto exclusion has taken place. Poor people are mostly excluded by the location of the station at a hard to get to campus, and by the milieu, as well as their own limitations of time. We have few disabled people. Everyone seems quite calm about sexual orientation...”**

*– Station Staff Respondent*

While the surveys did not produce statistics on the identities and class positions of the various women who participate in the CCR sector, many respondents did indicate that they felt their station was inaccessible to women from low-income backgrounds and women with disabilities. In terms of low-income women, respondents commented that the hipster environment at stations prohibited many people from feeling welcome and comfortable at their station. As well, the nature of production at many stations often requires producers to use personal funds to complete programs; for instance many shows require programmers to do interviews outside of the station, or to do recordings at events that require transportation of both the individual and equipment. In addition to this, there is the question of whether programmers feel confident enough to enter various venues. One way to rectify this problem is for stations to promote themselves as legitimate press institutions. This would enable programmers to become accredited media and so access press passes. This would go far in easing programmers discomfort when entering “hallowed” territory.

In terms of disabled people some stations have begun to take measures to be more accessible; for instance, one station that is a member of the NCRA has made their on-air studio braille friendly. As well, many, though not all stations are wheelchair accessible.

Another problem is that even where stations have programs that recruit a particular minority group, people from that identified group are often ghettoised into working solely on the show that they are identified with. This means that these recruits do not become a part of the station life in general; for instance, a few stations have programs for mentally challenged people, however, the programmers on these shows rarely volunteer in other areas of the station, including women's shows. It seems, then, that people from minority groups are often limited to working on the show that is supposedly representing the particular minority they have been identified with.

Barriers to access intersect in other interesting ways. For instance, even if a station has achieved a high level of participation by Aboriginal people or people of colour they may still have low participation numbers by women. Finding a station that equally addresses all barriers to access is impossible. In addition, many women felt that the focus of "Women's Hands and Voices" could potentially add to this problem. They felt that the project over emphasized increasing the number of women over all other equity issues, including the multiple barriers that restrict women differentially (see section two on women's status in Canada). They also felt that the project's sole goal of increasing women's representation was not necessarily progressive. What this means is that there needs to be a recognition that just because a station is dominated by women does not guarantee that the station is addressing the diversity of women's issues. They also felt that the emphasis on increasing numbers was at the expense of focusing attention on the social causes of access, such as the universal trend toward the feminisation of poverty, or the intersection between racism, colonization, and sexuality. Some women expressed disappointment with the Women in Radio conference workshops. These women thought the workshops did not challenge the participants; formal equality overshadowed more substantive issues.

It seems that what some women want are workshops that place gender inequity in a broad social context. Perhaps, links also need to be made between the general issue of increasing the participation of women and the role community radio is meant to play in Canada. Workshops that deal with women's issues need to discuss gender in the context of increasing civic participation as well as creating a more robust democracy within our various communities (see the section on FIRE on p.27).

In terms of addressing multiple barriers, one station manager commented that since the CRTC has created special licences for multicultural programming, multiculturalism was no longer a part of his station's mandate. Other stations have recognized that the role of community-based radio is to provide an alternative and progressive forum for all communities, including those that may be represented by a multicultural station. Again, this comment reflects the need to steer conversations about equity away from the question of mere representation to one where it is recognized that stations must create a forum that encourages the participation of a broad spectrum of voices. This means that station's priorities should be more than simply being a venue that encourages free speech; rather, stations must understand that free speech can only be guaranteed in a world where social equity is prioritised.



## Targeting Communities: Sexuality and Gender

At two stations surveyed the question of sexually explicit lyrics and sexually explicit imagery on promotional material and music has become a contentious issue. At both stations complaints were received that some shows were playing music with lyrics that were degrading to women and were also homophobic. As well, it was felt that the shows playing this music were distributing promotional material that were degrading to women. The complaints mainly targeted shows that played hip-hop and dancehall music. At one station the issue was dealt with by asking programmers to edit out the offensive homophobic lyrics. As well, the station developed a loose policy where offensive promotional material would be removed from the station.

Unfortunately, the discussion has been less productive at the other station where the issue came up. Indeed, some programmers feel that their shows and their musical genres have been unfairly targeted. Some even feel that the complaints were racially driven and play into racial stereotypes.

From the standpoint of the researcher the debate has become somewhat hollow because both sides have used inappropriate terms to address the situation. It would appear that those who make the accusation of sexism and homophobia treat sexuality as ahistorical. They see proper sexual behaviour as a neutral phenomena that is universally identifiable. While I am not attempting to make an argument for cultural relativism, it is important that one recognize that our contemporary vision of proper sexual behaviour (including many feminist claims about sexism) has been established in a racist context over and against the perceived (improper) behaviour of people of colour, especially black men and women. Indeed, as David Samuels has commented, the simultaneous attraction and rejection of black musical genres such as Hip-Hop can be explained by the fact that they evoke “an age-old image of blackness: a foreign, sexually charged underworld against which the norms of white society are defined...” (Samuels:1991). Of course this age-old image dates itself to the establishing of new world black communities through the trans-Atlantic slave trade, and reinforced by Jim Crow. This is to be noted given that the discussion around the “bad” sexuality of some musical genres has spilled over into commentaries about the “bad” sexuality of some cultures and communities. What is clear from this is that critiques of musical genres that come in the guise of feminism often target racial communities as sexually deviant, and therefore run the risk of erecting barriers to the participation by women who come from those communities.

Of course, some genres contain lyrics that are both degrading to women as well as homophobic. But if one station has been able to effectively deal with the situation while the other has found that the conversation has generated into a stalemate, it must be noted that the more effective station has a huge level of participation in all aspects of the station by members of the black community. The success of the station in dealing with this issue also points to the problem that arises when one attempts to produce policy in abstraction (outside of the specifics of a community). Clearly, in this situation what was needed was dialogue and education on both sides of the debate, rather than judgment and more rule making. On the other hand, where the issues were dealt with ineffectively the station has alienated women and men from the black community.

## Rules and Regulations

Since 1991, the NCRA/ANREC has passed a number of resolutions aimed at addressing equity issues. Some of these resolutions include hosting an annual anti-oppression workshop at the NCRC, acknowledging that Canada exists on First-Nations land, and hosting an annual Woman in Radio Conference at the NCRC. Except for the Women in Radio conference, it appears that none of the equity resolutions have been followed up. As well, respondents to both the women's survey and the station staff survey seemed unaware of the myriad resolutions that have been passed over the years.

At the most recent NCRA/ANREC conference a resolution was passed that recommended that 30% of all music programming should be dedicated to music where women played a major role. The guidelines for establishing what would be a major role would be similar to how Canadian Content is presently established. Similar to CanCon, this initiative is called FemCon. Because the Women's Hand's and Voices project has brought women together through a steering committee and a list serve, a strong strategy has been developed to both publicize and encourage the adoption of the FemCon resolution at member stations. Even so, the resolution has come up against resistance. Dissatisfaction stems from a number of concerns. For women who recognized that the spirit of Femcon is to encourage changes in the music and recording industry that will result in an increase in the availability of music by women, people feel that the MAPL designation for defining what is FemCon is restrictive. On the other hand, there is the complaint that the emphasis on increasing the number of women played on-air does not necessarily create a more progressive station. For example, one woman asked how playing more P.J. Harvey helps the broader cause of substantive equity. Other complaints stemmed from programmers resisting having content requirements imposed on them, with one woman programmer remarking that her play-list "was a matter of preference rather than discrimination". Lastly, one programmer remarked that she thought adding rules and requirements to shows was an inappropriate way to help marginalized groups in the CCR sector. Instead, she recommended that equity priorities be set at the level of programming staff in conjunction with a programming committee "to help fortify the arena for marginalized groups".

