>> Lauren Appelbaum: Hello everyone! My name is Lauren Appelbaum, and I am Disability Belongs™' SVP of Entertainment and News Media. My pronouns are she and her. I am a white woman with shoulder length brown hair wearing a navy blue top. I have a virtual background with the Disability Belongs™ logo in blue and yellow. I oversee our work to create equitable and accessible opportunities to increase the number of people with lived disability experience throughout the overall storytelling process. These initiatives increase diverse and authentic representation of disabled people on screen, leading to systemic change in how society views and values people with disabilities. As an individual with an acquired non-apparent disability, reflex sympathetic dystrophy, I have had the privilege of working with Dreamworks Animation on several projects, and I'm so excited to bring this panel to you today. With one in five people when you include children having a disability in the U.S. today, the lack of representation, which is less than 2% of children's television, means that millions of children are unable to see themselves in media today. Dreamworks Animation, Universal Pictures, and Amblin Entertainment’s Jurassic World: Chaos Theory is helping to ensure more representation. At the end of season 1, viewers were -- shocked to learn that Brooklyn was still alive, but she had lost her arm and is now an amputee. When season 2 launched on Netflix last week, viewers learned what Brooklyn had been up to. Let's take a look at the season 2 trailer, before we bring some of the creatives on.

[Trailer Plays]

>> Lauren Appelbaum: If you haven't had a chance to watch yet I hope you'll take a take a moment and enjoy the second season this week. Wanted to remind folks that this panel will last about 1 hour, and there will be time for audience questions towards the end. Please put your questions in the Q&A box, and I'll be looking out for them. So joining me today, we have four amazing folks who are behind the production of this series. We have executive producer Scott Kreamer, head writer Bethany Armstrong Johnson, writer Peter Lee, and voice actor Kiersten Kelly. So I'm going to turn it over -- for them to each share a visual description of themselves, and share an introduction. Scott, would you like to go first?

>> Scott Kreamer: Sure, thanks for being here everyone, and Lauren, thanks for having us. My name is Scott Kreamer. I'm the Executive Producer and Showrunner of Jurassic World: Chaos Theory. I'm a white male with shortish gray hair, glasses, a pink T-shirt, and like a purpley plaid shirt over it. And my pronouns are he/him. Thank you. Bethany?

>> Bethany Armstrong Johnson: Hi, I'm Bethany Armstrong Johnson. I am a white female with brown long curly hair, and I'm wearing a black sweatshirt which is kind of being hidden but has dinosaur fossils on it. And I am the head writer/story editor for Jurassic World: Chaos Theory.

>> Lauren Appelbaum: Thank you. Peter?

>> Peter Lee: Hi everyone, I'm Peter Lee. I am a consultant and one of the writers on Jurassic World: Chaos Theory. And I am an Asian-American male wearing a tan hat, clear glasses, and a blue shirt on a dark blurred out background behind me.

>> Lauren Appelbaum: Thank you. Kiersten?

>> Kiersten Kelly: Hi, I'm Kiersten Kelly. I am a white female with long brown hair. I'm wearing a black top. I have a limb difference, which is that I'm missing below my right elbow. And I'm the voice of Brooklyn.

>> Lauren Appelbaum: Thank you. Scott, we're going to start with you. So viewers were certainly surprised to see Brooklyn at the end of season 1. When watching with my daughter, she was so excited not only to see that Brooklyn was alive, but also was a member of the disability community. How did you approach Brooklyn's arc in Chaos Theory, and where did you kind of turn for guidance? Who was involved? Give us an overview of -- Brooklyn in season two.

>> Scott Kreamer: Yeah sure. Well when we started we always knew that -- Brooklyn's friends were going to think she was dead from a dinosaur attack, and we always knew she had escaped it. And we didn't want it to be like a cartoony thing where she like rolled out of the way and jumped into an Uber and got out of the way. So when we -- when the idea presented itself that Brooklyn -- ended up surviving the attack with a limb difference, we got very excited, because it -- for the story itself, because it added to the gravity of the situation, the stakes of the story we're telling. But also, and probably more importantly, it gave us a chance to put a spotlight on an underrepresented community such as the disabled community or community with limb differences. So we got very excited about the opportunity to do that. But with that, we wanted to get it right. So we actually turned to you folks at Disability Belongs™, because -- there's a lot that goes into telling this story and telling it authentically. So we met with, I think, four or five or six Disability Belongs™ advisors, one of them -- consultants -- one of them being Peter. And on a writing side, we wanted to know about people's experiences, but also on an art side, the design of the character. In the future if we were to do a prosthesis, what would go on with that, with an animation side of how -- we want to get as grounded and realistic actions as we can. So all in all we just -- we came to you folks because we wanted to tell a complete story and feel like the people watching it would recognize it as authentic.

>> Lauren Appelbaum: Thanks. And we're gonna get to Peter in a moment, but first, Bethany -- so I guess it's not until the third episode of the second season where we really see Brooklyn and -- I love how raw the depiction we see -- where she's kind of coming to terms accepting her disability -- having a very emotional reaction that exists in real life. And then we continue to see her -- get underestimated, getting weird stares, even -- and then having -- physical elements of what it means to -- become an amputee, phantom pain, etcetera. Can you kind of share like what were some of like the reasonings for like the choices of what you wanted to depict, and like, why did you decide what was important that you wanted to share on screen?

