Accessibility in animation

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Acknowledgements

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Introduction

Between August and October 2021, ScreenSkills – in partnership with Manchester Animation Festival and the Visible in Visuals (ViV) network – conducted a survey targeting the workforce operating in the animation sector. The purpose of the survey was to shed light on the perceptions of accessibility within the animation sector, looking at inclusive working practices, and possible actions that employers can take to improve working in animation for disabled talent. The research is underpinned by an online survey, which garnered 121 respondents all working in animation.

To make this report as accessible as possible, alt. text is included, and each graph is also reported as a table and added in an appendix at the end of the document. If you have any feedback or would like any guidance in reading the report, please do get in touch with Jack Cortvriend at jack.cortvriend@screenskills.com or +44 (0)20 7713 9806.

Key findings

Below we present the key findings:

- looking at whether the workforce discloses disability to employers, the sample is split between 50% who tend to be open about it and 46% who choose not to disclose.

- the majority (56%) of disabled people disagree that the animation sector is a good industry for disabled people to work in. This is much higher than the non-disabled population, with only 30% disagreeing with the statement.

- 60% of the disabled sample think that disability cannot be openly discussed within the sector. The same figure is lower (46%) for the non-disabled sample.

- over half of the sample (54%) disagrees that recruitment processes in the sector encourage applications from disabled people. Disabled respondents are more likely to have stronger feelings on this, with just under half (43%) reporting that they strongly disagree compared with a quarter (27%) of the total sample.

- half of the disabled sample feels that there is a disability pay gap within the sector. Within the non-disabled cohort, over half (56%) say that they don't know if there is a disability pay gap.

- the majority (72%) of the sample thinks that they are not provided with training on how to create an inclusive workplace for disabled people. Disabled participants have stronger feelings on this, with nearly half (47%) strongly disagreeing, compared with 36% of the non-disabled sample.

- nearly three-quarters (74%) of disabled respondents think that the sector discriminates against disabled people, this compares with just over half (52%) of the non-disabled respondents.

- over four-fifths (81%) of disabled respondents in our sample think that the most important actions to take are to develop accessible and flexible career pathways and support flexible working (including homeworking).

- disabled respondents also point to other actions that could be taken including the need for employers to uphold their legal responsibilities to facilitate reasonable adjustments and access needs, proactively inviting disabled staff to request it, and promoting inclusive recruitment practices (all scoring 62%).

Method

The piece is quantitative in nature, based on a survey distributed via ScreenSkills' social media and newsletters, and with support from partner bodies. The survey, which garnered 121 responses, was optimised for those with access needs and was made in a format that could work

for people taking the survey with a screen reader. Alternative formats, such as scribing, were also offered to ensure all access needs were met.

The survey was structured into two sections:

1. perceptions of attitudes towards disability in the workplace
2. important actions employers/organisations can take to improve the sector for disabled people.

The findings are presented, splitting between disabled and non-disabled respondents, to account for any variation in the data. Around 7% of respondents answering 'prefer not to say' were excluded from the split-sample results, but included in the aggregated charts. Figure 1 provides key information on the sample composition, with 71% of respondents describing themselves as non-disabled and 21% identifying as disabled. A study by the UK Screen Alliance suggests that just 9% of the animation, VFX and post-production sectors identify as disabled (UK Screen Alliance and Animation UK, 2019). Although this figure reflects the composition of multiple sectors, it nonetheless suggests that our survey could have attracted a higher number of disabled participants. This could be due to the fact that the research was advertised as being about accessibility in the sector, which may have resulted in more disabled people wanting to have a say and therefore taking part. This survey, therefore, offers a closer look at disabled workers' perceptions of the industry.

Figure 1: Under the Equality Act, a disability is defined as any long-term physical or mental impairment which has a substantial adverse effect on your ability to carry out day-to-day activities. Within this definition, do you consider yourself to have a disability?
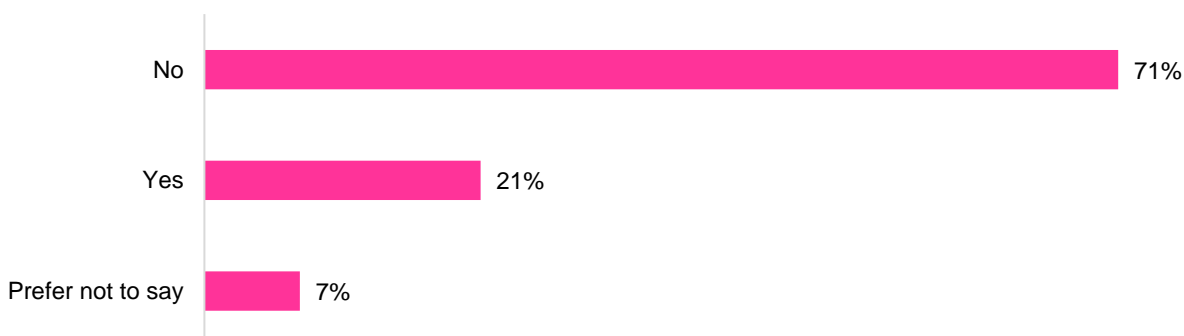
Source: Accessibility in Animation Survey. Base: All (n=121)

It is worth noting that, except for one figure, bases (ie total number of respondents) exclude 'don't know' responses, which means some base sizes will be less than the total. Mean scores for scale questions have also been calculated where appropriate.

Perceptions around disability inclusion and accessibility in animation

To begin, respondents were asked their opinion about the extent to which animation is a good sector to work in for disabled people. Data outlined in figure 2 reveals that the majority of disabled respondents (56%) disagree with this statement. This figure is much higher than the one for the non-disabled sample, where only 29% disagree with the statement.

