

# LumoTV Annual Review 2024



# Our purpose

The British Sign Language Broadcasting Trust (BSLBT; soon to be LumoTV) is proud to be the only commissioning body for sign language content in the world. We champion Deaf culture and work hard to commission content that is bold, fresh, and innovative, with deaf and/or sign language communities at the centre.

# Contents

- 02. Who we are
- 04. Our vision and values
- 06. Key activities during the year
- 08. Q&A with our CEO
- 10. Training initiatives
- 12. Our audience research
- 28. Contact us



**02**  
**Who we are**



**04**  
**Our vision and values**



**06**  
**Key activities**



**08**  
**Q&A with our CEO**



**10**  
**Training initiatives**



**12**  
**Our audience research**

# Who we are

**BSLBT (soon to be LumoTV) was established in 2008, with Ofcom's approval, to offer an alternative way for commercial broadcasters to meet their regulatory requirements to provide sign language on their qualifying channels.**

To date, we have commissioned 400+ TV and web-based programmes and short films, all made in British Sign Language (BSL), with many gaining international recognition. A wide range of content is available to watch on our website and app.

We are proud to be a female and deaf-led organisation, with award-winning deaf producers and directors in our team.





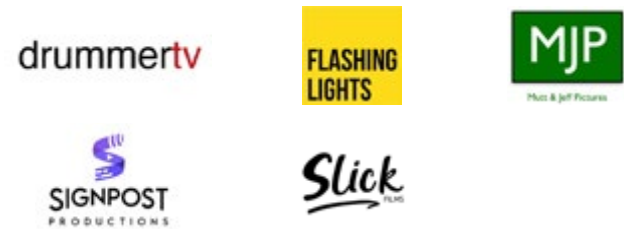
400+

TV and web-based programmes and short films

2008

BSLBT (soon to be LumoTV) established

Some production companies that we work with



Our broadcaster subscribers



# Our vision & values

Our recently refreshed vision and values guide our work and behaviours.









## Our vision

The go to place for fresh, diverse and innovative content that celebrates and connects with the deaf and sign language communities.

## Our values

To guide our work and how we work with people inside and outside of BSLBT, our values are:



					
<b>Authentic</b>	<b>Empowering</b>	<b>Bold &amp; Pioneering</b>	<b>Collaborative</b>	<b>Inclusive</b>	<b>Advocates</b>
<p>We are the ‘go to’ place for deaf talent on and off camera. We are committed to portraying the diverse experiences and perspectives within the deaf community with honesty, integrity, and respect.</p>	<p>We develop, empower and retain deaf talent.</p>	<p>We are the home for bold, pioneering, and fresh content that has sign language and/or the deaf communities at its heart.</p>	<p>A collaboration between the deaf communities and the wider communities. We believe in the power of collaboration and partnership, working together with deaf creators, filmmakers, and organisations to co-create meaningful and culturally relevant content.</p>	<p>We strive to ensure that all members of the deaf and sign language communities are represented and heard in our content and decision-making processes.</p>	<p>We advocate for the rights and inclusion of the deaf and sign language communities, using our platform to raise awareness and make positive change.</p>





# Key activities during the year

We are proud of what we have accomplished in the past year. Some highlights follow. We...

- Received a record number of **over 50 commissioning tenders**.
- Received nominations **for numerous awards**; notably, Birmingham Made Me and Sign2Win made the RTS West of England shortlist, we won five awards at Deaffest, and were shortlisted for Best Specialist Channel at the Broadcast Digital Awards. Our films have also been screened at film festivals worldwide, including the BAFTA/BIFA-qualifying Bolton International Film Festival.
- Partnered with Together TV for its **Diverse Film Fund 2024**, co-funding Bim Ajadi's new film.
- **Were invited** to participate in the first ever SignLight Festival in Los Angeles and Dovefilm's Salt and Pepper premiere in Oslo. We shared our expertise on panels at a MESA event, Sheffield DocFest, Deaffest and Clin D'Oeil.
- Created and ran a **training course** for mid-level deaf media professionals at the National Film and Television School, working with Drummer TV, Flashing Lights Media and Zebra Uno.