>> Bethany Armstrong Johnson: Yeah for sure. [clears throat] Excuse me. I think -- telling these emotional stories is kind of the cornerstone of the Jurassic franchise, going all the way back to not only the original Jurassic Park movie, but also the books by Michael Crichton. You know, this is a world that is kind of fantastical, it's sci-fi, dinosaurs exist, but at the same time, it's all about the actual real, visceral reactions that people have to the various situations that they're going through, and the various -- fear and all of those sorts of things, and the -- awe and wonder of seeing dinosaurs. And so whenever -- we were brought on to work on this franchise, it was always very important to show the reality of any situation, and make it as grounded in the human experience as we possibly could, so that even in Camp Cretaceous -- we took that with, like, a lot of characters, but most notably Yaz's character, where she's dealing with PTSD, and really wanting to show kind of what that really is like. And I think that's kind of how we approach this with Brooklyn. As soon as like what Scott was saying the idea that -- she could have survived this but come out of it with this -- trauma and all this stuff, was something we definitely wanted to explore. And I think the beautiful thing about working on a television show like what we're doing is you have the runway to be able to do that. You know, with the movies and stuff, you have so many characters and so many plot and all this stuff, and it's about like this kind of one singular moment in time, versus the shows, we can kind of explore the evolution of characters and how they evolve throughout the course of -- all the different situations that they're sort of thrown into, so -- and again, kind of what we're talking about -- we knew we wanted to depict it as it really was, but we also knew we didn't have that experience, so it was very important to us to make sure that not only did we have consultants, but we had somebody in the room with us kind of -- and through the course of the season, too, not just necessarily for like the one episode, but just somebody who understands story, and understands character, and all of that stuff, but also has this experience to be able to -- point out those sort of authentic things. Or if we have an idea and go, hey, we think it'd be cool if Brooklyn's going through that, does that feel like that aligns with your experience, or like, oh no, maybe it could be like this, or -- just kind of the collaborative process of bouncing ideas around to just make sure that it's an exciting story, that we're building Brooklyn's character and who she is as a person, and then also -- expressing her trials and triumphs and all of that as a character.

>> Lauren Appelbaum: I love what you said about how -- you wanted a writer who understood story and was in the room because he's a good writer, not just because he might happen to have a disability.

>> Bethany Armstrong Johnson: 100%.

>> Lauren Appelbaum: And I think that that's so important. And so Peter, you were first brought on as a consultant, as was said, and then you were hired to write multiple episodes, which is something that we really advocate here at Disability Belongs™, that disabled writers are actually hired. And so I love -- hearing from Scott and Bethany that, like, you were valued for your skills as a writer, not tokenized as a disabled writer and you know. But according to the Think Tank for Inclusion and Equity, just 2% of TV writers identify as disabled. Could you tell us a little bit about what it was like to transition from consulting on the series to being hired as a writer, and why it was so important for you to be in that room?

>> Peter Lee: Well it was important from a personal standpoint in that it was -- it was my first opportunity to write TV episodes from kind of a larger disabled community standpoint. It is -- well the 2% figure, given how common disability is, the fact that it's so uncommon for disabled folks to be involved in the creative process is an unfortunate fact at this moment. And so for both of those reasons, it was hugely important to me. As Scott alluded to with the panels, the -- I was part of these panels. And that consulting process was focused exclusively on Brooklyn, and there was a series of panels. And right from the start, the entire Jurassic team was -- on these panels, and they were asking really really thoughtful, granular questions. And that gave me a very reassuring sense of where they were coming from in terms of their intent on it. And so those panels consisted of -- those consulting panels consisted of us advisers sharing our experiences with -- limb loss and our perspectives on how a character like Brooklyn might navigate the physical and emotional things that come along with being a new amputee. Transitioning for me into the writer room from those consultant panels was seamless, thanks to Scott and Bethany. They created an exceedingly welcoming and inclusive environment, and not just for me, but for the entire team. And I think that's the kind of environment you need to share creative ideas, to be vulnerable with things that you -- want to share or pitch in terms of story. And then from there, we just kind of started to refine as a collective the story we wanted to tell about Brooklyn. That's kind of how I entered the room. But once we actually got into episodes and breaking episodes, this is an ensemble cast. And so my focus from there expanded to include the entire ensemble cast. It's a very serialized show, and so my focus also expanded to include servicing all of the narrative elements that came before an episode that I would write, or after an episode that I would write. And so in that way, once I was in the writers room, the job just became -- it became much more different than a consultant, but it became also something really familiar to me, which is just writing story and character.

>> Lauren Appelbaum: Yep. Let's switch to authentic casting for a moment. So there's a long history, unfortunately, of non-disabled actors playing roles of disabled characters. You know, we even see like CGI used to make an appearance of a limb difference when we're talking about live action. And I guess, you were presented with an opportunity where you needed a new voice actor for Brooklyn, and -- as the series went into production. So you really saw the opportunity to ensure authenticity in recasting the role. So Scott, can you talk a little bit about why -- why was it so important that you actually cast authentically?

