Advancing Inclusive Excellence in British Columbia’s Creative Technologies
For those who have blazed paths, opened doors, taken risks, questioned the status quo and continue to push for workplaces where diversity thrives and all kinds of talent are able to contribute to and advance in BC’s world class digital media industry.
"Long story short: I have to bring in multiple perspectives, in order for me to do my job well. If I am just going to do my job, I’ve got to have folks representing multiple perspectives."

Jesse Houston, Co-Founder and CEO
Phoenix Labs
A special thank you to all who submitted responses to the surveys and gave their time to be interviewed for this project. We value the personal experiences and perspectives you shared and respect your anonymity.

DigiBC and WIA wish to acknowledge the funding support from Creative BC (Province of British Columbia).

The opinions and interpretations in this publication are those of the author and do not necessarily reflect those of the Province of British Columbia.

www.digibc.org | www.womeninanimation.org
# Table of Contents

A Letter from DigiBC & WIA ................................................................. 5  
Introduction ..................................................................................... 6  
Executive Summary ......................................................................... 7  
Our Approach .................................................................................. 8  
Why BC Studios are Leading Change ............................................ 10  
Findings from the Baseline Inclusion Survey ................................. 13  
  Working in Animation & Video Games ......................................... 15  
  Comparative Highlights for Women ............................................ 17  
Experiences of Women in BC’s Creative Technologies .................. 20  
  Latent Discrimination of Women .................................................. 23  
  Supporting the Advancement of Women ....................................... 26  
What’s Next? Tactical Recommendations ..................................... 28  
What to Avoid .................................................................................. 35  
The Government’s Role ................................................................. 38  
Areas Needing Further Research ................................................. 40  
References ....................................................................................... 41  
Appendix I: Case Study: Phoenix Labs ....................................... 42  
Special Thanks ................................................................................ 44
A Letter from DigiBC & WIA

The “Me Too” movement in film and television has prompted evaluations of sexism and discrimination in other industries. While many employees in the Creative Technology sector have long been aware of sexual harassment and discrimination, the imperative to act has now been heightened.

In Video Games, the need for change has been highlighted by both the ongoing harassment of Anita Sarkeesian and the controversy surrounding Gamergate. Allegations of sexist and often hostile work environments arose at Riot Games in LA, among other examples.

In Animation and VFX, a recent article entitled “How Pixar’s Open Sexism Ruined My Dream Job” in Variety Magazine blew the lid off sexism in the Animation sector and led to perhaps the most famous person in Animation, John Lasseter, leaving Disney.

Sexism in the Creative Technology sector, and the Technology sector generally, is an open secret.

Women have been describing these experiences for over a decade. Why the action now? Three factors drive the business case for change. First, it is no longer financially safe to ignore allegations of harassment, and both businesses and investors are looking to reduce risk by ensuring that those in leadership have the tools and perspective to actively prevent sexual harassment. Second, recent research into the benefits of diverse workforces create a strong business case for diversity. Lastly, a significant talent shortage means that for the creative industry to grow, it must ensure that it’s not leaving behind 50% of the potential labour force.

The time for change is now.

Sincerely,

Brenda Bailey
Executive Director
DigiBC

Sharon Taylor
Executive Chair
Women in Animation (WIA)
Introduction

In 2019, DigiBC received Respectful Workplace Funding from Creative BC to deliver an industry-specific Equity, Diversity and Inclusion (EDI) Strategy, in partnership with Women in Animation (WIA). This collaboration was focused on an industry-designed-and-delivered strategy, and creating and adapting tools for the sector. The following report and recommendations is the product of this strategy, which consists of the following:

- An EDI Audit across DigiBC’s Membership;
- A subsequent EDI Report and Recommendations;
- Inclusion Literacy and Unconscious Bias training of industry leadership (Completed); and
- Establishing tools and policies for DigiBC Members.

About the Partners

DigiBC is a member-funded industry association for Video Games, Animation and Visual Effects (VFX) studios, Augmented Reality (AR) and Virtual Reality (VR) in BC. DigiBC is dedicated to the success of the interactive and digital media sectors in BC.

Women in Animation (WIA) is a not-for-profit organization dedicated to advancing women in the field of animation. WIA envisions a world where women share equally in the creation, production and rewards of animation, and provides resources and connections to make it happen.

This collaboration is key to the success of this project.
Executive Summary

Over the past few years, BC’s technology sector has rapidly grown.

One of the biggest hurdles that face the BC tech sector is talent recruitment and retention. According to the 2016 TechTalentBC Report, employers are finding it increasingly difficult to recruit and retain talent in the province. The first challenge is that there is a lack of mid and senior level talent. The second is that competition has increased and contributed to the increase in compensation rates. The third challenge is, because BC is fighting with major tech centres like Seattle and the Silicon Valley, there is a significant gap in wages between the province and other tech-heavy jurisdictions—for example, the 2014 average weekly tech wage in California was $2,778 compared to BC’s average of $1,580. Many recent graduates have also decided to look outside of BC for job opportunities, further depleting the province of talent.

And while the BC tech sector has experienced one of the strongest employment growth rates at 49% over the last 15 years, many businesses create more job openings than they are able to fill—an estimated 47,000 additional workers will be in demand by 2021 with only 16,500 of these vacancies filled. 30,500 tech-related job openings will remain open.

Local talent growth in math, computer, and information science hasn’t seen much of an increase, producing only 1,083 degree holders in 2015, which is only 60 more than in 2013.

One of the recommendations in the TechTalentBC report is to increase post-secondary programs’ capacity to produce more graduates in tech-related and non-tech related programs; increase the number of immigrants and foreign workers for mid, senior and specialized roles; invest more in retraining and retooling initiatives so local non-tech and underrepresented workers can transition to the tech sector; invest more in K-12 and post-secondary education in regards to developing interpersonal, communication, and team working skills; and invest in pre-and post-arrival skills development programs for foreign talent to provide mentorship and training.

The tech industry is growing at an alarming pace and companies need to invest in recruiting more talent in order to keep up and to emerge as one of Canada’s leading provinces in the industry.

One of the strategies is to foster an inclusive and diverse workplace environment. The case for diversity improving the bottom line is well-documented. Having a wealth of different perspectives and ideas allows for companies to be more culturally sensitive and aware, which in turn can help products appeal to a wider range of clientele.