- Launched our groundbreaking **subtitling training initiative** and are currently training a cohort of deaf BSL/English translators in the art of subtitling.



- **Visited schools** in Leeds, Birmingham and London, as well as running information stalls to **engage with our audience** at City Lit's Deaf Day, the Deaf Eid Party in Bradford, Pride of Deaf Active in Liverpool, Deaffest's 15th Anniversary, Clin D'Oeil festival in Reims, Edinburgh Deaf Festival, Deaf Gathering Cymru in Cardiff, Deaf Rave's open day, BATOD North's training day and Bristol Sign Festival.



- Developed our **new Vision, Values and Mission** at the most recent Board Away Day.
- Developed a new **database of deaf talent**, including 70+ deaf off-screen freelancers.



- Continued our active involvement in several **EDI projects**, including the Creative Diversity Network Board and attending workshops run by Diamond and the TV Access Project.
- Completed our **staffing restructure**.
- Almost completed the **rebrand of BSLBT and BSL Zone**.

# Q&A

with BSLBT's CEO, Camilla Arnold

Our CEO, Camilla Arnold, is determined that BSLBT (soon to be LumoTV) should be seen as the home of brave and fresh new sign language content. Here, she reflects on the organisation's highlights over the past year and shares her ambitions for BSLBT's commissioning and beyond.



**Q What have been the highlights for BSLBT this year?**

**A** It's difficult to choose, but our international ties have strengthened considerably, thanks in part to brilliant events like SignLight and Clin d'Oeil, which we were fortunate to have been involved in. I'm also thrilled that our deaf talent initiative is now underway, and that we've been able to provide some much needed training to empower deaf media professionals to progress career-wise.

**Q What are you most proud of in terms of commissioning?**

**A** I'm proud of the fact that our programmes are pioneering, and we've developed so many 'firsts'. To give a recent example, we were able to send Samuel Ash to follow the GB Deaf Women's Futsal team's progress at the 2024 Winter Deaflympics. As a result, he made Watch Us Roar!, which was a really raw and honest take on it all. I found his no-holds-barred approach so refreshing.

“  
So, you're  
all about  
authenticity?  
Absolutely.”



**Q What can you tell us about your current commissioning strategy?**

**A** Our commissioning strategy for 2024-2026 has been driven by the audience research study that Heriot-Watt University did for us in 2022 (read more on page 14). This looked at how deaf BSL signers watch TV, what they watch, and what they think of BSL Zone programmes. It's influenced our strategy in that we want to change how our programmes are seen, and to delve deeper to bring more daring and authentic content to our audiences.

**Q And what do you say to people who ask why you don't just adapt mainstream content to make it accessible?**

**A** There are around 150,000 BSL signers in the UK, and we want to watch content that is presented with BSL as the main language, rather than interpreted to BSL, where you'd watch an interpreter in a little box. We deserve our own programming, and of course it's so important for deaf children to see role models that reflect themselves. But, BSL isn't just for deaf people; we strongly believe that difference enriches society, and that our beautiful language should be shared with as many people as possible – especially with the BSL

GCSE being rolled out in schools and the recent passing of the BSL Act. So many hearing BSL learners come to us for input, and all our programmes have English subtitles for non-signers too.

**Q What are your long-term ambitions for BSLBT?**

**A** We want to position BSLBT as a leading force in the media industry for deaf representation. We aim to create a sustainable ecosystem where deaf creators thrive and BSL content is a staple in mainstream broadcasting, ultimately fostering a deeper understanding of Deaf culture across society.

**Q Finally, do you have any fun facts to share?**

**A** One of our earliest programmes, our dystopian drama The End, launched deaf director Ted Evans' career through our Zoom 2011 training scheme. Ted has just made a feature length thriller (not with us), which we can't wait to watch. The End also stars a young Rose Ayling-Ellis in her very first TV job! It's available to watch on our app or website and still racks up plenty of views.



