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GENDER PARITY IN CANADIAN ARTISTIC AND CULTURAL ORGANIZATIONS

Report of the Standing Committee on Canadian Heritage

Julie Dabrusin, Chair

**JANUARY 2019
42nd PARLIAMENT, 1st SESSION**

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Reports from committee presented to the House of Commons

Presenting a report to the House is the way a committee makes public its findings and recommendations on a particular topic. Substantive reports on a subject-matter study usually contain a synopsis of the testimony heard, the recommendations made by the committee, as well as the reasons for those recommendations.

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has the honour to present its

SIXTEENTH REPORT

Pursuant to its mandate under Standing Order 108(2), the Committee has studied gender parity on the boards and senior leadership levels of Canadian artistic and cultural organizations and has agreed to report the following:

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LIST OF RECOMMENDATIONS

As a result of their deliberations committees may make recommendations which they include in their reports for the consideration of the House of Commons or the Government. Recommendations related to this study are listed below.

Data and research

Recommendation 1

That the Department of Canadian Heritage, in collaboration with the Canada Council for the Arts, collect data and conduct a study on gender parity at the senior leadership and board levels of artistic organizations.

Recommendation 2

That the Government of Canada extend the disclosure provisions regarding gender parity to apply to federally registered not-for-profit organizations to assist in the collection of data on gender parity.

Collaboration and mentorship

Recommendation 3

That the Government of Canada create resources for women in the arts, such as a forum to share information and best practices about achieving gender parity and/or a mentorship program, to promote leadership and skills development.

Recommendation 4

That the Department of Canadian Heritage, in collaboration with educational institutions, develop cultural leadership programs and scholarship opportunities to encourage young leaders in the arts sector to gain international experience.

Human Resources

Recommendation 5

That the Department of Canadian Heritage support the development of harassment and gender parity policies within artistic and cultural organizations.

Recommendation 6

That the Government of Canada, in collaboration with service organizations, develop and offer professional development programs focused on gender parity for board members.

Recommendation 7

That the Government of Canada fund artistic and cultural organizations' human resources programs that address barriers to women's advancement, such as enhanced child care, flexible hours and parental leave, and to encourage artistic and cultural organizations to consider gender parity as one aspect of their recruitment strategy.

Federal funding

Recommendation 8

That the Department of Canadian Heritage tie federal funding for artistic and cultural organizations to gender parity initiatives, and that the federal government work with organizations to develop achievable goals.

Federal appointments

Recommendation 9

That the Government of Canada ensure that nominations to federal government-appointed cultural boards respect gender parity.

Beyond gender parity

Recommendation 10

That the Government of Canada encourage artistic and cultural organizations to look beyond gender parity when adopting measures to increase diversity on boards and at the senior leadership level.



GENDER PARITY

PART 1: INTRODUCTION

On 13 February 2018, the House of Commons Standing Committee on Canadian Heritage (the Committee) adopted the following motion:

That, pursuant to Standing Order 108 (2), the Committee undertake a study on how to establish gender parity on the Boards of Canadian artistic and cultural organizations, as well as among Artistic Directors across Canada; and, that the Committee shall hear from industry experts, academics and other subject matter experts to fully identify the problem, and to make recommendations that will lead to gender parity.¹

Pursuant to this motion, the Committee held four meetings and heard from 18 witnesses from 1 to 24 May 2018. It also received four briefs. The witnesses included representatives from Canadian cultural and community organizations, academics and experts. The Committee would like to thank everyone who participated in the study.

1 House of Commons, Standing Committee on Canadian Heritage, *Minutes*, 13 February 2018.



PART 2: OVERVIEW OF GENDER PARITY IN CANADIAN ARTISTIC AND CULTURAL ORGANIZATIONS

Given the lack of data on gender parity in Canadian artistic and cultural organizations, the Committee invited witnesses to share their experiences and observations about their workplaces. In some cases, data about certain disciplines were presented. This section of the report presents information received by the Committee on the topic.

2.1 Current situation

Some witnesses noted that research on gender parity, particularly on the boards of cultural organizations, is important. According to Adrian Burns, Chair of the Board of Trustees of the National Arts Centre,

Achieving gender parity at the board level is critical, particularly in large institutions such as performing arts centres, festivals, orchestras, and our museums. The good news is that many arts organizations in Canada are trying to address gender parity on their boards.²

There are many benefits to achieving greater parity on boards. Angèle Bouffard, Coordinator of leadership programs at YWCA Québec, said that the “idea is really to diversify expertise, to take certain questions into account and to cover all [bases].”³

2.1.1 Data

In a brief submitted to the Committee, the Canadian Arts Coalition wrote that there is a “power imbalance”⁴ in the arts; although women represent 51% of artists and 50% of cultural workers, they represent only 25% of artistic directors. Even when women are in such positions, inequalities remain:

Women, especially marginalized women, are much more likely to have precarious contract positions and less likely to be in full-time stable positions of leadership; this

2 CHPC, *Evidence*, 42nd Parliament, 1st Session, 1 May 2018, 0900 (Ms. Adrian Burns, Chair, Board of Trustees, National Arts Centre).

3 CHPC, *Evidence*, 42nd Parliament, 1st Session, 3 May 2018, 1020 (Mrs. Angèle Bouffard, Coordinator of leadership programs, YWCA Québec).

4 Canadian Arts Coalition, “[Gender Parity in the Canadian Arts Sector and the Barriers to Women’s Leadership](#),” *Submitted Brief*, May 2018, p. 1.

inequity is further compounded for women who are also Indigenous, racialized, seniors, disabled, and so on.⁵

Alexandra Badzak, Director and Chief Executive Officer, Ottawa Art Gallery, also noted that there are few women in top positions. She added that they earn 20% less than their male counterparts, proving that there is a “glass ceiling in major institutions.”⁶ Vanessa Morgan, Board Chair of the Soulpepper Theatre Company, told the Committee that there are a lot of women involved in the arts, but “there’s not the same progression that would result in more people being at the top level.”⁷

Witnesses also told the Committee about parity in various artistic disciplines. Regarding artistic director roles in the performing arts, Ms. Morgan believes that the lack of parity “stems from structural issues in Canada.”⁸

According to Ms. Burns, orchestras have yet to achieve parity. According to Orchestras Canada, inequality is more pronounced for artistic director positions than on boards or for CEOs.⁹ Similarly in the ballet industry, according to Ms. Burns, women make up the majority of the dancers, but few are in decision-making positions.¹⁰ Ms. Badzak¹¹ and Susannah Rosenstock,¹² Director of Art Toronto, added that this is also the situation in the visual arts.