The report below is an examination of the minority groups currently working in the digital tech industry, highlighting their experiences and challenges. Included in the report are personal testimonies and statistics gathered from surveys of several different companies in the BC digital tech sector. We have then put forth several key recommendations to make the workplace more inclusive:

1. Foster a positive attitude amongst leaders
2. Involve leaders in implementing the organization’s EDI vision
3. Designate support, structure, authority and budget that will specifically be used to implement EDI efforts
4. Integrate EDI into recruitment and retention
5. Integrate work-life balance and flexibility
6. Educate everyone (including leaders) in the workplace about EDI competency

Within these key recommendations, we have also provided short-term and medium-term strategies, as well as some practical tips for organizations to make the successful transition into building an inclusive workplace environment for both its leaders and employees.

1 2016 TechTalentBC report
2 KPMG BC Technology Report Card 2018
3 2016 TechTalentBC report
4 KPMG BC Technology Report Card 2018
Our Approach:

The research conducted for this report was an initial first glance at the creative technology sector in British Columbia, as part of an Equity, Diversity, and Inclusion (EDI) Audit for DigiBC and Women in Animation. The initial approach was to “cast a wide net” that could uncover areas of interest or those that would require further study.

As such, the most important outcome of the research was that it identified some areas for further study. Although many interesting insights were noted, taking action on these insights would require a greater understanding of the findings. Further research is needed to hone in on these areas of interest.

This report is a synthesis of the data collected in 2019, consisting of the following initiatives.

1. A province-wide baseline inclusion survey, which ran through April to May and gathered 390 responses from across BC’s digital technology industry.

   The baseline inclusion survey involves using a survey based on recent research\(^1\) on when employees actually feel included, initially developed by First West Credit Union and Human Resources at the University of Cambridge. The survey looks at four key elements of inclusion: feeling that one is treated fairly, that one’s uniqueness is valued and appreciated while still having a sense of belonging; that one is able to contribute ideas, feedback and opinion; and psychological health and safety (based on the Canadian Standards for Psychological Health and Safety).

2. An EDI benchmarks audit, using the Global Diversity & Inclusion Benchmarks (GDIB), analyzes the journey of eight of DigiBC’s member organizations.

   The GDIB Model is composed of workplace and organizational EDI benchmarks across thirteen categories of activity and five levels of achievement. Categories are split into the following groupings: Foundation (Vision, Leadership, Structure), Internal (Development, Learning), and External (Social Responsibility), all of which are interconnected through Bridging (Communications, Assessment). For this EDI Audit, business leaders assessed their organizations achievement in the Foundational and Internal categories.

3. In-person interviews with leaders at Animation, Video Games and VFX studios, with a particular focus on gathering what efforts have worked and are working to increase the representation of women and in fostering inclusive work cultures for a more diverse workplace.

Who Responded

The baseline inclusion survey reached a broad range of people in various industries. The following is a summary of the make-up of the respondents:

- Primarily in Animation (50%), Video Games (30%) and Visual Effects (13%);
- Predominantly at the Intermediate (38%), followed by Senior (24%), Management (12%) and Junior (12%) levels within their company;
- Between ages 25-35 (49.5%), 35-44 (26%), 18-24 (11%) and 45-54 (11%);
- 49% of respondents identified as a man, 45% identified as a woman, 3% identified as non-binary; and 3% preferred not to identify;
- The majority of the respondents did not belong to another equity-seeking group other than “women” (60%). Almost 4% identified as having had a trans experience; less than 3% identified as a person with a disability and less than 2% identified as an indigenous person.
- Approximately 1 in 5 (21%) respondents identified as a person of colour; and between 1 and 2 out of 10 (15%) identified as members of local LGBQ*2S communities.

Disclaimers

- Although an effort was made to capture the perspective of the broadest range of employees, larger Video Game studios in BC did not participate in the baseline inclusion survey; hence the observations made in the audit cannot be used to determine the employee experiences in these larger workplaces.
- Please note that the number of those who identified as non-binary, as having had a trans experience, as a person with a disability and/or as an indigenous person was not large enough to be statistically significant for an analysis of the experiences of these groups working within BC’s creative technologies.

Although the experiences and likely barriers to inclusion for each of these groups is extremely important, this report is not able to comment specifically on the experiences of these groups, with exception to recommendations for further research and employer efforts.

- Although some comparison is made between the experience of men and women, and respondents in Animation and those in Video Games, this report can only distinguish the difference. This report does not aim to determine the cause of a higher or lesser rating; moreover, in being a baseline, the report cannot conclude whether the results are an improvement or a decline.
Why BC Studios are Leading Change

According to leaders in BC’s creative technologies, there has been progress in the inclusion of women, but certainly not enough:

“The challenge with [larger studios] is there’s a lot of legacy and history, and they have leveraged that over other pieces. I think diversity and inclusion is part of our growth. Just like other organizations. I hate to say it, I wish I could say that we were far and above, [and] we were well on our way. But I think we are very similar to many new organizations ... I can’t believe just how far ahead some organizations are.”

Anonymous

This sentiment begs the question of why BC studios are making an effort to do more. The business case for a diverse and inclusive workplace is now well-established among business leaders, and likewise, leaders in BC’s Video Game and Animation sector had plenty to say about why EDI is a reality of business today. The following reflect statements collected from various interviews conducted.

The Business Reality has Changed

One of the biggest concerns for studios is a mismatch between consumers and the company’s employees:

“In our industry, the largest spending group, what is it? It’s the 36 to 46-year-old woman. That is our largest category. But my observation and sense is that most of the women who are successful in the business environments that I’ve been involved with in the past are women who are effectively working at playing a “guy’s game” and adopting that culture. It’s not the disruption that we need.”

Sam Fisher, President
Hyper Hippo Games

Part of the changing reality is the creative technology industry in BC is maturing, as compared to the rapid growth when the industry was first growing in BC:

“We built these businesses up. They came flying into Vancouver... the only thing we could focus on was how quickly we could get people in the door. We weren’t concerned about all of the other offerings. And now that the businesses are more established, I think this is now becoming more of a conversation.”

Anonymous
Business Competitiveness is Linked to Organizational Culture

A 2014 article in Scientific American brought together “decades of research” showing that socially diverse teams are more creative, more thought provoking, and strive harder than homogenous teams. This was affirmed by local business leaders:

“You shouldn’t hire people who look just like you and sound just like you. Because your culture will stagnate. Culture should grow and move, and change.”

Jeanne-Marie Owens, VP, Operations
Phoenix Labs

“Everything that’s different, that is acceptably different, is a growth opportunity for us. And so therefore, it makes us better.”

Jesse Houston, Co-Founder and CEO
Phoenix Labs

“Regardless of where you are, you do need to try to draw people in from very diverse backgrounds, because that diversity is then literally in the fabric of the company and the staff. It suffuses.”

