Wednesday 15th March 2023

JORDAN: Hello and welcome to the results of the first ER Industry Access Survey in TV, where we will be discovering and discussing how broadcasters, streamers and production companies are feigning when it comes to certain mention a lot disability accents inclusion. My name is Jordan Jarrett‑Bryan I am a sports broadcaster on the Channel 4 news sport correspondent, I also have a fully inclusive production company called Blackademic, I am a below the knee amputee. Shortly we're going to hear from Ally Castle from Channel 4 and Miranda Wayland from Prime Video UK on those survey findings, then have a brilliant panel join me for discussion on what the panel think about what came out of that survey. Before we get into that a little bit of housekeeping first of all.

   I am going to introduce Rob who will be representative the session into BSL, and Julia will be joining on as captions as well if you turn on the captions in zoom using the CC button you can get it that way, if you want a different format click on the link in the chat box, that's how you can access it that way if you want a different format as well.

   If you want to see interpretation please pin him on to your screen, he will be there for you to help you through, you can access the live captions why the link in chat box. There will be a question and answer section at the end of the discussion please put your questions in the dedicated question and answer box at the bottom of your screens, and also a reminder that this session is being filmed and recording, and available to watch on catch up for colleagues who missed it, on the 4Producers website too.

   Ok so now the time has come I am really happy to introduce Ally and Miranda to talk us through the key results from the industry access survey. Over to you ladies.

ALLY: Thanks so much Jordan. If you we just move to the first slide of the presentation that would be great. My name is Ally Castle I am from Channel 4 as their disability lead. We're going to speak to Miranda shortly.

   So in spring 2022 Amazon Prime Video and Channel 4 forward agreed to fund an Industry Access Survey amongst broadcasters, production companies and steamers. We wanted to fine out the hard facts about access provision and the approach for inclusive for disabled talent in the story this will give us an overview of where the TV industry is, where it's following best practice in this space where room for improvement. The Industry Access Survey was carried out as an anonymous questionnaire in November/December 2022. Now I want to give the a bigger shout out and thank to Holly from the underlying health condition pressure group who really helped Miranda and I craft the survey and look at the results as well.

   So as you can see from this slide we this is the sort of sample of respondents that we got there were 105 organisation thoughts answered the survey, this was broadcasters, and streamers as well as production companies. As you can see most of them were kind of micro or small organisations, and most of them were production companies as well. So those are kind of organisations with employees of less than 20 people.

   They were most like to be based in the south of England and to have worked with deaf, disabled and neurodivergent production talent, in handfuls rather than the lots of people but unlike to currently subscribe to any kind of disability benchmarking schemes.

   A significant proportion of them, 24% as you will see they’re identified being disabled‑led, which we think there was a bit of a response bias at work a here, did it led organisation are more inclined to complete a voluntary survey. So we do recognise the fact that most of the responses were from small organisation like to be production companies, we know that's expected to account for some of the less favourable outcomes and results around access and inclusion for disabled talent. We know these organisations have fewer resources. And back office support and they operate quite different business models, but as you will see most of the results that we're sharing today and have done in the report, are on a kind of macro industry level.

   So if we go to the next slide, we identified sort of 5 key areas where we felt that urgent action was required. First of all it's physical access. So this remains extremely problematic. We found that 1 in 4 office used by companies in the TV industry are physically inaccessible, so that means they are not entirely located on the ground floor or step‑free or with access via a lift. We actually also discovered that 25% still have no functioning accessible toilets. So it's obviously encouraging that three quarters though have physically accessible office but if you take that bigger picture in theory at on average, roughly 1 in 4 roles available to talent in the industry are not accessible for those who have physical access needs and so they are excluded from then even applying for a role if the space is one they can't enter. Perhaps the roles might be 100% remote but information you're a disabled person and the only person working 100% remotely still then are excluded from being a part of the team and full part of the production, compared with a team members.

   Secondly, we realised if we go to the next slide, that health and safety is clearly an issue, personally as a disabled person I am extremely reluctant to create any automatic association between disability and risk, but what's going on here is that there are basic health and safety implications to the findings. It's not that disabled people themselves are the risk, it's the lack of health and safety provision where the risk lies. We did identify some serious concerns associated with poor accessibility within people's office and physical environments, a lack of visual fire alarms, inconsistent use of personal emergency evacuation plans and the absence of grab rails and hazard warning surface. It's worth noting that 75% of people who answered our survey rented their office, so there's a kind of job of work of opportunity to really lobby and speak to landlords, probably the case across all stories but certainly the case in ours. So, perhaps the opportunity there to speak to landlords and vote with our feet when it comes to the offices that we lease and rent.