# Training initiatives

BSLBT (soon to be LumoTV) is committed to developing deaf talent, and we strive to offer opportunities to deaf media professionals wherever possible. Our current training schemes cover a range of areas:



# 01

## Step Up

Our scheme provides the opportunity for deaf media professionals yet to achieve full producer, director or producer-director credits to work with experienced mentors. Participants are given training where needed, learning on the job within productions. Two of our documentaries were made under this scheme: Birmingham Made Me (2023), directed by Rinkoo Barpaga, and Ready To Drive (2024), produced and directed by Aimee Campbell-Nottage, both working with Drummer TV.

# 02

## BSLBT's Short Film Scheme

Three deaf writers are being mentored by industry professionals as they develop their scripts for short dramas, which will be produced for BSLBT. This training has covered various aspects of writing and related elements of production, including visits to the BBC Casualty set to shadow the series' writers.

# 03

## Training for subtitlers

In this world first, a cohort of deaf BSL/English translators is being trained in the art of subtitling for broadcast television.

# 04

## Training for mid-level deaf media professionals

Run at the National Film and Television School, this two-day course was aimed at those working at around researcher/assistant producer level, supporting them to progress in their media industry careers.

# Our audience research

A 12-month qualitative study of audience research.

Executive summary of Deaf BSL users' preferences for watching Television.

By Robert Adam, Annelies Kusters, Jemina Napier and Ella Leith.



# Contents

- 14 An introduction to our research
- 15 Research findings in summary
- 16 Principal aims
- 17 Contextual research
- 18 Sample and method
- 19 Main findings



## 14 An introduction to our research



## 15 Research findings in summary



## 16 Principal aims



## 17 Contextual research



## 18 Sample and method



## 19 Main findings

# An introduction to our audience research



**In 2022, BSLBT commissioned Heriot-Watt University to conduct a 12-month qualitative study of audience research to gain a better understanding of how BSL Zone's core target audience engages with television, at a time when the television viewing landscape is changing rapidly.**

Using diaries, focus groups and interviews, the study aimed to explore the television viewing experiences of deaf BSL users throughout the UK, and particularly their experiences of watching BSL Zone content commissioned by BSLBT. A total of 214 people participated.

The research has influenced BSLBT's work and helped us to create a new 2024-2026 Commissioning Strategy to change the way our programmes are perceived. We want our audience and our stakeholders to see us as:

- The home of brave and fresh new content in relation to BSL and sign language globally.
- Pioneering groundbreaking storytelling, celebrating the deaf community and its culture, and championing equity, diversity and inclusion.
- Identifying and empowering deaf talent on and off camera and making sure their skills are used throughout our productions.
- Bridging the gap between BSL Zone and mainstream broadcasters.

# 214

total  
participants

# Research findings in summary

**The research provided a rich source of insights, summarised in the conclusions below, which informed recommendations:**

- BSL Zone appears to be recognised and valued by the deaf participants in this study for showcasing deaf culture and BSL. However, even if they are aware of it, they do not always choose to watch it or cannot access it for a variety of reasons.
- Deaf people tend to prefer watching other channels or platforms over BSL Zone, due to the variety of choices, the frequency of new content, and ease of access.
- Deaf people have interests in a broad range of TV genres and formats that could be better represented on BSL Zone, and an interest in increased representation of diversity and regional identities.
- Participants made a range of structural suggestions for BSLBT, demonstrating a strong investment in its community-building function.



“**BSL Zone appears to be recognised and valued by the deaf participants in this study.**”



# Principal aims



“

The aim of the study was to explore the television viewing experiences of deaf BSL users throughout the UK.”