There was a general feeling that stations were not interested in micro-managing their programmers, nor were they interested in being monitored by the NCRA/ANREC. As well, given that each station serves a particular community, there was a feeling that equity priorities should be developed at the local level. As one station staff remarked;

**"Our station is an Aboriginal station, so our first priority is to ensure that our station caters to and involves the Inuit population of our community. Any policies that we develop need to address these needs first... We have little inclination and even less time to devote to becoming bureaucratic micro-managers enforcing a plethora of policies and resolutions, no matter how well meaning they may be. At the same time we are fairly intelligent people (we hope!) that are cognizant of and that support the need for balance and inclusiveness at our station. So we make our "best efforts" to support diversity when and where we can, on behalf of our membership."**

It would appear that passing resolutions at the level of the NCRA/ANREC is useful in order to generate discussion at local stations. However, it seems that stations prefer to create their own strategies of implementation. What people want out of the NCRA/ANREC is a forum that promotes discussion and debate through education, workshops and the proposition of initiatives such as FemCon. In terms of encouraging women's participation in the CCR sector, this means that the NCRA/ANREC should focus its resources on the following: developing networks of programmers; developing avenues for exchange of both content, news items and entire programs; providing education workshops on issues related to gender and community based radio, proposing equity policy such as the FemCon resolution; proposing ways and means for creatively implementing equity strategies. This would do much to improve the long-term institutional culture of individual stations, as well as deepen the role the CCR sector is already mandated to fill within our respective communities.

## SECTION two:

### ***Background Information on Women in Canada***

According to Status of Women Canada, women in Canada continue to work longer hours than men. In addition, women continue to pursue training and higher education to a greater extent than men and yet their earnings and income continue to be far lower than men's. Also, women tend to obtain their training in the Social Sciences and the Humanities rather than in technical fields; for example, just 1.6% of apprentices registered in 15 predominant trades in 1997 were women (Beijing+5 Fact-Sheet on Education). Even within public media organizations such as the CBC, women tend to fulfill clerical and middle management positions rather than highly skilled technical positions. It should also be noted that women make up more than 50% of those receiving some form education in journalism and yet overall women only make up 20% of media makers (Beijing+5 Fact-Sheet on the Media).

In fact, a federal Status of Women Canada report shows that the major factor in the disparity between men and women in the media is the social and economic organization of the care of children and other dependents. Quoting a study of the media done in 1999, they suggest that:

**Family responsibilities are the biggest determining factor in female participation in newsroom jobs:**

**65% of women journalists are married versus 81% of men.**

**Two thirds of the women are childless compared to 1/3 of the men.**

**Only 14% of women have two or more children compared to 50% of the men.**

*(Gertrude Robinson and Armande Saint-Jean in How Far Have Women Come in Journalism, Media Magazine, Spring 1999).*

While reports commissioned by Status of Women Canada consistently acknowledge the progress of gender equality for already advantaged women, these reports also note that such indicators do not sufficiently address the situation of less advantaged women. In fact, these women are experiencing a deterioration in their economic circumstances. Factors such as Aboriginal status, disability, race, age, family status, and rural or urban location, can interact with gender in different ways. This is especially true since the dismantling of the Canadian Assistance Plan (CAP) in 1995 and the introduction of the Canadian Health and Social Transfer (CHST).

The Canadian Assistance Plan mandated that all Canadians have a right to financial assistance when in need, as well as a right to an amount of social assistance that takes basic requirements into account, and a right to appeal when assistance is denied. Provinces were required to honour these conditions in order to qualify under CAP for 50:50 cost sharing with the federal government for social assistance and other important social services.

Now, under the CHST provinces are entitled to spend the funds in any way they wish. As a result, the federal government is unable to maintain national standards for any of Canada's social programs. Indeed, because of the federal government's reduced spending, and because of the demands of the provinces for control over the programs

that they are increasingly responsible for funding, researchers Shelagh Day and Gwen Brodsky have concluded that:

**for women, who are poorer than men, more vulnerable to domestic violence, and more likely to be caregivers for children and older people, the diminished commitment to social programs and services, and to national standards, has significant immediate and long-term consequences. For single mothers, elderly women, Aboriginal women, immigrant women, women of colour, and women with disabilities - who are among the very poorest Canadians - the impact is more drastic**  
(Day and Brodsky, 1998).

Clearly then, even if women can now work in the same workplace as men, systemic barriers to women's substantive equality in society continue to persist. In particular, given that a national infrastructure no longer exists through which women can achieve economic independence, some women are more vulnerable today than they may have been ten or 20 years ago. Indeed in our own sector of campus and community radio, research reveals men to women 1:3 ratio on-air or even lower.

Moreover, as the Toronto based advocacy organization MediaWatch notes women continue to be portrayed by the media in demeaning and stereotyped roles. For MediaWatch, a sexist culture continues to exist where power and authority are assigned to men as a group. Such a culture reinforces negative role models for girls and women. It also encourages an environment both at work, at home, and on the street where women are subject to harassment, violence, inequitable salaries, lack of opportunities and other forms of institutionalised mistreatment. For MediaWatch the media is one of the biggest barriers to women's equality as it is one of the most powerful institutions in the development of Canadian culture.

## **Policy Framework for Talking About Women and Community Radio in Canada**

Legally, the airwaves in Canada belong to the public. The CRTC is the government body that regulates the public airwaves by granting licenses to applicants that propose to provide broadcasts in the public interest. **Public interest** is a key concept here, and broadcasters in all sectors often forget the implications of this term. One of the consequences of having publicly regulated airwaves is that all broadcast stations fall under federal jurisdiction, and must abide by the Employment Equity Act, the Canadian Charter for Rights and Freedoms and the Broadcast Act. As a result, some basic standards for women in radio do exist.

In 1976, it became a requirement that all federal initiatives and decisions be assessed for their impact on women. In 1995, a systematic approach to gender mainstreaming was formally articulated in the *Federal Plan for Gender Equality*, presented to the UN World Conference on Women in Beijing in 1995.

In response to the 1976 government initiative, in 1979 the CRTC formed a Task Force on Sex-Role Stereotyping to encourage the elimination of sex-role stereotyping in the broadcast media. The task force also developed guidelines and policy recommendations to ensure a more positive and realistic portrayal of women in the broadcast media.

The 1982 CRTC Report of the Task Force, *Images of Women*, directed private broadcasters to organize industry initiatives to address the issue of stereotyping in the broadcast media. In response to that challenge, and with the intention of making its own commitment, the Canadian Association of Broadcasters (CAB) created and publicized the CAB *Voluntary Guidelines on Sex-Role Stereotyping* (CAB is a voluntary association of commercial broadcasters).

In 1986, the CRTC released its review of the steps undertaken by broadcasters to sensitize licensees to the issue and to reduce the incidence of unequal portrayal of the sexes in broadcast programming. The Commission concluded that self-regulation had been only partially successful and that further action was necessary. Accordingly, the Commission set out specific expectations and recommendations to all broadcasters. It also imposed **as a condition of license** adherence to the Canadian Association of Broadcasters self-regulatory guidelines.

At the 1986 hearings, the Commission also set out a series of expectations to the CBC. Some of these expectations included measures to ensure that on-air hosts reflect the growing role of women in Canadian society and that broadcast programs take into account the diversity of roles played by women in Canadian society. Other commitments included the establishment of goals for hiring women, particularly in on-air positions, and the issuance of gender-neutral language guidelines for use by CBC staff. Because the CBC is a public broadcaster, the CRTC could demand and expect to have these commitments met.

Although there are no specific guidelines for campus and community radio, the CRTC has defined the role of the campus and community radio broadcasters as such that it must provide community access to the airwaves as well as provide an alternative to mainstream public and private radio programming. It is therefore incumbent on campus and community radio to establish a strategy to encourage women from a diversity of social and political orientations to participate in the CCR sector.

## **CRTC Policy on Employment Equity**

In 1992 the CRTC issued a general public notice on employment equity. The public notice introduced an employment equity policy that formed part of the general supervision the CRTC exercises over licensees. Its overall aim is to correct the conditions of disadvantage in employment experienced by women, Aboriginal peoples, persons with disabilities and persons who are, because of their race or colour, members of a visible minority. It is to be noted that in Canada, equality legislation means more than equality under the law. Enshrined within the Charter of Rights and Freedoms is a notion of equality that is both formal and substantive, giving “effect to the principle that **employment equity means more than treating persons in the same way but also requires special measures and the accommodation of differences** (CRTC 1992-59).” As such,

**to achieve true equality, it is frequently necessary for policies and programs to treat different individuals and groups in different ways. Both the intent and the result of a policy should ensure the equality of women and men. Policies that appear to be ‘neutral’ can lead to discrimination if, in their application, they have a disproportionate impact or adverse effect on [wo]men**

*(Status of Women, 2000).*

The CRTC does not expressly demand that small stations have a formal equity policy with specific targets and numbers; however, as a part of a sector that is federally regulated and that falls under the broadcast act, community based stations must have some kind of staff equity strategy. While the CRTC acknowledges that it is difficult for community and campus radio to implement full equity programs, “the Commission considers that licensees of small undertakings, including Native and Community broadcasters, have a responsibility to promote employment equity within the workplace. For example, although Native broadcasters staff most of their positions with aboriginal peoples (one of the designated groups), they are encouraged to ensure that persons from the other designated groups, such as women, are also equitably represented in on-air positions” (CRTC 1994-69).