   Thirdly we noted we go to the next slide there was potential issue round hiring external venues and setting up OBs for productions, so any just over 1 third of the sample, always ask as standard about the access status of any location or facility, or studios or external venues that they are hiring. So any just over a third do that as absolute standard. That's good but I could be a lot better. You're unlike to know out point where you are hiring your location, or your studio, exactly who is going to be working, wanting to work in that space. Who is going be involved in that event or shoot or broadcast, so you will then automatically including disabled talent and contributors who might want to join the production later on. Excluding them. That simple question of asking a standard when you are hiring a venue round the access status could make a really big difference in terms of disability inclusion we would like to see that number higher.

   Fourthly, next slide please is the issue of developing talent into senior roles. Now we know from the CDM's diamond data, as well as the report in 2021 published by the sir Lenny Henry centre for media, that the progression of people into more senior decision‑making roles if they are disabled in our industry, is particularly slow. There's not enough people in those senior roles, and their pathways to those roles are often being blocked by kind of physical, structural or attitudinal barriers. And this survey kind of sort of reflects that's to some degree, because we ask people about what extra support they put in place for disabled employees and their career progression, and we notice that when it comes to opportunities to progress and nurture disabled talent it's only at the most 50% of our organisation that are offering something like mentoring. Although this not nit the only barrier to disabled career progression there's that lack of additional support quite worrying given that we really need the pendulum to swing strongly in favour of encouraging disabled talent to progress through the industry. 1 in 10 of our organisation never offered any kind of support to disabled employees. We don't know how that differs from employees in general but we really hope that no disabled employees are being actively excluded from any of these keeps, and we would strongly encourage that disability representation I particularly looked into with these opportunities for career progression.

   Then finally in terms of areas requiring urgent action, we noted some concerns around how well we as broadcasters and streamers are doing in terms of communicating the support that's available. So we asked only production companies, did they feel they had enough support and mostly the answer was that they wanted more. And then we asked them in what areas they wanted more support, you can see from these four examples, quite how strongly people feel about these areas of funding finding talent, delivering training, and providing placements.

   So, the feeling from lots of broadcasters and streamers, particularly those in the alliance of the TV Access Project or TAP, this support is actually available, but we're clearly not getting the right in terms of communicating it consistently where the opportunities lie for production companies to receive support from us. There's a real job of work to do therefore there in terms of that communication and we also particularly were concerned to see that about funding, because each broadcasting stream has their own policy we need be to how I think about that loo Mort and thinking about where the opportunities are for more consistency round the process for funding any additional adjustment and costs that might be needed. Those are the 5 areas we felt were quite fairly your gender action. Now I am going to hand over to Miranda to talk though some of the areas of improvement as well as areas of promise the survey showed.

MIRANDA: Thank you lie, and the results are really fascinating and a good framework for us to work towards. As lie mentioned we're going to look at the areas of improvement. They encapsulate 5 particular things. The first is training. Whilst some dedicated disabled inclusion training is taking place and is really encouraging to see that come though, this appears to be fairly piecemeal it's not always targeted or shaped for specific roles, such as leadership, or hiring managers, recruiter, receptions and facilities. It also does not seem to be carried out with some consistent level of degree of regularity. The survey results showed there's a real appetite for training, among the production companies, and also strongly suggested a link between recent training and inclusive practices indicating a tangible impact of such training. So we know that it's effective, and we know it makes a difference.

   When we looked at recruitment, whilst there are some positive signs, there still is plenty of room to boost the proportion of companies in the industry who actively encouraged disabled applicants to apply for their roles. And whilst it may feel really obvious that you are being inclusive and accessible to everyone, really amplifying that message and being intentional in your communication can drive an increase attraction rates.

   There's also a knowledge gap we have identified. So 17% believe that they can ask candidates about their health, and impairments, and how they are affected by their ability to do the job during the application and interviews process. This rises to nearly a quarter, so 23% of micro and small sized companies. For an advancement of doubt, just to be clear it's unlawful for you to be asking about anybody's disability, but more important to be asking about what measure can we put in place to ensure you can effectively do the job you are applying for.

   Only 26% know that under certain circumstances they can treat a disabled person more favourably than a non‑disabled person. This not unlawful or discriminatory. Again, making sure that we're making the right adjustments, and provisions to enable everyone to do their best work is within our gift to be table to offer potential counts dates. If you we look at induction, all new employees need more consistency. To be asked if they have any access needs or adjustment requirements, and there is an opportunity for a greater number of companies to appoint dedicated members of staff to have this overall responsibility for access and inclusion of disabled employees. Across the industry, there is a wealth of knowledge and expertise that we should all be able to lean into, to be able to get us to appoint where we can be FYOU accessible to everyone. If we look at the ploy communication, there is not much offering alternative formats and access adjustments to internal communication or content for employees such as documents or videos during meetings. Again we're mainly using technology to be able to communicate with each other just by using Zoom fully accessible with lots of different functionalities. Again making sure you are being inclusive and thoughtful for the needs of everyone can make that environment much more engaging.