Figure 2: To what extent do you agree or disagree with the following statements about attitudes towards disability in the workplace within the animation industry: The animation industry is a good industry for disabled people to work in
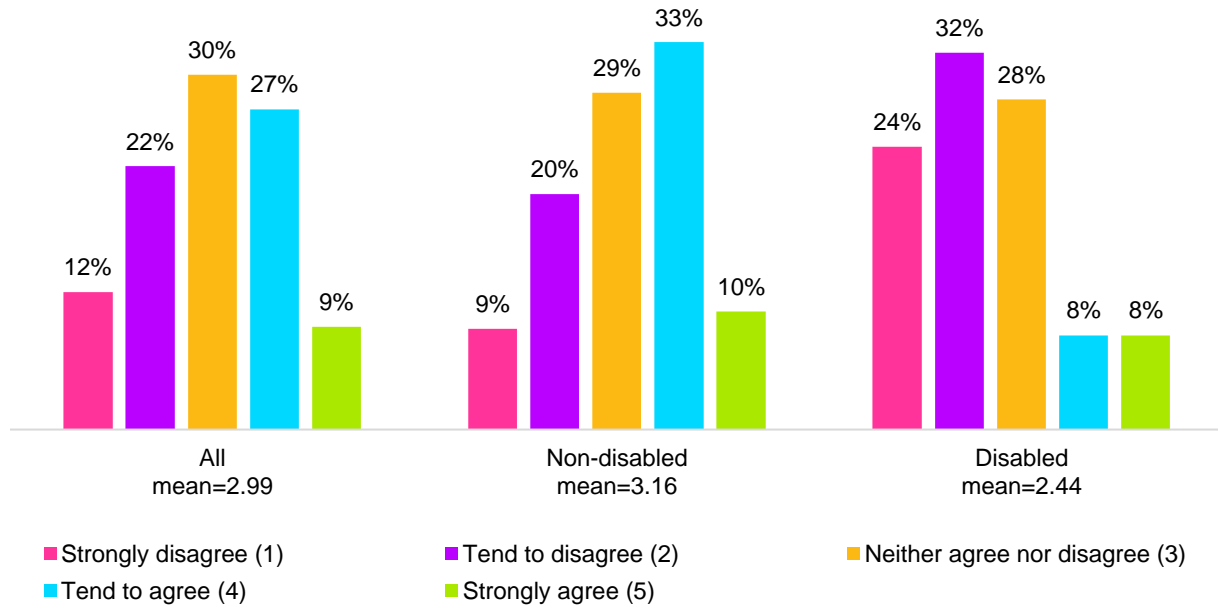
Source: Accessibility in Animation Survey. Base: All (n=103), Non-disabled (n=70), Disabled (n=25)

Respondents were then asked whether disability is openly discussed in animation. The findings in figure 3 show that 49% of the overall sample thinks that disability is not talked about. The figure is higher (60%) within the disabled cohort. Further evidence that discussing disability is still not an established practice within animation is provided in figure 4, where, out of the 26 disabled respondents, only half of them routinely disclosed their disability to employers. This finding resonates with a survey conducted by Wilkes (2017), which found that 48% of disabled respondents do not feel confident in disclosing their disability to employers as they fear potential discrimination or unfair treatment. Indeed, previous research sheds extensive light on the negative outcomes that are perceived to come with the decision to disclose, which can be categorised in three broad areas of concern: stigmatisation, social rejection and discrimination in the workplace (Jones & King, 2014; Gignac, et al., 2021). According to a study by Schrader et al (2014), for example, the reasons for not disclosing disability are multiple and multifaceted, including worrying about being laid off, apprehension about employers concentrating more on the disability than on the performance, concern around limited career development opportunities, as well as worrying about being treated differently. According to one respondent in our survey, whose quote is reported below, awareness and genuine intentions are key to encourage disclosure:

> *"Be openly and actively showing awareness of disability and a desire to do better so people are not scared to disclose their access needs or disabilities."*

Against this backdrop, a significant, albeit more limited, body of research highlights the benefits of disclosing, such as being a good role model for others within the organisation, facilitating adjustments in the workplace, positive circumstances generated as a result of disclosing (eg feeling understood or recipients disclosing their disability in return) and explaining behaviours that may otherwise be misinterpreted (Brohan, et al., 2012). In line with this, a few respondents to our survey felt that disclosing their disability led to positive outcomes. One respondent highlighted their experience as follows:

"A willingness to understand my needs is always present day-to-day. I have a chronic condition which is considered to be an invisible disability, so managers and colleagues aren't always aware when or how I'm having a flare-up and tend to ask me from time to time how I'm managing."

Another noted that, as a result of an open conversation about disability, their manager "was much more supportive and understanding than I had feared". Indeed, employers have a paramount role when it comes to disability inclusion as they are responsible for creating a safe and genuinely open environment, conducive to disclosure.