**BSLBT commissioned this 12-month qualitative study of audience research from researchers from Signs@HWU, the BSL section in the School of Languages and Intercultural Studies at Heriot-Watt University, Edinburgh.**

The aim of the study was to explore the television viewing experiences of deaf BSL users throughout the UK, and particularly their experiences of watching BSL Zone content commissioned by BSLBT. The research was intended to give BSLBT a better understanding of how BSL Zone’s core target audience of deaf BSL users engages with television in its broadest sense, at a time when the television-viewing landscape is changing rapidly. It was also intended to provide BSLBT with better knowledge of how viewers of BSL Zone engage with it and its programmes.

The three main objectives for the study were to:

1. Gain insights to inform BSLBT television programme commissioning.
2. Give insights to inform BSLBT communications planning.
3. Demonstrate a commitment to good engagement with the BSL Zone’s core target audience of deaf BSL users.

This qualitative study drew on three main research methods: diaries, interviews, and focus groups. The specific research questions were:

- How do deaf people watch television?
- What do deaf people mainly watch?
- Do deaf people know about BSL Zone? If yes, what do they watch, and how do they watch it?
- If they don’t watch BSL Zone, why not?
- What kinds of programmes would deaf people like to watch on BSL Zone?

The data from the three datasets was analysed, and key findings were drawn out that answer and illustrate these questions. The report concludes with recommendations for BSLBT and for future research in this area.

# Contextual research

## To contextualise the study, we undertook a review of literature into deaf television audiences.

The literature suggests that the ways in which deaf audiences consume television are changing in line with broader societal changes, with a greater gap between the experiences of older and younger viewers, and with view-on-demand, subscription services and smart devices becoming more popular. Studies show that deaf audiences:

- Draw on complex communication repertoires when watching television.
- Tend to use and appreciate subtitles, but report issues with accuracy, delay and visual distraction.
- Appreciate BSL interpreters for news programmes in particular, but report that the quality of interpreting has been variable over time, and that their size and placement on screen affect comprehension and enjoyment.
- Would like near-comprehensive in-vision interpreting for mainstream programmes, available on demand along with closed captioning.

- Prefer to watch deaf interpreters, presenters and actors.
- Tend to like deaf-targeted programmes. They also rate the news, dramas and informative programmes highly.
- Aspire to see a vast and diverse array of accessible and deaf-targeted programmes, i.e., greater parity with hearing viewers.
- Are strongly aspirational about the potential scope of deaf-targeted television and its community function.

The studies reviewed used a wide range of qualitative research methods, but suffered from small, unrepresentative or under-described samples, and mostly pre-date the establishment of BSLBT.



“  
The ways in which  
deaf audiences  
consume television  
are changing.”

# Sample and method



## Over 12 months, we employed a community-based participatory research (CBPR) approach for this deaf-led qualitative study.

The sample is representative of a wide range of characteristics, including gender, sexuality, ethnicity and race, disability, age, geographical location and class. The total number of participants across the study was 214.

We used a combination of research methods to gather and triangulate data:

- **Diaries** were used to record what participants were watching on television over the course of a week, how they were watching it (on what device and platform, with whom, and where), and why they chose it. A total of 3,606 incidences of watching TV were logged by the 182 diary participants across 7 days of TV watching.
- **Interviews** were used to expand on some of the findings in the diaries. Forty-seven participants were interviewed, about half of whom were diary study participants; half were new participants recruited from underrepresented groups. With one exception (an interview via email), interviews were conducted in BSL (24 in person, 22 online).
- **Focus groups** with 29 participants (4 groups of 6-8) were used to solicit feedback about BSLBT and BSL Zone programmes. Clips from 6 different BSL Zone programmes were used as discussion prompts. Each focus group was divided in half to view and discuss 3 clips in turn, with each sub-group watching and then discussing the other sub-group's discussion.

The findings from each of the 3 datasets were collaboratively analysed, with descriptive statistics generated and core themes identified. These were used to answer the research questions.