5 Ibid.

6 CHPC, *Evidence*, 42nd Parliament, 1st Session, 1 May 2018, 0850 (Ms. Alexandra Badzak, Director and Chief Executive Officer, Ottawa Art Gallery).

7 CHPC, *Evidence*, 42nd Parliament, 1st Session, 24 May 2018, 1030 (Ms. Vanessa Morgan, Board Chair, Soulpepper Theatre Company).

8 Ibid., 1000.

9 Orchestras Canada, “[Leadership and Gender in Canadian Orchestras: A Brief to the Standing Committee on Canadian Heritage](#),” *Submitted Brief*, May 2018, p. 1.

10 CHPC, *Evidence*, 42nd Parliament, 1st Session, 1 May 2018, 0900 (Ms. Adrian Burns, Chair, Board of Trustees, National Arts Centre).

11 CHPC, *Evidence*, 42nd Parliament, 1st Session, 1 May 2018, 0925 (Ms. Alexandra Badzak, Director and Chief Executive Officer, Ottawa Art Gallery).

12 CHPC, *Evidence*, 42nd Parliament, 1st Session, 3 May 2018, 0905 (Ms. Susannah Rosenstock, Director, Art Toronto).



Women were also said to be underrepresented in film and television,¹³ screen composing,¹⁴ and literature, theatre and music.¹⁵

2.1.2 Barriers

Many witnesses discussed the barriers women face in artistic and cultural industries. According to a study on gender parity submitted to the Committee by the Screen Composers Guild of Canada:

The top barriers for female composers are economic: insufficient compensation for work performed and limited availability of contract work. The inability to access capital to finance larger projects or company growth is also of an economic nature and identified more than twice as frequently by women than men.

Other important barriers are related to connections within the industry: not knowing the right people in the industry, lack of recognition for past performance, and difficulty gaining access to entry-level opportunities.¹⁶

Marguerite Pigott, Vice-President of Outreach and Strategic Initiatives with the Canadian Media Producers Association, told the Committee that in 2017 the Association commissioned a study on parity in Canada's screen industries. The key barriers to advancement identified by respondents were:

... pay inequity, not being recognized for accomplishments, difficulty financing larger budget projects, gaining access to advancement possibilities, and not being able to advance beyond middle management.¹⁷

The study also identified tools to overcome these barriers, such as: "hard work and talent, support of a boss or a professional mentor, diversity and gender policies and programs, and industry mentorship programs."¹⁸

13 CHPC, *Evidence*, 42nd Parliament, 1st Session, 3 May 2018, 0900 (Ms. Heather Allin, Chair, National Women's Committee, Alliance of Canadian Cinema, Television and Radio Artists (ACTRA)).

14 Screen Composers Guild of Canada, "[Gender in the Canadian Screen Composing Industry](#)," *Submitted Brief*, May 2018, p. 2.

15 CHPC, *Evidence*, 42nd Parliament, 1st Session, 8 May 2018, 0850 (Ms. Kate Cornell, Co-Chair, Canadian Arts Coalition).

16 Screen Composers Guild of Canada, "[Gender in the Canadian Screen Composing Industry](#)," *Submitted Brief*, May 2018, p. 9.

17 CHPC, *Evidence*, 42nd Parliament, 1st Session, 24 May 2018, 1015 (Ms. Marguerite Pigott, Vice-President, Outreach and Strategic Initiatives, Canadian Media Producers Association).

18 Ibid.

Witnesses also said that international competition, combined with the lack of opportunities in Canada, is also a barrier to hiring women. Ms. Morgan told the Committee that despite search committees wanting women on their short lists, “there are not a lot of women who have had the relevant experience in Canada because there are just not that many organizations to provide it.¹⁹” According to Ms. Badzak, this lack of experience means that several cultural organizations are looking abroad for candidates.²⁰ This view was shared by Ms. Rosenstock, who said that the problem for women is transitioning to larger organizations:

I don’t know that it’s the skills. I think it’s really the lack of training, the lack of succession training here in order to put people in those positions. From what I know, there are women who are leading smaller museums, mid-sized museums, and other artistic institutions across the country, but not at the very highest levels. I think that, because there simply aren’t people being trained in any sort of succession training to take those jobs, the headhunters generally look outside the country. They look to the U.S., and they look to the U.K.²¹

2.1.3 Lessons learned

Some witnesses told the Committee about the lessons learned from their own experience that could be applied to other areas. For instance, Ms. Allin described Telefilm Canada’s work to improve gender parity in feature film production. She said that one year after a new policy was adopted, “of the 60-plus films the agency had committed to funding so far that year, 44% are directed by women, 46% have a female screenwriter, and 41% have a female producer.”²²

The Canadian Media Producers Association took steps to improve gender parity within its organization and various committees.²³ In its brief, the Association outlined three key

19 CHPC, *Evidence*, 42nd Parliament, 1st Session, 24 May 2018, 1005 (Ms. Vanessa Morgan, Board Chair, Soulpepper Theatre Company).

20 CHPC, *Evidence*, 42nd Parliament, 1st Session, 1 May 2018, 0925 (Ms. Alexandra Badzak, Director and Chief Executive Officer, Ottawa Art Gallery).

21 CHPC, *Evidence*, 42nd Parliament, 1st Session, 3 May 2018, 0935 (Ms. Susannah Rosenstock, Director, Art Toronto).

22 CHPC, *Evidence*, 42nd Parliament, 1st Session, 3 May 2018, 0900 (Ms. Heather Allin, Chair, National Women’s Committee, Alliance of Canadian Cinema, Television and Radio Artists (ACTRA)).