   Then finally on this page when we look at visitors communication, more could be done regarding asking vice services about their access requirements, for building as well as meetings or events that visitor are coming to for the building. Again being intentional and thoughtful about who is accessing our space, and asking about their particular needs makes the whole experience beneficial for everyone.

   If I move us on to the next slide, we can now look at the areas of promise. So, really encouraging to look at these four particularly areas. When we think about awareness, the survey reveals a high level of theoretical knowledge about disability. Source of funding for any cost of access for adjustment, to putting in place a point of contact with responsibility for access and having an access statement, and access to disability and inclusion policies, there's clearly a widespread basic awareness of key tools and requirements available. However one area of weakness it's when it comes to knowledge surrounding recruitment practice and protocols it's the very forefront of us engaging and working with disabled talent so we really need to focus on getting that right. Despite the race of improvement and for urgent action outlined above, this this disconnect between the theoretical knowledge and the business practices that surround it. Again coupling what we know to actually put it into action ounce the next step of focus.

   Re motor and flexible working now this heartening to know that despite the passing of the Coronavirus lockdown all companies we surveyed offered remote or flexible working for our employees, a massive step from where we have been a few years ago. It's often hugely beneficial for disabled people we need to continue that process find make it much more widespread in every consideration. Our experience with disabled employees we're also encouraged by the number of respondents to the survey who had recently worked with disabled, deaf and or neurodivergent employees. albeit in low numbers as discussed though, we suspect some response bias is at work here. Over all the fact we're engaging and working with disabled employees is really, really encouraging.

   Then looking at our external communications, there is a healthy proportion of responding companies who say they mention, reflect or respect ‑ sorry represent disabled people in their corporate communications, and publicly and publicity, however, inconsistently, however, this a risk of this being performative or if they do not then use the inclusive practices on a day‑to‑day basis for interactions with disabled customers and employees.

   Slide 11, so the next slide, looks at our long‑term aspiration goals. We fully want to see inclusion my 2030 and we think it's obtainable with some practical, tangible steps we should be able to achieve this goal. So launched in August of 2022 in response to the under lining health condition campaign, TAP is an alliance of the 11 of the UK's biggest broadcasters and streamers who pledged to work together to create a substantive and permanent structural shift in the TV industry to ensure access provision for disabled talent. Its vision is to see the full inclusion by 2030, a television story where no disabled talent is ever excluded because barriers have been removed and equity created. At the raft of this is an ambitious co‑creation between disabled people and the wider industry to deliver sustainable solutions, and buy‑in from everyone. TAP is an organisation through 6 interconnected workstreams, which you can see laid out on the graph in front of you.

   They are working at structural, industry wide solutions in all of these areas to get to us be fully inclusive by 2030. The results of the survey will be fed into TAP so they can measure changes, and practices and understanding over time.

   Finally, this report deliberately does not include structural, industry wide recommendations as they are being innate within the multiple workstreams of TAP, however we concluded there are three step action plans that individual organisation can follow in response to the findings. Here, to affect relatively speedy change. In the place of broad recommendations and conclusions, again, the work of TAP that we have turned the key findings into the survey into actionable plan for individuals and companies to follow. Based on the 5As. They look at how we can create change now, look at your next steps and long‑term goals. This information will be accessible and I am very conscious of time so I am going to whizz us through to the next slide.

   So Ally and I will be available straight after to take additional questions also to walk into through some of the practical tips and measures you can take to advance your disability journey, to be much more inclusive and representative. But let me hand back to Jordan, we can hear from our panel about some of the responses and the findings.

JORDAN: Thank you very much Ally and Miranda. Some really interesting findings from that survey two brief things for me, I think data collation is essential is trying to attack and solve a problem so knowing we have a base of some kind of data that we can start from in addressing this problem I think is crucial so well done on collating that information. And secondly, from me as well, I would say I like the affect there was some positives in there as well. I like the fact aunt not all doom and gloom, there’s a lot of work to be done, a lot of people having really negative experience with disability working in this space, but it seems like there's a change coming and there's definitely improvements that have are being made it's not all good morning and gloom. Apologies anybody that was struggling to, we had some tech problems, to get Rob I think you have all got him now doing the BSL so apologies for that earlier on.