>> Scott Kreamer: Well -- when you -- it's the same thing that we're talking about, whether it's giving a fantastic writer like Peter a shot that he may not normally have, or just focusing on a character like Brooklyn with a limb difference. If we could do it authentically, then it just -- it makes the whole thing richer. It makes it all the more authentic. But -- but much like Peter didn't get brought on in the staff because he has a limb difference -- Kiersten didn't just come in with a limb difference and like, you're hired, you know? I mean, we read a lot of actresses. Some with limb differences, some without limb differences. So -- as the showrunner, my job is to service the show first and foremost. Now did I hope that it -- that the right person would be someone with the limb difference? Absolutely. And -- luckily we found Kiersten, who didn't have the most experience but -- just -- and got better and better as we went, just bringing an authenticity to the role and a real facility to tap into the emotions that the role demanded. So I just think that Kiersten's inclusion has made the entire thing much better.

>> Lauren Appelbaum: Thank you. Kiersten, I know that you've been quoted about talking about how you were born without your right forearm, and kind of grew up with no one looking like you in the entertainment industry, and how you're glad to kind of be that person for today's children. Before I go to a question I'm going to -- we're going to play a clip so folks can get to see kind of you voicing the character of Brooklyn.

[Clip Plays]

>> Lauren Appelbaum: I love -- how the inflection, like, changes -- when you're playing food delivery, versus kind of on the phone and very tense, and -- it's so fun to like hear you bring us through all those different emotions. So I'd love for you to kind of share a little bit about how do you think having onscreen representation of your disability would have changed you in your childhood, and how does it feel being part of creating that representation for a new generation of people with limb differences?

>> Kiersten Kelly: Yeah, I think having representation growing up would have just showed possibility. It also would have helped with me feeling less isolated, just because there aren't a lot of people with disabilities that are -- well, for me, there weren't a lot of people with disabilities around me growing up, so to have that representation on screen would have been incredible. And then yeah, I -- what was the second question, I'm so sorry? [laughs]

>> Lauren Appelbaum: No worries, like, does it feel like knowing that you are playing a role in creating that representation for today's children?

>> Kiersten Kelly: You know, I don't take it lightly. Just because I know what it was like to not have that representation growing up, and because I know how isolating that felt. And as a person that has always wanted to be in this industry and not knowing whether that was possible enough because of the lack of representation growing up, I don't take it lightly. It's an incredible feeling to have this platform -- it's just -- I feel very grateful. I feel very very grateful and it makes me very excited for the future just for anyone in the community that wants to be in the industry and just do anything -- anything that they want to do.

>> Lauren Appelbaum: Yeah. I loved seeing -- how Brooklyn will overcome different -- things that have become a little bit of a challenge for her, but it doesn't mean she couldn't do it, it just means she's doing it in a different way. So it's really fun to be able to see it, whether you have a limb difference, a different type of disability, or are non-disabled and learning about -- what it means to have a disabled peer.

>> Kiersten Kelly: Absolutely. And if I can go off of that as well, I think it really is a great learning experience for people that don't have disabilities, especially if they are not used to seeing people with disabilities in their day-to-day life. And so just the more exposure, I think, helps both communities, being non-disabled and disabled.

>> Lauren Appelbaum: Definitely. So Bethany, when we posted the review last week and advertising this event -- one question that kept coming in is what's next? What can you share? Is there a next? Is there -- are we gonna get to see these characters continue on?

>> Bethany Armstrong Johnson: Oh man, what a great question. I mean, obviously we left -- well spoiler alert, I guess I should say. We left season two on a bit of a cliffhanger, so -- obviously we love these characters so much, and we just want to keep exploring sort of all the emotional things that we've set up with them -- like what could Brooklyn really be up to? What is exactly is she going to be going through sort of having left her friends and continuing on this sort of investigative journey without them? And similarly -- all of her friends sort of finding out that she's alive -- what is that going to do to them emotionally as a group and all that sort of stuff? And kind of like what we're talking about, just really getting to dive into these emotional stories that these characters are going through would be great to continue as long as we possibly can.

>> Lauren Appelbaum: Excellent. I can't wait to see what that could be. And Peter, I know that you've kind of completed some work on Jurassic World: Chaos Theory, and something that I know my team was very happy to have done is to be able -- here at Disability Belongs™, we were able to connect you to another show runner and another position as a staff writer for an additional children's animated show. I know you can't talk about what it is, but what I think is awesome about that is because, as Scott said -- you were brought on here, but when someone's brought on for just a job, that's a job. When someone gets the opportunity to work somewhere and then use that experience to get another position, that's setting up a career, which I think is really really significant, because -- too many disabled creatives just don't find enough work to make a career. Can you share any details about what it is that you are up to now?