# Main findings

## Who are BSL Zone viewers?

- Forty-six of the 182 diary respondents recorded watching BSL Zone, and 94 discrete instances of BSL Zone programmes were entered into the diaries. This sample allowed for analysis of ‘the BSL Zone audience’.
- The BSL Zone audience is more evenly distributed in terms of gender than the Not-BSL Zone audience, and marginally younger. BSL Zone viewers are more likely to live in London, to have a university or college education, and to be in employment.

The majority of the BSL Zone audience is white, but BSL Zone viewers are more likely than Not-BSL Zone viewers to be Black, and less likely to be Asian. BSL Zone viewers are also more likely to identify as LGBTQIA+.

The BSL Zone audience is marginally less likely to have a disability other than being deaf, and marginally more likely to have migrated to the UK as an adult.

- The BSL Zone audience was further sub-divided into two groups based on the average length of viewing time: lighter viewers (watching for less than 42 minutes per week) and heavy viewers (watching for more than 42 minutes).
- Heavier viewers of BSL Zone are slightly more likely to be female, and to be younger than lighter viewers. Heavier viewers are much more likely than lighter viewers to be Black, but are less likely to identify as LGBTQIA+, or to record having a university or college education. They are more likely to be employed, located in London, and to have an additional disability. Heavier viewers are also more likely than lighter viewers to have migrated to the UK as adults.

“

**The sample is representative of a wide range of characteristics... and allowed for analysis of ‘the BSL Zone audience’.”**



# Main findings continued



## How do deaf people watch television?

**The diary study revealed the following data about deaf people's television viewing habits:**

### Devices

- A television screen is the most popular choice of viewing device, with the diaries recording 82% of TV watching incidents occurring through a television.
- The next popular devices were laptops (5%), tablets (5%), and phones (3%).
- The choice of devices for viewing content depends on convenience and preference, with mobile devices like iPads used for commuting or breaks, and larger screens for a more immersive or communal experience.

### With whom

- Most watching incidents were alone (63.5%), followed by with a deaf partner (25.7%). Much less TV viewing took place with hearing people.

- Viewing habits are influenced by content type, personal preference, and social environment. Some participants prefer TV viewing as a social event; others prefer watching alone, either due to different taste in programmes or for better focus. Viewing alone seems to be more common for watching on-demand content and during commutes or breaks.

### Where

- Most people watch television at home (96%), but there is also a level of mobility in watching programmes outside the home, including in educational and work settings, and on public transport.

### Channels and platforms

- The two main terrestrial channels are the most popular, followed by Netflix, which is appreciated for its range of programmes and flexibility.
- Other channels and platforms are viewed significantly less. BSL Zone viewing was recorded at 94/3606 viewing incidents.
- Broadcast viewing is associated with strong preferences for specific shows like news, sports, or popular TV programmes. Catch-up services and recording are preferred by viewers who want to avoid missing their favourite shows.

# Main findings continued

## What do deaf people mainly watch?

The diary data revealed that deaf people view a broad range of genres, the most popular being drama, comedy and thrillers.

- Documentaries, news and current affairs, and soap operas were also mentioned. This was corroborated by the interviews.
- Several reasons were given for watching these programmes, primarily entertainment. People also like to revisit their favourite programmes, and desire access to the news and informative programmes.
- People have different language and access preferences for watching television. Some programmes are watched with BSL interpretation, while others are watched with subtitles. However, there seems to be a general preference for subtitles, followed by BSL interpretation in addition to subtitles.
- Participants also liked programmes presented directly in BSL, and there was a mention of a preference for programmes in foreign languages with English subtitles.



“Most watching incidents were alone (63.5%), followed by with a deaf partner (25.7%).”