Figure 3: To what extent do you agree or disagree with the following statements about attitudes towards disability in the workplace within the animation industry: Disability can be/is openly discussed within the animation industry
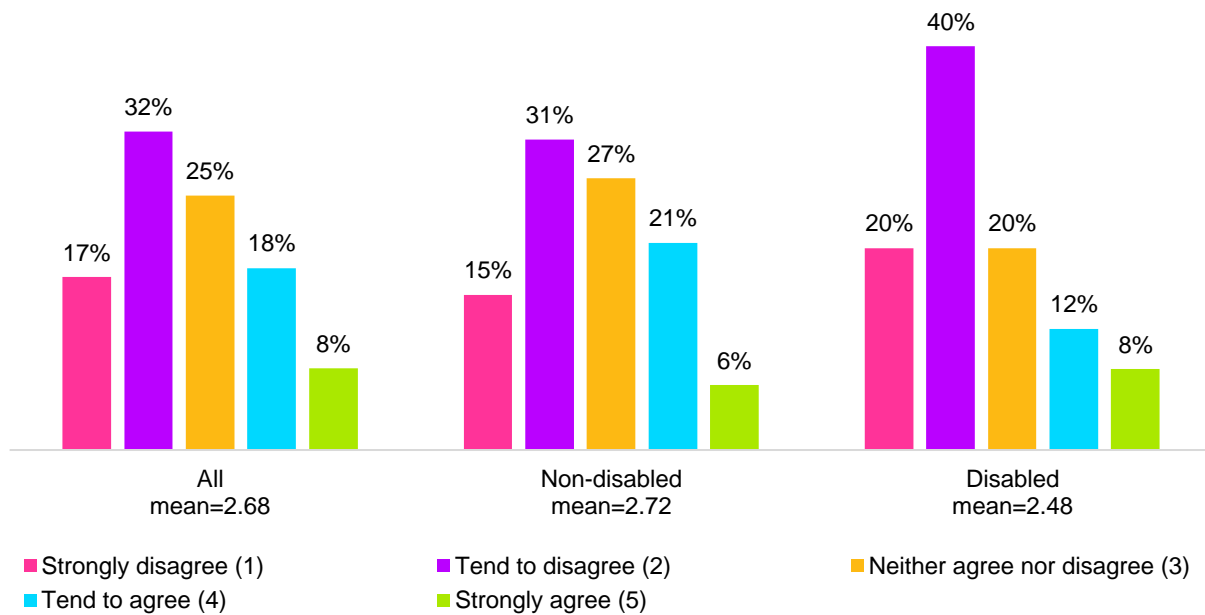
Source: Accessibility in Animation Survey. Base: All (n=111), Non-disabled (n=78), Disabled (n=25)

Figure 4: Do you routinely disclose your disability to employers?

Source: Accessibility in Animation Survey. Base: All those who identify as disabled (n=26)
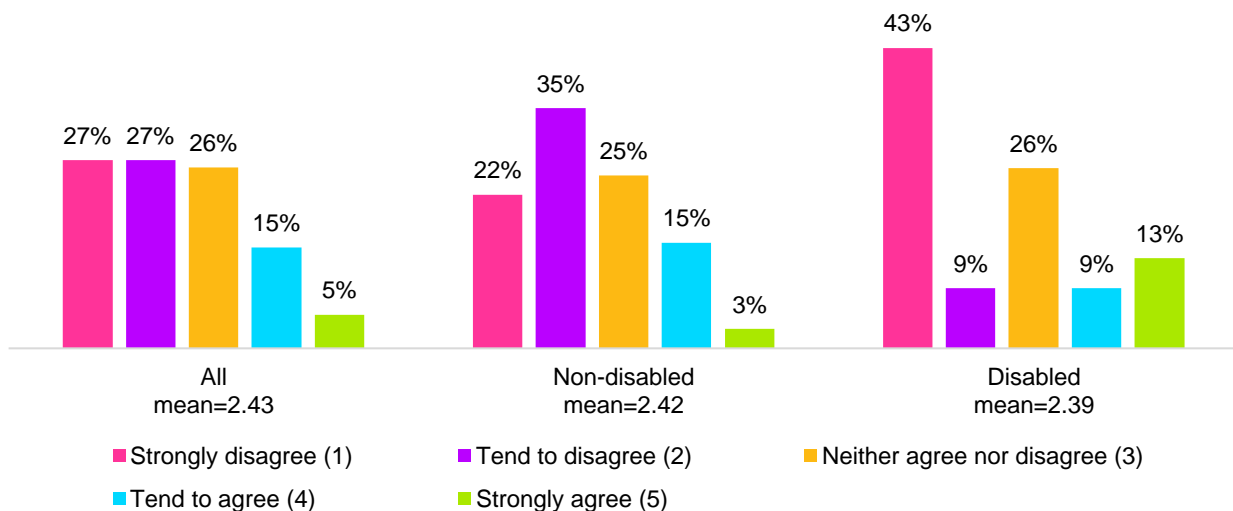
Recruitment practices are key factors in shaping perceptions of whether an industry is accessible and inclusive towards disability. Findings detailed in figure 5 show that over half of the sample (54%) disagree that recruitment processes in animation encourage applications from disabled people, whilst only 19% agree. Disabled respondents were more likely to have stronger feelings on this, with 43% reporting that they strongly disagree, compared with 27% for the overall sample.

A study conducted by Disability Rights UK and Disability@Work (2018) emphasises the importance of adopting a holistic approach to improving inclusion in the recruitment process, including collecting data on disability, tackling biases, setting up flexible and inclusive recruitment stages and job specifications, and partnering with disabled people-led organisations to reach out to individuals with disabilities. The extent to which the employer conveys a trustworthy, genuine commitment to inclusion is also seen as important. A respondent eloquently expressed this as follows:

> *"I have found that since graduating […] seeking work has been difficult, I feel that most job applications ask if you're disabled to tick a box, I have been at interview stage for most applications because it states that disabled applicants are guaranteed an interview. This is good in some ways, but I feel like it's box-ticking and not looking at my actual ability.",*

This suggests that authenticity is crucial in attracting prospective disabled talent. Cording et al (2014, p. 1) define authenticity as "consistency between a firm's espoused values and its realised practices". In this sense, Smith et al (2012) make a compelling case for companies to reflect on their practices and how they affect perceptions and the company's reputation. The authors suggest that, even though a diverse workforce is still seen as the most important factor in generating positive perceptions, being seen as "walking the walk" can boost reputation and enable favourable evaluation both from people outside the organisation (ie prospective talent) and people inside the organisation (ie existing workforce). The latter is particularly important as it facilitates virtuous, more inclusive behaviours within the organisation, leading to existing staff being more motivated to act as diversity allies.

