

L'essentiel

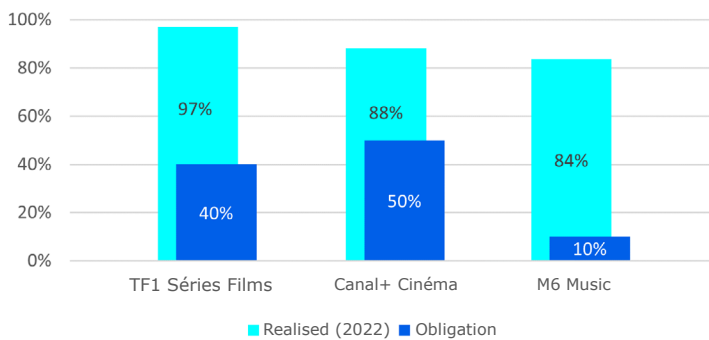
Accessibility of audiovisual content: obligations widely met and regularly increased

With the exception of four channels that only just failed to make the cut, all television services fulfilled their subtitling obligations in 2022. This situation is similar for French Sign Language (FSL), with the exception of one channel that did not offer any signed content, even though the broadcaster had agreed to offer such programmes on a regular basis. Finally, all television channels met their obligations to broadcast audio-described programmes in 2022.

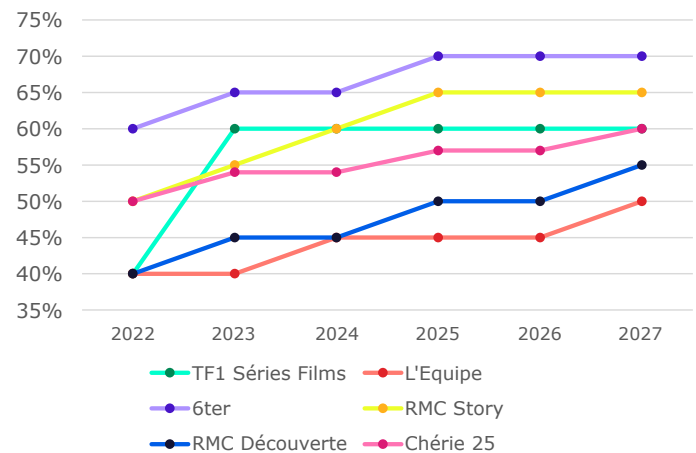
Arcom is also delighted to see that **some channels have largely exceeded the target** defined in their accessibility agreements.

With the aim of continually raising the bar on programme accessibility, all these obligations are regularly increased. A prime example is the obligation for the free DTT channels launched in 2012 to show subtitled and audio-described programmes. Their agreements expired in 2022 and were subsequently revised. The renewed terms include a **requirement to scale up the number** of audio-described programmes.

Some channels have largely fulfilled their subtitling obligations



Greater obligations for subtitled programmes

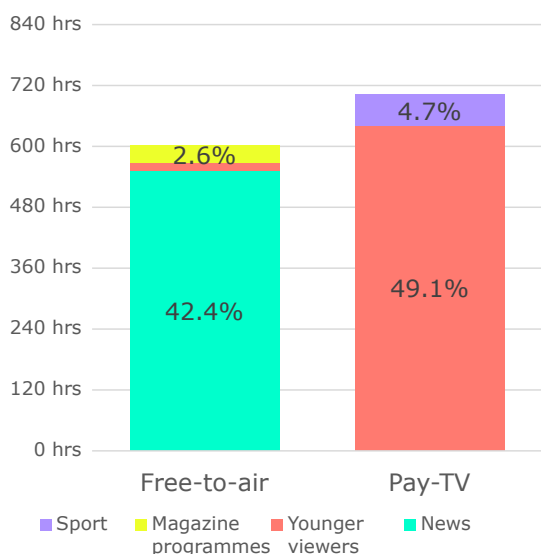


The use of FSL on free-to-air channels is mainly confined to news programmes, while audio description is primarily used for fictional work

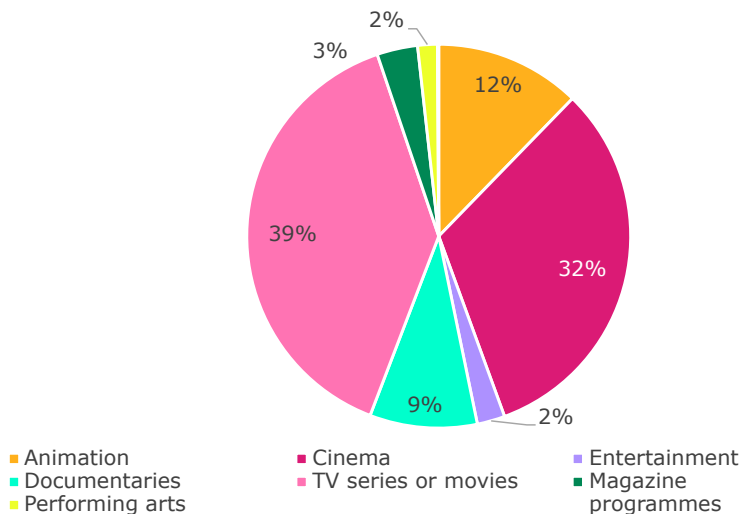
Due to the channels that are subject to obligations in this area, the range of programmes available in FSL almost exclusively comprises programmes for younger viewers (50%) and news programmes (42%). Note that news programmes are available exclusively on free-to-air channels, while programmes aimed at younger viewers are mainly shown on pay-TV channels.