# Main findings continued

“

**Participants who knew about BSL Zone reported that they engage in discussions about BSL Zone content with friends and family.”**

“

**Personal recommendations and promotional material seem to play a role in whether viewers decide to watch BSL Zone.”**

## Do deaf people know about BSL Zone?

### If yes, what do they watch, and how do they watch it?

#### Do deaf people know about BSL Zone?

- A sizable portion of the research participants were aware of BSL Zone and its programming, with some participants reporting watching BSL Zone regularly and appreciating its variety of programmes.
- While there does appear to be widespread knowledge of BSL Zone, this does not necessarily translate into watching BSL Zone programmes. This indicates a potential gap in reaching or engaging the intended audience. Participants cited irregular scheduling, insufficient advertising of programmes, and difficulty with technology as barriers to watching BSL Zone.
- Participants who knew about BSL Zone reported that they engage in discussions about BSL Zone content with friends and family. Regular viewing and discussion are seen as beneficial for the community.
- Some participants claimed not to know about BSL Zone at all, suggesting that promotion and advertising could be improved to increase brand recognition.

#### What do they watch on BSL Zone, and why?

- Of the genres given in the diaries, drama, comedy and thriller genres were the most popular recorded, followed by informative programmes. Health-related programmes, history programmes, and gardening shows were mentioned and enjoyed by participants.
- Game shows were much more likely to appear in the BSL Zone dataset, reflecting deaf viewers' interest in seeing people they know on television.
- The BSL Zone dataset contained a large proportion of unspecified genres. This may indicate that 'in BSL' can be considered a genre of programme in its own right.
- In the focus groups, participants gave positive feedback regarding several aspects of BSL Zone programmes, including the humour, the representation of diversity, the representation of deaf lives and real experiences, the informational value, the sign language value, and the provision of opportunities and role models for deaf people.
- Some criticism was made of insufficient representation of diversity, a lack of adult themes, the perpetuation of negative stereotypes, and insufficiently engaging content.



# Main findings continued

- In the free discussion portion of the focus groups, a wide range of programmes was brought up, showing a range of interests among deaf BSL Zone viewers.
- Key reasons for watching BSL Zone programmes included watching people signing, gaining information and education, and for entertainment and amusement. Several participants reported watching to see people they know on television, to learn or improve their BSL, and to support the community.
- Personal recommendations and promotional material seem to play a role in whether viewers decide to watch BSL Zone.

## How do they watch BSL Zone?

### Devices

- Watching on a television set is the most common method, but BSL Zone is much more likely to be watched on a laptop, phone, or tablet than other platforms. BSL Zone is also more likely than other platforms to be accessed online.

### With whom

- Viewers tend to watch BSL Zone programmes alone (57%) or with other deaf individuals (23%), and seldom with hearing people. Specific programme types, such as game shows and educational programmes, were highlighted as benefiting from communal viewing.

### Where

- The BSL Zone audience shows a higher degree of mobility in relation to BSL Zone compared with other platforms. A significant minority of BSL Zone viewing took place at school or at work (14%).

### Broadcast or on-demand

- There seems to be a preference for watching on-demand or pre-recorded BSL Zone content, rather than live broadcasts. This may be influenced by scheduling.



“

There seems to be a preference for watching on-demand or pre-recorded BSL Zone content.”



# Main findings continued



## If they don't watch BSL Zone, why not?

**BSL Zone seems to be underutilised, but even people who don't watch it appear to see the value in showcasing deaf culture and BSL on television.**

- Some participants claimed not to be aware of BSL Zone at all. Despite regular scheduling announcements in English and BSL, many did not consider this information to be readily available. Many participants were not aware of the BSL Zone app.

- Key reasons given for not watching include lack of time, unfamiliarity with the app, uncertainty about new programme schedules, ignorance about notification sign-ups, and a perceived lack of content diversity on BSL Zone.

Additional barriers were identified such as different language preferences and backgrounds, inconvenient broadcast schedules, perceived low programme quality, and difficulty accessing the content due to technological limitations or low digital literacy levels.

Many participants stated they tend to watch other channels/platforms due to better choice and convenience.

- There is a demand for a dedicated channel for all deaf-targeted programmes (including, but not restricted to, BSL Zone) to make the viewing experience more straightforward.