## **NCRA/ANREC Policy on Women**

The NCRA/ANREC has passed a number of resolutions that pertain to women’s participation in the campus and community radio sector. The most important of these resolutions has been the 1991 decision to host a Woman in Radio conference as part of the annual National Community and Campus Radio Conference (NCRC). The aim of the Women in Radio Conference is to discuss the breadth and diversity of issues with respect to the involvement of women within the community radio sector. The original resolution that established the Women in Radio conference also acknowledged that the breadth of problems affecting women multiply when they are also from small minorities, such as when women are differently-abled or when they come from racialized communities.

Since the establishment of the Women in Radio conference in 1992, a number of other resolutions intended to support women’s participation have also been passed at the annual NCRC. Some of these resolutions include having an anti-oppression workshop at the annual NCRC, establishing caucuses for marginalized groups within the NCRA, funding women delegates to attend the NCRC, starting each conference by acknowledging Canada as First Nation’s land. There have also been resolutions to combat homophobia and to implement affirmative action hiring policies.

Clearly there is a strong policy framework at the NCRA/ANREC for encouraging women’s participation in the CCR sector. However, it would appear that both the national organization and local stations have not been able to follow through on these resolutions. Indeed, many stations are unaware that these resolutions even exist. Importantly, even the annual Women in Radio conference has been under threat because host stations were either unaware or they chose to ignore the NCRA/ANREC resolutions.

## **World Summit on the Information Society (WISIS)**

WISIS is a United Nations summit aimed at addressing the communications revolution and its global and local consequences. In particular, it aims to foster a clear statement of political will and take concrete steps to establish the foundations for an information society for all. The first phase of the summit was held in Geneva in 2003. The second phase of the summit will be held in June 2005 in Tunisia. The

summit is organized through the International Telecommunications Union, which is an agency of the U.N. The main participants in the conference are the relevant government bodies as well as NGO's and civil society groups.

At the present moment a statement in support and recognition of community based media has come out of the WISIS platform of action. The statement acknowledges the crucial and specific role of community media in providing access to communications for marginalized groups, especially women, and urges governments to establish a legalistic framework to support such media. However, civil society groups including AMARC (The World Association of Community Broadcasters) have been urging stronger statements in support of community-based media. In particular they have emphasized a need to support a technical, political and economic infrastructure that supports community based media. For example, they have focused on communication rights within a human rights framework, which emphasizes the public domain of knowledge and the rights of all people to have access to that knowledge. They have also stated that communications rights can only exist in a context where people are guaranteed safety, dignity and regular subsistence. As well, they have urged that the WISIS platform of action adopt a resolution whereby governments acknowledge the radio-electric spectrum as a natural resource - frequencies should be assigned in the public interest, economic criteria should not be a criteria for gaining access to the airwaves. AMARC has called for a spectrum dedicated to community media. They have also called on the establishing of a global fund for community media so that local media can survive global, neo-liberal economic policies.

## **Women Media Activists in Canada**

Although Canada has taken the lead in legislating women's equality at the federal level there are very few organizations that do media activist work on behalf of women. Two such organizations are 'Women in Communications' and 'MediaWatch'. In the past, Vancouver Status of Women, an NGO, published a monthly newspaper called Kinesis. Kinesis was produced and organized in the same manner as community radio. In recent years, digital technologies, and the internet in particular, have been sites for many women activists. Organizations that the CCR sector could possibly learn from are Studio XX in Montreal, and the various chapters of Digital Eve. In addition to these organizations, Campus and Community Radio has itself been actively involved in promoting women's issues by recruiting and training women volunteers, and promoting programming by women. Stations often have feminist programs and are often one of the few venues where lesbians, queer women and transgendered women can have a public voice. Some stations have independently researched issues around women's participation and come up with their own strategies and ideas. At the national level the NCRA/ANREC through The Women in Radio conference has provided training and discussion of relevant issues for women.

### **a) MediaWatch**

MediaWatch traces its history to the 1930's when the Canadian Radio League was set up to advance the principles of the first Royal Commission on Broadcasting. Women and women's groups, with a total membership of over 600,000 among them, formed part of the core of the league designed to promote high quality programming for Canadians. Furthermore, when The Massey Commission



was created in 1949 to study broadcast policy fourteen women's organizations submitted briefs to the Commission.

These groups wanted to increase time given to women commentators and they wanted to hear more broadcasts produced by professional women. They also demanded increased representation on the CBC Board of Directors. During the 1970s, many of the women who would go on to form MediaWatch were active in forcing the CRTC to establish the Task Force on Sex-Role Stereotyping in the Broadcast Media.

MediaWatch was formally established in 1981 as a sub-committee of the National Action Committee on the Status of Women (NAC). In 1983, MediaWatch gained its independence as well as a new formal title, National Watch on Images of Women in the Media.

Over the years MediaWatch has combated sexism in the media in five different ways:

1. By conducting communications research, mainly through monitoring the media;
2. By educating members of the public, particularly through providing workshops, as well as print and video resources;
3. By encouraging and facilitating public advocacy;
4. By promoting industry change; and
5. By lobbying for reform in broadcast legislation.

## **b) Canadian Women in Communications**

This organization was established in 1991 as Canadian Women in Radio and Television (CWRT). It was started by women in the mainstream broadcasting industry. It is a non-profit organization whose goals are to support the advancement of women in the converging communications industry through the development of local chapters where women can network, and to increase the recognition for both its organization and the achievements women within the industry. Canadian Women in Communications emphasizes networking, and mentoring for survival within the corporate media structure.

## **c) Kinesis**

Kinesis was one of the first feminist papers in Canada. Founded in 1978, its mandate was to cover news about women not covered in the daily newspapers. Out of the three women's organizations covered in this section of the report, it can be said that the structure of Kinesis is probably the closest to campus and community radio. A volunteer base ran the paper with one paid editor, one paid production assistant, and one advertisement coordinator. In addition, the paper trained volunteers to become writers, assistant editors and production assistants. Thus, the paper not only gave women a voice but also trained women in technical skills that were otherwise inaccessible to them. The paper also contained international features that it obtained by networking with women's groups internationally. Likewise, stories that were written for Kinesis were reproduced in other women's papers around the world. Kinesis was therefore able to connect marginalized women to other women in similar situations.

#### **d) Studio XX**

Studio XX firmly believes in empowering women to use communication technologies as tools in their own work by passing on skills, knowledge and confidence.

Founded in 1995, Studio XX is Montreal's foremost women's digital resource centre. Through a variety of creative activities and initiatives, the Studio works with women to demystify digital technologies, to critically examine their social aspects, to facilitate women's access to technology, and to create and exhibit women's new digital art.

Studio XX is committed to providing digital technology training and instruction to women at all levels of experience, both artists and non-artists. It is the Studio's goal that women not only use these technologies, but also are a defining presence in cyberspace. Studio XX achieves its aims through a number of initiatives. Most importantly it hosts an annual festival of women digital artists. Second, once a month it hosts a monthly "show and tell" gathering. Artists, scholars, curators, activists, industry participants, and others working in the field of new media share their thoughts and creations in an informal setting where public participation is encouraged. Subjects include: video, film, radio, digital audio, WWW, telecommunications and digital media. Third, the studio offers residencies to women creatively exploring various aspects of digital technology. Fourth, Studio XX offers computer training in a friendly and supportive environment featuring small class sizes, access to computers for extra practice outside of class time, and competitive prices. Participants are encouraged to incorporate their own goals for learning into workshops and contribute their own knowledge and experience to the classes.

#### **e) Digital Eve**

Digital Eve is a women and technology organization dedicated to helping women develop increasingly rewarding professional and personal lives through successful participation in digital technology. Although there is a Digital Eve chapter in many major cities, the organization is made up of loosely affiliated local chapters. In Canada there is a chapter in Montreal, Toronto, Vancouver and Victoria. The primary way that Digital Eve achieves its aims is through providing women of all ages affordable and practical opportunities to learn technological skills. This is done this by offering inexpensive workshops in all aspects of digital technology. As well, Digital Eve provides a forum for women with all levels of technological expertise to network, share, mentor and learn together about opportunities presented by the technological evolution. Unlike Studio XX, Digital Eve is not a forum that aims to examine the social consequences of digital technologies. Instead it is a forum that helps women transition into the work place.