   Let's get to our guest, now I am going to introduce all of our guests for this panel. I will start with Jack Thorne who is an award winning screenwriter, and playwright who whose work include His Dark Materials, National Treasure, and Harry Potter & The Cursed Child. I am also joined by Bryony Arnold also an award winner, all award winners here get your medals aunt, drama producer, who is also co‑director of a group of deaf and disabled people in TV. We have Clare Brown a controller of production finance at Channel 4, Dan Grabiner who is the Head of UK Northern Europe at Prime Video, he is responsible for original film and TV in the UK and much of Europe. Thank you for joining me here today. Very brief reminder that if we could not speak too fast, or over each other, just to make Ben and Julia's lives a little bit easier.

   Bryony, let me start with you if I can. You work on the ground in production, can you give your initial thoughts on what you have just heard from Ally and Miranda.

BYRONY: Absolutely just a quick audio description, I am a white blonde woman, wearing red lipstick and a blue and red striped jumper. I am a wheelchair user, I am a drama producer. So I yet am on the ground, physically on the on the ground literally and metaphorically there are some things that did not surprise me and some things I was interested in in terms of the number of companies that said they did provide accessibility 75% which is quite shocked by to be honest. And therefore actually my personal experience, I have found it very problematic working in a lot of companies because I physically can't even get through the front door. I mean just thinking about where can I apply, and it's so that is slightly heartening which is great. I think the other thing that didn't shock me was also that a third of productions only think about location and venue accessibility when they are thinking about a production. Obviously when you are crewing up you are not going to be sure who are bringing onto your team at any given point, and everybody's accessibility requirements are going to be complete different. Mine are going to be explicitly different from someone else's who is going be on the team. Starting the conversation early is really, really wonderful and really brilliant.

   The other thing I would say is about pool of talent. I get this a lot I am go director of a group Deaf and Disabled People In TV in our group we have roughly 1600 members who are deaf, disabled and neurodivergent across all the spectrums, and bale we're there to support them getting into work, finding work staying in work, which is retention is a really, really key issue. And that brings me on to senior leaders there a huge shortage of disabled senior leaders in our industry because they are not given the support and the access requirements they need in order to progress. I know I have personally have been in the industry a long time, I have had to really, really fight for every opportunity I have had, it's never been handed to me very easily in the slightest. But I would say on the one hand, people are reluctant to make changes and physical changes to environments, because their argument is where is the disabled talent, we can't find them. Well actually this amazing pool of disabled talent that exists and is out there, but there is the caveat they are not being given the opportunity. So I would say firstly if you are looking to hire more disabled talent, come to groups like Deaf and Disabled People In TV, CCC and DANC are also fantastic, you will find a wealth of people. It's finds, one main thing you are taking away when you are crewing up, please don't work with the same people you work with all the time. It's so easy I understand, I understand the pressure and time constraints and financial pressure, but opening up your pool offer talent across all the diverse spectrums, you're going to bring in a huge amount of crew with a different perspective, unique talent you can make your production uniquely different and provided with a unique perspective.

JORDAN: I would go that last point as well definitely Dan can I come to you next, what parts, the whole survey was important, was anything that particularly stood out for you that you thought A) I didn't know that was a big a figure has it turned out to be or something I can take away and implement to my workings going forward.

DAN: Hey Jordan. I think on the positive side I think this whole exercise in itself is a bigger positive, I think we're very you know we think actually gathering this data is super important. If you want to fix something it's usually good to know what's actually going on out there. I think we need to do this again I would love to run this survey in a years’ time or before so we can hold ourselves to account and see what kind of change we have made between the two.

   Then I think the other maybe gets a little bit lost in some of the data, but the other positive for me is that broadly this I recognised as a key issue. We're not, it doesn't look like we're an industry kind of denying the fact that we have got a long way to‑go here to improve, which I think that would be seriously challenging if we had a job on our hands to convince the industry there's even an issue. The fact that people recognise this is really important:    I think will be a big help in gathering cross‑industry support to make a difference. I must say am still shocked by some of the negatives, you know a quarter of offices not being accessible. A quarter of TV workplaces not having an accessible toilet. You know, that for many, I know in a way we're there's a risk of getting used to these kind of statistics but that to me is still shocking.

JORDAN: I agree.

DAN: Then I think as a commissioner, what I think most stands out from the report is the communication points. I think it feels that there's lots of good work going on, there are lots of good tools, not enough but there are some, but where there's a real gap is in the communication, we're not actually sharing information enough, we're not doing enough training, we're not educating enough. I think it's on us as the commissioners to do a much better job of helping production companies, you know, making clear what we expect on our production, and how we can help them that might be money, that might be training, education, access to groups like the one that Bryony was charge is talking about whom by the way Prime Video has benefited immensely from their expertise and advice. I think that the big learning for me as a commissioner, to be more communicative on the whole subject of accessibility and inclusivity.