23 CHPC, *Evidence*, 42nd Parliament, 1st Session, 24 May 2018, 1010 (Mr. Scott Garvie, Chair, Board of Directors, Canadian Media Producers Association).



lessons to be drawn from this experience, including: deployment of the entire leadership, gender parity sensitive recruitment strategies and talent development.²⁴

2.2 Inherent biases in hiring practices

2.2.1 Recruitment strategies

One explanation witnesses gave for the underrepresentation of women on boards and in artistic director positions was the role that inherent biases play, particularly in the recruitment process.

Some witnesses spoke about their experiences with headhunting agencies to recruit new directors for their boards. For Margot Young, Professor of Law with the University of British Columbia, it is the board's responsibility "to articulate clearly to the search firm what the requirements for the candidates are."²⁵

Ms. Badzak told the Committee that the responsibility lies with both the recruitment agencies and the boards:

Steps need to be taken at the highest levels of organizations across Canada to nominate more females for executive positions. Executive search firms need to expand and put forward more female prospects, and those making hiring decisions on the CEOs of galleries and museums need to consciously check biases and recognize that expertise can be gained within Canada and in female form.²⁶

Andrew MacDougall, Partner with Osler, Hoskin and Harcourt, added that during the recruitment process, focusing on candidates with industry experience is not the ideal solution. Instead, he recommends looking at candidates "with senior management expertise and at other industries where there might be transferable skills."²⁷

24 Canadian Media Producers Association, "[Study on Gender Parity on the Boards and Senior Leadership Levels of Canadian Artistic and Cultural Organizations](#)," *Submitted Brief*, May 2018, p. 5.

25 CHPC, *Evidence*, 42nd Parliament, 1st Session, 3 May 2018, 1030 (Professor Margot Young, Professor of Law, University of British Columbia, As an Individual).

26 CHPC, *Evidence*, 42nd Parliament, 1st Session, 1 May 2018, 0850 (Ms. Alexandra Badzak, Director and Chief Executive Officer, Ottawa Art Gallery).

27 CHPC, *Evidence*, 42nd Parliament, 1st Session, 24 May 2018, 1025 (Mr. Andrew MacDougall, Partner, Osler, Hoskin and Harcourt LLP).

Ms. Bouffard said that organizations must be given “the tools and competency [matrices] that they need to diversify the make up of their board.”²⁸ Kate Cornell, Co-Chair of the Canadian Arts Coalition, welcomed the training provided to prospective members. However, she also mentioned that it is important to move beyond the usual candidates and look at leaders “who might not have qualifications on paper but have incredible skills that would be very valuable for an arts organization.”²⁹

Ms. Bouffard told the Committee that to achieve real advances in governance, women must make up at least one third of an organization’s board.³⁰

2.2.2 Unconscious bias

The Committee also heard that unconscious bias in hiring practices and recruitment is a barrier for women. According to Ms. Young, unconscious bias is a key factor behind the underrepresentation of women and other groups in executive positions.³¹ She called for a greater understanding about various management styles:

There is the need to understand that leadership comes in many different forms. There are different styles of leadership. Some styles of leadership can be much more effective for their very lack of the sort of traditional features that we associate with male leaders. It’s also the case that the character of these leadership jobs is not always attractive to women.³²

Christina Loewen, Executive Director of Opera.ca, agreed that the perception of what a leader looks like and what qualifications are needed to be a leader must be addressed.³³ Ms. Allin told the Committee that stereotypes work against female directors, who

28 CHPC, [Evidence](#), 42nd Parliament, 1st Session, 3 May 2018, 1020 (Mrs. Angèle Bouffard, Coordinator of leadership programs, YWCA Québec).

29 CHPC, [Evidence](#), 42nd Parliament, 1st Session, 8 May 2018, 0925 (Ms. Kate Cornell, Co-Chair, Canadian Arts Coalition).

30 CHPC, [Evidence](#), 42nd Parliament, 1st Session, 3 May 2018, 1025 (Mrs. Angèle Bouffard, Coordinator of leadership programs, YWCA Québec).

31 CHPC, [Evidence](#), 42nd Parliament, 1st Session, 3 May 2018, 1040 (Professor Margot Young, Professor of Law, University of British Columbia, As an Individual).

32 Ibid.

33 CHPC, [Evidence](#), 42nd Parliament, 1st Session, 1 May 2018, 0930 (Ms. Christina Loewen, Executive Director, Opera.ca).



are seen as “demanding and difficult,” while their male colleagues are “visionary and creative.”³⁴

2.2.3 Quotas

Regarding hiring practices, some witnesses also raised the issue of quotas. Mr. Macdougall said that many countries have them in place and that they have increased women’s representation. However, Mr. Macdougall added that quotas “don’t convey the right message.”³⁵

Ms. Morgan believes that quotas can have negative impacts; and prefers to see other approaches used:

Quotas can result in resentment on the part of men and doubt on the part of women if they feel they’ve been added to a board only because they are female. Funders in the arts and culture sector can make it known that diversity is important by virtue of questions in the applications for funding.³⁶

Ms. Schirle took a more nuanced approach:

When we look at the broader literature, the evidence suggests that gender quotas that change the composition of boards can affect the strategy of an organization. Those effects may be small, but I have not seen convincing evidence to clearly suggest it is negative. Gender quotas may raise competence levels in an organization. However, we must remember that policies such as gender quotas are only one small piece of that policy puzzle.³⁷

Ms. Young said that quotas are on a continuum of possible measures for improving women’s representation. She told the Committee that “[r]eporting requirements and outreach are not as effective as quotas.”³⁸ She concluded that:

34 CHPC, *Evidence*, 42nd Parliament, 1st Session, 3 May 2018, 0900 (Ms. Heather Allin, Chair, National Women’s Committee, Alliance of Canadian Cinema, Television and Radio Artists (ACTRA)).