Susannah Skerl, Production & People Manager
Truly Social Games

Leadership Makes a Difference

There is growing recognition that the leadership’s commitment to EDI has an impact:

“In some studios, you can see the shift, there’s a conscious decision to have more people sitting around the table that are diverse. But then it depends who comes in. If there is a change in who your CEO is, or the president of the company, then the people around that table change as well.”

Kylie Ellis, Animation Producer
Women in Animation
It is essential that leadership have a vision, have the courage to confront unearned advantage and believe in creating fair opportunities for underrepresented groups:

“Folks who have a lot of unearned advantages, who don’t realize it, think that, “I worked super hard to get to where I am.” But if there's no recognition of [their] privilege, they don’t understand there are obstacles that are in other people's way. I want to open the door to more women and minorities to come into the building. Then, they have to do the work. They don’t get to pass on working hard. They don’t get a free ride. But the door isn’t open to them. The door doesn’t open the same for everybody. And I think that recognition has been slow for some folks to understand that the door is different for different people. Or isn't even there.”

Jeanne-Marie Owens, VP, Operations
Phoenix Labs
Findings from the Baseline Inclusion Survey

Highlights

Women bring more diversity than just their gender identity and expression:
More than half of women (56%) are in equity-seeking groups vs. 34% of men.

Men are more likely to feel confident to contribute:
45% of men strongly felt “confident in providing input towards important decisions” versus 30% of women.

There appears to be a difference between Animation and Video Games:
In general, the data would suggest that the respondents in Animation reported less positive scores compared to respondents in Video Games, possibly suggesting that people feel less included or safe; however, as this study cannot identify why this is the case, this is a key area for further research.

Men see diversity and inclusion in the workplace when women don’t see it as much:
In general, men felt that inclusion and diversity is a core value in their organization but not as many women felt the same (mean scores of 3.88 out of 5 for men vs. 3.65 for women);

The workplace feels more psychologically healthy and safe for men than for women
Although men and women’s mean (average) scores for feeling psychologically safe did not differ, what did differ was how strongly they agreed with that statement. Where 34% of men strongly agreed that their workplace was psychologically healthy and safe, only 23% of women felt the same.

Those in Animation reported lower levels of psychological health and safety:
Despite respondents in Animation reporting that their organization is an inclusive and diverse workplace, respondents in Animation gave, on average, lower ratings to feeling that their workplace is psychologically healthy and safe (3.74 out of 5) compared to those who work in Video Games (4.07 out of 5).

Again, as there is a wide range of potential contributing factors (from job security to structure of work) and as this report does not identify the cause for this difference, it is highly recommended that further research be conducted around the levels of psychological health and safety in Animation in BC.
Women who identify in other equity-seeking groups may be struggling the most with inclusion and psychological health and safety in the workplace:

- Women in equity-seeking groups (women who identify as a person of colour, person with disability, as having had a trans experience, or as an indigenous person) gave significantly lower ratings when asked if inclusion and diversity was embedded in the workplace culture, compared to men in non-equity seeking groups (mean scores of 3.45 for women in equity seeking groups vs. 3.89 for men in non-equity seeking groups);

- Women in equity-seeking groups also gave lower ratings to feeling that their workplace is psychologically healthy and safe compared to men in non-equity seeking groups (3.53 vs. 3.95 respectively); and

- Women in equity-seeking groups are less likely to say that they are happy at work compared to women in non-equity seeking groups (3.56 vs. 4.03 respectively).
One noticeable similarity was how employees felt that diversity and inclusion is an integral part of their workplace culture:

- 27% in Animation strongly agree that “inclusion and diversity is embedded in the workplace culture”, significantly lower than 41% in Video Games; and

- Although Animation appears to have a more diverse workplace, the field has a bit more work to do when it comes to creating inclusion, with only 77% agreeing that their organization is an inclusive workplace compared to 84% in Video Games.

- There also appears to be some difference between the experiences of women in Video Games against those in Animation; however, as the sample size becomes too small to be statistically significant, this report is not able to make any conclusive observations. Moreover, there are different business models and more reported diversity in Animation. For these reasons, it is also recommended that further research be conducted specifically into the experiences of women in Animation and Video Games.

The purpose of the survey’s design was to be able to dig deeper into the root causes of lesser feelings of inclusion. The following points to some stark differences between the two sectors which help to identify where there is a need for more support:

*Percentage who agree inclusion and diversity is embedded in the workplace culture.

*Percentage who agree that their organization is an inclusive workplace.
From the above results, it would be easy to assume that Video Games is a more inclusive workplace, and therefore should have more diversity. Ironically, that is simply not the case:

This discrepancy requires further research. One possibility is that the lower scores in Animation might actually reflect the challenges of being a more diverse workplace; and similarly, the higher levels of inclusion in Video Games are possibly the result of a more homogenous workplace.

Another possible explanation is that the nature of work and level of work stability in Animation is very different from Video Games. Workers in Animation tend to move from studio to studio based on projects. While Video Games are also project based, Video Game studios tend to hire longer-term than Animation, and workers in Video Games stay in studio working on products year after year. The greater levels of turnover in Animation would have large implications on the organizational culture and of the building of belonging and community.
Comparative Highlights for Women

Although the sample size was large enough to compare women and men for statistically relevant results, it was not large enough to compare the results between men, women and those who identify as non-binary. The following analysis is limited to a comparison of the data between those who identified as women and men.

One of the unexpected results from the baseline inclusion survey was a set of results that showed little to no discrepancy between women and men:

- 70% of women and men “feel happy at work”.
- 69% of women and 68% of men felt they “are part of a community at work”.
- 68% of women and men agreed that their “workplace is psychologically healthy and safe”.

In being a baseline, this report cannot determine whether this reflects an improvement for women, a decline for men or any historic change. On the next page are some highlights of where the responses of women were generally lower than that for men.
One of the unexpected results from the baseline inclusion survey was a set of results that showed little to no discrepancy between women and men:

- 70% of women and men “feel happy at work”;
- 69% of women and 68% of men felt they “are part of a community at work”;
- 68% of women and men agreed that their “workplace is psychologically healthy and safe”.

In being a baseline, this report cannot determine whether this reflects an improvement for women, a decline for men or any historic change. Below are some highlights of where the responses of women were generally lower than that for men:

- 18% of women did not feel that “inclusivity and diversity was embedded” in the workplace culture vs. 10% of men.
- 28% of women strongly agree that “their opinion is valued” vs. 43% of men.
- 19% of women strongly agree that they are “satisfied with the amount of involvement they have in decisions” vs. 28% of men.