The vast majority of audio-described programmes are fiction. On free-to-air channels, 39% of audio-described programmes corresponded to TV series or movies, 32% to cinematographic works and 12% to animated works.

Breakdown in FSL programmes by genre and broadcaster



Volume of broadcasts of different genres of audio-described programmes offered on free DTT channels

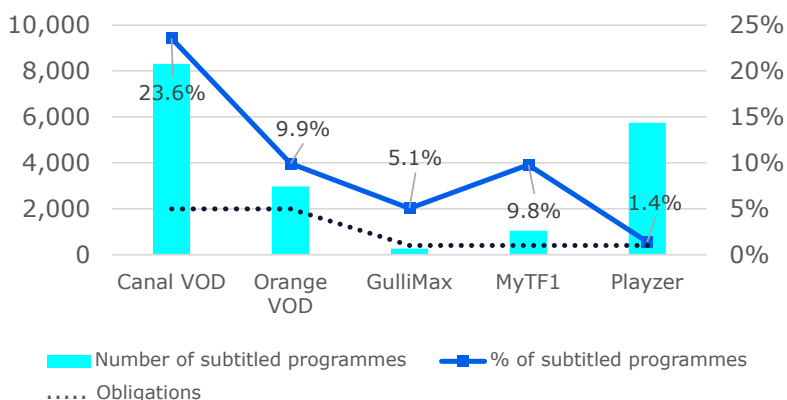


2022: the first year of applying the agreements between Arcom and broadcasters of on-demand audiovisual media services

Since the end of 2020, the law has required Arcom to enter into agreements with on-demand AVMS broadcasters. Where such broadcasters are based in France, these

agreements include **commitments to provide accessible programmes.**

Subtitled OD-AVMS programmes



By the time that these agreements became effective in 2022, **five of the seven OD-AVMS broadcasters had fulfilled their obligations.** Arcom notes that the two breaches are not caused by a lack of subtitled programmes, but due to defects in the actual OD-AVMS player. Broadcasters have also advised that they have carried out the necessary developments to support subtitles. Although the proportion of catalogues that should be made accessible appears to be low¹, it is worth noting that the proportion still corresponds to a **high number of programmes** in relation to the extent of the services on offer.

¹ From 1% to 5% of programmes for subtitling; 1% for audio description

Quality of accessible audiovisual content: a combination of checking broadcasters' commitments and spearheading preventive efforts with all stakeholders

In 2022, Arcom was involved in several cases concerning the quality of the accessibility measures developed and took action against a broadcaster after noticing a significant discrepancy between what was said on air and the corresponding subtitles.

Arcom also continued its preventive efforts with all those involved in producing accessibility measures. In particular, Arcom published a **Guide to displaying FSL** in 2022 with the aim of illustrating the principles set out in the FSL charter adopted in 2015. This resource document was published early March and was designed to raise awareness among those responsible for ensuring accessibility when broadcasting the public meetings held by candidates during the then prevailing presidential elections.



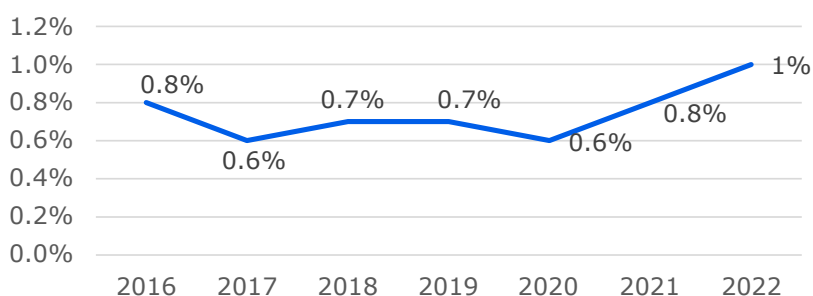
Accessibility during the democratic debate: Arcom ensured that programmes dealing with current affairs relating to the presidential and legislative elections were accessible to all citizens

Specifically with regard to programmes providing coverage of election news during the presidential and legislative campaigns, Arcom ensured that special attention was paid to accessibility in this category of programmes. As such, it took action against a broadcaster that broadcast a programme on the presidential debate without any accessibility arrangements for the deaf and hearing-impaired.

In its **decisions on the conditions for producing, programming and broadcasting programmes relating to the election campaign**, Arcom ensured that all messages were subtitled, signed in FSL and audio-described.