## SECTION **three:**

### ***Alternative Models for Addressing Inequality in Campus and Community Radio***

Although there are few media organizations within Canada that provide models of gender equity adequate to the CCR sector, there are many examples internationally. However, in 1992, the University of Guelph did initiate a program to create a more equitable environment. I will discuss this initiative below. I will also discuss three exemplary examples from the international community radio sector: The European branch of AMARC's Women's Network, the Costa-Rican based, Feminist International Radio Endeavour (FIRE), and Women's International News Gathering Service (WINGS).

#### **a) University of Guelph: CFRU FM**

In 1992, the University of Guelph campus radio station undertook measures to increase the number of women participating in their station. They began by defining the root problem that prevented women from participating in community radio. They identified three areas that needed to be addressed: recruitment, training, and structural improvements.

##### **Training:**

1. Clearly explaining to the volunteer base what the statistics were on women's participation.
2. Demonstrating the need to counteract the imbalance in order to fully represent the community.
3. Explaining the need to encourage diversity, and to combat the stereotype of the male D.J.
4. Offering training by women for women.
5. Planning and promoting workshops by women that are open to the public.
6. Reserving programming timeslots for women that were being trained so that they would not be rushed on air before feeling ready.

##### **Recruitment:**

1. Outlining opportunities to women's groups and non-profit organizations.
2. Advertising programming and volunteer opportunities in the local print media and on the air.
3. Ensuring gender equality at orientations.

##### **Structural Improvements:**

1. Creating volunteer opportunities for women outside of programming. For example creating a catalogue of women's music that needs constant updating.
2. Establishing a bylaw that required that half the board be made up of women.
3. Created programming dedicated to women's issues.
4. Established women's band nights, and women's open stages.

## **b) AMARC-WIN Europe**

The European branch of the AMARC Women's International Network met for the first time in 1994 at the first pan-European AMARC Conference in Ljubljana, Slovenia. AMARC is the World Association of Community Oriented Broadcasters. Although AMARC WIN was informal, the group decided to prioritise the training of women broadcasters in Eastern Europe. In 1995, in the Ukraine, a seminar was held that concentrated on workshops in alternative radio formats, feminist broadcasting, the establishment of women's radio production collectives and training strategies and methodologies. The workshops elicited much dialogue and debate among the participants and trainers who arrived with diverse opinions on the status of women in Eastern and Central Europe. Despite the different opinions, all the women agreed that it was important to establish a women's network under AMARC in Central and Eastern Europe and Central Asia. One of the consequences of the Ukraine seminar was an agreement to produce a directory of European women's radio stations and production collectives. The directory, entitled *Women's Voices Crossing Frontiers*, was officially published in 1996. A new directory was published in January 2000 with the title *Women Grab the Microphones*. There is both a hard copy version of this document and an on-line version. In the Pan-European AMARC meeting in Copenhagen in October 1996 the women's network formulated a plan of action for the development of a strategy for women working in community radio. The plan of action consisted of the following initiatives:

1. Exchange and networking of women's programs: twinning of women's radio broadcasts, exchanging trainers, staff, and ideas. The network was strengthened and supported by the hiring of a women's coordinator at the AMARC Europe office.
2. Training for women working in radio and in new technologies of communication, journalism and radio management, with particular attention to the training needs of women of ethnic minorities, migrant women and Central and Eastern European women broadcasters.
3. Representation of the needs, aspirations, and concerns of all women in community radio. This is achieved in part through representations and submissions to relevant policy and funding bodies at European level. All these proposed actions placed special emphasis on the needs of women working in community radio in Central and Eastern Europe.

It should be noted that the Europe region of AMARC WIN has recently lost its funding, and the central office of AMARC-WIN Europe has been closed. There are still many AMARC member stations in Europe but the principal seat of AMARC-WIN activity is now in Asia. Its activities are conducted through ISIS Manila (see appendix D). Presently a new women's project coming out of the *Voices Without Frontiers* project of AMARC International, involves recruiting programming by and about women for international distribution through the internet.

At the moment, there seems to be serious confusion within the NCRA/ANREC as to the nature of AMARC. Some have questioned the organisation's legitimacy since AMARC has received money from CIDA and USAID. However, it should be noted that AMARC is an international, umbrella organization whose membership is made up of local CCR stations. As an NGO, its' structure closely

resembles the NCRA/ANREC. Moreover, like the NCRA/ANREC, AMARC receives grants from a variety of government agencies and charitable foundations. Indeed, rather than seeing AMARC as an organization that is colluding with the enemy, the NCRA should take note that AMARC has been able to build an infrastructure for itself that supports programming from poor women in a variety of marginal situations, something the NCRA has barely begun to achieve in Canada, despite a favourable policy environment.

### **c) WINGS**

Women's International News Gathering Service was started in the mid 1980's by women who had previously worked in the U.S public and community radio sectors, such as National Public Radio in Washington, WBAI in New York and the original Pacifica station in Berkeley, California. They first made contact with other women producers through a list signed by radio women at the UN's third World Conference on Women in Nairobi, in 1985; through the National Federation of Community Broadcasters in the US (a parallel organization to the NCRA); and through AMARC.

WINGS gathers news, audio documentaries, and speeches made by women to create a weekly series of half hour radio programs. The programs are finalized at WINGS headquarters (now in Vancouver BC), and are sent out to subscriber stations via satellite, CDs (originally cassettes) in the mail, and internet. Most of the stations that subscribe to WINGS are other community based radio stations in the US, Canada and internationally. A common source for WINGS programs is the speeches women give in a variety of community contexts. WINGS does not allow its reporters to editorialise about their subjects, although it does allow the subjects to editorialise themselves.

By offering a formal place for women radio producers to contribute their work, WINGS draws women in disparate communities into a network. Moreover, while community radio producers are most often volunteers rather than paid, WINGS made a decision from the first to pay contributors for their work, because it is hard for women to get time off from survival responsibilities to make radio about women. Some of the money comes from grants and gifts, some from stations who pay for subscriptions (many stations receive partial or full subsidies), and some from other paid work by the founding producer. WINGS does not simply represent women's issues, then, but it provides an infrastructure for women's voices to develop and for women themselves to network with those working on similar issues.

### **d) FIRE (Feminist International Radio Endeavour)**

The Feminist International Radio Endeavour (FIRE) was started in 1991 and is based in Costa Rica. In the past its programming consisted of a two-hour feminist radio program that broadcast on short-wave radio through Radio for Peace International. It was heard in 100 countries. Currently FIRE creates programming that is available through the World Wide Web. They are known worldwide as netcasters and train women to become netcasters. They often do live netcasting from all sorts of events, often in collaboration with AMARC and AMARC member stations in Latin America. Members of FIRE do not simply see themselves as

representing women's lives, rather, they see themselves as communicators from the women's movement. FIRE does not simply report on Women's issues but sees radio and the internet as a means to intervene in society on behalf of women. FIRE identifies situations where women's lives are being framed, debated or threatened and poses questions from a gendered perspective to those responsible for creating the situation. As a legitimate media institution FIRE has access to government officials. As community based media FIRE creates encounters between officials and grassroots members of communities. Examples of issues where FIRE has organized to bring about a media encounter are abortion in Latin America, as well as women's access to technology.

For those of us in North America, FIRE provides us with an unusual model for doing community media. FIRE not only provides the community access to broadcasting and netcasting but it also models itself as a member and product of civil society. As a media outlet FIRE does not see itself as a collection of private persons impartially representing the interests of civil society from the outside. Instead, FIRE engages civil society as people that belong to the community. FIRE therefore sees the role of community-based media as a venue for members of the community to engage each other. FIRE breaks down systemic barriers to women's inequality by breaking down barriers within civil society itself.