Figure 5: To what extent do you agree or disagree with the following statements about attitudes towards disability in the workplace within the animation industry: I feel the recruitment processes within the animation industry encourage applications from disabled people

Legend:
- Strongly disagree (1)
- Tend to disagree (2)
- Neither agree nor disagree (3)
- Tend to agree (4)
- Strongly agree (5)

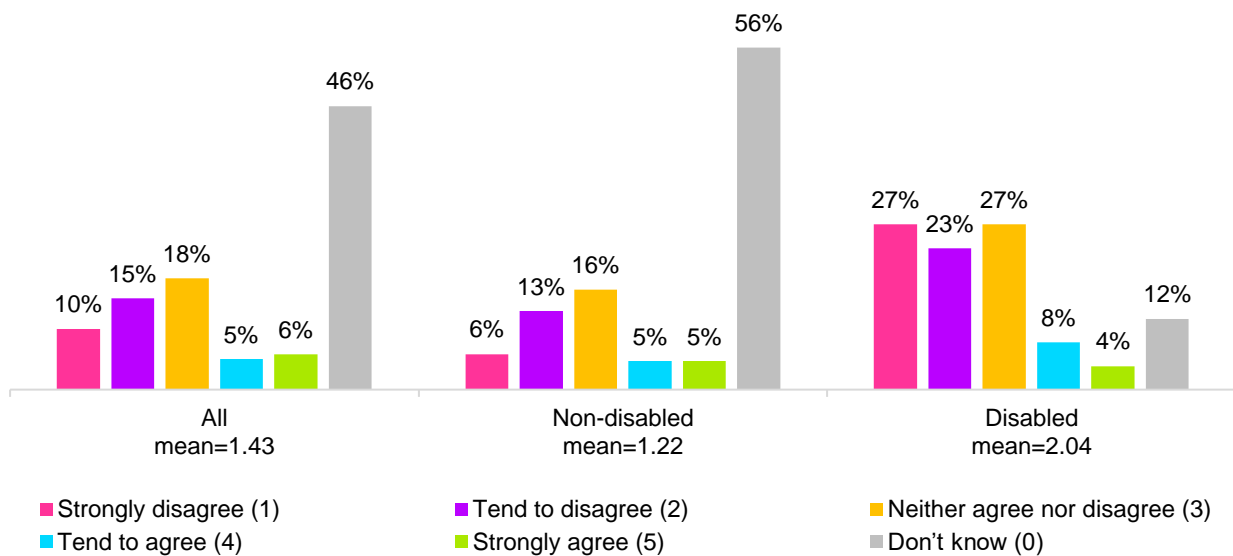Source: Accessibility in Animation Survey. Base: All (n=103), Non-disabled (n=72), Disabled (n=23)

Another documented issue affecting the disabled workforce is the difference between disabled and non-disabled earnings, defined as the disability pay gap. According to the ONS (2018), in 2018, the

median pay for non-disabled people amounted to £12.11 an hour, whereas for disabled workers it was £10.63, indicating a pay gap of 12.2%. In the context of the UK screen sector, indicative data on the subject is provided by the BBC (2020), which, in 2020, reported a disability pay gap of 3.6% and Channel 4 (2020) which, in 2020, reported a disability pay gap of 5.2%.

To shed further light on this, we asked respondents whether they think there is a disability pay gap in the sector. Data in figure 6 shows that a high proportion of respondents selected 'don't know'. Looking at how disabled and non-disabled individuals respond to this question, one can see that 'don't know' was the answer provided by a sizeable majority (56%) of non-disabled respondents, whilst only 12% of the disabled cohort gave this response. This might indicate that disabled people are more aware because they experience the gap first-hand. Meanwhile, half of the disabled respondents think that there is a disability pay gap within the sector. Although the data suggests that a disability pay gap exists, further research is needed to assess the magnitude of this gap, potentially looking at the intersectionality of demographic characteristics, such as gender, ethnicity and level of education.

Figure 6: To what extent do you agree or disagree with the following statements about attitudes towards disability in the workplace within the animation industry: There is no disability pay gap within the animation industry
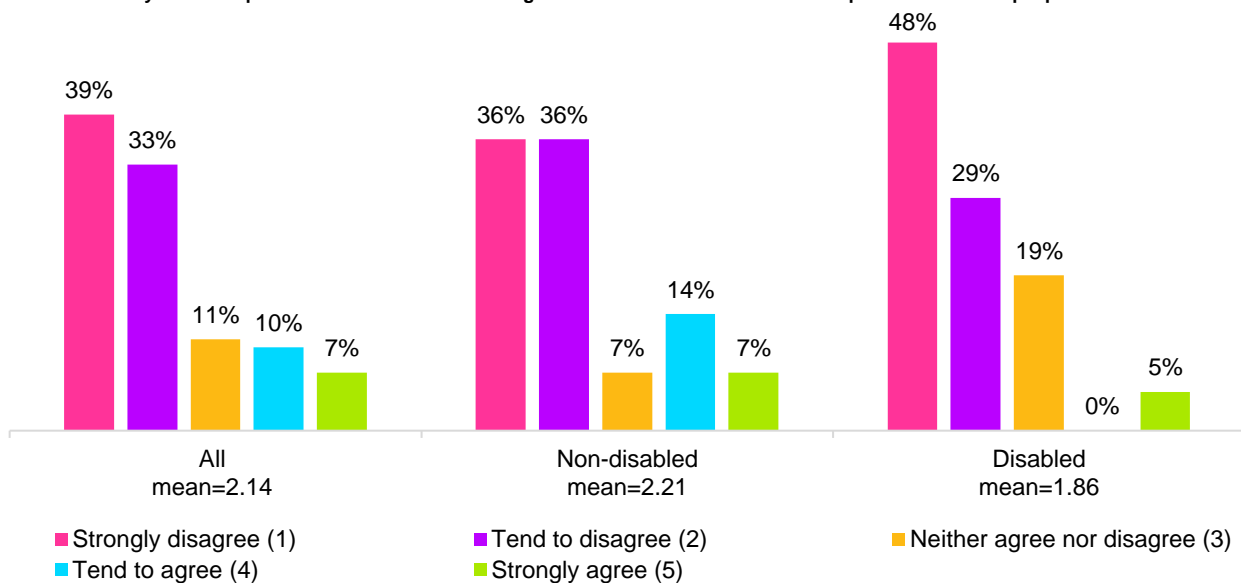

