

# ACCESS INTO ACTION

## THE INDUSTRY ACCESS SURVEY 2022



### Introduction

In Spring 2022, Amazon Prime Video and Channel 4 agreed to work together to co-ordinate and fund an industry access survey among broadcasters, streamers and production companies, asking about their access provision and approach for inclusion of disabled talent, in order to give an overview of where the TV industry is following best practice and where there is room for improvement.

Soon afterwards, in August 2022, the TV Access Project (TAP) was launched. TAP is an alliance of eleven of the UK's biggest broadcasters and streamers who have pledged to work together to deliver real improvements in access for Disabled talent across the TV industry, with support from PACT and the Creative Diversity Network and in partnership with a range of disability-interest groups.

TAP has as its stated purpose to create a substantive and permanent structural shift in the TV industry to ensure access provision for Disabled talent.<sup>1</sup> In order to track this shift, TAP needed to understand the current lay of the land when it came to disability access and inclusion at broadcasters, streamers and production companies, to create a benchmark from which progress could be measured.

And so, initiated by Amazon Prime and Channel 4, the Industry Access Survey was carried out by YouGov in November/December 2022, with a view to the results being fed into TAP. For details on the methodology for this survey, see Appendix A.

We were mindful to cover both access and inclusion in the survey, aware that if we continue to correct the inequities for Disabled talent accessing our industry but fail to address the culture in which they are working in, we inevitably create an environment that is not sustainable or physiologically safe for them to thrive. And so the survey covered not only physical spaces/offices, and communication, but also inclusive culture, recruitment, and talent management practices. We also asked about the kinds of support, resources, tools and training that organisations would like in order to be even more inclusive of Disabled people.

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<sup>1</sup> Find out more about TAP at [www.channel4.com/commissioning/4producers/tv-access-project](http://www.channel4.com/commissioning/4producers/tv-access-project)

The full questionnaire is available on request to [Press\\_Enquiries@channel4.co.uk](mailto:Press_Enquiries@channel4.co.uk)

105 organisations completed the survey. Most of the organisations which responded were micro or small production companies<sup>2</sup>, likely to be based in the south of England, who have been working with Deaf, Disabled and/or Neurodivergent production talent but who are unlikely to currently subscribe to disability benchmarking schemes. A significant proportion of the sample identified as being Disabled-led.<sup>3</sup>

We recognise the fact that most of the responses to the survey were from small organisations, likely to be independent production companies, is expected to account for some of the less favourable results around the access and inclusion provision for Disabled talent, given that these organisations tend to have fewer resources, “back office” support and are operating different business models/structures compared with larger companies.

For more detailed information about the sample of respondents, see Appendix B.

This report contains the key results from that survey as well as executive summary. Due to the profile of the sample and in order to address the likelihood of response bias, where relevant we have highlighted where results differ between

- types of organisation
- size of organisation
- leadership of organisation
- regularity of disability inclusion training for senior leaders, which we take as a proxy measure for levels of disability-inclusive culture

This report deliberately does not include structural, industry-wide recommendations as those are being enacted via the multiple workstreams of TAP. However, we conclude with a three-step action plan that individual organisations can follow in response to the findings here, to effect relatively speedy change.

Please note, Appendix C contains an explanation of definitions and terminology used in this report, which it is useful to bear in mind.

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<sup>2</sup> We defined micro as 1-2 and small as 3-19 employees; we defined employees as staff on permanent contracts and workers on short-term contracts (often referred to in our industry as ‘freelancers’).

<sup>3</sup> We defined ‘disabled-led’ as at least one of the main shareholders, leading decision makers, or creative leaders of the company identifying as disabled.