>> Peter Lee: The short answer to that is not really. What I can say is that it's a Nickelodeon show, and as you mentioned, Disability Belongs™ put me in touch with the showrunner of this Nickelodeon show, and so I had a chance to interview. And one thing I did want to mention is that I think, had I not had animation experience from Jurassic, I'm not sure that I would have gotten the job. But -- because obviously like, everyone wants to make sure that they're putting together a team that makes sense for what they're doing. And I think it's reasonable for them to want to have someone with animation experience. And so I was just so grateful that I had that experience, and I was also grateful that -- that I was able to get the job, they liked my writing sample, and that experience, again, has been just I think pretty unique in this day and age right now in terms of media where we're at, because this group of collaborators that I have over at Nickelodeon -- they are equally amazing, and the experience that I had over -- at DreamWorks with Scott and Bethany and their team has been very similar to what I've had over at Nickelodeon, kind of their commitment to disability representation. So there is a disabled character in the main cast, and so they were looking for a disabled writer to come in. They have a separate consultant for that sort of thing altogether. And so -- I was just -- it -- that was all luck. The interview I think went well enough, and so they hired me on, and it's just been an amazing experience kind of the -- the stories and the characters that we're getting to explore. Again there's a disabled character, but it's an ensemble cast, and so I'm getting to explore all these different characters. And I think the thing that translates from one character to the other is that these are all transformational stories about characters that are going through a lot of stuff and coming out the other end transformed. These are, in their own way, coming of age stories. And I think that -- geared for a kids audience, that makes a ton of sense. But I would challenge any adult not to transform at some point in their life. And I think in that respect, these stories, like, apply to people of all ages.

>> Lauren Appelbaum: 100%. I mean that's one thing that I love about the Jurassic World: Chaos Theory, is that -- it's a show that I can watch with my daughter and my husband and all of us -- are intrigued -- whether you're a child -- I mean, I would not recommend the series to young children, but -- [laughs] -- and -- but whether you're -- it's this lovely family co-viewing that I think is great. And when my daughter starts watching the movies -- we'll be able to watch it all again, because I love how -- the show intersects with the movies and everything, and it's -- just wonderfully blended together. So Kiersten, I'm going to kind of stick on a similar kind of trajectory that I was asking Peter -- while we're seeing more authentic casting, we're not seeing enough disabled actors getting continuous work. And I think that's something that like -- is just a theme across every single kind of area within the creative realm. What are you hoping that your acting career will take you next?

>> Kiersten Kelly: That's such a good question. I would love to do more animation. I've really enjoyed my experience at DreamWorks. I love the team so much. It's just been incredible, so it would be fun to continue animation. Maybe incorporate some singing into a project since I'm a vocalist. And I would love to do more live action. I have done some and I would love to continue doing that.

>> Bethany Armstrong Johnson: Also if I can just jump in real quick, Kiersten is a scream queen, so -- you see that a little bit in the series, but she's got -- some pipes on her. So if anybody wants to cast her in their horror movie, she'd be great for that. Anyway, just throwing that out there.

>> Kiersten Kelly: Thanks Bethany, I would love that. I would love that. [laughs]

>> Lauren Appelbaum: [laughs] Excellent. I love how -- when it comes through like how supportive Scott and Bethany, you both are, of like, everyone involved in your team. And I think like that's so important in helping to like build careers -- not just hey, come have a job with us, but how can we support you going forward -- and that's just wonderful quality that kind of comes through the product that we see, because you bring out the best in everyone that's working for you. And so -- we're in the middle of October. The timing is fortuitous -- it is National Disability Employment Awareness Month in October. And so -- we always talk about that -- the importance of hiring disabled individuals for variety of work. And so by hiring disabled individuals to work with -- to write, to act, etcetera, this series is not only more inclusive on screen in terms of what viewers get to see, but really increases the number of disabled talent working within the industry, which is so important. Scott, you're in a position of hiring power. What advice can you share with others in the industry to ensure more disabled writers and actors and others have more opportunities to work?

>> Scott Kreamer: Well, make a little more effort. I mean at the end of the day -- Bethany and I, when we put together a writer's room, we want a diverse point of view. You know, we want people who bring a different life experience to things. And whether that's -- gender or race or life experience, whatever it is, the more differing points of view that you kind of bring in just makes for a richer story, and also, a richer story that has a better chance of really resonating with the viewer out there. But to do that, you need to cast a wider net. And I think that's what it comes down to, you know? And the fact of the matter, I probably don't -- Bethany and I probably don't get to read Peter's spec script if we don't have a disabled character. However, if I was putting a writer room together tomorrow for a show that had no disabled characters in it, Peter Lee is one of the first guys I'm calling to write on the show. And the same goes for Kiersten, you know, whether or not a role calls for someone with a limb difference or not, she's a phenomenal actress. And -- you need to make them -- more of an effort to cast a wider net to find those people that -- if you don't, that you're really missing out. So that would be my advice. Make -- just, you got to try a little harder.

>> Lauren Appelbaum: Thanks. Yeah, and I love what you said if the story doesn't have to do anything with disability, but -- in the same way that you wouldn't want -- a room full of folks that all look exactly the same -- including disability in that when trying to get writers. And I can tell you that I've unfortunately come across too many scenarios where I've tried to pitch -- disabled writers where I hear that they're -- filling up a room for whatever project it might be, and too many people just assume that a disabled writer wouldn't have the skills simply because they have a disability. And spending the time to convince individuals that, hey, just look at their samples. Look at them -- consider them the same way you would consider anyone else without a disability. And then when people do as you said, cast the wider net, consider hiring more people that they don't know, then all of a sudden you get a chance to pull in really amazing talents, both as writers, as actors, and in all roles when we're talking about creating a show. So I want to invite folks, if you have a question for the panelists, to put it in the Q&A box. And I'm going to pose this next question to all of our panelists. So while we wait for questions to come in, it seems like children's media in particular is really forward thinking when it comes to inclusion. What about this genre -- children and family content -- makes it so effective in telling these more inclusive stories?