JORDAN: Cheers Dan just reminder, any questions anyone watching this session here, get them into the chat box and I will get to the questions very shortly. Jack how much of what we just heard from Ally and Miranda, echoes with your experience of working in industry?

JACK: A lot of it though a lot of it was a lot better than I expected, I do think there's a certain bias in the survey but that is what happens when you do surveys, we had the same thing with our survey underlying health condition survey about studios. There's a lot in the survey, there's a lot in all of this stuff that can't be shown in surveys. And that's been the fascinating thing about the whole TAP project that we launched last August but being going for about two years now in terms of all the things we cover along the way. Which have been simple thing, Julie Fernandez who worked as an access co‑ordinator on Perfect, that most a show that went out last year, her experience with simple things like noticing that a disabled actor was getting cold, when rehearsing a scene and saying to the director, perhaps we should bring this rehearsal inside, so that the actor is not cold. Getting to the hotel before the disabled actors returned to the hotel, Perfect was a show with a lot of disabled actors in to the protect disabled parking space. All these thing which exist but hotels don't always respect. The and you know this industry is a very, very wide industry and disability is a very, very wide term and we're not just talking about physical access we're talking but whole raft of different accession, anything that is exclusive or exclusionary in TV and we're covering a wealth of them. This survey is brilliant but just a start of the investigation, start of looking in a sophisticate a way at all the access possibilities within our industry to change the dismal figures of getting disabled people into television.

JORDAN: Clare, Dan mentioned earlier on that the industry seems to actually acknowledge now there's a problem and now it's about how we solve that problem, I actually agree but from broadcaster's point of view why do you think that additional media and broadcasters have taken so long to tackle a problem that been round for ages people with disabilities working in TV and film is not new they have been round for years and years why do you think it's only now, Ok we have got a problem here we have got to fix it.

CLARE: If I am being honest I don't probably feel am the best person to answer that because I look at it from a financial perspective, so from that kind of point of view looking at the funding models, definitely. I come from a production background when I was in production I don't think we would have thought the about access co‑ordinator, many years ago and funding of budgets but definitely now it's an active conversation, do you have access in line in your budgets what do you need. At Channel 4 we're open to a post commission conversation about additional requirement. Bryony said you often don't know who you have got in your teams on your crews, on your on screen off screen talent and dually for the production to therefore feel they may need to accommodate anything required or worse for the talent to feel they can't ask, because they know it will be something that would need to be taken out of the current budget. I think actually being to unlock additional funding and open that door to say come back to you and come back to us and talk about the funding you need, for the important talented we're going to get on this show. I think that's been really important. But yeah following on from Dan's point about communications to actually hear people say broadcasters are not communicating about this, we have some great support, I echo that what a lot of the people in TAP saying there is good support there. The dedicated creative diversity team in Channel 4 has dedicated disability focus support, but if we're not getting the message out there about what is available, the funding available, the support available, you know broadcasters are there with offering a lot now but if people don't know it there they can't access it. I think actually just communications feels like a fairly hopefully easy thing to fix.

JORDAN: Well I was just going to ask, sorry to put you on the spot here Clare, how do you think Channel 4 can do better to communicate their money here to be access.

CLARE: You put it on a website, you think brilliant it's there put in a kick‑off email and brilliant it's there's but at the start of production is really busy time, there's let's going on you have got commission, it's dead, you are trying to secure the best talent you have got loads going on, actually ask more questions, maybe as you go along, like has anybody change for you not just expect disabled people to able to find the support, to actively put it in front of me, to ask questions to maybe you know I was thinking about it following this, and say what could my team do to communicate better, you know. Maybe it's not enough to have it there that people could access you should be placing it in front of people and actual liking the questions, do you realise we have this is there anything you need, shall we talk about it. I think definitely that's what I have been reflecting on.

JORDAN: Thank you Clare, going to rattle a couple more I am really keen to get to the questions that have been sent in life. Jack if I am running a TV organisation, an organisation in TV even what can I do in response to that survey's results, what is it now I should be doing with that information at intel ok have got this information I now need to do X?

JACK: Well the reports lays it out beautifully that there's three stage approach of, the 5 As which everyone should know now and have enshrined in their heads somewhere, when embark King on a project are process, they are not I thing where I have done the 5 As what the report does it's rather beautifully laid out, now, next then. If people look at that section of the report and see it's about changing recruitment it's about looking at progression within their organisation, it's about technology, and ultimately it's about leaseholds and it you study that and you get involved in that it's quite a beautiful way of looking at how to answer these 5 As so that by 2030 which is this year that TAP have tried to put in place a the year when our industry is accessible, that by 2030 we can have no more of these surveys because everyone will be answering the law, and the Equality Act and disabled people will have a place in television that they really don't have the moment still.