35 CHPC, *Evidence*, 42nd Parliament, 1st Session, 24 May 2018, 1040 (Mr. Andrew MacDougall, Partner, Osler, Hoskin and Harcourt LLP).

36 CHPC, *Evidence*, 42nd Parliament, 1st Session, 24 May 2018, 1000 (Ms. Vanessa Morgan, Board Chair, Soulpepper Theatre Company).

37 CHPC, *Evidence*, 42nd Parliament, 1st Session, 3 May 2018, 1005 (Dr. Tammy Schirle, Professor, Department of Economics, Wilfrid Laurier University, As an Individual).

38 CHPC, *Evidence*, 42nd Parliament, 1st Session, 3 May 2018, 1030 (Professor Margot Young, Professor of Law, University of British Columbia, As an Individual).

Having a quota or some sort of set target for increasing the presence of currently under-represented groups on these important sites of decision-making is one way you can change what our stereotypical assumptions are with respect to women in leadership and decision-making roles.³⁹

2.3 Financial barriers

Witnesses also said that financial barriers are an important factor to consider regarding the number of women in senior management and board positions in the artistic and cultural industries. Requests for donations, lack of compensation for these kinds of positions, and a lack of work-life balance supports were some of the factors cited.

The witnesses said that financial barriers greatly influence the decision whether to apply for an executive position. As Ms. Morgan pointed out, to get more women to put themselves forward, “it’s money and time that people need to be board volunteers.”⁴⁰

2.3.1 Unpaid positions and volunteer fatigue

One financial barrier raised by witnesses was that directorships are volunteer positions, meaning that they are unpaid. Ms. Cornell said that the fact that board positions are unpaid negatively impacts women, since they are paid less than men.⁴¹ As a result, “the amount of time they can spend on these volunteer boards of directors can be affected by what they make.”⁴²

The Committee heard that several individuals need to sit on more than one board, particularly when the pool of candidates is more limited. This can result in volunteer fatigue, given the heavy responsibilities of these positions. According to Ms. Cornell, volunteer fatigue particularly affects members of underrepresented groups.⁴³

Ms. Brière pointed out that sitting on a board requires a time commitment. The perception that people are already busy enough can result in women being excluded:

39 Ibid.

40 CHPC, *Evidence*, 42nd Parliament, 1st Session, 24 May 2018, 1000 (Ms. Vanessa Morgan, Board Chair, Soulpepper Theatre Company).

41 CHPC, *Evidence*, 42nd Parliament, 1st Session, 8 May 2018, 0910 (Ms. Kate Cornell, Co-Chair, Canadian Arts Coalition).

42 Ibid.

43 Ibid., 0850.



[W]e are not going to try to recruit some women, because we think that they are already busy enough and that we cannot ask them to do this as well. There are also women who exclude themselves by saying that they are quite busy, that they do not want to do more, out of respect for their spouse, and that it will be difficult to balance it all.⁴⁴

2.3.2 Donations

Some witnesses said that many board positions require the directors to make donations, which could explain why some women choose to not volunteer. Ms. Cornell considers this a barrier.⁴⁵ This view was shared by Mr. Macdougall, who said that this is especially the case in not-for-profits.⁴⁶

Some organizations have acted to address this barrier. For example, Ms. Ouellette said that financial expectations are sometimes waived for certain candidates.⁴⁷

She added that “managing that financial expectation would remove an important barrier so that you can bring in the people who can give you the content and the participation you need.”⁴⁸ Ms. Morgan told the Committee that her organization is willing to waive this expectation if there is a candidate “who would be an excellent addition to the board.”⁴⁹

2.3.3 Family-friendly environment

Ms. Brière told the Committee that when it comes to women’s involvement, “the impact of maternity”⁵⁰ needs to be considered, particularly in culture. She said that women

44 CHPC, [Evidence](#), 42nd Parliament, 1st Session, 3 May 2018, 0915 (Mrs. Sophie Brière, Professor, Université Laval).

45 CHPC, [Evidence](#), 42nd Parliament, 1st Session, 8 May 2018, 0910 (Ms. Kate Cornell, Co-Chair, Canadian Arts Coalition).

46 CHPC, [Evidence](#), 42nd Parliament, 1st Session, 24 May 2018, 1025 (Mr. Andrew MacDougall, Partner, Osler, Hoskin and Harcourt LLP).

47 CHPC, [Evidence](#), 42nd Parliament, 1st Session, 8 May 2018, 0920 (Ms. Julia Ouellette, President, Museum of Contemporary Art Toronto Canada).

48 Ibid.

49 CHPC, [Evidence](#), 42nd Parliament, 1st Session, 24 May 2018, 1005 (Ms. Vanessa Morgan, Board Chair, Soulpepper Theatre Company).

50 CHPC, [Evidence](#), 42nd Parliament, 1st Session, 3 May 2018, 0915 (Mrs. Sophie Brière, Professor, Université Laval).

working in this area have “atypical hours,”⁵¹ making it harder for them to find child care. Ms. Brière said that family responsibilities, not a lack of competence, help explain women’s reluctance:

Women are wondering how they can fulfil these mandates while caring for their children. All the studies show that, despite the sharing of household chores, women still bear the brunt of this responsibility. It’s a reflex in women. This is very much in terms of women’s mobility, whether it’s regional, national or even international, as you’ve said. Women exclude themselves when it comes to going abroad, moving or accepting new challenges, because they fear that they can’t reconcile these challenges and family.⁵²

Ms. Morgan⁵³ and Ms. Pigott⁵⁴ pointed to affordable child care as part of the solution to addressing constraints that keep women from sitting on the boards of cultural organizations. Ms. Pigott also added that greater opportunities for women could be created by promoting paternity policies in cultural organizations.⁵⁵

51 Ibid.

52 Ibid., 0930.

53 CHPC, *Evidence*, 42nd Parliament, 1st Session, 24 May 2018, 1000 (Ms. Vanessa Morgan, Board Chair, Soulpepper Theatre Company).