>> Scott Kreamer: That's a really interesting question. I don't know if I've got a great answer for it. I don't know. To me it's like we're trying to reflect the world as it is. And -- at least I know for my kids -- it's different now. Like, they go to school with people that don't look like them, that have a different sexual orientation than them, that the different religion -- and to them, they're just other people. And it's almost like -- it's almost -- they're more open to it, because to them, people are people, which is all we're trying to say. You know, it's like when we -- it was a great opportunity to have Brooklyn as an established character, and then she's awesome, and then she gets -- acquires a limb difference, she's still awesome, but she's not defined by the limb difference. You know, it definitely informs her -- her story, but -- it's not like she's not, oh, and then there's the girl with the limb difference. Like, that's just part of who the character is. And I don't know, I just think kids are in today's world and everything that they're just more -- they're just more open. They can -- smell BS. And if you're -- trying to sell them something that isn't true -- they're going to sniff it out.

>> Bethany Armstrong Johnson: I think there's also like a bit of a double-edged sword, and I say that lightly, because I don't mean that it's a bad thing. But I do think -- a lot of times with kids media and the people who are kind of in charge of that in the studios and stuff, a lot of times they're looking at, like, wanting to make sure that [coughs] excuse me -- kids feel seen. And I think that that's great. But sometimes that can come with sort of this thing where it's -- we can only cast people if we're teaching kids something, or if -- we're showing them how to navigate the world or -- it's sort of like a learning or educational opportunity. And so you get that a lot in kids media. There is this -- idea of wanting to teach kids and all of that, and I think that's great. But -- when we were approaching it, whenever we approach these Jurassic stories, we're like kids and adults watch the movies. Kids and adults are going to watch our show. So we also just wanted to approach it from like a -- we just want to tell a cool story. And so I think it kind of helped that we were in that middle ground of going, yeah, we are sort of kids media, but we're also not, so we can sort of tell a more nuanced story. But I do think the idea of seeing this more represented in kids media is just that idea of, like, education which is not necessarily how we approached it, but made it a lot easier for us to sort of navigate those things. Because the people -- the powers that be in this -- people at the studios were kind of already primed for that sort of inclusion, and we just sort of pushed it a little further.

>> Peter Lee: I do love -- so I love any sort of a story with a disabled character at front and center. Having said that, I also love the fact that, like Bethany was alluding to, that you've got a character who is already front and center, and then they acquire a disability. And that -- that is just -- it's so unusual to see a disabled character at all, and that version of a disabled character story -- in a big show like this is, I don't -- I don't think it's been done before. I've often wondered if this were a live action show, whether or not they would have gone that route, whether -- whether or not Scott and Bethany pushed for it, if sort of -- the people that were making those decisions, whether they would have had the fortitude. Because I think people get nervous about stuff that is not -- has not been seen over and over again, because that stuff seems safe. To try something different seems scary. And I think that there's a little bit more fortitude on the -- for whatever reason, on the children's side of things just to say like, yeah, let's try this, like -- we've -- we're coming from a good place, and it's not quite as scary as it might be in a live action situation.

>> Lauren Appelbaum: We have a few questions that have come in. Alright. So Anna Wylie, she wanted to say thank you for being so authentic with the show, that she's been a fan of the franchise for a while, and has a limb difference herself, and the show has made her feel more confident in herself and not hiding her limb difference anymore, so she wants to thank you for taking care and time and making that happen. So her question is for Peter and Kiersten. Were there any scenes this season that really spoke to you and really would have moved your younger self if you had seen it yourself? Any favorite scenes?

>> Kiersten Kelly: That's such a hard question. There's so much of it that I love. I have a lot of favorite moments. I love the moment where I'm fake crying, and then I make the comment about me being like, I only have one arm, and then I switch over back into what's happening. I don't want to give too much away in case anyone hasn't seen it yet. I just love all of episode three as well. In terms of moments that spoke to me, there's a moment with Ben, and he looks at my arm when he sees me for the first time, and I say "don't look at me like that." And I really appreciated that moment and showcasing that, because that is something that people with disabilities do deal with in real life. And I like that Brooklyn kind of stood her ground, and she was very vocal about the fact that, like, I know I have, like, something's different about me, but that doesn't determine, like, who I am. You know, don't look at me as if I'm now a victim, because I am still strong and independent and fierce. And so I just really loved that moment a lot, yeah, because I think sometimes in real life, we're treated differently when people notice our disabilities and whatnot. And yeah, so I really appreciated that.