While men and women agree that their “workplace is psychologically healthy and safe” as noted above, only 23% of women strongly agree vs. 34% of men.
Without awareness, you’re going to get nowhere. Raising the awareness that there is a misrepresentation, and that having more gender balance is most likely going to benefit everything, including the end result and the products that we create, is essential.

Patrick Mooney, General Manager
Zoic Studios
Experiences of Women in BC’s Creative Technologies

Historically Challenging Environments for Women

Anecdotally, the experiences of women working in creative technology have been challenging. The study uncovered stories of women who described discriminatory behaviour that resulted in feeling less included:

“I mean you [could be] in the middle of a conversation, and a man would stand in front of you and block you ... I would be stood in front of, in mid-conversation, by a man. And I’d just be trying to get back into the conversation again somehow. Those years you just accepted it ...

I’d say about 10 years ago it wasn’t the greatest time. And you had to really fight hard to prove [yourself], but then you know, as a woman, you’d always be on the tightrope of not being typecast as aggressive or bitchy. You want to continue to be a team player, so what does that mean? Does that mean that you just suck it up? Put a big smile on your face? Or do you fight for your right at the table and be labeled something else? So you’re always, as a woman in this industry, always running the tightrope.”

Anonymous employee in VFX

Different Expectations Applied to Women

There was a shared sense that women in creative technologies are under more pressure to perform, have narrower margin of error, and are constantly at risk of “proving” that they don’t belong:

“If you’ve gotten to a certain point in your career and you fought really hard, the only risk is that you’re scrutinized like on minutiae level. So there’s added stress that the margin of error is so narrow, that that is a greater risk. You’re so hyper conscientious of screwing up in any way shape or form. Whereas I think with men, there is a larger margin of error. There’s more forgiveness...in the sense of if there’s anything that goes wrong, they’re forgiven more.”

Anonymous
Women are Self-Selecting Out of the Creative Side

The reputation of being a more difficult industry combined with greater pressures in the workplace may have contributed to an observation among industry leaders that women who intended to enter the industry as artists are ending up in production management (as opposed to moving into leadership on the creative side):

“One of our recruiters was just saying that the other day they noticed some of the students coming out of the schools who are female...who intended from the get-go to be artists ... peel off into production management. We have a couple women here who started out with the intent of being artists. In fact one of our original HR managers or HR directors, she started out as a compositor and then ultimately ended up in HR.”

Anonymous

This EDI Audit is not able to determine whether this is a trend; however, it does point to a potential challenge to achieving higher levels of representation of women at leadership on the creative side. Similarly, leaders commented that despite an increase of women in creative technology programs, the majority of female students do not enter the industry:

“There is more women in school [for animation], in some classes it’s like 80%. So there is at least 50% women in the class and that’s new over the past ten years. But what we’re finding of that ten years, of that 50 to 80 percent, only 30 are going into the industry.”

Anonymous
There’s a difference between having a culture that is already accepting and already moving or leaning in the right direction, versus putting in place policies which say this is what we need to do. These are our core values, and they have to be stated. Then, we have to train everybody how to live by them.

Joe Bonar, AR Adventurer and Studio Head in Vancouver
Truly Social Games
Latent Discrimination of Women

The following are examples of ways that women in BC’s creative technology have experienced less visible forms of discrimination, as captured through interviews with industry leaders. This section is not intended to be reflective of the entire industry, but is meant to raise awareness to issues that result in the exclusion of women.

New Mothers Struggle Returning to Work

A common barrier for women in many industries is the challenge of becoming a parent, having to leave the workforce for an extended period of time and returning to work with the added demands of having an infant:

“I was at [this other studio] when I had my first daughter. And pumping was a nightmare. I had to use a meeting room and I had to fight for space. I would just go [into this meeting room] and like lift up my shirt and pump, and there was [a] half frosted window. So [others] could still, if you really wanted to, kind of see in. So I’d pull my chair with [my] back to the doors so nobody would see anything …

And I’d have to walk in and out carrying my little bag and then I booked it like three times a day. So then people would be waiting for meetings, and I had pump at exactly this schedule and it was awful. I hated it.”

Anonymous

The above illustrates the impact of a workplace culture that was not accommodating to new mothers, but also a structural issue of not having designated areas for mothers to breastfeed or pump breast milk.

Additionally, there can also be a conflict between the work expectation on time and the realities of having a family:

“At some point, you decide that you’re going to have a family, and therefore you press pause on everything. You have to take time off, you cannot work twelve-hour days after. This is why I’m in recruiting. I can’t spend fifteen hours a day [working] unless I sacrifice a lot. I think that naturally presses the pause button for females.

And to unpause it—in a normal world—is hard but doable in an industry that is slower.

But in visual effects, everything is hustle, everything is fast. The more you anticipate and are two steps ahead, and are working: that is what is revered as exceptional work…And because you can’t naturally do it because your child is sick or you have to go to pick him up or whatever, you’re naturally thought of as not the right fit.
It’s perceived like you don’t have that ambition because you just can’t stay an extra three hours.”

Anonymous

The above sentiment speaks to the notion that to succeed in tech, women are required to adapt to a male-dominant culture, further described in the statement below:

“I used one path to get to where I am and I don’t want other women to have to use that path... You shouldn’t have to be a hegemonic male to be a successful woman. But, right now we haven’t yet shifted to a world where that doesn’t work.”

Anonymous

It’s important to note that the challenges in becoming a parent and remaining in the creative technology industry affect parents regardless of gender. The interviews found that a dramatic change in life stage can also have considerable impact on men in creative technologies.

There was a sense that in becoming a parent, men might also experience a considerable loss of inclusion as a “bro” and similarly be judged as less ambitious for prioritizing family life over time spent at work. Some studios established paternal programs to accommodate these changes in life stage, but found they were still insufficient in accommodating the needs of new mothers.

Support for parents and families is an area where the creative technology industry can improve employee experience.

Misjudgement from Colleagues

Lacking empathy or understanding of a colleague’s health needs can sometimes lead to judgement. This can be particularly prevalent across gender differences, where it is literally impossible for men to have full empathy for women’s health issues through experience (or for cis-gendered colleagues to have full empathy for a colleague who has had a trans experience). These limitations to empathy can produce insensitivity or negativity towards workplace accommodations for women, for example:

“Somebody was giving me a little bit of grief about how [a female leader] was working from home. And they’re like, “Oh, every month she has to work from home.” And I was like, “No. Every month she’s in agonizing pain and she can’t move off her couch and she still manages to do some work while she gets through it.”