## **Introduction**

The following recommendations have been generated out of the research and consultation process conducted for this report. The research shows that both programmers and station staff do not want to be micro-managed. As well, the research shows that no strict correlation can be made between the level of policy supporting women and the level of women's participation within stations and in the CCR sector as a whole (see appendix C). Indeed, the station with highest numbers of women programmers as well as the most diverse women's programming has few material resources and even less institutionalised equity policy. The station, does, however, have a long institutional culture of supporting radical programming and other equity issues. What we can conclude from this is that along-side initiating policy reform, what is needed in the CCR sector is the building up of a culture whereby equity issues can be addressed and supported. In this regard it would do well for participants in the NCRA/ANREC to keep in mind that the passing of resolutions at the level of the NCRA/ANREC is useful in order to generate discussion at local stations, however, stations prefer to create their own strategies of implementation. Indeed, as one programmer has suggested with regards to the FemCon initiative, a number of stations already have some kind of labelling system to identify CDs by women artists. Instead of playing the role of a regulatory body, the NCRA/ANREC should provide a forum for music coordinators to get together as a committee, review the resolution and make adjustments that are suited to their station's practices. What people want out of the NCRA/ANREC is a forum that promotes discussion and debate through education, workshops and the proposition of initiatives such as FemCon. Clearly, then, members of the CCR sector do not want the NCRA/ANREC to have an enforcement mechanism. Stations and programmers prefer to be given broad conceptual parameters through which to think things through.

In terms of encouraging women's participation in the CCR sector, this means that stations and programmers have the desire to work with an umbrella organization such as the NCRA/ANREC but they prefer to focus resources on the following: developing networks of programmers; developing avenues for exchange of both content, news items and entire programs; providing education workshops on issues related to gender and community-based radio; and proposing equity policy such as the FemCon resolution. This would do much to improve the long-term institutional culture of individual stations, as well as deepen the role the CCR sector is already mandated to fill within our respective communities.

The research also shows that the language of anti-oppression is alienating to people. However, most station staff and volunteers are committed to community-based broadcasting and understand that they must provide an alternative to both private sector broadcasting as well as the CBC. As such, there is a need to generate a

conversation about equity in the context of the role the CCR sector is meant to play within Canada and vis-à-vis civil society.

The research for this report focused on what problems women faced within the CCR sector. As well, it focused on recording the strategies various stations had come up with in order to address the issue of women's equity. What follows in the recommendations below are broad suggestions, as well as a visionary framework through which individuals, stations, the CCR sector and the NCRA/ANREC can further take up the issue of women's equity. Some of the suggestions can be implemented today, while others are simply meant as talking points for later development. In the future the NCRA/ANREC may wish to follow up this report with a consultation process that focuses on coming up with detailed strategies of implementation. For the moment I have provided recommendations that address four areas. The first area addresses individual programmers and volunteers. The second area focuses on what the sector as a whole can do to address women's equity. These recommendations are targeted to stations as well as the NCRA/ANREC as they are the only national body that represents and coordinates the interests of the CCR sector as a whole. The third area focuses on what individual stations can do to address equity. Lastly, I propose a set of recommendations that the NCRA should follow up on if there is second phase to the "Women Hands and Voices Project".

## **Recommendations for Programmers, Producers and Volunteers**

- 1.a)** Accompanying this report is a toolbox intended to help programmers apply a gendered lens to their programming efforts. Programmers should check out the toolbox and use it as a way to educate themselves on how to include a gender sensitive perspective into their broadcasts. In the toolbox there is information on how to create current affairs programming that is pro-women and that addresses the reality of diverse women's lives. As well, the toolbox has information on non-sexist language and the FemCon music initiative.
- 1.b)** The Women's Hands and Voices website ([www.ncra.ca/women](http://www.ncra.ca/women)) contains a listing of internet resources for programmers interested in finding news items, story leads and general information related to women. There are also links that discuss what gender is, how sexism works, and how broadcasters can address these issues (see also appendix D of this report). The project website has links to good information about women's music. Programmers should visit the Women's Hands and Voices website, as well as feel free to contribute links and other pertinent information.
- 1.c)** Programmers should find out about community groups who are working on Women's issues. Programmers could then use these groups as resources to find women to interview, and also to find story leads, statistics on women's issues, etc. Some of these groups might include human-rights offices on campus, women's centres, cultural centres, legal clinics, community living groups, advocacy groups such as the Disabled Women's Network (DAWN), Lesbian, Gay, Bisexual and Transgender Centres, etc.



- 1.d)** Women programmers can begin to network with other programmers across the country through the Women's Hands and Voices project website. On the website, there is a space for discussion groups. As well, the website could be used as a space for networks of programmers to upload or download women related news items and programs, in addition to recorded music shows that feature women.
- 1.e)** Volunteers should find out if their station has a sexual harassment policy. If the station does not have one the volunteers should obtain a sample copy of a sexual harassment policy from the NCRA/ANREC office or another station that has developed such a policy. Attempts should then be made to have the station's board of directors address the situation. If a station has a policy, volunteers should ensure that it is well publicized.

## **Recommendations to the CCR sector as a whole**

- 2.a)** In general there is a need to reinvigorate the CCR sector on what its role is vis-à-vis civil society. There is a need to offer education and reflection on why this sector has been created by the CRIC and the role the sector is meant to play as a mechanism that deepens Canadian democracy. Issues of gender equity need to be placed within the broad context of accountability to the community. Workshops need to be created that address the relationship of stations to their communities. In particular, workshops need to address how gender is or is not a part of that relationship. Also workshops should address how gender analysis can be incorporated into the role the CCR sector should play in terms of deepening Canadian democracy.
- 2.b)** Following the example of stations such as FIRE, Canadian community based stations need to devise concrete strategies to help create a forum through which community members can directly communicate with each other as well as those who might not be a part of the community but who have an impact (for example, activists, religious leaders and politicians). Stations need to be reminded that this is in fact what they are licensed to do. The NCRA/ANREC should educate its members on the difference between being an alternative music station and being a station that is community based and therefore accountable to the community. There is a need to emphasize that the key difference between an alternative station and a community based station is that it not only offers a plurality of voices, but it allows a plurality of people to participate in making media for the community.
- 2.c)** A number of stations offer basic training in technical production, but few offer education in areas such as those described above. Stations need to incorporate the above described workshops into their mandatory training. There is also a need for the NCRA to act as a forum so that member stations can develop capacity around these issues.

- 2.d)** The CCR sector and the NCRA/ANREC should also look into inviting people with experience in these issues to conduct talks and workshops at member stations. When organizing workshops, both the NCRA/ANREC and member stations should consider hiring outside of the immediately obvious pool of people that are already active within stations. For instance many women who were once involved in the CCR sector often have a depth and wealth of knowledge that many younger members do not have. When hiring women to do workshops, both the NCRA/ANREC and member stations should investigate more seriously the possibility of working with these women. Also, there are many people within Canada who have expertise on the issue of media democracy. The CCR sector should consider working more closely with these people, many of whom would voluntarily conduct these workshops. In this regard, the CCR sector should also strengthen its relationship with international community media activists, in particular AMARC (World Association of Community Oriented Broadcasters), which is based in Montreal. The CCR sector and the NCRA/ANREC should work together to create an exchange between progressive stations within Canada and internationally (not just the U.S). For example, the NCRA/ANREC in conjunction with a university's Communications program and AMARC could invite women from FIRE to conduct education workshops on civil society and community radio.
- 2.e)** The CCR sector should work together to develop a Canadian "platform of action" to encourage stronger government support and action for community media in a social and human rights framework, similar to the community-media initiative AMARC has pushed for at WISIS.
- 2.f)** The annual National Campus and Community Radio Conference should set up workshops where the larger role the CCR sector is meant to play within Canada is discussed. The Women in Radio conference should focus on developing a strategy to discuss equity within this broader framework. The Women in Radio conference should also include workshops that address the multiple barriers women face in the CCR sector, as well as issues of substantive equity versus formal equity.
- 2.g)** Although there is a vast turnover of women programmers within the CCR sector, there is also a stable group of women programmers who, over the years, have been committed to creating feminist and LGBT current affairs and music shows. Through the Women's Hands and Voices website a directory of women programmers (especially those who create content from a feminist perspective) could be created. The website could also support the formation of networks of women programmers. While the NCRA/ANREC may have to initiate this process, once the networks begin it is likely that they will quickly develop a life of their own. At the moment the biggest challenge is for the NCRA/ANREC and member stations to publicize the website, and direct women to its potential uses.
- 2.h)** The Women's Hands and Voices website should become a distribution venue where women programmers can upload and download content in the form

of finished programs but also as uneditorialized news items, speeches, discussions, and music shows. Again, while women may need an initial push to begin using the website in this way, once the site gets going it will, most likely, take on a life of its own.

