Accessibility Scorecard Impact Report
2023

A Collaborative Initiative by Filmmakers with Disabilities (FWD-Doc), the Film Event Accessibility Working Group (FEAW), the Film Festival Alliance (FFA)
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FWD-Doc

FWD-Doc is a global, intersectional community of disabled creators and allies working in media to build a more inclusive, accessible, and equitable entertainment industry. We cultivate and champion disabled media-makers, and we elevate stories by, for, and about disabled people. Our roots are in independent documentary film, and our long-term vision extends to the broader entertainment and creative industries through many forms of storytelling. For more information, visit fwd-doc.org.

FEAW

Film Event Accessibility Working Group (FEAW) works to achieve an inclusive film community for disabled and non-disabled movie goers and makers to feel welcome and accommodated. We wish to build a community of event organizers that will elevate the quality of accessibility accommodations at in-person and virtual film events, enriching the inclusiveness of these spaces. For more information, visit feaw.org.

FFA

Film Festival Alliance (FFA) creates a collaborative global community for mission-driven film festivals. FFA advocates for a sustainable and inclusive environment for our industry within the cinema exhibition ecosystem and creates a powerful collective voice for film festivals and the people who run them. For more information, visit filmfestivalalliance.org.
**Introduction**

Film festivals and film events play a critical role in the entertainment industry landscape. They connect artists and their work with attendees, helping to grow and engage audiences, and in turn, create a hunger for storytelling that is rich, deep, and diverse. The industry relies on film festivals and events to discover and nurture new talent, who, in turn, rely upon festivals to help them find and build their target audiences. Festivals help filmmakers generate interest from potential funders and collaborators, and many festivals have committed to helping filmmakers gain access to an industry that consistently excludes people from underrepresented communities.

Many film festivals and events have voiced their commitment to Diversity, Equity, and Inclusion (DEI) initiatives, but fall short in accessibility to complete the acronym as DEIA. This lack of focus on accessibility creates barriers for people with disabilities, preventing their engagement with most film festivals and events (Galuppo & Odman, 2023; Morfoot, 2022).

In July of 2022, FWD-Doc in partnership with Film Event Accessibility Working Group (FEAW) with support from the Film Festival Alliance (FFA), and in association with 1IN4Coalition, released the Film Event Accessibility Scorecard (the “Scorecard”), a survey to gather anonymous feedback on accessibility and accommodations at film events and festivals to highlight areas that need improvement as organizations work to accommodate attendees, guests, and staff.

Between July 22, 2022 and November 20, 2023, **353 respondents provided feedback on 75 film festivals and film events internationally**.

**Key Takeaways**

1. **Inaccessibility dominates the festival landscape.**
   - 73% of disabled respondents experienced inaccessibility in their film festival experience
   - 93% of reported-on festivals scored below the median, only 7% scored above
   - 10% of respondents disagreed with the statement, “the event was open and responsive to my accessibility requests”
   - Additional important data points:
     - 79% of respondents disagreed that Assistive Listening Devices were available and functional
60% of respondents disagreed that panel discussions and Q&As were moderated in an accessible manner
○ 47% of respondents disagreed that content related to accessibility was easy to find on the website
○ 46% of respondents disagreed that the venue accessibility features listed on the website or program were accurate
○ 41% of respondents disagreed that there was a process in place to ensure accessible seating is available to all who needed it
○ 43% of respondents disagreed that there was a process in place to ensure accessible seating accommodated companions
○ 26% of respondents disagreed that the building entrance was accessible

2. **Prioritizing five areas will increase accessibility.** Based on the data and written responses, five accommodations rise to the top as not only important accommodations but also as relatively easy to incorporate into an accessibility strategic plan.