Anonymous
Unconscious Biases Prevail

According to Learning & Development at Facebook, one of the most prevalent forms of unconscious biases in the technology workplace is Performance Attribution Bias, wherein there is an unconscious expectation that certain groups of people are naturally talented for certain roles and tasks (based on stereotypes or habit), which often leads to designating certain roles and work to specific genders, as described below:

“[There's] lots of diversity in the sense that there is a lot of different people [and] ages, but there is that underlying core value ... [That] there is a place for females in visual effects and this is what this means. [Or] you're a guy and this is what that means. And it's very ingrained. Everything: how they speak, how they act, [how they] react is based on that.”

Anonymous

Those affected by Performance Attribution Bias are more often interrupted, receive less credit for their ideas, and their opinions are often not heard²:

“Even though you’re at the table, I always feel that there is a slight difference in how your opinion is perceived, your knowledge, your know-how. Just because you’re being respectful or including somebody in some way, it doesn’t mean you’re really being inclusive.

Because you’re including me physically but you’re downgrading my experience, my know-how, because I am female. Even though you could look at a table and see diversity ... I think there is that chipping away at another layer.”

Anonymous

There is recognition that bias has been tied to a historic stereotype that women are less skilled at science and math:

“When you have male artist and a female artist, and they both need to learn these very complex, very challenging tools, digital tools at which puts them into a very technical context, there could still be some of that lingering bias that maybe women aren’t going to learn these things as quickly or as well. I think we’re seeing this notion proven false all the time and with each year that passes.”

Patrick Mooney, General Manager
Zoic Studios

Supporting the Advancement of Women

Overall, the barriers to entry for women in the creative technologies are reflective of the barriers experienced by women in many other sectors of technology, including software development. These barriers are also largely determined by recruiting efforts, as well as the experiences of women (and stories heard) in programs that produce talent for creative technologies.

The emphasis of this report is on identifying the conditions that prevent women from feeling more included (as outlined in the previous section) and how employers can support women in career advancement, in the following sections.

Supporting the career advancement of women requires an intentional dedication to the furthering of skills and creating space for opportunities:

“I have never had as much support in a job as I have [currently]. Even though I had school, [my boss] said, ‘I will take care of that. We’ll make sure that we support you.’ It has to be at a fundamental level, everything you do, actioned every day. If you don’t live that, then just telling your staff in the nicest way possible, they’re just not going to believe it. So you have to show it.”

Anonymous
When you’re growing a company, you hire your friends and you hire through your network. And that’s how monocultures form, because you’ve got to get people in. You think, I know this person, I trust them, and the ease with which you can integrate somebody who is just like you, that could expedite things too. Some of them are conscious, and some of them are unconscious.

Susannah Skerl, Production & People Manager
Truly Social Games
What’s Next? Tactical Recommendations

The following recommendations were derived from an EDI benchmarks audit, using the *Global Diversity and Inclusion Benchmarks* (GDIB). Leaders in creative technology were asked to identify what benchmarks their organization had reached in the Foundation Categories (Vision, Leadership, Structure) and the Internal Categories (Development, Learning).

The following recommendations describe a strategic approach towards change management and a shift in culture towards inclusive business practices:

1. **Foster a positive attitude and motivation** among leaders and staff towards implementing an EDI strategy and/or adopting progressive business practices;

**Short-Term Tactics**

- Develop a compelling EDI vision and business case, which includes a strong rationale that is aligned to the organizational goals;
- Establish a common understanding of the EDI goals, benefits and language; and
- Broadly define “diversity” internally to include dimensions beyond the most visible forms of difference, such as gender identity and expression, age, disability, and other inherent characteristics.

**Medium-Term Tactics**

- Socialization of the EDI vision and business case to all employees, including how a more diverse and inclusive workplace benefits individuals, teams, and the organization using an internal communications campaign, informational sessions and foundational training for staff;
- Develop an EDI action plan, based on qualitative and quantitative goals that include input from leaders and a variety of internal and external stakeholders; and
- Examine internal systems, practices, requirements that shape the organizational culture and may be filtering out diversity or creating barriers to inclusion for all employees.

**Practical Tips:**

**Making it clear that diversity is welcomed and necessary, and normal:**

“We need to inspire women of all ethnicities, [and] men of all ethnicities, and say, ‘You know what? This is an industry that’s really awesome, and you can grow in it.’ I think we’re just not doing enough to show that everyone’s diversity is welcome and needed—that they have a place in the community.”

Charlene Eberle
VFX supervisor and producer
Articulate the strength and success that diverse teams bring to a company:

“There is the bottom line that with diversity, you have more people from different backgrounds giving input on the creative, and then you have a stronger story. And in visual effects, the stronger story you have, the better your chance of being successful.”

Patrick Mooney, General Manager Zoic Studios

2. **Involve leaders** in the implementation of the organization’s EDI vision, setting goals, achieving results, and modelling inclusion; and **foster their confidence** in speaking to the EDI goals and business case.

**Short-Term Tactics**

- Establish the management of EDI as a core leadership competency;
- Develop a framework for establishing leadership accountabilities around EDI; and
- Create opportunities for leaders to engage staff around EDI, including writing and speaking about the organization’s EDI efforts and active involvement in EDI initiatives, such as Employee Resource Groups or “diversity networks.”

**Medium-Term Tactics**

- Establish a reward and recognition system for EDI champions and advocates, and for meeting EDI accountabilities; and
- Provide leaders with coaching and/or mentorship around EDI and inclusive leadership.

**Practical Tips:**

Engage in conscientious growth rather than overnight revolution:

“The change needs to seem organic, necessary and natural. You could make certain changes overnight, but making those changes abruptly and in one step, can alienate some of those that you’re trying to get through to.”

Patrick Mooney, General Manager Zoic Studios

Remove barriers for male leaders to being allies:

In male-dominated work environments, men can often feel restrained from being more engaged simply from 1) not knowing what it means and how to be an ally for women and other underrepresented groups, and 2) the fear of being shamed if their efforts don’t quite hit the mark. Establishing a common literacy around allyship is just as important as a basic understanding of effective teamwork. Often, the best place to start is to ensure employees understand how not to be an ally, which can foster self-reflection and consideration of how one’s behaviour can unknowingly impact one’s colleagues. Providing guidelines on how to give effective, corrective feedback helps to reduce the fear of being shamed at work and can encourage male employees to be allies.

Engage a wide range of leadership:

Ensure that leaders beyond the CEO or head of human resources is involved in EDI efforts. For example, the CFO or VP Finance determines which efforts actually get resources.
Allocate dedicated support, structure, authority and budget to effectively implement EDI efforts.