54 CHPC, *Evidence*, 42nd Parliament, 1st Session, 24 May 2018, 1045 (Ms. Marguerite Pigott, Vice-President, Outreach and Strategic Initiatives, Canadian Media Producers Association).

55 Ibid.



PART 3: MOVING FORWARD

Much of the Committee’s deliberations focused on finding practical solutions that the federal government could introduce to achieve gender parity on the boards and senior leadership levels of Canadian artistic and cultural organizations.

As will be discussed below, the Committee heard a range of suggestions regarding the approach the federal government could take to increase the number of women in senior positions in the arts and culture industries. Many witnesses advocated for increased study and collection of data, support for training and mentorship, federal funding, and changes to hiring practices.

3.1 Data Collection

Many witnesses agreed that accurate data is necessary to identify the issues that women face in Canadian artistic and cultural organizations. Sophie Brière, Professor at Université Laval, explained that there is currently a lack of data. She said:

[T]here is clearly a lack of data tracking. When we request data from organizations, including large corporations, we have difficulty obtaining the percentage of women in senior management and the percentage of women on boards.⁵⁶

Andrew MacDougall, Partner at Osler, Hoskin and Harcourt LLP, noted the necessity of gathering information because “it is important to understand these variations in order to better assess the burden of different policy initiatives on differently situated organizations.”⁵⁷

Some witnesses recommended that the Department of Canadian Heritage carry out specific studies to better identify and understand the issues related to gender parity in artistic and cultural organizations.⁵⁸

56 CHPC, [Evidence](#), 42nd Parliament, 1st Session, 3 May 2018, 0910 (Mrs. Sophie Brière, Professor, Université Laval).

57 CHPC, [Evidence](#), 42nd Parliament, 1st Session, 24 May 2018, 0950 (Mr. Andrew MacDougall, Partner, Osler, Hoskin and Harcourt LLP).

58 See: CHPC, [Evidence](#), 42nd Parliament, 1st Session, 1 May 2018, 0855 (Ms. Alexandra Badzak, Director and Chief Executive Officer, Ottawa Art Gallery); CHPC, [Evidence](#), 42nd Parliament, 1st Session, 8 May 2018, 0850 (Ms. Kate Cornell, Co-Chair, Canadian Arts Coalition).

Christina Loewen,⁵⁹ Executive Director of Opera.ca, and Marguerite Pigott,⁶⁰ Vice-President of Outreach and Strategic Initiatives of the Canadian Media Producers Association, also suggested that the Department commission gender and diversity analysis research to better identify the issue.

In its brief, Orchestras Canada also recommended that the government facilitate “systematic data collection on current leadership in Canadian arts organizations and institutions.”⁶¹ They also called for qualitative research on the obstacles women face in the arts.

Some witnesses also suggested that to acquire data on a consistent basis, organizations seeking federal funding be required to provide internal statistics related to gender parity in senior and board positions.⁶² In a brief submitted to the Committee, the Canadian Media Producers Association (CMPA) called for:

More disclosure of information regarding gender and diversity from public funding agencies, public companies and regulated broadcasters could help improve the imbalance situation, as transparency and data have been effective at driving change in other countries.⁶³

The CMPA further recommended that the federal government: “incentivize companies receiving funding to report on diversity and inclusion; provide bonus points in selection or funding criteria for those employing women or diverse people in key leadership positions.”⁶⁴

In addition, some witnesses recommended that the federal government create a resource where information and tools to achieve gender parity would be made available to organizations.⁶⁵ Julia Ouellette, Chair of the Museum of Contemporary Art Toronto

59 CHPC, *Evidence*, 42nd Parliament, 1st Session, 1 May 2018, 0845 (Ms. Christina Loewen, Executive Director, Opera.ca).

60 CHPC, *Evidence*, 42nd Parliament, 1st Session, 24 May 2018, 1015 (Ms. Marguerite Pigott, Vice-President, Outreach and Strategic Initiatives, Canadian Media Producers Association).

61 Orchestras Canada, “[Leadership and Gender in Canadian Orchestras: A Brief to the Standing Committee on Canadian Heritage](#),” *Submitted Brief*, May 2018, p. 2-3.

62 CHPC, *Evidence*, 42nd Parliament, 1st Session, 24 May 2018, 0950 (Mr. Andrew MacDougall, Partner, Osler, Hoskin and Harcourt LLP).

63 Canadian Media Producers Association, “[Study on Gender Parity on the Boards and Senior Leadership Levels of Canadian Artistic and Cultural Organizations](#),” *Submitted Brief*, May 2018, p. 5.

64 Ibid.

65 Ibid.



Canada also said that it would be more productive to have a formalized resource for female leaders.⁶⁶

3.2 Mentorship, training and capacity building

The Committee heard that cultural and societal changes are necessary to achieve gender parity in senior positions in the arts and cultural industry. As part of the solution, many witnesses suggested increasing training and mentorship efforts. Ms. Ouellette summarized the issue:

Capacity-building, leadership training, and mentorship opportunities for those who show promise are essential if we are to see a gender balance at the highest levels of management. Unfortunately, small and mid-sized organizations lack the funds to support this kind of talent incubation. Government support would go a long way. I recommend that the government consider focusing funding opportunities at small and mid-sized organizations that play an important role in incubating talent for the majors.⁶⁷

3.2.1 Training

Vanessa Morgan, Board Chair of Soulpepper Theatre Company, stated that “more training and education programs would be helpful to address the structural issues across the country.”⁶⁸ Adrian Burns, Chair of the Board of Trustees of the National Arts Centre, noted that training for board positions is particularly important because, as volunteer positions, “you’re going to get a large variety of people who really do need to be focused and trained for those positions.”⁶⁹

Regarding the types of training required, Susannah Rosenstock, Director of Art Toronto, suggested leadership training, specifically targeted to women, Indigenous people, and visible minorities.⁷⁰ She added that:

The resources of the federal government could help to make these existing programs more robust, and the government could work with other partners to provide additional

66 CHPC, *Evidence*, 42nd Parliament, 1st Session, 8 May 2018, 0915 (Ms. Julia Ouellette, Chair, Museum of Contemporary Art Toronto Canada).