- 2.i)** There are a number of local and national women's research centres, such as the Canadian Research Centre for the Advancement of Women and Vancouver Status of Women. Local stations, as well as the NCRA/ANREC should establish relationships with these organizations so as to collect content for the women's news bulletin boards, as well as generate content for more in-depth current affairs broadcasting. Many stations broadcast the tapes circulated by the Women's International News Gathering Service, but there is no coordinated effort that focuses on Canadian women's issues. The NCRA/ANREC should investigate the possibility of linking up with a national women's organization that could provide the NCRA/ANREC with regular summaries on issues effecting women. Either someone from the collaborating organization or someone involved within the CCR sector could then post this information on the Women's Hands and Voices website so that programmers could get easy access to ideas for news stories and documentaries.
  
- 2.j)** In collaboration with Women's Hands and Voices, stations with innovative examples of sexual harassment policies and equity policies should post them on the Women's Hands and Voices website. Other stations will then have a guideline to follow when creating policy at their respective stations.

## **Recommendations for Station Staff**

### **A) Structural Changes**

- 3.a)** Given that the CCR sector is mandated under the CRTC to provide a forum for marginalized voices, one of the foremost policies of all stations must be how to address the barriers that face women, and in particular women from marginalized groups. After identifying what those barriers are, the station must create strategies to address those barriers. A station can only be more equitable when it realizes its role as a member of civil society. As each station is located in its own unique community, the process of identifying barriers must be specific to their community.
  
- 3.b)** Stations staff should read Section One of this report and acquaint themselves with the various strategies stations have taken up to address equity issues. Stations should then come up with a specific strategy suited to the needs of their community. Some of these strategies include having flexible training schedules to accommodate working women, and especially single mothers, having a staff maternity policy, promoting special women's programming, having PSAs that announce women's special events and shows, etc.

- 3.c)** Staff should learn the difference between an equity policy and a quota system and decide which kind of policy is appropriate for their station. In addition, staff should find stations with comparable situations to their own so that they can adopt policy that may have been developed elsewhere.
- 3.d)** Staff should explain clearly to the volunteer base what the statistics are on women's participation and demonstrate the need to counteract the imbalance in order to fully represent the community. Staff should explain the need to encourage diversity and to combat stereotypes.
- 3.e)** Stations are required by the CRTC to have an employment equity strategy, but most stations do not have a programming equity policy. Stations should consider the feasibility of establishing an equity policy at the level of their programming committee. This would mean that programming committees would seek and give priority to shows that address equity issues in a number of ways, whether by the fact that a show may focus on women's punk music, issues facing women refugees, or whether the show is produced by lesbian mothers, etc.
- 3.f)** Stations should create and support the work of a women's collectives at the station. The women's collective could act as a peer support group as well as a programming collective. If stations identify that a women's collective is dominated by a certain demographic of women, the station should do outreach so that multiple types of women's collectives can operate at the station, for instance there could be a queer women's collective, a seniors women's collective, a disabled women's collective, etc. Ways in which stations can support the work of various women's collectives is by setting up an area for a women's news bulletin board, subscribing to pro-women and feminist publications, and providing funding for childcare subsidies. In addition, stations should also develop a buddy program so that new recruits can be mentored by more experienced programmers. This would also help to pass on the institutional memory of the station (see the discussion in Section One).
- 3.g)** Stations should develop a framework to address the problem of sexually degrading lyrics, posters and promotional materials (see the section on Targeting Communities in Section One).
- 3.h)** Stations should include the information contained in the toolbox created by the Women's Hands and Voices project in the general current affairs training workshops. Station staff should also direct volunteers to the project's website so as to begin fostering new on-line networks of women programmers.
- 3.i)** Staff should take seriously the claim that women feel unsafe and insecure when participating in the CCR sector. Stations need to conduct safety audits of the area around their station and provide the relevant

information to the membership. Staff should also take steps to ensure women's safety by establishing a system where late night programmers have to ring in those who wish to enter the station. Many universities offer a campus safe ride programs. However, volunteers who are not members of the university system often feel reluctant to use these programs. Station staff should make stronger connections with these programs and they should actively publicize these services to their membership.

- 3.j)** Stations should offer workshops that are led by women. Women who are shy or uncomfortable asking questions in a male environment should be guaranteed a safe space to learn as well as address their concerns. Having workshops led by women will also provide women with role models.
- 3.k)** Stations should also produce labels in the on-air booth that contain phone numbers where help can be accessed. The label should include numbers for campus safe ride programs, campus security, sexual assault centres, and women's centres. As well, stations should post their anti-harassment policy in venues that visibly remind station members of what is inappropriate behaviour. Stations should also equip their on-air booth with phones that have call display so that women can identify stalkers and repeat crank callers.
- 3.l)** Stations should prioritise finding funds to support childcare, taxi rides for late night programmers, as well as bus tickets for low income members. Stations should consider setting aside a fund for these specific needs.

## **B) Recruitment at Stations**

- 4.a)** In order to identify strategies to become a more inclusive organization, stations should formalize their community outreach programs. Stations can begin by mandating that outreach become part of the job description of their volunteer coordinator or they could appoint a volunteer with experience in these issues to become the outreach coordinator. The coordinator would be directed to identify community-based organizations that could provide potential programmers for the station. Working with community-based groups, the station could come up with strategies for inclusion. The outreach coordinator would also conduct off-site station orientations, off-site basic training in both current affairs programming and technical training, as well as provide off-site access to portable recording equipment. The outreach coordinator could work with groups such as: immigrant women's drop-in centres, unions that represent working women, women's prisons, women's centres, women's shelters, etc.

- 4.b)** When outreach is conducted, community groups should be given immediate opportunities to create on-going programming for the station. One station where this kind of outreach has been implemented now broadcasts a regular show from a seniors drop-in centre in a poor neighbourhood. While this proposition may seem expensive, the technology required to do this is not complicated and one of the most under funded stations in the CCR sector has been able to set this program up.
- 4.c)** If stations do not have resources to do general outreach, they could instead identify key themes that are affecting women in their community, (for example refugee issues, Islam phobia, mail-order brides) and then invite community groups that are working with women affected by the issue(s) to create documentaries or Public Service Announcements that explore and describe their reality. Again, stations would provide basic training in current affairs broadcasting, as well as access to equipment. This would go along way in recruiting people to the station but it would also educate fellow members at the station. The long-term effect of this would be to enhance the general institutional culture of the station.
- 4.d)** Stations should create regular broadcasts at venues outside of the station and where people feel free to drop by and participate, such as youth drop-in centres.

## **Long-term recommendations for the Women's Hands and Voices project**

- 5.a)** The NCRA/ANREC should secure funding for a women's affairs coordinator. Perhaps this position could be rolled into a position that aims to address equity concerns in general. Funding could be sought from Status of Women, provincial and federal Multiculturalism ministries, as well as private foundations. The role of the women's affairs/equity coordinator would be to help both the NCRA/ANREC and individual stations implement many of the recommendations stated above. A second phase of this project should also involve an equity coordinator working closely with individual station staff to come up with specific, creative strategies that address equity issues within the particularity of a stations situation.
- 5.b)** The NCRA/ANREC should develop a CCR-specific guideline on Sex-role stereotyping that is equivalent to the commercial-radio CAB guidelines on Sex-Role Stereotyping.
- 5.c)** The NCRA/ANREC women's coordinator should create a database of women who can train other women in the various areas of radio production. The list should include women who may have these skills but who are not necessarily a part of the CCR sector, for instance women composers who work with digital technologies would be suitable as trainers for women in

the CCR sector, especially in terms of training women in sound mixing, or creating soundscapes.

- 5.d)** The NCRA/ANREC should create a directory of funding agencies and grant opportunities for women in radio so that stations can secure funding to support workshops, collaborative programming, and other initiatives listed above.
- 5.e)** The NCRA/ANREC should conduct an annual or biannual audit of stations with regards the resources they offer women and other structural changes that have been implemented to support marginalized groups. The NCRA/ANREC should also consider awarding an equity prize to stations that make an extra-ordinary effort in supporting equity initiatives.
- 5.f)** The rich history of women's participation in community radio has not been documented. Where documents do exist they are scattered in a variety of publications. Further, the connections between the women's movement, the LGBT movement and community radio has not been documented. Many of the women who were originally involved in creating pro-women shows and feminist programs are no longer involved in the CCR sector and the memory of their contributions to both radio and larger social movements are about to be lost. The NCRA/ANREC should consider creating an oral history of women's participation in the CCR sector that would be available as a CD or in pamphlet form. This would ensure that the institutional memory of women's struggles, contributions and achievements within the sector could be retained.