### Short-Term Tactics

- Establish executive EDI champions and/or project leads;
- Establish EDI as a shared duty between human resources, legal and operations;
- Formalize an organization-wide EDI council or committee, who is given visible support by leaders, represents internal stakeholders, and impacts EDI efforts; and
- Engage labour unions in EDI efforts.

### Medium-Term Tactics

- Establish staff with responsibility for implementing EDI action plan, managing an EDI council or committee, monitoring progress and supporting leadership accountabilities;
- Create EDI networks (such as Employee Resource Groups) as a means of validating EDI efforts and a knowledge-resource to leaders; and
- Establish an initial budget and project plan for the implementation of EDI efforts.

### Practical Tips:

- Map the EDI journey to determine what needs to get done, and what the costs are over time, and what you can afford;
- Get the financial leadership involved in determining how much money is required to begin and sustain EDI efforts over the long-term.
If you don’t know what you value as a company, you’re just going to hire people who look like and act like you, because you assume that somebody who looks and acts like you has the same values.

Jeanne-Marie Owens, VP, Operations
Phoenix Labs
Integrate EDI into recruitment, talent development, advancement, and retention.

Short-Term Tactics

- Establish an understanding of where groups are underutilized or underrepresented at various levels throughout the organization;
- Ensure managers are “educated in understanding differences and the impact their biases may have on selection, development, and advancement decisions;”
- Ensure “recruitment and selection panels understand how bias enters into recruiting and therefore include members knowledgeable about the diverse population the organization wants to attract and advance;” and
- Ensure recruitment efforts are reaching underutilized or underrepresented groups.

Medium-Term Tactics

- Redesign recruitment and development systems, attempting to remove or disrupt unconscious bias, and taking into account “how people from different cultures and backgrounds may respond to interview questions;”
- Strategically “place members of underrepresented groups in positions that serve as succession pools for future promotion;”
- Encourage talent “development through self-assessment, coaching, mentoring, and participating in projects;” and
- Provide high potential talent “with internal coaches, mentors, and external coaching opportunities to maximize performance and develop advanced careers.”

Practical Tips:

- Identify your company’s values, so you can hire for “texture” rather than conformity;
- Know what your non-negotiables are, and then be open to everything else;
- Determine what parts of the organization have succeeded at recruitment and get their advice.

---

4 Ibid.
5 Ibid.
6 Ibid.
7 Ibid.
8 Ibid.
Achieve **work-life integration** and **flexibility**.

### Short-Term Tactics

- Establish guidelines for the fair application of flexibility in the workplace;
- Ensure staff understand flexibility as a key to accommodating a diverse range of employees;
- Evaluate existing paid leave “provided for healthcare, civic responsibilities, bereavement, and so forth” \(^9\) is being used and accepted as common practice;
- Ensure supports are in place for new parents and/or parents returning from parental leave, such as providing rooms for mothers to pump, supports for when child care falls through, and guidelines for dealing with family emergencies; and
- Ensure the company’s concept and definition of “family” is inclusive in its policies, which are often used to determine benefits and participation in organizational events. \(^10\)

### Practical Tips:

- **Use Employee Resource Groups** to identify how work-life balance affects employees differently, and across different life stages.
- **Monitor your leadership’s modelling of behaviours** that encourage (and give permission) to work-life balance and physical and mental wellbeing, such as taking breaks, daily exercise, staying hydrated, getting enough sleep, etc.
- **Establish a working group with the mandate of supporting efforts around flexibility and fairness.**

### Medium-Term Tactics

- Expand paid leave to include other family responsibilities, beyond what is legally required, such as “caregiving for spouses, domestic partners, children, and adult dependents;” \(^11\)
- Explore opportunities for “work-at-home, job-sharing, and part-time work for selected positions;” \(^12\)
- Implement health and wellness benefits, that might include “education, clinics, fitness centers, employee assistance programs, and preventive healthcare, including mental health issues;” \(^13\)
- Determine whether “accessibility and accommodation for religious practices, persons with disabilities, and other special needs are accepted and do not negatively impact the perception of performance;” \(^14\) and
- Establish “policies and practices [that] guard against favouritism and are applied equitably across the organization in a culturally sensitive way.” \(^15\)

---


\(^10\) Ibid.

\(^11\) Ibid.

\(^12\) Ibid.

\(^13\) Ibid.

\(^14\) Ibid.

\(^15\) Ibid.
6. **Educate leaders and employees** so they have a high level of EDI competence and **confidence to speak** to EDI challenges.

**Short-Term Tactics**

- Integrate EDI “into the organization’s overall learning and education programs, including employee orientation, customer service, and management program;” 16
- Provide opportunities for foundational training around inclusive leadership, unconscious bias, leading multicultural teams and disrupting non-inclusive language and behaviour;
- Address “sometimes-sensitive issues of privilege, stereotypes, bias, and ‘isms’ and include development of skills to address those issues;” 17
- Engage EDI experts or learning professionals to build EDI into every stage of the learning design and/or to deliver the EDI learning programs; and
- Encourage cultural celebrations and organization-wide activities that combine social interaction with EDI learning, such as Pride, National Disability Month, National Indigenous Peoples Day, Asian Heritage Month, etc.

**Medium-Term Tactics**

- In addition to general EDI education, ensure employees also receive training to implement the D&I strategy, including content that is specific to their level and areas of responsibility;
- Provide education “focused on specific dimensions of diversity, such as disability, gender and gender identity, sexual orientation, social class, [inter-generational differences], culture, religion, race, and ethnicity;” 18 and
- Provide intercultural competency training and other support for newcomers, internationally trained professionals, and international working teams.

**Practical Tips:**

- Use highly-credible leaders outside of your organization to engage and inspire the leadership within your organization.
- Find compelling and creative ways to facilitate leadership development, such as using literature, online video, films and experiential learning.
- Use internal Employee Resource Groups to determine what celebrations and cultural knowledge is needed, and to ensure efforts are culturally appropriate.

17 Ibid.
18 Ibid.
What to Avoid

Knowing what not to do can be just as important as having a strategic approach. The following is a list of pitfalls collected from leaders interviewed, outlining approaches that have either reduced the effectiveness of EDI efforts or resulted in a negative outcome:

**Recruitment:**

- **Basing your hiring solely on referrals means not developing a robust hiring and testing system:**

  “[Studios] need to look at their hiring practices and try to uncover any unconscious bias that might be driving them. Is it that they’re going by referrals from one person to another, and it’s just a chain of men referring other men, referring other men, referring other men...?”