# Main findings continued

## What kinds of programmes would deaf people like to watch on BSL Zone?

- Deaf people have interests in a broad range of TV genres that they felt could be better represented on BSL Zone. There is a demand for a greater and more diverse array of shows, including more dramas, soap operas, documentaries, health-focused shows, children's programming, and educational content. There is a call for post-watershed content with adult themes.
- Participants expressed the desire for more frequent and regular new content, longer lasting series, and formats that encourage shared viewing.
- Viewers want a broader range of programming on BSL Zone that reflects various ethnicities, LGBTQIA+, genders, ages, and regional identities, including greater representation of diverse sign language users, individuals with neurodivergence, and deafblind individuals. This includes the desire for a more diverse pool of presenters and actors.
- BSL Zone's educational content is highly valued, with viewers expressing a need for more shows that foster personal development, teach sign language, and provide diverse role models.
- While participants appreciated the linguistic depth of the programmes' content, they also highlighted challenges in relation to the speed of signing on BSL Zone programmes, and issues of comprehension due to language differences.

“  
BSL Zone's  
educational content  
is highly valued.”

# Main findings continued



## General conclusions

**BSL Zone appears to be recognised and valued by the deaf participants in this study for showcasing deaf culture and BSL.**

- However, even if they are aware of it, they do not always choose to watch it or cannot access it for a variety of reasons.
- Deaf people tend to prefer watching other channels or platforms over BSL Zone, due to the variety of choices, the frequency of new content, and ease of access.
- Deaf people have interests in a broad range of TV genres and formats that could be better represented on BSL Zone, and an interest in increased representation of diversity and regional identities.
- Participants made a range of structural suggestions for BSLBT, demonstrating a strong investment in its community-building function.

# Main findings continued

## Recommendations

**Based on our analysis of the three datasets, we make the following recommendations to BSLBT:**

### (1) Increase awareness and accessibility:

- Develop targeted advertising campaigns to reach the deaf community and increase awareness about BSL Zone and its programming.
- Improve accessibility features of the BSL Zone app and website to make it more user-friendly for deaf viewers.
- Provide clear and comprehensive information about programme schedules and notifications to ensure viewers can easily access and follow the content.

### (2) Diversify programming:

- Develop more programmes with educational content (e.g., health, DIY, finances) to meet a clearly identified need for BSL access to information that can impact on everyday lived experiences.
- Broaden the range of programming on BSL Zone to reflect various ethnicities, LGBTQIA+ identities, genders, ages, and regions. Ensure representation of diverse sign language users, individuals with neurodivergence, and deafblind individuals.
- Incorporate more dramas, soap operas, documentaries, children's programming, and game shows or competitions, to cater to a wider range of interests across all ages.

- Make longer programmes and longer running series (or seasons of programmes that return more regularly).
- Develop shows that address the challenges related to the speed of signing and language differences, while also providing linguistic depth.

### (3) Explore platform functionality:

- Review the BSL Zone platform and explore possibilities for functions used by popular streaming services such as Netflix, Amazon Prime, and Disney+. Implement features like suggested favourites and immediate on-demand viewing to enhance user experience and encourage regular engagement.

### (4) Optimise broadcasting schedule:

- Schedule BSL Zone programmes at more appropriate times of the day, including after the watershed if feasible, to accommodate content with more adult themes.
- Increase the frequency of longer-running series or seasons of programmes to provide viewers with more consistent and engaging content.

### (5) Ensure diversity in production:

- When commissioning programmes through production companies, prioritise representation and diversity. Ensure programmes feature presenters and actors from a wider range of geographical locations and diverse backgrounds, including age, race, ethnicity, disability, and sexuality.
- Ensure that a diversity of BSL styles and variations (e.g., regional, age, Black BSL, etc.) are visible across all programmes.
- Facilitate opportunities for deaf individuals to receive training and work behind the scenes as part of production crews, promoting inclusivity and diverse perspectives.

We also make recommendations for future research into these areas, including methodological recommendations and recommendations for future research foci.



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