## Executive summary

### Areas requiring urgent action

- 1. Physical access** - this remains extremely problematic; 1 in 4 offices used by companies in the TV industry are physically inaccessible - that is to say, they are not entirely located on the ground floor, step free, or with access via a lift. 25% have no functioning accessible toilet.
- 2. Health & safety** - there are serious health and safety risks associated with the some of the poor accessibility within offices and physical environments in which Disabled employees are likely to be working – from lack of visual fire alarms, to the inconsistent use of Personal Emergency Evacuation Plans (PEEPs), or the absence of grab rails at stairs and hazard warning surfaces.
- 3. Hiring of external venues** – when it comes to external spaces and buildings, only just over a third of the sample (36%) always ask as standard about the access status of the locations, facilities, studios and external venues that they hire regardless of who is attending. Since they are unlikely to know at the point of hiring these spaces exactly if and how many people with access needs will be involved in any particular event, shoot or live broadcast, this risks automatically excluding Disabled talent, contributors and performers.
- 4. Developing talent into senior roles** – we know from CDN Diamond data<sup>4</sup> as well as a 2021 report published by the Sir Lenny Henry Centre for Media in 2021<sup>5</sup>, that there are not enough Disabled talent in senior decision-making positions within the TV industry and that their pathways to such roles are often blocked by physical, structural and/or attitudinal barriers. These survey results add to this disappointing picture by giving little indication that employers are going out of their way to provide opportunities which would progress or nurture Disabled talent; although this isn't the only barrier to Disabled talent career development, no type of additional support (eg mentoring, networking, training or coaching) is being offered more than 50% of the time to Disabled employees.
- 5. Communications by broadcasters and streamers** – the results show that production companies clearly want more support for disability inclusion, especially when it comes to sourcing talent and training. However, the feeling from a number of members of TAP is that the support is there – be it through dedicated members of Creative Diversity teams, guidelines and/or training for leaders, production teams and Disabled talent themselves – but this is clearly not being communicated well or regularly enough.

Broadcasters' and streamers' position on support with funding for access needs and adjustment requirements are also not widely referenced by production companies and a desire for more funding is expressed. Clearer communication about this from broadcasters and streamers would likely mean that knowing, as most do, their duties under the Equality Act 2010 to provide reasonable adjustments will not risk becoming a barrier to production companies hiring Disabled people.

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<sup>4</sup> See [Diamond at 5: A deep dive into the representation of disabled people in UK television](#); Creative Diversity Network, December 2022

<sup>5</sup> [Career Routes and Barriers for Disabled People in the UK TV Industry](#), Kate Ansell for The Sir Lenny Henry Centre for Media Diversity at Birmingham City University, 2021

### Areas for improvement

1. **Training** – whilst some dedicated disability inclusion training is taking place in the industry, this appears to be fairly piecemeal and is not always targeted or shaped for specific roles, such as leaders, hiring managers and recruiters, reception and facilities staff etc. It also does not seem to be carried out with a consistent degree of regularity. The survey results show there is an appetite for more training among production companies, and also strongly suggest a link between recent training and inclusive practices, indicating the tangible impact of such training
2. **Recruitment** – whilst there are some positive signs, there is plenty of room to boost the proportion of companies in the industry who are actively encouraging Disabled applicants to apply for role, and who are automatically offering adjustments or asking for access needs throughout the entire recruitment process
3. **Inductions** – all new employees need, more consistently, to be asked if they have any access needs or adjustment requirements, and there is opportunity for a greater number of companies to appoint dedicated members of staff to have responsibility for access and inclusion of Disabled employees.
4. **Employee communications** – there is not much offering of alternative formats and access adjustments to internal communications content for employees such as documents or videos, or during meetings
5. **Visitor communications** – more could be done regarding asking visitors about access requirements for buildings as well as the meetings or events they are coming to the building for

### Areas of promise

1. **Awareness** - the survey reveals high levels of theoretical knowledge around issues of disability inclusion. From duties under the Equality Act 2010, to sources for funding of any costs for access and adjustments, to putting in place a point of contact with responsibility for access and having an access statement access and/or disability inclusion policy - there is clearly widespread basic awareness of key tools and requirements. However, one area of weakness when it comes to knowledge surrounds recruitment process and protocols  
  