- **Testing things in the interview that aren’t reflective of the actual, everyday tasks the candidate would be hired to do:**

  “We [gave a candidate] a take home exam [to do]...and then he came in for his interview and [did] white boarding. And he did horribly [on it]. The rest of the team [thought] ‘we can’t hire him.’

  “It [made] no sense [and it turned] out the take home exam was work that he would do now every day—a good reflection of the job [but] the whiteboard was [something] that he [hadn’t] done in 20 years...And he [said], ‘This is not what I do. This is literally not the job that you’re hiring me for.’ ”

- **Hiring more women, without also ensuring that the environment you’re bringing them into is truly welcoming:**

  “You can [bring] more women in, but if you’re not addressing that there’s already a problem in the company with harassment or tolerance of questionable behavior, then you’re hiring women into situations that’s really not gonna benefit them very much.”

**Culture Change**

- **Assuming that women wouldn’t also participate in a hierarchy of their own:**

  “Theoretically speaking, if there is 90% women, or 100% women, would we all have a hierarchy within that? Like this woman that has babies versus this woman that doesn’t have babies...I think part of it is nature.”
• Forgetting about intersectionality, or trying to go for 100% of one kind of person:

“Where I am...it’s all white women around the table. Small representation for LGBTQ too. I think we need to work on that aspect [of inclusion] because you need [to] have that to be success[ful], you need to have a balance. If you’re sitting around the table and you’re all the same, of course you’re going to agree with each other for the most part.”

• Letting insecurity and ego get in the way:

“We need more emotional intelligence. Whoever you are, brown, white, female, male, tall, short—I think you have to have a lot of empathy. I think if you can just leave your armour behind when you come to work, and be more understanding on both sides of the face. I think that’s what it would take.

“People are very insecure. And so that insecurity, your emotional intelligence takes a back seat...’I’m not going to share my knowledge, because the less you know, the more I’m worth.’ ”

Disrupting Non-Inclusive Behaviour

• Calling out gender or racial bias without evidence:

“When you’re trying to sort through something complicated between people or a problem between individuals, I think it’s important to look at the root of that problem and not to hastily assume that it’s driven by a gender bias or a racial bias. Because as soon as you play the gender card or the racial card in that scenario, you’ve crossed a line that you can’t [uncross]... It’s important to assess situations as objectively as possible, and to make sure we’re not introducing a dimension to a problem that isn’t at play. The flip side though, is that when that is the case, it’s imperative to bring it to life, and to move toward a conclusion whether the consequences are not so serious or whether they are serious, including dismissal.”
• Completely dismissing intent:

“If people transgress [from policy]...if you don’t find a way to honor their intention of what they were trying to do or trying to say, and just completely dismiss them, you cause a backlash, or they turtle. And they can’t grow and they can’t learn how to be more finessed in their understanding of something.”

• Disciplining everyone for one person’s non-inclusive behaviour:

“I’ve been in companies where one person has screwed up, and everyone has to be in a meeting...What we’ll do is we’ll take somebody to one side, and we’ll say, ‘We don’t do that here.’ And the other thing is, don’t be that person that causes us to make a rule.”
The Government’s Role

Setting Standards & Driving Accountability:

“Forming an alliance within major cities that ‘certifies’ large corporations as holding themselves to higher standards of ethics. Like LEEDS but... for women in STEM.”
Subset of survey data from Driving WinTech Canada Research Initiative.

Government incentives may lead to cooperation, but doesn’t guarantee full buy-in:

“Government programs and such are being allocated based on whether or not a company has a diversity program. There’s a scorecard, and if you have a diversity program, and you can show that, then you’re eligible for procurement from the government. If you don’t have a diversity program, you’re not going to be eligible. I get the intent. I understand the reasons. I don’t know that that helps. I think that, like when you tell me that I have to do this because if I don’t do it, I don’t get to play or I don’t get whatever. That doesn’t mean I love doing it. I’m doing this because I have to and I’m begrudgingly doing it. Is begrudgingly doing it better than not doing it?”

Be proactive about creating community support for workers:

Studios between Main and Cambie have been fighting with the city to build a daycare for staff to take their kids to. Because of zoning issues, they can’t do that. Women are the ones who usually deal with childcare so they’re forced to leave early because they have to drive all the way there to get their kids.

Prioritize practical training for industries that is accessible and supports HR teams that are tiny (or even just one person):

“Practical education that really will allow people like myself and certainly others that are younger than I, that don’t have as much experience, understand what are the ways that we can make change to help progress.”
Reassess post-graduation immigration/work permits:

“The other complication out here goes back to the immigration question because a lot of the students here are not Canadian, and they’ve come here to study. Quite a few years back, they would all graduate with open work permits and we could hire them.

“At some point, that changed and many of them come here to study, graduate and then are basically not employable because the wage that we would have to pay them that’s set by Service Canada [is] too high for their skill set. They’re just coming out, they’re brand new and if we wanna hire them, we just have to offer them this wage and it’s not even close to the wage we would offer somebody at that point in their development.”
Areas Needing More Research

The following are areas that this study identified as needing further research:

• Determine what are the causes of lower levels of psychological health and safety amongst respondents in Animation. As there is a wide range of potential contributing factors, it is highly recommended that further research be conducted around the levels of psychological health and safety in Animation in BC;

• Examine why are so many women who initially intend to be technologists and artists end up in production management;

• Identify the reasons for differences between the results in Animation compared to those for Video Games;

• Determine the differences between the experiences of women in Video Games against those in Animation, and the factors resulting in these differences;

• Examine why women are more likely to rate their experiences as “agree”, as opposed “strongly agree,” as compared to men; and

• Compare data over time: As this study is a baseline, ongoing research (for example, every two or three years) is needed for a comparison of data over time, and thereby measuring the impact of growth on the sector, EDI workplace programs, and/or the provision of tools and research on the experiences of inclusion and psychological health and safety.
References

https://blog.mozilla.org/internetcitizen/2019/03/08/


10 Common Things Well-Intentioned Allies Do That Are Actually Counterproductive.  
Appendix I:
Case Study: Phoenix Labs

Phoenix Labs is an independent game studio in Vancouver with over 110 game developers working in the video game industry. The studio was co-founded by Jesse Houston, Sean Bender, and Robin Mayne in 2014. Their game Dauntless recently hit a 20 million player milestone since launching on PS4, Xbox One, PC and Nintendo Switch last year.

The following describes the approach taken by Phoenix Labs to re-engineer their hiring system—one that initially modeled after the early team’s previous experiences in large AAA video game studios throughout North America. Phoenix Labs has found that the resulting new process delivers better candidates faster, and has higher retention rates, greater engagement, and overall improvement in their core key performance indicators. The following is a summary from an interview with Jeanne-Marie Owens, VP of Operations at Phoenix Labs.