## APPENDIX

# A:

### *Women's Surveys*

Survey questions for women involved in Community and Campus Radio. This survey is being conducted by the NCRA's "Women's Hand's and Voices Project". The project aims to create a report that provides tools and information for stations to address the issue of gender equity and to make positive changes. As a women involved in campus and community radio you are being requested to fill out the survey and return it to the researcher of the Women's hands and voices project. Please return the survey to centime@yorku.ca by Septemebr 4th at the very latest. Please note that all names will be kept confidential. While stations may be identified in the report no names will be used in the report.

Survey questions for women involved in Campus and Community Radio.

- 1) How long have you been involved in campus or community radio?
- 2) How did you get involved in campus and community radio?
- 3) In what capacity have you been involved in c/c radio? Please describe the various roles you have played.
- 4) What barriers, if any, did you face when first becoming involved in c/c radio? Please describe in detail.
- 5) Have you been trained in the technical aspects of production? Do you feel technical training is accessible to you and other women at your station?
- 6) What barriers do you continue to face as a woman in campus and community radio, for example, childcare, security, and technology phobia? Please describe in detail.
- 7) If you are involved in programming, what kind of show do you do? What is the structure of your show? How do you generate content for your show?
- 8) What barriers does your program face, for example: is your program supported at the station, is your program often pre-empted by other more important special programming?
- 9) Is your station accessible to women who face multiple barriers, such as racism, poverty, disability, and sexual orientation?
- 10) Does your station have programs to address women's participation, for example: women's security, accessibility of training, material to use on various shows?
- 11) What is your relationship to the community?
- 12) As a woman in the c/c radio sector how do you or your show address the systemic barriers women face in society in general and in the c/c radio sector?



This survey is being conducted by the NCRA's "Women's Hands and Voices Project". The project aims to create a report that provides tools and information for stations to address the issue of gender equity and to make positive changes. As a station manager involved in campus and community radio you are being requested to fill out the survey and return it to the researcher of the "Women's Hands and Voices Project". Please return the survey to [centime@yorku.ca](mailto:centime@yorku.ca) by September 4th at the very latest. Please note that all names will be kept confidential. While stations may be identified in the report no names will be used in the report. Please answer each question with as much detail as possible.

### Survey Questions for Station Managers

- 1) How many women have paid positions at your station, please include in your answer only those women who are in permanent positions? How many staff do you have in total?
- 2) At the moment, how many women have you hired in temporary positions at your stations, these could include women on work study programs, women receiving honorariums for tasks like web site design or training workshops? How many people are being paid honorariums in general?
- 3) How many women are on the board of directors? How many board members do you have in total? Do you have policies around how many board members should be women or members of other marginalized groups?
- 4) How does your station organize cleaning and general maintenance?
- 5) What kind of training programs or workshops does your station offer?
- 6) Who conducts the training programs/workshops? How many are women?
- 7) Do you have training programs that target women and other marginalized groups?
- 8) What kind of recruitment does your station undertake? Do you have a special strategy to recruit and train women and people from other marginalized groups, example poor women, single mothers, women from sexual minorities, prisoners, etc?
- 9) Has your station identified barriers to women's involvement, especially women from marginalized groups? Please describe.
- 10) How many programmers do you have at the station? How many women are programmers? How many women do current affairs? How many women do music programs? How many women do news programs?
- 11) How many hours does your station broadcast per week?

- 12) How many broadcast hours are specifically dedicated to women's programming?
- 13) How many hours include programs by women who also belong to other marginalized groups, example: poor women, women of colour, women with disabilities, Lesbians, transgender women, non-English speakers, etc. When answering this question please specify the kind of program each women's program does.
- 14) Does your station organize special programming events, days and features such as programs for International Women's day, a day against violence against women, etc?
- 15) Does your station have a employment practices and policies relating to women (affirmative action/employment equity, anti-harassment, good hiring and employee policies with references to outreach, gender-equitable hiring committees, maternity and parental leaves etc.)? Please describe.
- 16) Does your station have a strategy to expand itself to become a forum for political, cultural, and sexual minorities?
- 17) Does your station have programs to address women's participation, for example: women's safety, gender equity, language training, daycare, taxi service for late night programmers, etc?
- 18) Over the years the NCRA has passed a number of resolutions to support a more equitable environment for marginalized groups, for example, establishing caucuses for marginalized groups, holding anti-oppression workshops at the NCRC, supporting a women in radio conference, etc. At the same time it has been difficult for individual stations to follow up on these resolutions. How has your station attempted to follow up on these resolutions?

In addition to answering the above questions we also asking that you answer the following questions with a simple yes or no answer:

Does your station have:

- programming policies relating to gender equity (e.g. 50% women programmers or women's programming)
- other general policies (code of conduct, conflict resolution)
- women exclusive orientations and training sessions
- targeted recruitment practices, eg. going to women's studies classes etc.
- offer bus tickets, babysitting
- "safe ride" services available on campus (if they're on a campus)
- "programming audits" or policies around misogynistic materials etc.
- women's oriented focus programming or special programming days
- women's collectives (not just for special programs but for peer support, etc.)
- internships or buddy systems for women
- promotion or organization of nights for female artists/musicians
- mentorship programs, recruiting women
- targeted recruitment and training; going to an organization and doing on-site training
- promotions/PSAs for events featuring women
- station IDs with female voices
- changing tables in bathrooms (on campus or off campus), toys for kids
- women staff members as role models
- on-air safety information provided (e.g. 24-hour security numbers)
- flexible training time
- different types of women's programming to reach diverse groups
- labelling system for CDs featuring women artists
- subscribe to different women's publications (news and music)

## APPENDIX

# C:

### *Summary of Station Surveys*

This appendix includes a general description of the process used to generate the data presented in **Table 1. Summary Data Table for Station Surveys** (opposite) and provides a general guide for interpreting the data contained therein. The data table was generated using the voluntary responses to the station surveys. Of a possible 21 surveys, 17 were returned for a response rate of just over 80 percent.

#### **Methodology for Table 1. Summary Data Table for Station Surveys**

The returned surveys were enumerated into one of three regional categories: Western Canada, which includes the Prairie Provinces and British Columbia; Central Canada, which consists of Quebec and Ontario; and finally, Eastern/Northern Canada, which is composed of the provinces east of Quebec and the three Northern territories.

The rationale for this regional classification scheme was twofold. First there was a limitation given the number of responses per province. A province-by-province breakdown would not have, in many cases, contained more than one station survey with the results that generalizations could not be generated at the provincial level. That is, one response is not sufficient to draw any meaningful conclusions beyond the station itself. Hence, the Northern Territories had only one response, thus, its survey was pooled in with the Eastern survey responses.

Second, regional groupings were created so that the Canadian averages could be generated from equally weighted regional averages thereby giving more equal weight to each survey. For example, there were 9 survey responses from Western Canada. That is, over half the responses of the total surveys returned (17) were from the West. By reducing the Western surveys to a single regional average it was possible to generate a Canadian average where each of the regions received an equal weighting of 0.33 (33%) in the calculation of the overall average. Had this not been done the Western surveys would have had a weight of over 0.55.

#### **Reading Table 1. Summary Data Table for Station Surveys**

Interpretation of much of the data presented in the table is straightforward. However, for purposes of clarity a couple of points are worth keeping in mind. Notice that Canadian averages for each question are presented in the far right column beside the regional averages. At the bottom left of the table notice that there are three summary items:

- 1. Yes/No Region Averages:** This figure is composed of the yes/no answers provided to the section labeled "Survey Part II: Infrastructure Supports for Women Yes/ No," and "Survey Part I" question 15a-d.
- 2. Intra-region Range:** This figure relates the min/max values within each regional sample. Thus, for example, within the Western region the minimum value (i.e., lowest percent of affirmative answers provided by a station) was 19 percent and the maximum value was 56 percent.
- 3. Sample Size:** This figure is a count of the total surveys returned for each region.