Source: Accessibility in Animation Survey. Base: All (n=121), Non-disabled (n=86), Disabled (n=26)

As highlighted by Tidball and Bunting (2021, p. 16) an essential element in driving inclusion is an awareness and in-depth understanding of disability and related inclusive practices. In their analysis of disability in the TV broadcasting landscape, the authors emphasise that this is currently lacking, highlighting that "positive experiences of disabled employees and workers in the industry often come from them educating employers themselves; this can be a burden on disabled employees and workers". This suggests that formal training to educate about disability is key so that this burden is removed from disabled employees and staff are given the tools to take responsibility for their actions and creating a considerate working environment. In the context of this study, figure 7 shows that the vast majority of the sample (71%) say they are not provided with training on how to create an inclusive workplace for disabled people. Disabled people have stronger feelings about this, with nearly half (47%) strongly disagreeing that training and education is provided, compared with 36% of the non-disabled cohort.

> *"After all, the idea of disability is strongly associated with inability to make
> anything; the teammates and their execs don't know how to work with us; to
> sensibilise all the people and the team is important, in order to give them a new
> and fresh perspective about disability, how to interact and work. It is important
> to expose and explore the possibilities around this topic and inclusion in
> general."*

This quote from a survey participant effectively summarises the issues that arise when staff at all levels are not trained. It points to the need to enhance disability education and facilitate the sharing of information in order to embed a culture of accessibility within an organisation, learn how to interact with the subject and to understand the opportunities working with disabled talent presents.

Figure 7: To what extent do you agree or disagree with the following statements about attitudes towards disability in the workplace within the animation industry: Staff are provided with education/training on how to create an inclusive workplace for disabled people

Source: Accessibility in Animation Survey. Base: All (n=98), Non-disabled (n=70), Disabled (n=21)

Finally, respondents were asked about their perception around disability discrimination in animation. Findings in figure 8 show that 57% of the overall sample disagrees that that the sector does not discriminate against disabled people. It is worth noting that negative opinions are stronger within the disabled cohort, where 30% of participants strongly disagree, compared with 22% overall. In total, nearly three-quarters (74%) of disabled respondents disagree that the sector does not discriminate, compared with just over half (52%) of non-disabled respondents. It is worth expanding on the potential reason for this discrepancy: non-disabled workers can only perceive discrimination indirectly, whereas disabled people are more likely to experience it first-hand.

To fully understand the problem and its ramifications, it is worth looking at the five types of discrimination outlined in The Equality Act (2010).

1) **direct and indirect discrimination,** the former takes place when a person is treated less favourably or discriminated against because of a protected characteristic. The latter arises when a disabled person is put at a disadvantage by a working practice or policy that applies to everyone.

2) **discrimination arising from disability**, when someone is treated unfavourably because of something caused by their disability, not due to the disability itself, eg absence from work due to medical appointment, difficulty with reading or writing, needing regular rest breaks.

3) **failure to make reasonable adjustments**, which is exemplified by the following quote from a survey respondent, who reported their lived experience of working in a pressurised working environment:

"At the beginning of a project, I was told to let the producer know if I experienced a pain flare-up and needed to slow down animating. But by the time we neared the deadline, there was a sense that the whole team needed to 'crunch', regardless of disabilities or burnout to meet the deadline. The pressure to work quickly made me unwell."

This could be classed as an example of where an employer, if it were flagged to them, would have failed to comply with a reasonable adjustment.

4) **harassment,** when someone is exposed to bullying or unwanted behaviour due to a disability (Advisory, Conciliation and Arbitration Service, 2021).
5) **victimisation,** which implies being treated differently as a result of an involvement with a discrimination or disability complaint.

The survey does not shed light on the extent to which employers and line managers are aware of the law and related types of discrimination, particularly in the context of small- and medium-sized businesses which do not have an HR or legal team. However, they do have a duty of care and are responsible for taking all reasonable actions to prevent unlawful discrimination. Further research is needed to explore the extent to which senior members of staff with line management responsibilities have knowledge and are aware of the subject matter, including steps taken to avoid discrimination in the workplace.