- Include Live Captions for Virtual and In-person Panels and Q&As
- Make a Separate Low-Sensory Space Available
- Incorporate Closed Captioning for Films, Panels, and Q&A’s that are Available, Functional, and High-Quality
- Provide American Sign Language (ASL) or Applicable Sign Language Interpreter
- Ensure Content Related to Accessibility is Easy to Find on the Website & Event Staff is Knowledgeable About the Access Advertised

3. **The film festivals with the highest survey scores stood out double digits higher than the next highest festivals, and all of the top five festivals have annual operating budgets under $3,000,000, indicating it does not necessarily require large budgets to prioritize accessibility.** Listed in order, the most accessible film festivals that received five or more Scorecard responses were:

- Superfest Disability Film Festival (Superfest)
- BlackStar Film Festival (BlackStar)
- International Queer Women of Color Film Festival (QWOCMAP)
- Access:Horror Film Festival
- New Orleans Film Festival (NOFF)
Methodology

In terms of data collection, this exploratory report draws its insights from the Scorecard, a survey consisting of 70 questions ranging from demographics, experiences attending a specific film festival or event, comments, and recommendations. The FEAW reached out to prospective film festivals to ask for assistance with marketing the Scorecard to expand their awareness and this study. FFA and FWD-Doc solicited participation from their respective members and community partners to partake in the Scorecard and sign up to receive data on their festival or event. The Scorecard was open to the public and data was analyzed from July 22, 2022 to November 20, 2023 with help from Ryan Roemmich of the Kennedy Krieger Institute and Johns Hopkins University School of Medicine.

The survey was conducted through a virtual questionnaire form with questions using a five-option scale (strongly disagree to strongly agree), and space for comments on what worked well, what could be improved upon, and general comments. The survey contained five sections for response: Website Accessibility, In-Person Venue Accessibility, In-Person Session and Film Accessibility, Virtual Accessibility and Overall Event Accessibility. In total, 353 respondents provided feedback on 75 film festivals and film events internationally. All collected information was anonymized and respective film festival and/or film event results were sent to festivals that signed up to receive their data.

Data was analyzed by first changing the dataset from a five-option scale to a point system. While the top film festivals were ranked according to the highest number of respondents, individual questions covering areas of improvement from all events were used to identify themes and patterns in the data.

For a list of the 75 festivals that received responses, please see the List of Festivals in the Appendix.

Limitations to Study

The largest limitations of this exploratory study were budget constraints. Without the benefit of funding to support data collection or research efforts, this initiative has been primarily driven by unpaid labor. The lack of funding also limited the marketing campaign, reducing the number of people who both knew about and were willing to take the survey.

The current state of film festivals’ and events’ lack of accessibility meant very few disabled filmmakers could attend and were not available to provide feedback. Lack of information about
accessibility and a long history of physical inaccessibility prohibited many disabled filmmakers from attending events; this is reflected in the data. Many nondisabled festival attendees shared with the Scorecard team that they did not feel they could adequately provide feedback on accessibility. The dearth of data also required survey efforts to be broad, resulting in long surveys that nondisabled attendees were not willing to complete.

As the Scorecard team wanted to focus on positive results and encourage festivals to improve accessibility, a full review of the data has been intentionally omitted from this report. The Scorecard team hopes festivals are able to implement some of the recommendations to continue to improve the accessibility of their festivals.
Purpose

The Centers for Disease Control and Prevention (2021), reports that up to one in four adults in the United States have some type of disability. According to the World Health Organization, disabled people are the world’s largest minority. Market data indicates the disability community holds $13 trillion in disposable income (Casey, 2023). Despite this, disabled audiences are overwhelmingly ignored. According to GLAAD’s “Where We Are On TV” report, only 2.8 percent of characters on television in 2021-2022 had a disability (Deerwater & Townsend, 2022, para. 30); authentic representation of disability onscreen is even lower. (Ramón et al., 2023, p. 3).

Looking beyond onscreen representation, an even smaller proportion of film and television productions employ disabled writers and production crew. According to the Writers Guild of America West (2022) Inclusion and Equity 2022 Report, less than one percent of screenwriters have a disability (para. 3).

These numbers show that people with disabilities are being systematically excluded from the industry, but data on disabled filmmakers is particularly absent, let alone data on disabled moviegoing audiences.