Despite this awareness, the areas for improvement and for urgent action outlined above suggest a disconnect between this theoretical knowledge and business practices on the ground
2. **Remote & flexible working** - it is heartening to know that, despite the passing of coronavirus lockdowns, all companies we surveyed offer remote and/or flexible working to their employees – often hugely beneficial to Disabled people
3. **Experience with Disabled employees** - we were also encouraged by the number of respondents to the survey who had recently worked with Deaf, Disabled and/or Neurodivergent employees, albeit in low numbers. As discussed, though, we suspect some response bias is at work here.
4. **External communications** – there was a healthy proportion of responding companies who say they mention, reflect or represent Disabled people in their corporate communications and publicity, however inconsistently. Of course, there is the risk of this being exposed as performative if they do not then use inclusive practices in their day-to-day interactions with Disabled customers and employees.

## THE RESULTS

### Offices & physical environments<sup>6</sup>

23% of respondents to this questionnaire do not have physically accessible offices - that is to say, they are not entirely located on the ground floor, step free, or with access via a lift - and 25% have no functioning accessible toilet, with an additional 15% being unsure.

Whilst the lack of functioning accessible toilets rises to a third among micro-sized organisations (1-2 employees) and drops to 7% for extra large organisations (250+ employees), the lack of physical access to offices does not appear to be influenced by the size of an organisation; in fact the figure rises to 27% among large organisations (50-249 employees).

These results raise serious concerns related to the offices and physical environments in our industry as regards disability inclusion. Whilst it is encouraging that three quarters do have physically accessible offices, it means that, **in theory and on average, 1 in 4 roles which are available in the TV industry automatically exclude Disabled people with physical access needs**, unless these roles are 100% remote - which in turn could be a form of exclusion if other team members regularly attend the office.

Even among a sample of companies likely to be favourable towards and/or tuned in to issues relating to disability inclusion:

- 28% have no basic access fittings and adaptations to their office space or building<sup>7</sup>
- less than half (47%) have visual fire alarms; only 2% have pagers or text alerts
- only 42% can say for certain that they provide Personal Emergency Evacuation Plans (PEEPs)
- just 37% confirmed that they train their reception and facilities staff in disability inclusion

Whilst we are extremely reluctant to create any automatic association between Disabled talent and risk, there are clearly basic health and safety implications to these findings.

It is worth noting that 75% of organisations in this survey rent their offices, mostly in shared buildings with other tenants; the likelihood of this increases among small and medium-sized organisations. There is opportunity here to support organisations in our industry to work with their co-tenants to use their influence and drive accountability with their landlords in accordance with the legal requirement for all employers and service providers. Organisations which rent their offices could lobby landlords to add more access features and infrastructure to their spaces, and/or to take their business elsewhere to accessible office spaces when their lease is due for renewal.

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<sup>6</sup> NB: each company responded to these questions with regard to their registered UK office

<sup>7</sup> The companies do not have any of the following in place: hearing loops, closed captioning technology, hazard warning surfaces, or grab rails for steps

## Communication

### Visitors

Less than a half of organisations in this survey (47%) said they always ask visitors to their office about access requirements for the building as well as the meeting or event they are coming for. However, the survey did not explore how this question is asked, which we believe would be worth interrogating further. A standard phrase at the bottom of an email signature, for example, would not be gold standard practice. A quarter of respondents never or don't usually ask visitors for their access requirements.

**We can assume, then, that at least one out of every two times a Disabled person visits the offices of a broadcaster, streamer or production company, they need to pro-actively share their access requirements and ask for adjustments.** This does not signal a consistently inclusive, accessible and welcoming culture for Disabled people.

Perhaps unsurprisingly, though, these figures were different for Disabled-led organisations who were more likely to consistently ask (56%), as were those organisations which had held dedicated disability inclusion training for senior leaders within the past 6 months (76%). This demonstrates the importance of informed and invested leadership when it comes to setting out consistent inclusive practices.

### Employees

When it comes to internal communication with employees, the results suggest that organisations do not regularly offer alternative formats and access adjustments<sup>8</sup> for content such as documents or videos, or for meetings with their employees.