Figure 8: To what extent do you agree or disagree with the following statements about attitudes towards disability in the workplace within the animation industry: The animation industry does not discriminate against disabled people (including unconscious bias).
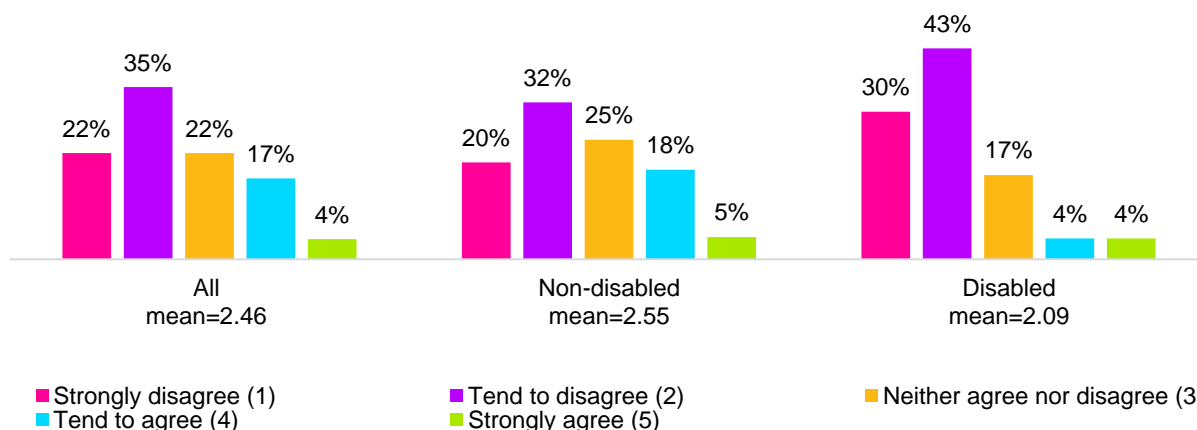
Source: Accessibility in Animation Survey. Base: All (n=96), Non-disabled (n=65), Disabled (n=23)

Future actions to improve disability inclusion and accessibility in animation

Against this backdrop, research participants were asked which actions would be most important to improve animation for disabled people, choosing from a list of potential initiatives employers could take. The data in figure 9 is ranked based on what disabled respondents identified as the most important actions – it is essential to prioritise their point of view given that they are the ones who experience the malfunctioning of current working practices and, therefore, have a better

understanding of what is needed. However, to ensure that the research accounts for all voices, we also included figures that aggregate the non-disabled and disabled cohorts.

Around 81% of disabled people in our sample think that the most important actions to take are to develop accessible and flexible career pathways and support flexible work (including homeworking). In this context, one respondent pointed out that:

> *"Covid creating a world where we can work from home has made a huge amount of difference. I don't need to take sick days because I can manage better being at home."*

Our survey aligns with findings from other research, suggesting that flexible working is important to improving work-life for disabled people. According to a report by the Trade Union Congress (2021), nearly all (94%) of disabled respondents who had worked from home during the pandemic wanted to continue to do so in some form.

Disabled respondents also pointed to the need for companies and hirers to facilitate employees' reasonable adjustment and access needs, to proactively invite disabled staff to request reasonable adjustments, and to promote inclusive recruitment practices (all supported by 62%).

Figure 9 Which of the following do you think are the most important actions employers/organisation should take to improve the animation industry for those with disabilities?
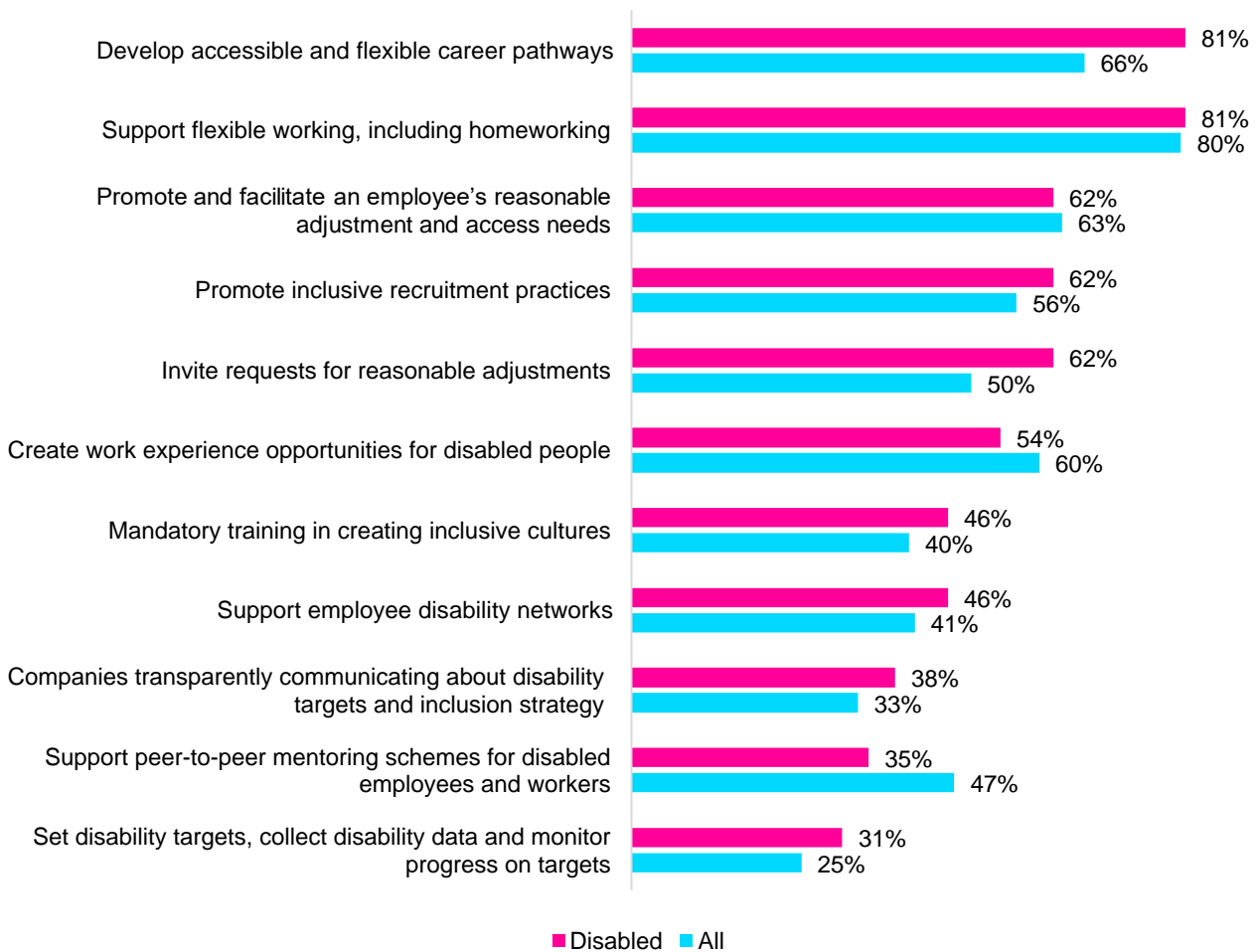
Source Accessibility in Animation Survey. Base: All (n=121), Disabled (n=26)