For many years, disabled film patrons, filmmakers, press, and other event attendees have recounted an overwhelming lack of accessibility at film events and festivals. Historically, there has been an absence of standardized feedback mechanisms to provide insight into film events and festivals to quantify and qualify accessibility at film events and festivals. This lack of aggregated data has prevented the industry from understanding the size and scope of the problems facing attendees with disabilities. Without grasping the breadth of the problem, film festivals and film events are prone to dismiss concerns raised by disabled attendees, who are already forced to take on the extra labor of advocating for themselves and playing a dual role as both advocate-and-filmmaker, advocate-and-patron, advocate-and-film critic. To be heard and understood, and for change to occur, the experiences of disabled attendees must be collected and shared effectively.

The Scorecard was created and implemented to address the urgent need for data on accessibility in film festivals and events. This documentation sheds light on what people with disabilities experience on the film festival and film event circuit during the Scorecard’s first 16 months of use, sharing important knowledge as well as a path forward for festivals and events interested in improving their practices. The Scorecard is a critical tool to illustrate the situation and help bring equity into the film marketplace.
Without sufficient data about what disabled filmmakers are facing in the industry, as well as data more broadly about the disabled moviegoing audience, it is incredibly challenging to identify and track any progress. The Scorecard was designed to address this dearth of data and provide feedback to event organizers, giving them a pathway to create space for both disabled audiences and disabled industry members. The Scorecard provides a feedback mechanism to event organizers and quantifies the film event experiences of attendees with disabilities, while also providing meaningful commentary sharing how attendees felt about the event. The Scorecard results offer festivals an opportunity to evaluate their own practices and how they can best serve their filmmakers and audiences. According to Amanda Upson, Interim Director of FWD-Doc:

By failing to include disabled filmmakers, the entertainment industry is depriving itself artistically and financially. Not only does this eliminate the point of view of [an estimated] 20% of the world’s population, but it also has quantifiable business ramifications. The Accessibility Scorecard offers a solution to bring skilled, fresh talent into an industry that desperately needs it, and it’s in everyone’s best interest to adopt a mindset and practices that can make this industry accessible (Ravindran, 2022, paras. 10-11).

Current film festival directors, access coordinators, and other film event workers can use the Scorecard results to better understand how to serve attendees and their access needs. The industry as a whole can use the Scorecard as a tool to plan more effectively to support disabled talent in industry spaces.
Findings and Recommendations

In this report, findings are followed by recommendations for best practices based on Scorecard results. These results include both quantitative data and qualitative comments. This report includes selected respondents’ comments along with sentiment analysis of all received comments to comprehend the bigger picture of event accessibility.

353 respondents from 75 film festivals and film events submitted Scorecard surveys, answering questions about the degree to which they agreed that different accommodations were in place for disabled attendees. All respondents also had the opportunity to write in feedback, considering what worked well, what could be improved upon, or share general comments. Each comment was assigned a value of positive, neutral, negative, or mixed. These comments were then categorized by values, revealing problems with inaccessibility. Additional information on the methodology is included in the Appendix of this report.

Out of 347 comments regarding festival accessibility, 130 were positive, 16 were neutral, 190 were negative, and 11 were mixed. The comments themselves were not quantified, and the results are graphically represented via sentiment analysis in the pie chart below.

Sentiment Analysis of Comments on Accessibility

- Positive: 37.5%
- Neutral: 4.6%
- Negative: 54.8%
- Mixed: 3.2%
ID: A pie chart, showing in differential colors, the percentages of the Sentiment Analysis of Comments on Accessibility. In red, 54.8% of comments were negative. In yellow, 3.2% of comments were mixed. In blue, 4.6% of comments were neutral. In green, 37.5% of comments were positive.

Notes: *Red is “Negative” and “54.8%” or 190 respondents, Yellow is “Mixed” and “3.2%” or 11 respondents, Green is “Positive” and “37.5%” or 130 respondents, and Blue is “Neutral” and “4.6%” or 16 respondents.