The most commonly used accessibility tool was subtitles on videos, although only 17% include these as standard. Only 5% always provide alt text image descriptions on images they use internally, and 53% never or don't usually provide British Sign Language interpretation.

Whilst all these accessible formats may knowingly not be required or funds may not stretch to providing them as standard, particularly in smaller organisations, it is worth noting that the option of "yes – but only if requested" was never selected more than 50% of the time for the nine alternative formats and adjustment which were listed.

The implication here is that accessible formats for internal communications content are not anticipated by organisations and are low down their list of priorities. Should these companies then require these formats for any new employees who have specific adjustment needs, this would be something they would need to provide outside of 'business as usual'; it is likely to take time to arrange and to embed consistently as standard practice, risking excluding Disabled employees in the meantime.

### External comms

When it comes to external communications, it is encouraging to see that three quarters of this sample mention, reflect or represent Disabled people in their corporate communications and publicity,

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<sup>8</sup> Respondents were asked how often they provided internal communications to their employees in the following formats: subtitles on videos; audio description on videos; audio description on videos; alt text on images; British Sign Language interpretation; structured Word documents; PDFs & PowerPoints accessible to screen readers; large print versions of documents; large print versions of documents; easy text versions of documents; audio versions of documents

however there does also seem to be a lack of consistency here; only 17% of these organisations always do this, while nearly a fifth (19%) don't at all.

### **Inclusive culture**

It is heartening to discover that the majority (79%) of the organisations in this survey have an access statement and/or disability inclusion policy, rising to over 92% for large and extra-large organisations, as well as for Disabled-led organisations. Although they were not asked to explain how comprehensive, easily available or proactively shared these documents are, it is suggestive of a widespread theoretical understanding of the need to make provision for Disabled people even among smaller organisations.

In addition, 100% of this sample offer remote and/or flexible working for their employees; 90% do so for every employee. It is likely that the coronavirus lockdowns were the catalyst for this, and whilst it is regrettable that it took a global pandemic for this practice to become standard, it is a welcome way in which more roles have become available to Disabled talent.

By contrast and despite this, however, **only just over a third of the sample (36%) always ask as standard about the access status of the locations, facilities, studios and external venues that they hire regardless of who is attending**; the organisations in this sample were most likely to enquire "only if we know someone with access needs will be there" (43%), suggesting that there is little proactive anticipation of the possibility of working with Disabled talent, contributors or performers when hiring external spaces.

This is a practice which could easily be made standard immediately (think: asking if a venue caters for vegetarians and vegans or food allergies) and is likely to have a significant impact on both the inclusion and the quality of experience for Disabled people across the industry.

The findings from other sections of this report, on offices, communications, recruitment and talent management support this hypothesis that, although there is extensive theoretical recognition among broadcasters, streamers and production companies of the need to be inclusive of Disabled people, there are many tangible areas of business where this is yet to be put into practice.

The results of this survey also suggest room for improvement when it comes to holding training to upskill employees on disability inclusion; a quarter of organisations (26%) have never held disability inclusion training for senior leaders and less than half (47%) have done so in the last 12 months. Meanwhile, only a third (34%) have ever held similar training for their entire teams; 42% have never done so.

It is worth noting that among the 25 organisations who have held training for their senior leaders in the previous 6 months, 100% have an access statement and/or disability inclusion policy and over half (52%) always ask about the access status of external spaces they hire, suggesting a significant link between regular training and delivering good practice.

### **Recruitment**

Again, when it comes to recruitment, there appears to be a gap between theoretical knowledge and 'on the ground' day-to-day practice.

Encouragingly, half (51%) say that they always actively encourage Disabled applicants in job adverts (rising to 76% among organisations who had held disability inclusion training for senior leaders in the last 6 months and 80% among Disabled-led organisations), while 25% sometimes do so.