>> Peter Lee: Likewise. That's a moment that means a lot to me. I think that other things -- just on a personal level -- a lot of the moments where Brooklyn is kind of macgyvering stuff to figure out how to do a new situation with just the one hand -- those moments spoke to me a lot, and I pitched a lot of those ideas, because those are things that in the immediate aftermath of my amputation. I have -- so I'm missing most of my right arm from the -- elbow down, or from the elbow up, one way or the other. And when I first was going through that, I was having to figure out, well, how do I do this with one hand? Because a lot of things are just -- aren't designed to be done in that way. And so I had a lot of fun just kind of thinking about those things and pitching those ideas, and was just really tickled that -- moments got in there. I think that -- in terms of just things that would have resonated or meant a lot to me, weirdly, I think it's the stuff where Brooklyn is just so determined to do what she wants to do, and she's very resilient in that she's -- going through a recovery process from losing a limb, but the way that she's still very much the same person at her core that she was before the accident -- I don't know, that speaks to me a lot because that was kind of my experience of losing an arm. Just -- I was so worried that I would be somehow, I don't know, different or diminished or just not the same. And having one less arm is different, and it requires adapting and stuff. But -- it sounds maybe just like really obvious, but like, essentially I'm the still person -- I'm the same person I was before, I just have a little bit of additional life experience to inform kind of who I am going forward. I'm changed but I'm the same, if that makes any sense.

>> Lauren Appelbaum: Yep. As someone who acquired a disability as an adult, I can relate to what you had -- just said. We have a question that came in via the webinar chat from Taylor, who also said that they on the east coast and that -- wanted everyone to know that they picked up their kids early from school to attend this. So their kids are watching right now, so hello. And so the question is that their daughter wants to know if anyone else on the show or on the team has any other types of disabilities, whether they're apparent or non-apparent. And I do want to note that the majority of disabilities are not apparent, and it is quite possible that there could be people on the show that have chosen to not disclose that they have a disability, but -- throwing it out there, and obviously not asking you to name who or whatnot, but are you aware of other individuals who have publicly disclosed that they are disabled who are on the team in any capacity?

>> Scott Kreamer: No one comes to mind. I mean, I do know that we have people on the team -- who have -- struggle with -- mental -- issues, I mean anxiety -- I think all of us artists in some way or the other suffer from some some kind of anxiety. But -- anxiety, ADHD, I know we have -- some folks that we make accommodations for on the crew. But nothing -- nothing that I'm aware of, I mean, but like you said, not everyone discloses what they're going through.

>> Lauren Appelbaum: Makes sense and -- usually when we do an event like this or a training, sometimes we'll have folks email us later and say, hey, I'm one of those people who has a disability but I've never disclosed because of fear, which is a very very real thing out there -- of not wanting to disclose because you don't know how people will react. And so the more that we can hear from show runners, story editors, people in high level positions of showing that, hey, this is not an issue, the more people will be willing to kind of disclose and kind of share, so -- so on that topic, Bethany, and I'm curious if you could speak to this of -- what is the team's process around providing accommodations?

>> Bethany Armstrong Johnson: Yeah, for sure. I mean, I specifically was in charge of the writing staff, so I can speak to that, but obviously, we've created -- it comes from top-down leadership with Scott and Aaron, our EPs, but also our line producers, Matt and Donnie, and everybody -- kind of everybody from that like umbrella down -- just making an environment that you feel safe in, that you feel -- able to sort of voice if different things are happening. I know we've had people on our team kind of like what Scott was alluding to who were going through some mental health crises and different things like that. And so we were able to work with them to create schedules and accommodations for that sort of thing, and -- be able to just have an open dialogue about what that could look like, and what does that mean, and what does it mean for -- our schedule and obviously keeping that in mind, because we have to sort of move forward, but at the same time, making sure that the person who is involved is still able to -- participate and do as much as they possibly can without overworking themselves and all that sort of stuff. And just -- it's kind of one of these things where people didn't necessarily come to us with, like, big disclosures about big things, but anytime anybody had an issue, we were always like, okay great, how can we tackle this? How can other people step up to sort of fill in if they need to, but also give them a break, and just make sure that there wasn't this like toxic culture of burnout that is prevalent in pretty much every industry, but especially entertainment. But -- and also accommodating, if there were physical accommodations that need to be made, just making that sort of open dialogue -- and so -- it's one of those things where you hope that you set that up at the get-go, and not sort of make anybody disclose something if they don't want to, but just sort of say, hey, we're open to hearing if you need any help, let us know. We're not going to force anybody to come to us. We're not going to sort of -- do any of that but -- help us help you kind of a thing, and just making sure that that door is always open, and that line of communication is always open, and if somebody needs something, to just work with them.

>> Lauren Appelbaum: Great. I think -- being able to have those open lines of communication is so important where individuals, especially in such a high paced working environment such as this, where people can feel comfortable sharing with supervisors and such, and then being able to have that conversation. Along similar lines, Charlotte shares that they're in their final year at University, and looking to enter the film industry. But being autistic, they're worried about how they'll be treated, and how it might affect their opportunities. So this question is specifically to Kiersten and Peter: what advice do you have for disabled people looking to enter the industry, and how can they find their place in it?