Conclusions

The data presented in this report paints a rather bleak picture of accessibility in animation. Key findings show that the majority of the disabled cohort disagree that animation is a good sector for disabled people to work in and that disability is not openly discussed. Over half of the sample disagrees that recruitment processes in the sector encourage applications from disabled people. Moreover, there was a consensus within the disabled cohort that industry is affected by a disability pay gap. Respondents also feel that there is not enough training to educate staff on the topics of disability, accessibility and inclusion. Finally, there was agreement around perceived discrimination in the workplace, with the disabled cohort feeling most strongly about this.

In light of this, this research proposes six actions to support the animation sector in becoming a more accessible sector for disabled people to work in:

1) **Keep on monitoring and investigating disability:**
   Continue the work already done by UK Screen Alliance and Animation UK in collecting and monitoring disability data to better understand trends, changes and improvements and to enable effective actions. Undertake further research to shed light on intersectionality issues, disability pay gaps and the lived experiences of barriers that prevent disabled people from entering, working and progressing in animation.

2) **Training, training, training**:
   Awareness of issues around accessibility and disability can be enabled by education and training. Therefore, training staff is vital to make sure processes are kept in check, particularly tailored training for key senior staff with line management responsibilities. Large organisations, with internal HR functions, should lead by example. Industry should come together to create a community of practice where knowledge is shared and passed on to the benefit of smaller companies that operate under more stringent budget constraints.

3) **Encourage, facilitate and support disability disclosure:**
   This study fully acknowledges that disclosure is a complex and multifaceted step to take, involving fear of professional repercussions and concerns that it could be weaponised. However, disclosure is a necessary step to better understand and help disabled staff on a day-to-day basis – it is a useful aid for employers to enable reasonable adjustments and to remove other barriers, ultimately helping disabled people to succeed in the workplace. Employers need to embrace the role of enablers of reasonable adjustment, supporting conversations around disclosure and showing accountability for how information disclosed is used.

4) **Guidance on flexible and tailored career development pathways:**
   As highlighted by Ansell (2021), disabled people are sometimes forced to put up with jobs and responsibilities that do not match their needs, putting their health at risk because of the fear that flagging this to employers may result in being rejected for a position. Industry needs to open up and promote accessible routes, setting up disabled workers on a path to succeed. This is particularly crucial at entry and early career levels as it enables new entrants to envisage a future in a sector that welcomes them and values their skills.

5) **Reasonable adjustments are a legal responsibility and a moral imperative:**
   The Equality Act 2010 imposes a duty to make reasonable adjustments to ensure disabled workers are not at a disadvantage. Failure to comply with this duty may result in legal actions. Ansell's report (2021) extensively covers the lived experiences of screen workers who fear talking about reasonable adjustments with their employers and carry on working with an impairment, with serious health-damaging repercussions and emotional labour. Employers should be aware of this struggle and proactively invite and encourage requests for reasonable adjustments, having open conversations with their employees about what this should entail. Flexible working, including working from home, is indeed a form of

reasonable adjustment, which was highlighted as one of the most significant changes employers should embrace going forward.

6) **Scrutinise working practices, starting from recruitment processes:**
Recruitment brings people in and is the first step towards improving disability representation. As this study points out, candidates can see through a tick-box exercise and are more drawn towards authenticity and genuine commitment to improving accessibility. Industry should engage in a comprehensive, end-to-end review of recruitment practices, from the initial stage of reaching out to candidates, all the way to interviewing, selecting and onboarding. Examples of good practices include developing accessible job descriptions, which are clear and precise about what the job entails so prospective talent can make informed decisions as to whether to apply, working with disability-led organisations to reach out to the disabled community and making sure staff involved in recruitment are trained on issues surrounding disability.

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Appendices

Appendix A: resources for disabled talent

Organisations specialising in accessibility within the screen sectors include:

- thinkBIGGER!
  thinkBIGGER! provide comprehensive knowledge of the skillsets needed – and the people and organisations who matter – to empower employers to make the most of their talent.

- Creative Diversity Network
  A body that enables the UK Broadcasting industry to increase diversity and inspire inclusion – their Doubling Disability campaign contains information related to resources for disabled people and advice to make productions disability inclusive.

- #WeShallNotBeRemoved
  A UK disability arts alliance and a forum to advocate, campaign and support D/deaf, neurodivergent and disabled creative practitioners and organisations through and after Covid19. This includes seven inclusive principles for working safely through COVID-19

- Neurodiverse Media Group
  A social media group which is designed to connect neurodivergent members of the media and use it as a force for change.

- Access VFX
  A global, industry-led, non-profit comprised of 40 leading companies, industry bodies and educational establishments in the VFX, animation and games industries. It focuses on actively pursuing and encouraging inclusion, diversity, awareness and opportunity under its four pillars of inspiration, education, mentoring and recruitment.

- TripleC
  As a key gateway organisation for disabled people's access to the arts and media, Triple C act as a voice for disabled people. They:
    - create links between organisations to strengthen access and to raise awareness of issues around disability, influencing decision makers and policy
    - run an extensive programme of events, masterclasses, and workshops through their Disabled Artists Networking Community (DANC).