In addition, 63% offer – either as standard or on request – applicants the opportunity to request adjustments or communicate their access needs for the recruitment process, from application through to interview. Whilst these numbers could of course be higher, it suggests that the offer of an accessible and inclusive recruitment process is becoming common in the TV industry.

It was also a relief to discover that only 1% of respondents believed they could turn down Disabled applicants who were otherwise fully qualified for a role if their own current policies, working practices, physical spaces or equipment didn't meet their needs.

However, other results raise concerns over if and how the above understanding and commitments are put into practice during recruitment. These include:

- nearly two thirds (62%) of the sample don't train or don't know if their recruiters and interviewers are trained specifically in best practice and legal requirements for recruiting Disabled talent; this rises to 71% among micro and small-sized organisations but is still 67% among medium-sized organisations (20-49 employees)
- **17% believe that they can ask candidates about their health or impairments and how they affect their ability to do their job during the application and interview process.** This rises to nearly a quarter (23%) of micro and small-sized. For the avoidance of any doubt, this is unlawful<sup>9</sup>.
- Only 26% know that *under certain circumstances* they can treat a Disabled person more favourably than a non-Disabled person; this is not unlawful discrimination<sup>10</sup>.

## Talent management

There is also a mixed picture across theory and practice when it comes to onboarding and managing Disabled employees within broadcasters, streamers and production companies.

Reassuringly, the overwhelming majority (95%) of organisations who answered this questionnaire are rightly aware that they have a duty under Equality Act 2010 to provide reasonable adjustments for Disabled employees; even 100% of the 27 organisations who have never held disability inclusion training for their senior leaders know this.

To confirm this understanding, organisations correctly identified that Disabled employees do not need to bring their own equipment and make their own adjustments in order to work with them. In fact, a large majority (84%) expect to pay for adjustments for new Disabled employees themselves. Of course, whilst this shows awareness of the legal requirement as an employer, this knowledge might also flag up a barrier, particularly for smaller organisations, with employers concerned about the financial implication of hiring Disabled talent given tight budget constraints and potentially low production tariffs for certain genres.

Meanwhile a quarter (26%) of organisations in this survey recognise that government or social disability benefits can also cover any costs for adjustments. In reality, funding for adjustment is usually provided via a mix of both employer investment and government grants. However, there is clearly room for greater understanding of the latter, particularly Access to Work.<sup>11</sup>

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<sup>9</sup> see [Equality Act 2010: What Do I Need To Know? A Quick Start Guide To The Ban On Questions About Health And Disability During Recruitment and Can I Ask Candidates Questions About Disability? from the Business Disability Forum](#)

<sup>10</sup> See [Business Disability Forum: FAQs - Positive and Proactive Recruitment](#)

<sup>11</sup> For more information, see [www.gov.uk/access-to-work](http://www.gov.uk/access-to-work)



Once recruited, only 15% of this sample never have any access and adjustment conversations with new employees as part of their induction process, and more do so as standard (41%) than just on request (27%). However, the proportion who do this as standard drops to just a third (33%) among organisations which are not Disabled-led.

At the same time, nearly half (46%) of the organisations in this survey have no member of staff responsible for access and liaising with Disabled employees; whilst that means that over 50% claim to have somebody responsible for this, it is not known how clearly or consistently this is signposted to all employees upon contracting them. There is, then, room for improvement on an industry-wide level in this aspect of managing Disabled talent, with indications that training plays a role; of the 25 organisations whose senior leadership had received disability inclusion training in the previous 6 months, only 16% had no member of staff with this responsibility.

**Once within an organisation, there is little indication that employers are going out of their way to particularly progress or nurture Disabled talent, despite the fact that they are much less likely to progress to senior roles than other under-represented groups<sup>12</sup>.** No type of additional support or opportunity (eg mentoring, networking, training or coaching) is offered more than 50% of the time to Disabled employees. 1 in 10 (11%) of organisations never offer any of these types of support to Disabled employees.

We have no record of how this differs from the offer to employees in general; whilst we would sincerely hope that no Disabled employees are excluded from this support, it would be best practice for them to be expressly provided with, or actively encouraged to take up, these opportunities given the issue with Disabled representation, particularly in leadership and decision-making roles, in the industry.