**Finding #1: Inaccessibility Dominates the Festival Landscape**

According to the Scorecard data, **93% of festivals received a below the median score and 73% of disabled respondents reported inaccessibility in the attendee experience.** This finding is significant on its own; however, it stands out even further because these respondents were mostly attending film festivals that were soliciting feedback about their accessibility and considering their accessibility practices. Because the population that promoted the Scorecard is likely more aware of accessibility needs than most, this finding underscores the widespread nature of film event inaccessibility and further emphasizes the need for a wider data capture to document these concerns.

While most people encountered inaccessibility of some kind, approximately 83 percent of respondents indicated in the survey questions that they would still attend the event again, indicating that these attendees are not going away; however, scores and feedback responses indicate survey respondents faced inaccessibility. This finding reflects a sense of loyalty, persistence, and desire to participate among disabled audience members and filmmakers.

Respondents to the Scorecard who reported inaccessibility came from a variety of different roles in festivals, from patrons to staff and volunteers who also want to see improvements in the festival landscape. Interestingly, many comments pulled directly from the Scorecard responses requested that festivals seek out how to best support people with disabilities directly, and comments from disabled event staff explained that inaccessibility significantly prevented their contributions.

Below are direct quotes from respondents in the feedback section from the Scorecard:
Respondent #22 (Attendee)
“Please speak to disabled communities.”

Respondent #142 (Volunteer)
“I'm a quick learner and have a lot of experience. I would love to contribute more, but can't because the other roles are not accessible.”

Respondent #55 (Attendee/Industry Professional)
“It was clear that the organizers of the event had prepared to the best of their abilities to make the event accessible, but there were still many technical difficulties, so further consultation and preparation before the next event would be encouraged.”

Respondent #140 (Filmmaker/Industry Professional)
“I worked with a film team with a director and many cast members who require ASL interpretation...[and] there were still many events - including Zoom calls leading up to the festival - for which the film team had to pay for outside interpreters. We also were not provided interpreters for all necessary events, and the rigidness of the interpreter schedule provided by [the festival] meant that our cast did not always have the flexibility to network, spontaneously accept invitations to events etc.”

These comments show that people at all levels of the festival experience are seeing inaccessibility that deeply concerns them. Combined with the ratings data, the comments shared show a willingness to return to events where they once encountered inaccessibility but also an eagerness for access improvements.

**Recommendation: Register for Scorecard Feedback**

Film festivals and events seeking to understand their accessibility impact and looking to improve their model should register for feedback from the Scorecard. The Scorecard provides a snapshot of how an organization’s access planning and implementation directly affects attendees. In addition to receiving feedback on accessibility factors such as website accessibility, the feedback provided helps the organization understand how the respondents engage with the festival or event and how they feel about what is provided or markedly absent. The data can then be used in
conjunction with other organizational documents like budget, staff capacity, and more to develop a multi-year plan improving accessibility that directly responds to existing audience needs.

**Finding #2: The Five Areas Needing Most Improvement**

It is worth noting, the first entry points to a festival (the website font size, style and design and ticketing) scored the highest as did the respectful attitudes of staff when interacting about accessibility. The areas needing the most improvement based on their low scores and ease of implementation for event organizers are as follows:

1. **Include Live Captions for Virtual and In-person Panels and Q&As**
   Of the 145 responses, 77% responded “Somewhat Disagree” or “Disagree” to the question: “Live Captions were available for the panels and Q&As (in-person)”. While some festivals provided caption options (closed or open) for films, many failed to provide the same option for live panels and question-and-answer sessions with filmmakers. This practice excludes disabled filmmakers from participating and inhibits disabled audience members from understanding the information shared. It is also worth noting that live captions are appreciated by many audience members who do not identify as disabled, and live captions are useful should microphones, sound systems, or other systems fail to work.

   Respondent #27 (Attendee)
   “When the open-captioning [for panels] stopped being used on the last day…it made it feel like accessibility was an afterthought and that, when it became too much of a problem it was abandoned, rather than being fixed.”