67 Ibid., 0905.

68 CHPC, *Evidence*, 42nd Parliament, 1st Session, 24 May 2018, 1005 (Ms. Vanessa Morgan, Board Chair, Soulpepper Theatre Company).

69 CHPC, *Evidence*, 42nd Parliament, 1st Session, 1 May 2018, 0915 (Ms. Adrian Burns, Chair, Board of Trustees, National Arts Centre).

70 CHPC, *Evidence*, 42nd Parliament, 1st Session, 3 May 2018, 0905 (Ms. Susannah Rosenstock, Director, Art Toronto).

opportunities. ... These programs could be developed to specifically target female and diverse candidates that reflect Canada’s population, and could create a new generation of Canadian leaders in the arts and culture sector.⁷¹

Ms. Pigott and Orchestras Canada also recommended training programs for boards and recruitment committees on strategies for the elimination of unconscious bias.⁷² In her testimony, Ms. Loewen called for professional development and “support for board governance-training in subjects like gender bias, inclusive practices, equity diversity, and accessibility training.”⁷³

In its brief, the Canadian Arts Coalition called for both anti-bias and anti-oppression training to be made available to Boards of Directors.⁷⁴ On a similar note, Ms. Badzak called for improved anti-harassment policies.⁷⁵

3.2.2 Mentorship

In addition to training, witnesses discussed the need for additional support for mentorship programs. Ms. Ouellette highlighted the value of mentorship in the arts. She said:

For the younger generation, reaching gender parity is imperative, and its value is obvious. Governance practice, including board development, are very strategic and deliberate processes. Our next generation needs to be mentored in this area. To reach gender parity, we need to teach the next generation how to do it. It won’t just happen.⁷⁶

71 Ibid., 0910.

72 See: CHPC, [Evidence](#), 42nd Parliament, 1st Session, 24 May 2018, 1015 (Ms. Marguerite Pigott, Vice-President, Outreach and Strategic Initiatives, Canadian Media Producers Association); and Orchestras Canada, [“Leadership and Gender in Canadian Orchestras: A Brief to the Standing Committee on Canadian Heritage,” Submitted Brief](#), May 2018, p. 3.

73 CHPC, [Evidence](#), 42nd Parliament, 1st Session, 1 May 2018, 0845 (Ms. Christina Loewen, Executive Director, Opera.ca).

74 Canadian Coalition for the Arts, [“Canadian Arts Coalition Supplementary Brief for CHPC: Gender Parity in the Canadian Arts Sector and the Barriers to Women’s Leadership,” Submitted Brief](#), May 2018, p. 2.

75 CHPC, [Evidence](#), 42nd Parliament, 1st Session, 1 May 2018, 0855 (Ms. Alexandra Badzak, Director and Chief Executive Officer, Ottawa Art Gallery).

76 CHPC, [Evidence](#), 42nd Parliament, 1st Session, 8 May 2018, 0905 (Ms. Julia Ouellette, Chair, Museum of Contemporary Art Toronto Canada).



Orchestras Canada also suggested that mentorship programs can be key in career development and can ensure that “promising artists can develop their abilities [to] the fullest possible extent.”⁷⁷

Catherine Benoît, General Director of Spira, recommended that a program be established to train managers and provide mentorship for women in the industry, particularly for small and medium-sized organizations.⁷⁸

3.2.3 Pool of Canadian talent

Witnesses also spoke about the importance of capacity building and developing a pool of Canadian talent in the arts and culture industry. Ms. Pigott stated, “[w]hen you control who tells the story, you control the story. We need more women directors, more women screenwriters, more women producers. There is no shortage of talent in any of those categories.”⁷⁹ She added that efforts should be made to develop talent, as it is “not enough to recruit. It is essential to build a pool of talent from which the recruiting will eventually occur.”⁸⁰

Ms. Ouellette echoed this statement, noting that “the pool of female talent is growing, but that systemic barriers still limit them in getting the top jobs.”⁸¹

Orchestras Canada called for better collaboration between educational institutions and arts organizations so that “female artistic leaders see a path forward from the earliest days of their career development.”⁸²

To encourage the further development of a pool of Canadian talent, some witnesses highlighted the need for students and young leaders to gain international experience. As explained by Ms. Morgan, “arts leadership really is a global market and recruiters do

77 Orchestras Canada, “[Leadership and Gender in Canadian Orchestras: A Brief to the Standing Committee on Canadian Heritage](#),” *Submitted Brief*, May 2018, p. 3.

78 CHPC, [Evidence](#), 42nd Parliament, 1st Session, 3 May 2018, 1000 (Mrs. Catherine Benoit, General Director, Spira).

79 CHPC, [Evidence](#), 42nd Parliament, 1st Session, 24 May 2018, 1030 (Ms. Marguerite Pigott, Vice-President, Outreach and Strategic Initiatives, Canadian Media Producers Association).

80 *Ibid.*, 1015.

81 CHPC, [Evidence](#), 42nd Parliament, 1st Session, 8 May 2018, 0905 (Ms. Julia Ouellette, Chair, Museum of Contemporary Art Toronto Canada).

82 Orchestras Canada, “[Leadership and Gender in Canadian Orchestras: A Brief to the Standing Committee on Canadian Heritage](#),” *Submitted Brief*, May 2018, p. 3.

look to see where people have received their training.”⁸³ She recommended the creation of a program for leadership exchanges between Canadian and foreign organizations.⁸⁴

3.3 Hiring and recruitment practices

3.3.1 Eliminate bias from hiring and recruitment

In terms of hiring and recruitment, Ms. Cornell stated that “bias and discrimination in hiring practices in search firms and on boards of directors are the problem.”⁸⁵ Ms. Brière also noted that stereotypes of women’s leadership skills and communication abilities remain a barrier for women in the cultural and artistic industries.⁸⁶ She said:

We must...stop reinforcing the stereotypes that women are more human and more open to dialogue, or that men are more this or that. This kind of rhetoric reinforces stereotypes, and we can’t go very far with that. Instead, we need to work together and stop confining people to predetermined roles, such as women on human resources committees.⁸⁷

Ms. Badzak shared this view and noted bias in hiring practices need to be addressed. She said:

those making hiring decisions on the CEOs of galleries and museums need to consciously check biases and recognize that expertise can be gained within Canada and in female form.⁸⁸

Regarding human resources, some witnesses called for the creation of new programs aimed at addressing barriers to female leadership and advancement.⁸⁹

83 CHPC, [Evidence](#), 42nd Parliament, 1st Session, 24 May 2018, 1005 (Ms. Vanessa Morgan, Board Chair, Soulpepper Theatre Company).