JORDAN: For sure, Bryony everyone will say they are doing their best even though some of worst in this industry, not entirely so a tools, some people could do better how do we go about asking those people to do better. There are people where whether it's leader, TV leaders, industry leaders that I think can step up a little bit more they will say we're doing our best, I don't think they are, how do we go about pushing those people to up vote they are doing by 10, or 20% to ensure that actually there is there's quicker and better change for people who are trying to access this industry with disabilities.

BYRONY: A lot is down to what we said previously is communication. We have been, I have been, I am also a care member of TAP, and a core member and we have had a very bigger round table meeting last week with various heads of studios, facilities post production house. And outside halved side broadcasters. A lot of them would say I taught we were donor OK we following the advice and legal guidelines. That doesn't even skim the surface a lot of timed. Actually what you need it's actuality you need disabled people going in there and saying, actually what about a quiet room, what about this, what about that, what about fire alarms that you know our visual fire alarms. People do not think above what they think is necessarily a tick‑box. It's thinking outside the box which is really, really helpful. This is where live experience is so important. It's so important, because myself I am like I said earlier I am going to have very different experience to someone who is deaf and or visually impaired, or neuro diverse, so speaking to individuals, everybody is different finding out what they need to do or to support people is I really great wonderful thing. I normally say to people when I come and start work, I say this to everybody across the spectrum, do you have, are there any access requirements we can help you with? I think that's just really good starting point in terms of opening up the conversations, taking away the burden from the disabled person to deal like they have got to go and have an awkward conversations with HR of their line manager. You are taking the onus you are showing you are willing and open and wanting to help make change. Actually lots of changes don't cost money, sometimes it's just communication tools, sometimes it's flexible working, it's remote working, I get this we get this a lot with people that perhaps struggle to do long production hours. Job sharing is another really great option. Just about communication and willingness. We're incredibly flexible, creative industry we should be able to think outside the box a lot more than we currently do.

JORDAN: Dan, last one for you before I open it up to the questions coming in, you have got a minute unfortunately. What do you envisage Amazon Studios doing differently as a result of these survey and the TV Access Project.

DAN: We're going to do a lot of differently I couldn't do it in a minute, but to give you the speed version, but I think it really comes down to communication to us. We're going to talk a lot more about the whole question of accessibility and disability, regarding our production. We already do it a bit, but we clearly don't do it enough. Thing it's about normalising the importance at the very inception of a product, in development, we want to set up every projects and help our production companies to set up every production in a truly accessible way. It's too late to do it during an introduction, or at end of a production, or when an issues emerges. It has to be built into the very beginning of the production. Everyone wins that's the most efficient way to do the right way and the ethical way to do it. I think that the big learning for us, as the commissioner and just to work hand‑in‑hand with our brilliant suppliers to actually execute, because they are the ones at the coalface who are the employers and the ones actually running the productions day‑to‑day, and should have our full point doing it properly. Full support in doing it properly.

JORDAN: Thanks. Let's now get to some proper questions from people watching this fantastic session currently I am going to ask you guys, put the question out if the first person can answer it, I will move to the next one I really want to get through as many as possible. Nate, really ready to see a request for more funding I work with a support grouped called TAP, I have approached a few broadcasters to create schemes, their answer was to give a pot of money for us to control rather than then putting it back into their resource and teams, how do we ask the industry to take possibility for this, rather than the disability community fixing the problem. Who wants to tackle that one?

CLARE: Just can I take this one? I am part of the TAP funding models workstream, we have added a couple of me things, that is really looking at consistent industry practice for additional funding, or initial funding for budgets, so, looking at that being accessible for all genre or maybe it would be different for genres so definitely that is something we're all looking at all TAP members across broadcasters and streamers should we have a consistent industry practice so everyone knows it's the same, would it be the same for each genre would it be different, that's something we are actively considering.

JORDAN: Thank you. Question here from Joanna Baker‑Rogers, it's great the survey have been completed, the data provided a baseline from which progress can be made. However, the lack of compliance with the law is a real concern. Why are companies who do not comply with the Equality Act, working in the industry? Will this be tolerated in any other industry?", someone want to reply to Joanna there.

JACK: I will go if you want, I think the sad truth is it's tolerated other industries, it's shouldn't be, this whole TAP was born of COVID. And of the treatment of our society to disabled people during COVID. And the rampant ableism that was seen. I agree that they shouldn't be a lead to function if they are not meeting the law, they shouldn't be allowed to function, Bute it is still happening and if we're hear stories every day that send shivers through our bones. What we need to do is I don't think the legal route is quite right route in order to make them comply, I think it's about taking it at commissioning level which is why it's amazing we had got people like Charlotte Moore, Ian Katz, like Dan who are part of TAP and our leading the charge to say that companies are not allowed to do that anymore.