## Support

There is a clearly a job of work for broadcasters, streamers and industry bodies to do, to help make production companies become more disability inclusive. Less than half (40%) of the production companies surveyed believe they receive some or lots of support from broadcasters, streamers and industry bodies to help make themselves and their productions more disability inclusive. On the other hand, more than half (52%) believe they do not have much or any support. TAP itself is likely to be a key solution to this ask.

Production companies only were asked to identify in which specific ways they would like support from broadcasters, streamers and industry bodies so that they and their output could be more disability inclusive, and were able to select as many options as they wanted. Table XX below shows the rankings of those options and the percentage of production companies who wanted to see more support in each area.

=1	More funding	67%
=1	A greater pool of Disabled talent to work with	67%
=3	More training	60%
=3	More broadcaster/industry placements and schemes for Disabled people	60%
5	More open conversations within the industry about disability inclusivity	51%

<sup>12</sup> According to CDN Diamond data, in senior roles, the proportion of contributions made by disabled people has actually fallen, from 6.6% in 2016-17 to 4.5% in 2020-21. See [Diamond at 5: A deep dive into the representation of disabled people in UK television](#); Creative Diversity Network, December 2022

6	More broadcaster/industry-wide targets and guidelines for disability inclusivity	34%
7	A new quality mark / set of standards (cf Albert)	21%
8	Headcount for disability specialists / access co-ordinators	20%
=9	Other	5%
=9	Don't know	5%

These results, of course, raise several questions – which will be circulated among TAP members and workstreams, for further investigation

- What would production companies specifically like more funding for; how can we ensure that funding is provided consistently across the industry, and that provision is clearly and consistently applied and communicated?
- Are production companies correct that there is not a large enough pool of Disabled talent to work with? Or is the talent out there<sup>13</sup>, but production companies are unaware of where to find them and how to attract them? How can this talent be better showcased and advocated for?
- What kind of training would production companies value? How can we ensure that there is consistency of quality and messaging within this training? How can it be funded?
- Do Disabled talent also want more broadcaster or industry placements and schemes available to them, or would they rather have consistent employment in substantive roles? If the latter, how can this be delivered? And if the former, at what stage in their careers?
- What form could and should those open industry conversations take? How could we ensure they don't attract those who are already strong disability allies and simply 'preach to the converted'?
- Where do broadcaster and streamer guidelines and targets add value, and where are they unhelpful for production companies in achieving the shared goal of greater disability inclusion in the industry?
- Is there a degree of cynicism and/or fatigue with industry standards? If so, why? How can production companies be more incentivised and become more engaged with them?
- Do production companies appear not to recognise the value of disability specialists and access coordinators because they have not yet been consistently established within the industry? What might be the barriers to engaging with these specialists?

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<sup>13</sup> As an indication, the organisation [Deaf & Disabled People in TV](#) currently has over 1,500 members; those are just people who both are aware of the group and willing to disclose that they are Deaf, Disabled and/or Neurodivergent.

## NEXT STEPS: AN ACTION PLAN

In the place of broad recommendations and conclusions – again, the work of TAP – we have turned the key findings of this survey into an actionable plan for individual companies, based on the TV Access Project’s Guidelines for Disability Inclusion in UK Television Production drawn up for all organisations in the industry, known as [The 5As](#) : Anticipate, Ask, Assess, Adjust and Advocate.

These are very practical steps - in three stages of Now, Next and Then - which organisations in the industry can complete over the next 6 months, if they have not already.

These should significantly accelerate any company’s level of disability inclusion and thus bring about tangible positive change across the industry relatively soon.