>> Peter Lee: I'm happy to take a crack at that. I think -- and this is something that I came to very late in the game, actually, and I don't know, maybe it's not coincidental that I had sort of opportunities come out of this, now that I'm saying, it seems obvious that, yes -- that is the case. So I'd say for myself, the most important thing in terms of like disability being a potential barrier to career development was finding Disability Belongs™. I almost -- I was -- I'm bad with dates all of a sudden, but like I think in 2022 -- yeah, must have been 2022 or 2021 -- I was one of the media Lab fellows. And that was a huge turning point for me, because even though I lost my arm back in 2010, which is quite a long time ago at this point, I didn't sort of understand what I thought of myself as a disabled person, whether or not I was a disabled person, or how disabled, or this or that. And in the application process I almost didn't apply, because I just thought I don't want to take a spot from someone who's more disabled than me, and I don't even know what I think of myself as a disabled person. And I went through with it with kind of this idea of like, if I'm not -- if it's somewhere I don't belong, then I'll just excuse myself and someone else can take that spot. But being part of that community -- it was a game changer for me, just because I got to meet other disabled creative folks, and I got to partner with -- Lauren and her staff and sort of explore possible opportunities. And so I think going it alone for anybody in this industry is -- that would be a very tough road. And I would not recommend that for anybody. And so just finding people that are supportive and -- and if they're -- if they're an affinity group, people that you have a lot in common with, then -- that's fantastic. Also just like -- also meeting people that aren't completely similar to you is also fantastic. But finding groups of people that you can go at -- go down that road with, because it can be a really tough road.

>> Kiersten Kelly: And to add to that, I think community is so important, and to have a support system is very important. I also think internally, it's knowing your worth, and knowing that you can do something. Don't let the no's, and the people that are saying you can't do something when they don't know about your disability -- don't let them get inside of your head, because you know yourself the best and you know what you can do. So I would just keep pushing. Honestly as cheesy as that may sound -- it's -- keep going, because you might have to prove some people wrong -- it's the industry. Things are changing -- but it's teaching moments too, you know? Yeah.

>> Lauren Appelbaum: I love that. Know your self-worth. You know, don't let someone devalue you. I think that's really really important. So in the realm of changing industry, we do have a question from Nader asking about -- remote writing opportunities. He has a physical disability and travel is quite difficult for him, and so how -- does it work in your -- in this universe and greater -- DreamWorks world, like, are there opportunities for people to write remotely?

>> Scott Kreamer: I would say on a freelance level, there absolutely is. You know, as we've been coming back from lockdown -- we finished Camp Cretaceous remotely, and we started Chaos Theory remotely. And now as we're getting farther away from it, the folks want you to come into the office, just to be very real about it. However, there are -- there are accommodations being made for folks for whatever reason to work remotely. It's definitely on the table for a lot of things. So -- as far as being a writer -- as a freelance writer, we'd absolutely have someone who would work remotely. And it kind of depends from room to room, and show to show, studio to studio. But you can do it, it can be done.

>> Bethany Armstrong Johnson: Yeah, I think it's also just one of those things that -- kind of like what you were alluding to earlier, Scott, with a different question, but just the idea of like, it just takes a little bit extra effort. It's not really that hard so if -- if a showrunner or -- I just encourage all showrunners and story editors and people who are kind of in those positions of power to take the opportunity to go no, this is something that's really important to us and we're going to make it work, and it -- again, we were able to go remote for a really long time, and we did most of Chaos Theory remotely as well. And so -- and we were able to sort of make it happen. And so it can happen, if people put in the effort.

>> Lauren Appelbaum: Definitely a theme we're hearing of -- people in power putting in the effort to allow people to work in ways that work for them -- and how that leads to a greater product. And so we have a question from Eileen Grubba who asked, how can those of us -- and she is -- she didn't say it in her question, but I will add that she is one of these individuals -- "how can those of us who are experienced writing animation get their work in front of you? Many disabled writers do not have agents." It -- getting agents for any writer is difficult, it's even more difficult when you're a disabled writer. I've talked to numerous agents who have said, "I already have one, I don't want another." Can you imagine if someone said that about a race or a gender or sexual orientation? "Oh, I already have one." So it can be very difficult when folks don't have agents, so how can folks -- get their work in front of you. And we're talking about individuals who have experience, and -- any advice that we can share there?

>> Bethany Armstrong Johnson: I mean that's the question for the ages, right, is how do -- like, how does any -- like you were saying, how does any writer do it? How does anybody do it without representation? And it's hard for anybody and then obviously there's other roadblocks to that if you're in any part of any marginalized community. And I feel like I'm a broken record, but it's sort of one of those things where, again, I say, like, it's the people in leadership who need to be sort of asking for these things. I think it -- when you're in the middle of hiring, again, I'm kind of speaking to writers, but I assume this is also the case for artists and storyboard artists and all that -- designers, all of that. But it's -- it's also kind of up to the studios to be able to partner with places like Disability Belongs™ and get those -- they're always having people -- when we're hiring, they give recommendations, a list of people that they know that they've worked with that they really enjoy, so I think that that's also something that can sort of be passed on to them. And being able to say okay, here's a list of -- we reached out to Disability Belongs™ and -- we want to push these few people forward because their samples fit the style of the show. It does -- and all that sort of stuff. And so it really kind of takes a systematic change. And I know that's not really a super great thing to hear as a writer because you just want to be able to make progress yourself, and like, do as much as you can be doing. So obviously there's a lot of stuff that I kind of tell every writer or artist is, like, just be networking as much as you can, meeting as many people as you can -- the fact that every -- it seems like most every meeting has sort of since the pandemic changed to a Zoom meeting is really advantageous. I've had like only one in-person meeting -- since the pandemic in terms of, like, meeting with studios and things like that. So I think take advantage of that and -- just sort of do everything you can to -- join Discord servers and, like, all the different things that you kind of have to do as a writer. But I think, really, the way that we can see change is, again, from the top down.