- Deaf and Disabled People in TV
  A Facebook group for deaf and/or disabled TV professionals. It promotes the work of disabled crew, and offers information on development, training, networking and job opportunities.

Appendix B: tables

Table 1: Under the Equality Act, a disability is defined as any long-term physical or mental impairment which has a substantial adverse effect on your ability to carry out day-to-day activities. Within this definition, do you consider yourself to have a disability?

No	71%
Yes	21%
Prefer not to say	7%

Source: Accessibility in Animation Survey. Base: All (n=121)

Table 2: To what extent do you agree or disagree with the following statements about attitudes towards disability in the workplace within the animation industry: The animation industry is a good industry for disabled people to work in.

	All mean=2.99	Non-disabled mean=3.16	Disabled mean=2.44
Strongly disagree (1)	12%	9%	24%
Tend to disagree (2)	22%	20%	32%
Neither agree nor disagree (3)	30%	29%	28%
Tend to agree (4)	27%	33%	8%
Strongly agree (5)	9%	10%	8%

Source: Accessibility in Animation Survey. Base: All (n=103), Non-disabled (n=70), Disabled (n=25)

Table 3: To what extent do you agree or disagree with the following statements about attitudes towards disability in the workplace within the animation industry: Disability can be/is openly discussed within the animation industry

	All mean=2.68	Non-disabled mean=2.72	Disabled mean=2.48
Strongly disagree (1)	17%	15%	20%
Tend to disagree (2)	32%	31%	40%
Neither agree nor disagree (3)	25%	27%	20%
Tend to agree (4)	18%	21%	12%
Strongly agree (5)	8%	6%	8%

Source: Accessibility in Animation Survey. Base: All (n=111), Non-disabled (n=78), Disabled (n=25)

Table 4: Do you routinely disclose your disability to employers?

Yes	50%
No	46%
Prefer not to say	4%

Source: Accessibility in Animation Survey. Base: All those who identify as disabled (n=26)

Table 5: To what extent do you agree or disagree with the following statements about attitudes towards disability in the workplace within the animation industry: I feel the recruitment processes within the animation industry encourage applications from disabled people

	All mean=2.43	Non-disabled mean=2.42	Disabled mean=2.39
Strongly disagree (1)	27%	22%	43%
Tend to disagree (2)	27%	35%	9%
Neither agree nor disagree (3)	26%	25%	26%
Tend to agree (4)	15%	15%	9%
Strongly agree (5)	5%	3%	13%

Source: Accessibility in Animation Survey. Base: All (n=103), Non-disabled (n=72), Disabled (n=23)

Table 6: To what extent do you agree or disagree with the following statements about attitudes towards disability in the workplace within the animation industry: There is no disability pay gap within the animation industry

	All mean=1.43	Non-disabled mean=1.22	Disabled mean=2.04
Strongly disagree (1)	10%	6%	27%
Tend to disagree (2)	15%	13%	23%
Neither agree nor disagree (3)	18%	16%	27%
Tend to agree (4)	5%	5%	8%
Strongly agree (5)	6%	5%	4%
Don't know (0)	46%	56%	12%

Source: Accessibility in Animation Survey. Base: All (n=121), Non-disabled (n=86), Disabled (n=26)

Table 7: To what extent do you agree or disagree with the following statements about attitudes towards disability in the workplace within the animation industry: Staff are provided with education/training on how to create an inclusive workplace for disabled people

	All mean=2.14	Non-disabled mean=2.21	Disabled mean=1.86
Strongly disagree (1)	39%	36%	48%
Tend to disagree (2)	33%	36%	29%
Neither agree nor disagree (3)	11%	7%	19%
Tend to agree (4)	10%	14%	0%
Strongly agree (5)	7%	7%	5%

Source: Accessibility in Animation Survey. Base: All (n=98), Non-disabled (n=70), Disabled (n=21)

Table 8: To what extent do you agree or disagree with the following statements about attitudes towards disability in the workplace within the animation industry: The animation industry does not discriminate against disabled people (including unconscious bias).

	All mean=2.46	Non-disabled mean=2.55	Disabled mean=2.09
Strongly disagree (1)	22%	20%	30%
Tend to disagree (2)	35%	32%	43%
Neither agree nor disagree (3)	22%	25%	17%
Tend to agree (4)	17%	18%	4%
Strongly agree (5)	4%	5%	4%

Source: Accessibility in Animation Survey. Base: All (n=96), Non-disabled (n=65), Disabled (n=23)

Table 9: Which of the following do you think are the most important actions employers/organisation should take to improve the animation industry for those with disabilities?

	Non-disabled	Disabled	All
Develop accessible and flexible career pathways to enable disabled people to succeed	64%	81%	66%
Support flexible work, including homeworking	79%	81%	80%
Promote and facilitate an employee's reasonable adjustment and access needs	63%	62%	63%
Promote inclusive recruitment practices (eg diverse interview panels, inclusive job specifications and recruitment tests)	56%	62%	56%
Invite requests for reasonable adjustments	47%	62%	50%
Create work experience opportunities for disabled people	62%	54%	60%
Mandatory training in creating inclusive cultures	38%	46%	40%
Support employee disability networks	41%	46%	41%
Companies transparently communicating about disability targets and inclusion strategy (eg promotion of disability targets, being transparent about successes and failures)	30%	38%	33%
Support peer-to-peer mentoring schemes for disabled employees and workers.	49%	35%	47%
Set disability targets, collect disability data and monitor progress on targets	23%	31%	25%

Source Accessibility in Animation Survey. Base: All (n=121), Disabled (n=26)