JORDAN: Thank you, Neil. Ben is asking, "If it's illegal to ask if someone has a disability at the interview process, how can organisations make sure that they are employing more disabled talent?"

ALLY: Can I take that one Jordan sorry. Jumping in. Thanks Neil, I am worried there was a bit of miscommunication sorry in what Miranda and I spoke about. It's not illegal to ask people during the interview process if they have any access needs for the interview process. In fact, it would be illegal to not ask them that so but during the application and interview process you can only ask people for their adjustments requirements during that process. What's illegal or unlawful is to ask people during the interview so how do you do your job then if you're a wheelchair sewers, how often do you need appointments, you know, if you're autistic does that mean you can't communicate very well *et cetera*. All that is absolutely I legal. Just wanted to kind of confirm that. In terms of monitoring when people get asked equality monitoring data that's normally anonymised, that's different from seeing I want to clarify that hopefully that's made that clear.

MIRANDA: I would also like to add on top of that there is some practical ways in which you can demonstrate you are inclusive. So if you talk about the adjustment needs you have, the policies in processes you have available to you, also the mechanisms what that does is points and indicates total individuals that you are an inclusive employer you have an inclusive production. Again taking the onus of the individual to have though self‑disclose that's exhausting in the itself. You are talking about provision and structures you have to accommodate needs at all at any level. Again if that's not where you are currently own your journey, there's a lot of support and resources and also the 5 As and the next step guides can't really help you navigate that. Just be vocal where you are on your journey there's a lot of support to help you articulate and also where you might need additional support.

JORDAN: One here from [name], I admire the 2030 vision and aspiration to make the industry fully accessible for disabled people it however, raise a question on how realistic this is against some of the complex elements such as people's attitudes, being a barrier. If I could just build upon that, well it's an interesting point made because I agree that the industry is recognising the need to do better but I wonder if it's because they feel pressured into it or they actually genuinely see the value that people with disabilities have the can contribute and that's the reason why the wheels are slowly starting to churn. Is that what people think it matters do we just want change or do we need them to understand why they need to change.

DAN: My short answer to that would be if, I would be very surprised if they really are organisations out there who think they are in a strong position by excluding some of the best talent in the industry from their productions. So the idea that it's in anyone interest to kind of protect the status quo and some of the negatives that the survey reveals, I really don't buy that I think we should be very ambitious with this. I think this survey is going to be a really useful kick-starter to this project and from my conversations in the industry, and from these results, I think we're, we have a really good opportunity owe make some real progress. It's absolutely going to be very challenging, I think we should have some healthy cynicism round that, but I don't think we should be really down bit or negative or disheartened from it, I think there's a path to progress.

JORDAN: My cynical hat on there Dan but yeah right, stop being miserable Jordan and roll with the progress and positivity. Just before we wrap we have only get 5 minutes left, when I do these sort of the meetings and chat to people make sure we're accountable ourselves so in 30 seconds each can we tell everybody on this meeting what we're going to do once we press end call in this session, to ensure that tomorrow or later on, we are going to do our bit to ensure we keep pushing and making change to ensure that people with disabilities have a fair, equal, progressive opportunity to contribute to this industry. I am going to pick on Jack first.

JACK: That's really unfair. [laughter] so, I am an autistic man, recently diagnosed autistic man, who is trying to navigate that. That is going be part of my journey from now on, working within that it's also about getting out of the way I think. So I have been trying to be part of TAP and elevate disabled people, I am also part of the establishment, and trying to create room. I don't really know how to answer it more than that, other than it's complicated and I am feeling complicated about I it all.

JORDAN: Thank you Jack. Clare? We'll pick on you next what you are going to do after this call finishes to push the agenda forward some more?

CLARE: Definitely going to go at look at all of our comms, my teams comms about funding available, the creative diversity team that was bigger part of the survey that came through, saying there's not clear communication from broadcasters which makes a think there's no support let's talk about the support we have got and talk about if that support is enough, but let's at least talk about the support we have got first, definitely addressing all clearer communication.

JORDAN: Thank you Clare. Dan?

DAN: Will the first thing I am going to do after this call is have a very boring meeting about something less important than this one, then after that, I am going to call a company that I know do not have an accessible building, and I am going to remind them that their landlord's job is making sure that that building is accessible, because I think even basic things like that some people don't necessarily know and quite understand. So I think just reminding just giving constant reminders of that time is really important.

JORDAN: Brilliant, agree thank you Dan. Finally, Bryony, 30 seconds.