	Anticipate	Ask	Assess	Adjust	Advocate
<b>NOW</b>	<ul style="list-style-type: none"> <li><input type="checkbox"/> join a disability benchmarking scheme such as Disability Confident or Business Disability Forum;</li> <li><input type="checkbox"/> identify an Access Lead, a senior member of staff responsible for access and liaising with all Disabled employees, and provide them with any necessary support and/or training; communicate this with all current and future employees</li> <li><input type="checkbox"/> Familiarise your leadership team with the 5As and begin to ask which areas you are strong in, and which areas need improvement</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> enact a policy of always asking every visitor, personally, if they have an access or adjustment requirements ahead of meeting with them – whether virtually or in person.</li> <li><input type="checkbox"/> Communicate to all recruiters and interviews to never ask candidates about their health or impairments and how they affect their ability to do their job during the application and interview process</li> <li><input type="checkbox"/> Enact a policy of always asking every new employee if they have any access needs or adjustment requirements, as standard</li> <li><input type="checkbox"/> <i>Production companies:</i> ask your key buyers what their policy is for supporting you with funding adjustments for Disabled talent</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> train reception, facilities and security staff in disability inclusion, or ask suppliers to put this training in place</li> <li><input type="checkbox"/> <i>Broadcasters &amp; streamers:</i> communicate with your key suppliers what your policy is for supporting them with funding adjustments for Disabled talent</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> add alt text image descriptions to all your images you use in internal and external comms</li> <li><input type="checkbox"/> start a conversation with landlords or facilities companies around asking for basic access fittings &amp; adaptations</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> identify 2 or 3 mid or senior level Disabled talent you are working with, and offer them a mentoring conversation</li> </ul>

<p><b>NEXT</b></p>	<ul style="list-style-type: none"> <li><input type="checkbox"/> offer disability inclusion training for senior leaders; put this in place on a regular basis</li> <li><input type="checkbox"/> Familiarise your whole company with the 5As and communicate the areas where you are going to make changes.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> train recruiters and interviewers specifically in best practice and legal requirements for recruiting Disabled talent</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> audit your external comms and ensure there is consistent, authentic representation of Disabled people</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> include subtitles on all your non-TX video content (internal and external) as standard</li> <li><input type="checkbox"/> train staff on the usage of the accessibility function in software such as Microsoft, Google, Zoom, Chime and other communication portals</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> reach out to a Disabled-led network or organisation, and ask how you can offer your support</li> </ul>
<p><b>THEN</b></p>	<ul style="list-style-type: none"> <li><input type="checkbox"/> only engage facilities, security and reception staff suppliers who regularly train in disability inclusion</li> <li><input type="checkbox"/> offer disability inclusion training for all employees; repeat this on a regular basis to account for freelancer turnover.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Ask all those with hiring responsibilities to familiarise themselves with Access to Work</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> research ahead of time how you would be able to provide your internal communications in any alternative formats which may be needed when you employ more Disabled talent</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> when your lease comes up for renewal, find a physically accessible office with basic access fittings and adaptations</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> consider what additional career progression and professional development support you could put in place specifically for Disabled employees</li> </ul>

## APPENDIX A: METHODOLOGY

The Industry Access Survey was carried out via an online questionnaire hosted by YouGov in November to December 2022. We consulted at length to ensure the questions covered as many aspects of accessibility as possible. We sought expert advice on question structure to avoid bias, and how to balance the overall number of questions we could include whilst maintaining engagement throughout.

The survey was answered anonymously once on behalf of each organisation and was available in accessible formats if required. We asked that it be completed by someone within each organisation in a senior managerial role or with subject matter expertise; this was largely respected. In addition, we provided organisations with the questionnaire in advance if they wanted, and explained what types of information they were likely to require in the introduction. In these respects, we feel we can be confident in the accuracy of the answers.

The full questionnaire is available on request to [Press\\_Enquiries@channel4.co.uk](mailto:Press_Enquiries@channel4.co.uk)

## APPENDIX B: SAMPLE

105 organisations completed the survey. Whilst the take up may at first seem low, the number of overall responses does provide a significant snapshot of the access and inclusion provision for disabled talent in the TV industry, and give us a baseline for measuring progress.