84 Ibid., 1040.

85 CHPC, [Evidence](#), 42nd Parliament, 1st Session, 8 May 2018, 0855 (Ms. Kate Cornell, Co-Chair, Canadian Arts Coalition).

86 CHPC, [Evidence](#), 42nd Parliament, 1st Session, 3 May 2018, 0915 (Mrs. Sophie Brière, Professor, Université Laval).

87 Ibid.

88 CHPC, [Evidence](#), 42nd Parliament, 1st Session, 1 May 2018, 0850 (Ms. Alexandra Badzak, Director and Chief Executive Officer, Ottawa Art Gallery).

89 See: CHPC, [Evidence](#), 42nd Parliament, 1st Session, 1 May 2018, 0855 (Ms. Alexandra Badzak, Director and Chief Executive Officer, Ottawa Art Gallery); and CHPC, [Evidence](#), 42nd Parliament, 1st Session, 1 May 2018, 0845 (Ms. Christina Loewen, Executive Director, Opera.ca).



3.3.2 Trickle-down effect

Some witnesses noted that change at the highest level can have a positive effect on hiring and recruitment throughout the entire organization. Ms. Cornell, explained:

if we change who sits on the boards, it will impact who is hired as artistic director, who is hired as executive director, and then it goes on down to the staff level.⁹⁰

Ms. Burns echoed this view, and added:

...a culture that values diversity is key to achieving gender parity within an organization. How do create such a culture? Well, it starts at the top. When a strong leadership chases diversity at the top—that is, at senior management, the board, and artistic leadership levels—it infuses the rest of the organization. The result is a more balanced, inclusive organization that truly reflects our society.⁹¹

3.3.3 Headhunting firms

A number of witnesses told the Committee that arts and culture organizations use headhunting firms in recruiting board members and staff.⁹² Ms. Schirle⁹³ said that headhunting firms can be useful as they look beyond the typical social networks that organizations are accustomed to.⁹⁴ Ms. Badzak encouraged the government to work with organizations to “encourage corporate headhunting firms to ensure that all executive searches include candidates who are not only female but also indigenous, disabled, queer, trans, and people of colour.”⁹⁵

3.4 Organizational change

In addition to support from the federal government, witnesses also called on arts and culture organizations to develop organizational policies on parity. Ms. Brière stated, “if

90 CHPC, *Evidence*, 42nd Parliament, 1st Session, 8 May 2018, 0850 (Ms. Kate Cornell, Co-Chair, Canadian Arts Coalition).

91 CHPC, *Evidence*, 42nd Parliament, 1st Session, 1 May 2018, 0900 (Ms. Adrian Burns, Chair, Board of Trustees, National Arts Centre).

92 See, for example: CHPC, CHPC, *Evidence*, 42nd Parliament, 1st Session, 1 May 2018, 0920 (Ms. Alexandra Badzak, Director and Chief Executive Officer, Ottawa Art Gallery).

93 CHPC, *Evidence*, 42nd Parliament, 1st Session, 3 May 2018, 1030 (Dr. Tammy Schirle, Professor, Department of Economics, Wilfrid Laurier University, As an Individual).

94 Ibid.

95 CHPC, *Evidence*, 42nd Parliament, 1st Session, 1 May 2018, 0855 (Ms. Alexandra Badzak, Director and Chief Executive Officer, Ottawa Art Gallery).

we do not change the system and organizational practices, even when women have been appointed, there will not necessarily be change.”⁹⁶ Angèle Bouffard, Coordinator of leadership programs of YWCA Québec, for example, noted that:

Organizations also have to develop official policies. That is the basis for everything. Without a policy that specifies in writing the objectives and criteria, there will be too much fluctuation and too many set backs, and only individuals will support the process, instead of the entire organization.⁹⁷

Ms. Brière echoed this view and suggested encouraging “organizations and senior executives to review their practices, not just ask women to adapt.”⁹⁸ Mr. MacDougall also noted that it is important that organizations “have a dialogue and support from a broader community.”⁹⁹

One method raised by witnesses to achieve gender parity on boards was to implement a mandatory disclosure of diversity. The CMPA also argued that the government could support initiatives aimed at making the workplace more family-friendly could enhance the participation of underrepresented groups.¹⁰⁰

3.5 Funding

Some witnesses suggested that the federal government urge all organizations that receive federal funding to set a goal of gender parity in key leadership roles.¹⁰¹ Ferne Downey, President of the International Federation of Actors, specified that organizations such as CBC/Radio-Canada, the National Film Board, and Telefilm should

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- 96 CHPC, *Evidence*, 42nd Parliament, 1st Session, 3 May 2018, 0910 (Mrs. Sophie Brière, Professor, Université Laval).
- 97 CHPC, *Evidence*, 42nd Parliament, 1st Session, 3 May 2018, 1015 (Mrs. Angèle Bouffard, Coordinator of leadership programs, YWCA Québec).
- 98 CHPC, *Evidence*, 42nd Parliament, 1st Session, 3 May 2018, 0915 (Mrs. Sophie Brière, Professor, Université Laval).
- 99 CHPC, *Evidence*, 42nd Parliament, 1st Session, 24 May 2018, 1035 (Mr. Andrew MacDougall, Partner, Osler, Hoskin and Harcourt LLP).
- 100 Canadian Media Producers Association, “[Study on Gender Parity on the Boards and Senior Leadership Levels of Canadian Artistic and Cultural Organizations](#),” *Submitted Brief*, May 2018, p. 6.
- 101 CHPC, *Evidence*, 42nd Parliament, 1st Session, 3 May 2018, 0900 (Ms. Ferne Downey, President, International Federation of Actors, Alliance of Canadian Cinema, Television and Radio Artists).