**Table 1. Summary Data Table for Station Surveys**

	Western Region Avg.	Central Region Avg.	East/North Region Avg	Canadian Avg.
<b>Survey Part I</b>				
1. Women as total of paid positions	0.41	0.56	0.36	0.45
2. Women as total of temp positions	NA	NA	NA	NA
3a. Percent of women of Board of Directors	0.48	0.35	0.38	0.41
3b. Policy on quota for rep on board members	0.00	0.25	0.00	0.08
7. Specific training for women and marginalized groups.	0.11	0.25	0.25	0.20
10. Percent of women programmers	0.29	0.31	0.40	0.33
11. Hours of broadcast*	119	168	115	134
12. Percent of hours of broadcast dedicated to women	0.01	0.01	0.01	0.01
15. Specific policies (inferred yes/no)				
15a. Affirmative action	0.55	1.00	0.25	0.60
15b. Sexual harassment	0.44	1.00	0.50	0.65
15c. Pro-active recruitment	0.00	0.50	0.00	0.17
15d. Family: parental and Mat. leave	0.22	0.50	0.00	0.24
<b>Survey Part II: Infrastructure Supports for Women Yes/ No</b>				
1. Programming equity policy	0.11	0.50	0.00	0.20
2. Other policies, e.g., code of conduct	0.56	0.75	0.75	0.69
3. Women exclusive training/orientations	0.33	0.50	0.25	0.36
4. Pro-active recruitment	0.22	0.75	0.50	0.49
5. Material supports: bus tickets, babysitting	0.00	0.25	0.00	0.08
6. Safe ride services	0.25	0.25	0.00	0.17
7. Programming audits	0.44	0.25	0.75	0.48
8. Mandated women orientated programming/ special events	0.44	0.75	0.75	0.65
9. Women's collectives	0.33	0.50	0.25	0.36
10. Internships and buddy systems for women	0.44	0.50	0.25	0.40
11. Promotion/organization of women's nights for artists/musicians	0.22	0.50	0.50	0.41
12. Mentorship programs for women	0.38	0.50	0.50	0.46
13. Targeted recruitment and on site training	0.22	0.75	0.25	0.41
14. Promotions/PSAs for events featuring women	0.89	1.00	1.00	0.96
15. Station 'IDs with female voices	0.67	1.00	0.11	0.89
16. Changing tables in bathrooms/toys for tots	0.78	0.50	0.00	0.20
17. Women staff members as role models	0.86	1.00	1.00	0.93
18. On air safety announcements	1.00	1.00	0.75	0.87
19. Flexible training time	0.67	1.00	0.75	0.92
20. Diverse women's programming	0.00	1.00	0.50	0.72
21. Labelling system for CDs featuring women artists	0.00	0.25	0.25	0.17
22. Subscriptions to different women's publications	0.11	0.00	0.25	0.12
Yes/ No Region Averages	0.37	0.63	0.41	0.47
Intra-region Range	0.19 - 0.56	0.52 - 0.74	0.33 - 0.48	0.19 - 0.74
Sample size*	9	4	4	17

Notes: Data table generated from primary surveys of stations.

Unless otherwise noted, all figures are percentages: 1.00 = 100%

\* Indicates figure not expressed as a percentage

## APPENDIX

# D:

## Internet Resources

- **AMARC Europe (World Association of Community Oriented Broadcasters) Women's Network**  
<http://www.amarc.org/europe/women/>
- **Canadian Society of Independent Radio Producers**  
This site contains a lot of resources on radio art production and radio documentary production.  
<http://www.radiosite.ca/>
- **The Canadian Research Centre for the Advancement of Women**  
Has invaluable information and fact sheets about the status of women in Canada.  
<http://www.criaw-icref.ca/>
- **Canadian Women in Communications**  
<http://www.cwc-afc.com/>
- **Cyberspace Music Resources**  
Contains lots of on line resources about women in music especially under-represented genres.  
[http://thunder1.cudenver.edu/cam/cmr/pop\\_music.htm](http://thunder1.cudenver.edu/cam/cmr/pop_music.htm)
- **Digital Eve**  
Non-profit organization that trains and supports women interested in digital technology.  
<http://digitalevetoronto.com/>
- **Feminist International Radio Endeavour (FIRE)**  
<http://www.fire.or.cr/>
- **Femnet**  
The African Women's Development and Communication Network  
<http://www.femnet.or.ke/>
- **Global Fund for Women**  
<http://www.globalfundforwomen.org/>
- **International Association of Women in Radio & TV (IAWRT)**  
IAWRT was founded more than 50 years ago by a woman in the Netherlands. It has a biennial conference and awards competition. You do not have to become a member to compete in the awards, but new members are welcome.  
[http://www.iawrt.org /](http://www.iawrt.org/)
- **ISIS Manila International**  
A feminist NGO dedicated to women's information and communication needs. Focuses on those advancing women's rights, leadership and empowerment in Asia and the Pacific.  
<http://www.isiswomen.org/organization/index.html/>
- **The Institute for Media, Policy and Civil Society (IMPACS)**  
A Canadian non-profit organization committed to the protection and expansion of democracy and to strengthening civil society. Especially concerned with establishing a vocal and articulate civil society.  
<http://www.impacs.org/>
- **International Women's Tribune Centre (IWTC)**  
This website is designed as a women and development information and resources centre for women, activists and advocates worldwide. The site focuses on the Beijing Platform for Action (PFA) and Beijing +5 follow-up plans and policies.  
<http://www.iwtc.org/>
- **MediaWatch**  
A national, Canadian, not-for-profit feminist organization that works to promote social justice and equality by conducting media research and advocating for change within government, industry and the public.  
<http://www.mediawatch.ca/>

- **N.Paradoxa**

International online feminist art journal.  
<http://web.ukonline.co.uk/n.paradoxa/>

- **NetFemmes (in French)**

NetFemmes est un réseau pour et par les femmes, mis sur pied par le Centre de documentation sur l'éducation des adultes et la condition féminine (CDÉACF), organisme à but non lucratif dont la mission est la démocratisation des savoirs et la promotion des savoirs faire des réseaux de l'éducation des adultes et de la condition féminine, et développé en étroite collaboration avec les regroupements nationaux de groupes de femmes du Québec et le Réseau Québécois de chercheuses féministes.  
<http://netfemmes.cdeacf.ca/>

- **Prometheus Radio Project**

A U.S.-based organization that aims to serve as a micro-radio resource centre offering legal, technical, and organizational support for non-commercial community broadcasters.  
<http://www.prometheusradio.org/>

- **Resources for Feminist Research (Journal)**

Based out of the Centre for Feminist Research in Education at the University of Toronto. Publishes a scholarly journal on feminist research.  
<http://www.oise.utoronto.ca/rfr/pages/general.html/>

- **Status of Women Canada**

Federal government department that looks after and into the affairs of women. Lots of resources on how to do gender based analysis and feminist research. Also contains fact sheets on various issues to do with women.  
<http://www.swc-cfc.gc.ca/>

- **Studio XX**

Women's digital resource center based in Montreal. Trains women in digital technology and exhibits women's digital art, including experimental audio art.  
<http://www.studioxx.org/e/studioxx/organisation.php/>

- **Vancouver Status of Women**

Non-profit feminist organization. Used to publish Kinesis.  
<http://www.vsw.ca/>

- **Women'space**

Hosts the Canadian Women's Internet directory. Women'space explores how cyberspace is being used as a powerful tool for women's activism. Women'space aims to further women's equality and to celebrate our diversity and the things we share.  
<http://www.womenspace.ca/>

- **The Worldwide Organisation of Women's Studies (WOWS)**

The site includes updates on different women's organisations worldwide.  
<http://www.fss.uu.nl/wows/>

- **Women's International League for Peace and Freedom**

Lots of news and information on women and peace building around the world.  
<http://www.peacewomen.org/wpsindex.html/>

- **World Summit on Information Technologies**

Huge, United Nations sponsored conference that deals with the right to communicate and the right to information technologies. Useful resources on media democracy.  
<http://www.itu.int/wsis/>

## Online Books and Other Resources

- **Sounding Places with Hildegard Westerkamp**

An innovative website about the life and work of this most amazing Canadian radio artist and sound composer.  
<http://www.emf.org/artists/mccartney00/intro.html/>

- **A Passion for Radio. Edited by Bruce Girard**

An online edition of this invaluable book. Written by people actively - and passionately - involved in radio, this book presents twenty-one alternative radio experiences from countries on every continent of the globe.  
<http://www.comunica.org/passion/>

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