Change in the Approach: “I attacked the process, not the outcome.”

I believe that all hiring managers and companies would agree with the statement “I want to hire the best candidate.” We all agree that that’s the desired outcome. Left to our own devices, though, in many cases, the hiring pipeline produces such a homogenous group of candidates that we are actually hiring the best white male candidate.

For us, one of the most key things we did was to stop and take a hard look at our process both for ‘Why does it only produce white male candidates?’ and ‘What biases are we falling prey to that we need to educate ourselves on?’ I feel like the biggest thing is, we’ve just taken it one step at a time. I don’t think you could just put out a policy and expect that people will understand the nuance. I think that taking the time to talk through, like doing the emotional labor of teaching people, is necessary.”

Strategies that Phoenix Labs uses during hiring:

Tests: In art hiring, for the last 20 years, we’ve all learned that an artist gets hired by creating a really fancy portfolio and then sending it in. But the ability to have and maintain an impressive portfolio is a privilege—folks who work multiple jobs, have child/family care obligations, or have only worked on “unimpressive” video game titles often don’t have that privilege. So instead, we shifted to, “Hey, can they actually do the work?” and started using tests instead.

Moving the focus from “What jobs have they done previously?” to “Can they do this job?” allows for a broader, more diverse set of candidates to demonstrate their potential. We started with changing our art hiring process in this way and slowly have expanded to using at home pre-tests in other departments too, such as design and engineering. For the design team, the work done on the test ahead of time actually becomes the basis for one of the interviews on site later—it lets us see how they initially do work and then how they take feedback and collaborate working through those ideas as well, in real time.

The coffee screen: The hiring manager and one of our leadership team meet with candidate at a nearby coffee shop for an hour (for non-local folks, we’ll use a video call instead). This allows us to do a soft technical/background check along with a soft culture check in a casual setting, with a relatively low time commitment for both parties. We use this interaction to shape questions that are passed along to the rest of the hiring panel. After spending an hour together, are we excited to keep investing time in exploring this candidate and, if yes, what are the questions that we have left to answer about this person to decide if they should join the team?

On site interviews: Using the information from the candidate screen, each interview group gets two questions
to answer. At the end of the day when [the interviewers] come back to the hiring manager, all she or he needs are the answers to these two questions. Only one interview group will ask any “Do we like them?” values based questions. And that values alignment interview panel is done only by the executive leadership team, asking questions to check around things like grit and being a team player. We want our culture to be a mosaic of perspectives and backgrounds, built on a common foundation of values.

Keep iterating: The system can be improved continuously. Strategies that worked for one department, may not for another. Strategies that help one underrepresented group, won’t necessarily bring in candidates from another group. Do regular check-ins to retrofit the process as a whole—what parts are working well and which points feel sticky? If folks leave the company on poor terms, sit down and learn from it. Could we have known during their hiring process that this wasn’t the right environment for them, and how?

Past hiring strategies that they’ve since abandoned:

- Leaving interview groups to free form their own focus for the hour. Mostly resulted in multiple staff weighing in on the candidate’s personality fit rather than functional capability or technical skill.

- Requiring unanimous thumbs up approval by all interviewers at the end of the day. Ultimately, the choice is between the hiring manager, HR, and the leadership team, and the interviewers are there to provide data. The interviewers need to trust that group to make good choices for the team as a whole, using the gathered feedback.

- Taking referrals from existing team members without doing technical or culture checks. Just because someone worked well with you in a different environment, on a different project, or in a different role, does not mean they will necessarily be the right person for this company and this role.

Diverse team members adding value:

At one point, an Asian candidate we were interviewing pointed out there was no option to create a character that looked like him in our game. It just didn’t exist in the character sliders. We hired him, and he and other team members spearheaded a character creator rework that added a variety of new options to the game—including epicanthal folds for the eyes, curly hair (along with African American hairstyles), the ability to have two different coloured eyes, and freckles. One of the most commented features that we receive positive feedback about from new players is now the character creator. Another candidate later remarked in her interview that one of the reasons she knew she wanted to work at Phoenix Labs was because when she made her character in Dauntless: “It was exactly how I’d want to look as an animated character.”

Over the course of 18 months, we went from a team that had 6% women, 2% people of colour, and not a single people manager who wasn’t a white dude, to 18% women, 20% people of colour, and 25% of our people managers are women or people of colour (or both!). The more people can see themselves in a place or a role, the more they believe it is a place where they belong.

But be aware that even inclusion efforts can contain unconscious biases:

We had a set on concept art pieces on the wall—a bunch of heads for different characters. And the first [team member of color] that we hired came in, on his first day, looked at it, and said, “Why are they all white?” We took them down immediately and went back to work on it. But then I remember when they were put back up on the walls a few days later, the one that [the white team member] chose to make black was also the one with the big huge scar, the very scary looking guy. And the [team member of color] was just like, “Really? The black guy is the scary looking one?” We have so many weird biases built in that we don’t realize and have to root out and confront. ‘Oh yeah, a black guy. I’ll just make him a little scary looking’ is what keeps perpetuating stereotypes.

The great thing about having employees who have values alignment and respect for each other’s’ changing needs:

A female worker needed a room to pump breastmilk and they had barely initiated the conversation with the male worker whose office was the only option before he immediately offered to move his desk so she could have the space.
This report was prepared by Inclusive Excellence Strategy Solutions, Inc. and could not have been completed without the support and generosity of everyone we consulted for this project.

<table>
<thead>
<tr>
<th>Team</th>
<th>Special Thanks</th>
<th>Photo Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alden E. Habacon</td>
<td>Joe Bonar</td>
<td>Vancouver Economic Commission</td>
</tr>
<tr>
<td>Kitty Ku</td>
<td>Charlene Eberle</td>
<td>Truly Social Games</td>
</tr>
<tr>
<td>Chloë Lai</td>
<td>Kylie Ellis</td>
<td>Phoenix Labs</td>
</tr>
<tr>
<td>Hilary Leung</td>
<td>Sam Fisher</td>
<td>William Luk</td>
</tr>
<tr>
<td>Pamela Taugher</td>
<td>Melissa Dex Guzman</td>
<td>Ingrid Valou</td>
</tr>
<tr>
<td>Vinnie Yuen</td>
<td>Jesse Houston</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Roula Lainas</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Patrick Mooney</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Laurie Murdoch</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Jeanne-Marie Owens</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Susannah Skerl</td>
<td></td>
</tr>
</tbody>
</table>

photo credit: William Luk