have internal policies requiring gender parity at the board level, and that they “track and publicly report on their progress.”¹⁰²

Some witnesses also recommended that organizations that are actively working to achieve gender parity receive priority in terms of federal grants. Ms. Rosenstock suggested that “these organizations could be eligible for more support.”¹⁰³ Ms. Benoît asked that the federal government “[i]ncrease funding to organizations so that they can provide suitable working conditions that may attract competent women to artistic leadership positions.”¹⁰⁴

3.6 Beyond gender parity

Several witnesses noted that the issue of underrepresentation in senior management and on boards extends beyond gender. Ms. Morgan noted that “[w]hile adding women to a male-dominated board can add some diversity, if all those women have the same socio-economic background, it’s not really going to broaden the perspective of the board.”¹⁰⁵

In a similar light, Ms. Young added:

[W]omen who are racialized are very much under-represented. The progress has been progress that has been enjoyed by non-racialized women to some extent. The issue therefore is a complex one, across the different dimensions by which exclusion happens in the university environment. Gender is important. Racialization is important. We certainly need a key focus on retention of our indigenous scholars and movement of indigenous faculty into leadership positions.¹⁰⁶

As such, witnesses mentioned that the arts and cultural sector should ensure that hiring practices factor in candidates who are not only women, but also candidates who are

102 Ibid.

103 CHPC, *Evidence*, 42nd Parliament, 1st Session, 3 May 2018, 0910 (Ms. Susannah Rosenstock, Director, Art Toronto).

104 CHPC, *Evidence*, 42nd Parliament, 1st Session, 3 May 2018, 1000 (Mrs. Catherine Benoit, General Director, Spira).

105 CHPC, *Evidence*, 42nd Parliament, 1st Session, 24 May 2018, 1000 (Ms. Vanessa Morgan, Board Chair, Soulpepper Theatre Company).

106 CHPC, *Evidence*, 42nd Parliament, 1st Session, 3 May 2018, 1040 (Professor Margot Young, Professor of Law, University of British Columbia, As an Individual).

people of colour, Indigenous, of different physical abilities, or part of the LGBTQ community.¹⁰⁷

3.7 In closing

The Committee heard from many witnesses about the benefits of promoting gender parity on the boards of Canadian artistic and cultural organizations, as well as among artistic directors across Canada. Witnesses highlighted several barriers that women face in terms obtaining those positions, as well as practical solutions.

The Committee learned that there is no shortage of qualified women for board and senior management positions; yet achieving gender parity has yet to occur in much of the creative and artistic industries. As such, the Committee's recommendations focus on the need for additional data and research, increased collaboration and mentorship opportunities, support for human resources initiatives, as well as for the federal government to play a leading role in striving to achieve gender parity at all levels of decision-making.

107 See: CHPC, *Evidence*, 42nd Parliament, 1st Session, 1 May 2018, 0855 (Ms. Alexandra Badzak, Director and Chief Executive Officer, Ottawa Art Gallery); and CHPC, *Evidence*, 42nd Parliament, 1st Session, 3 May 2018, 1040 (Professor Margot Young, Professor of Law, University of British Columbia, As an Individual).

APPENDIX A LIST OF WITNESSES

The following table lists the witnesses who appeared before the Committee at its meetings related to this report. Transcripts of all public meetings related to this report are available on the Committee’s [webpage for this study](#).

Organizations and Individuals	Date	Meeting
National Arts Centre Adrian Burns, Chair Board of Trustees Debbie Collins, Executive Director Human Resources	2018/05/01	106
Opera.ca Christina Loewen, Executive Director	2018/05/01	106
Ottawa Art Gallery Alexandra Badzak, Director and Chief Executive Officer	2018/05/01	106
As an individual Tammy Schirle, Professor Department of Economics, Wilfrid Laurier University Margot Young, Professor of Law University of British Columbia	2018/05/03	107
Alliance of Canadian Cinema, Television and Radio Artists Heather Allin, Chair National Women's Committee Ferne Downey, President International Federation of Actors	2018/05/03	107
Art Toronto Susannah Rosenstock, Director	2018/05/03	107
Spira Catherine Benoit, General Director	2018/05/03	107
Université Laval Sophie Brière, Professor	2018/05/03	107

Organizations and Individuals	Date	Meeting
YWCA Québec Angèle Bouffard, Coordinator of Leadership Programs	2018/05/03	107
Canadian Arts Coalition Kate Cornell, Co-Chair	2018/05/08	108
Museum of Contemporary Art Toronto Canada Julia Ouellette, Chair	2018/05/08	108
Canadian Media Producers Association Scott Garvie, Chair Board of Directors Marguerite Pigott, Vice-President Outreach and Strategic Initiatives	2018/05/24	110
Osler, Hoskin and Harcourt LLP Andrew MacDougall, Partner	2018/05/24	110
Soulpepper Theatre Company Vanessa Morgan, Board Chair	2018/05/24	110

APPENDIX B LIST OF BRIEFS

The following is an alphabetical list of organizations and individuals who submitted briefs to the Committee related to this report. For more information, please consult the Committee's [webpage for this study](#).

Canadian Arts Coalition

Canadian Media Producers Association

Orchestras Canada

Screen Composers Guild of Canada

REQUEST FOR GOVERNMENT RESPONSE

Pursuant to Standing Order 109, the Committee requests that the government table a comprehensive response to this Report.

A copy of the relevant *Minutes of Proceedings* ([Meetings Nos. 106 to 108, 110, 117, 121 and 136](#)) is tabled.

Respectfully submitted,

Julie Dabrusin
Chair