The respondents were self-selecting rather than being recruited to be a representative sample; a call was put out via press releases, industry publications, and industry networks inviting organisations to complete the questionnaire, but there was no fixed sample or obligation to participate.

As with all self-reporting surveys and despite the anonymity, there was an inherent risk of response bias in this study – both in attracting respondents who already engaged with the issue, and in responses being inflated to skew more positively.

*We have no way of independently verifying the data collected. But with the best of intentions from all who took part in the survey, there are compelling conclusions to report.*

The list below gives an overview of who the 105 responding organisations were:

- 87% production companies vs 13% broadcasters/streamers/other organisations
- 59% have less than 20 employees; 23% have more than 50 employees
- 62% are located in south England (62%), with representation from all other nations and regions
- 75% have worked with Deaf, Disabled and/or Neurodivergent employees in last 12 months
- 24% are Disabled-led
- 75% are not assessed against an existing disability benchmarking scheme vs 12% who are and 13% who don't know

Whilst it is undoubtedly encouraging that three quarters of respondents to this survey have worked with Deaf, Disabled and/or Neurodivergent employees in the last 12 months, it is noteworthy that this was mostly in small numbers – ie, 49% had only worked with 1-5 Deaf, Disabled and/or Neurodivergent employees - and the survey did not dig into the capacity or role in which they were employed, or the quality of their experience.

Meanwhile, other data sources suggest both that the absolute numbers of Disabled off-screen talent in the TV industry is low<sup>14</sup> and that their experience of working in the industry is often less than favourable<sup>15</sup>, including experiencing ableism and discrimination.

Again, we believe that response bias is at play here. A compulsory census of the industry rather than a voluntary survey would be unlikely to return such a high result of organisations who have recently worked with Disabled talent. 24% identifying as Disabled-led is also suggestive of response bias, as there is anecdotal evidence<sup>16</sup> that this is not a typical representation of Disabled-led organisations in the industry, which is likely to be much lower.

## APPENDIX C : DEFINITIONS

To paraphrase the UK's Equality Act 2010, someone is Disabled if they have one or more physical or mental conditions that are long-lasting and have a substantial adverse effect on day-to-day activities. This covers a wide and diverse range of conditions, impairments, injuries and illnesses, including those which are not immediately apparent such as mental health conditions, chronic conditions, neurodivergence or learning disabilities or difficulties.

It is for each person to decide if they identify as Disabled under this definition. Many people have conditions or impairments which are not immediately apparent to an outside observer, but definitely entitle them to identify as Disabled. Some have conditions or impairments which, to an outside observer, might meet the criteria and will choose not to identify as Disabled. Others may choose not to disclose or share openly that they are Disabled. Please note, you may still have legal duties towards all these groups under the Equality Act 2010 (see below).

In this document we have used the term "Disabled", in which we also include those who are Deaf and/or Neurodivergent. We recognise that some people prefer to use the full term "Deaf, Disabled and/or Neurodivergent", or other terminology – and that terminology changes over time.

We use the term "Disabled talent" to refer to both on-screen presenters, contributors and performers, and off-screen administrative, managerial, production, editorial and craft professionals – whether employees or freelancers.

**Access Co-ordinators** ensure that access and adjustments are provided so that contributors, presenters, actors and crew members can give their best work. Working from greenlight to post production, the Access Coordinator is the bridge between production, cast and crew. They collaborate with existing diversity officers and heads of department, deliver best practice, and ensure that productions value hiring Deaf, Disabled and / or Neurodivergent talent.

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<sup>14</sup> The [Diamond Fifth Cut report](#) from the Creative Diversity Network, published in 2022, has this number as 6% of all off-screen contribution's, compared with a UK population level of 18%

<sup>15</sup> A 2021 survey [Disability By Design](#), initiated by Deaf & Disabled People in TV (DDPTV) among disabled creatives in television found that 60% of participants reported experiencing some form of ableism or discrimination while working or seeking work in the TV industry.

<sup>16</sup> A search on the [Broadcast](#) website for the phrase "disabled-led" only produces evidence of three specific production companies who identify as such.

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