>> Lauren Appelbaum: So broadening a bit. We have a question from Sabrina Manfield of -- curious about your thoughts about how you hope to navigate -- the overall plummet in kids TV viewership with a switch to YouTube -- kids wanting these, like, short little things. What are your thoughts about the changes in the industry, and do you -- predict that it will swing back eventually?

>> Scott Kreamer: I don't know if I predict it, but I sure hope it does. Just being -- because it's true -- I've got a 13 year old and a 14 year old, and they watch things in 5 second increments. At least my son will watch our show. My kid -- my daughter's in high school now, she won't, she's too cool. But I really hope it does. I think -- at least I hope -- for our work, as well as for the kids, like, stories are good. Stories feed the soul, they feed the mind. And look, I've seen some of these -- compilations of memes, and they're funny, but they're -- they're sort of like empty calories, if that makes any sense. So yeah, I don't know what the answer is, but -- it's real, and it's here, but I'm just hopefully if -- maybe people like our shows or other shows like Peter's working on or things -- we can really put something out there that people can relate to with these rich stories, and then hopefully it does swing back. But -- that's -- another question for the ages. So, our fingers are crossed.

>> Lauren Appelbaum: We have another question for Kiersten. So this is from Livia, who wants to congratulate the entire team on Brooklyn's storyline. Livia has been watching the show since Camp Cretaceous, and Brooklyn's always been one of their favorite characters. And seeing this new side of Brooklyn has made them feel that they like Brooklyn even more. And so the question for Kiersten is, Brooklyn has been going through a lot this season with learning how to get used to her disability and also -- risking her life to try to get more information. And how was balancing all of these experiences and making Brooklyn's emotions come through -- like how -- I guess -- what did you bring out in you for your voice acting to kind of convey all these different emotions of Brooklyn's kind of arc throughout the season?

>> Kiersten Kelly: Yeah. I prepped a bit, because I really wanted to make sure that I showcased the roller coaster of emotions -- well. I read the scripts a lot before sessions. I listened to a lot of "Reputation" by Taylor Swift. It just kind of like -- it just felt like the perfect theme. On my drive every time to the studio, I'd be like, I know -- I don't, I can't think of the words, you know what I'm saying, but it's fine. [laughs] I drew from personal experiences that might have not been the exact same as Brooklyn for specific moments, but I did draw from some things to help bring that across. But aside from all of that, the writers did such an amazing job of just writing such an amazing story that it was so easy to fall into it as an actor. So I'm really appreciative to the writers for just writing such a colorful character who just goes through so much, and it was a lot of fun to play in the studio, and just try different things. And I really -- yeah, I loved it. I don't know if that answers your question fully, but I definitely went home after my sessions being like, I'm -- I need to watch some reality TV. I need to lie down. I got to take a step back, because I really tried to give my entire body into my sessions.

>> Lauren Appelbaum: That's great. I think -- it shows. I'm gonna give the last question to Peter. What do you hope to see -- this is from Rosie Correll -- what do you hope to see in the future in terms of disability representation in media?

>> Peter Lee: Gosh. I just hope to see more of it. There's just so little -- any Improvement is pointing the arrow in the right direction. And I think that shows like -- Jurassic -- and then the Nickelodeon show that I'm working on -- I'm hoping that we're kind of on the leading edge of something where taking those live action risks for studios will seem less scary to them, and so that they will take those risks. And I think just any and all additional stories just as being part of the Disability Belongs™ community, I'm also just aware of filmmakers -- disabled filmmakers that are making all kinds of great stuff. And I think the more of that that happens, the more likely it is that one of those will break through, and -- reach a larger audience. And so any and all creative endeavors from disabled folks is what I'm hoping for, and looking forward to.

>> Lauren Appelbaum: Great, thank you. Yes -- there's a lot out there, so people who are -- looking to purchase things, I know a lot of disabled creatives out there who're creating some really awesome content. But I want to really share my thanks to Bethany and Kiersten and Scott and Peter. I feel like it was -- really, I mean, every time I get to talk to one of you, I get to learn so much more. And we're just really excited to be seeing this upward trend of authentic representation, and want to thank the folks at Dreamworks Animation for this wonderful series, and can't wait to continue conversations, whether we're talking about about Jurassic World or any other content that might come out of the studio. So thank you all and I hope everyone has a really great day.

>> Scott Kreamer: Thanks so much.

>> Bethany Armstrong Johnson: Thanks everybody.

>> Kiersten Kelly: Thank you.

>> Peter Lee: Thanks everyone, goodbye.