Disability representation on television screens may be improving, but the figure remains low and continues to vary tremendously between different types of programmes

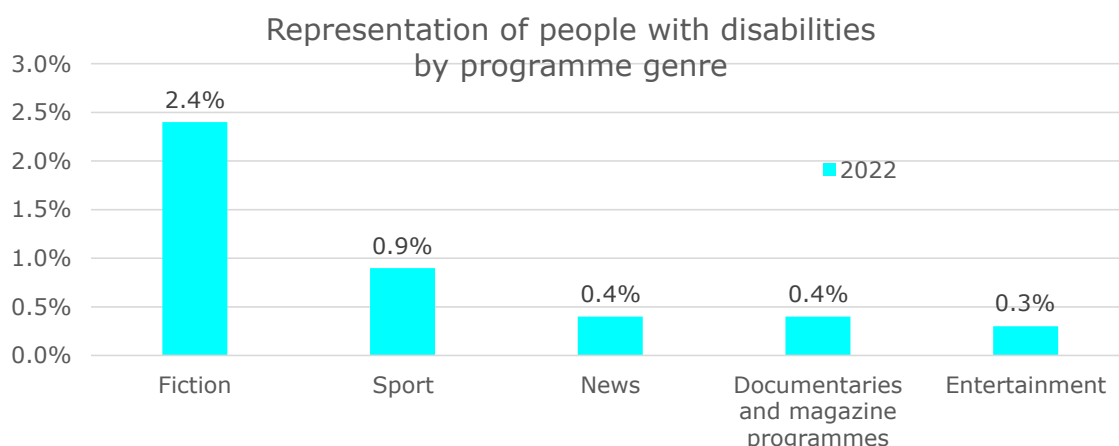
Trend in the proportion of people with disabilities appearing in programmes (2016-2022)



In 2022, Arcom published the results of the survey into the representation of French society. For the first time, the survey revealed that people with disabilities accounted for 1% of the people appearing in programmes. This slow but steady increase since 2020 should not obscure the fact that this segment of the population is still widely under-represented on television.

This historically high rate conceals a number of major **disparities between the different types of programmes**. While people with disabilities accounted for 2.4% of the people appearing in fictional works, the figure was less

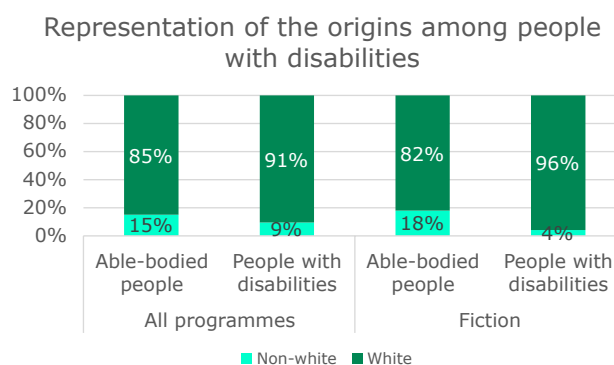
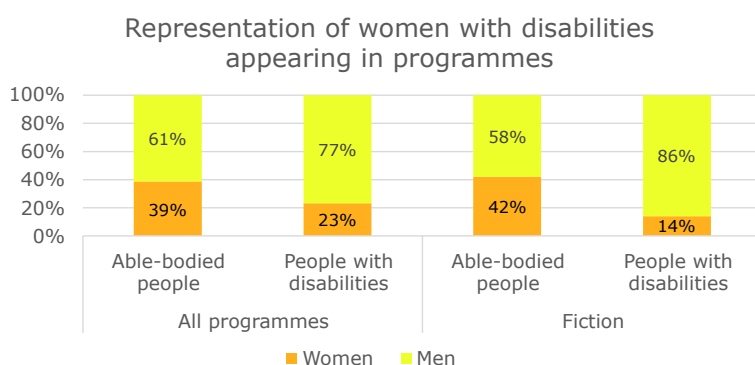
than 0.5% for news, documentaries, magazine programmes and entertainment programmes.



Men perceived as white are over-represented in television programmes, and this finding is especially true for people with disabilities

The survey reveals that certain sections of the population are over-represented, which is even more pronounced among people with disabilities than among the able-bodied. For example, **more than three out of every four people with disabilities appearing in programmes are men**, compared to approximately three out of five able-bodied people. Similarly, **91% of people with**

disabilities appearing in programmes are perceived as white, which is six points higher than the rate for able-bodied people. Finally, for each of these two criteria, this phenomenon tends to be **amplified in fictional works**.



Arcom is striving to ensure that people with disabilities are better represented in programmes while eliminating stereotypes

Following the implementation of the 2019 charter on the representation of people with disabilities and disability in audiovisual media, Arcom has taken action to ensure that the right words are used in programmes. To achieve this aim,, it is assisted by a committee of experts that issued a set of recommendations in 2022 on the **representation of people with disabilities in the professional**

sphere. Finally, for the first time in 2022, Arcom engaged with a broadcasterto raise awareness of the importance of **not mis-using disability-related terms** in a bid to stop the stereotypical representation of people with disabilities.

For further reading: www.arcom.fr

Publication Director:
Roch-Olivier Maistre
© Communication Department - Arcom

in @Arcom

X @Arcom_fr

f @ArcomFR