BYRONY: I am going to tell everyone to go and have a look at dtptv.org it's a beautiful website we set up in December to help people from the industry understand what we're do, and help navigate these tricky waters, and to let you know there's an amazing pool of talent. I will be dealing with the next access thing in probably about two minutes time, that's a huge part of what I do and what I love doing is helping facilitating, getting more talent in our industry. There's incredible disabled talent, please, please, please go and look for them and come and find us we will help you as will CCC and DANC and lots of other brill people. I am working on an amazing accessible project coming amazing actress but I can't talk bit yet.

JORDAN: Thanks for being here it's only fair put you guys on the spot that I give what I am doing I love working with young people, my pledge I guess is to make sure I increase the amount of young people with disabilities, and aspiration in trying to get into this industry. There's so many young people I work with, who have disabilities, who want to be in the media industry but often get put off. My pledge though Is make sure I continue to inspire them is a place and space for them, they can contribute, as long as you are prepared to work hard and have good idea, everybody can contribute to this my job is working with youngsters to ensure that by the time you have this call this time next year those number of positivity double there's more young people coming through in the bottom end into this particular space and ensuring that the next generation over talent is coming through. I have got couple more questions we have got a couple more minutes. Let me get these questions here.

   Ok we have got another one here from Joanna again, "As part of TAP will be requiring that legal compliance it the minimum and the contracts will not be awarded to companies that are not?"

JACK: We are not a legal organisation, we can't start making law, but they need to meet the law because they need the to meet the law the enforcement of the Equality Act is not happening because of attitude, we need to enforce this by making the change happen in people's heads as well as in law, and so yeah I, absolutely that will happen but that's only going to happen if we can change the attitude within the industry is my opinion.

BYRONY: I will just jump in on that, a lot of [inaudible] about education people only know when I have been told. The amount of people who I meet who I work with or just meet generally they go, "I had no idea whatsoever", and they are complete clueless. It's not deliberate, but it's an awareness and it's bet raising awareness, it's bringing people on board in a really positive way. I think previously people have been feel like they have been beaten down with. Stick therefore they are frightened, they shy away, because they don't want to say the wrong thing, they don't want to do the wrong thing. But actually this is about gathering everybody as a community, let's work together, let's create guidelines together we can adhere to. So it would be, some things will be really, really simple as saying when your landlord's contract comes to an end perhaps go and look at making, looking at a more accessible place to rent or are there things you can do right now. I am currently working at a company that is not technically fully accessible, but they got the landlord on board to help and go and build a disabled toilet for me to use. Because I was going to work there. So things that can be done within a couple of weeks, then obviously there's bigger structural and attitudinal things that will take more time but the more we keep talking about and the more we are positive bit hopefully we can make the right changes.

JACK: The most important thing about TAP, it's an alliance it's, not one group saying what needs to happen, it's a group of people so the fact we have got DANC we have got DTPTV all these different groups involved with us is important, and then the fact we have got the broadcasters actually as part of the group, you know that this call is made up of two people from disabled groups and two people from broadcasters, both of which are, all of which are part of TAP that's really important and that's creating that discursive place where we can all move on together is the most crucial thing about TAP I think.

JORDAN: Another question here what can senior leaders in the industry, presumably non‑disabled, do to be allies for disabled talent?

DAN: Shall I go, I feel like I talk too much but I can go.

JORDAN: No, no, go for it.

DAN: So many things, for me they split into two categories, one is the practical sort of business of work, ie what, how do you work with production companies, what do you make sure you say, what educational opportunities do you offer, what training do you offer. And you know, there's a huge amount that just speaking from Prime Video we are baking into the actual physical process of how we develop and make shows. But then almost as importantly or more importantly is the softer stuff the day‑to‑day normalisation of the accessibility conversations. For senior people it's just really important that it becomes part of the day‑to‑day chat in every meeting, when you are when someone is coming in for a meeting next Monday, at 12pm, they should be ask in advance, do you have any accessibility requirements. That should just be second nature. So I think it's a combination of just baking in you know every day what you might think are small changes but really can have a really big impact but then also the more, the sort of big stuff, the more practical bits which you can find at the end of the survey into the actual running of your business.

JORDAN: Thank you Dan. Guys we're out out of time, thank you for your contribution that's a lot more positive and uplifting than I thought it was going to be if I am being honest, so many grim things in this industry regarding people with disabilities, there's a lot to cling on to there from the data that been gathered by Ally and Miranda and also from what you guys are saying in this call but other people have taken something positive way from that as well. Thank to you all once again, you can read the full report on the findings of the Industry Access Survey, at 4Producers website now, the session will be there available from I believe next week, to go there and check it out you can watch this back there. There is also further information on TV Access Project there too. Guys, thank you very much for joining me on this call, have a lovely rest of your day.