2. **Make a Separate Low-Sensory Space Available**
   When asked if “[t]here was a separate low sensory space available”, of the 117 responses, 68% responded “Somewhat Disagree” or “Disagree”. A low sensory space often features low light, low sound, no scents, and low stimulation. These spaces can help neurodiverse attendees and others reduce stress and anxiety and offer a safe space during or between screenings and events. The space can also be customized with sensory items like fidget toys, weighted blankets, and noise-canceling headphones and be fitted with a multitude of different seating options (ex. chairs, mats, bean bags). This space should not serve a dual function with other spaces like a nursing room, filmmaker lounge, or prayer room.
When a separate space is not feasible in the early stages of access planning, organizers can provide sensory bags at no additional cost to the attendees. The sensory bags can have things like earplugs or headphones, fidget toys, and a weighted lap pad. The bag can then be returned after each screening, sanitized, and it is ready for use again.

<table>
<thead>
<tr>
<th>Respondent #30 (Attendee/Industry Professional)</th>
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<tr>
<td>“Check in with people to ensure you understand their access needs - especially on the disability delegation. <strong>There should be sensory space for those of us who need it.</strong>”</td>
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3. **Incorporate Closed Captioning for Films, Panels, and Q&A’s that are Available, Functional, and High-Quality**

Of the 157 responses to the question “Closed Captioning for the film, panel, Q&A was available, functional and high-quality” (for in-person events), **61% responded “Somewhat Disagree” or “Disagree”**. Captioning has been gaining traction in the social media and streaming spaces with 50% of Americans reporting that they watch content with captions most of the time and 62% of Americans using captions more on streaming services than regular TV (Mykhalevych, 2023, para 3). Mykhalevych’s (2023) study concludes captioning is quickly becoming an important tool for filmmakers to reach audiences, increasing the viability of media available online, from TikToks to feature-length documentaries.

Closed captioning, where attendees use separate devices or their own phones to stream the text of the captions in person or an option that one can turn on and off in a virtual experience, was found to be highly important to the respondents in this study. Yet when closed captioning is available, many filmmakers and festivals rely on computer/AI-generated captions exclusively, such as in-app captioning tools, which often result in poor quality captions, problems with functionality, and serious errors in the transcript. **Just as a film festival tests its films before screening, the same quality control and thoughtfulness should be applied to captions.** This requires both filmmakers and film event organizers to not only understand the difference between quality and subpar captions but also have the resources to create, test, and execute quality captioning.

It should be noted that this question relates to Closed Captions specifically and is differentiated from Open Captions in which content is provided with captions that are “burned in” to the image for the entire audience to see and do not require devices to experience.

In regards to captioning respondents shared:
In addition to the data around captioning for panels and Q&As, it was clear through written responses that even when closed captions (CC) were provided, there were often problems with the CC devices themselves.

4. Provide American Sign Language (ASL) or Applicable Sign Language Interpretation

When asked “American Sign Language (ASL) or Applicable Sign Language Was Provided (in-person)”, of the 140 responses, 51% responded “Somewhat Disagree” or “Disagree”. Given that approximately one million deaf and hard-of-hearing adults use sign language (Ross et al., 2022), the results from the survey suggest that festivals are still lagging in providing
American Sign Language and other sign language interpreters on-site for Deaf and hard-of-hearing attendees. Without qualified interpreters, festivals provide insufficient access for attendees and filmmakers to not only the film event and post-film discussion, but also to parties, red carpets, press, and networking events.

To start, organizations can implement an “ASL upon request” policy by providing attendees clear pathways to requesting sign language interpretation within a defined amount of time (ex. 72 hours before the event). This allows organizers to engage with the needs of their audience while keeping budgets in check, with the goal of increasing sign language interpretation over time. Organizations can also work with interpreters to book coverage and then release hours within the interpreter’s cancellation window if they are not needed.

Respondent #140 (Filmmaker/Industry Professional)
“It was really disappointing to have to tell cast members they could not attend festival events or accept invitations to dinners/parties because we were unable to provide an interpreter.”

Respondent #271 (Attendee/Filmmaker)
“They should have had stand-by interpreters ready for anyone to access panels.”

Respondent #271 (Attendee/Filmmaker)
“I got an email from the festival saying that I was not allowed to bring interpreters, and that there was a 10 day policy to make a request for any accommodations. And that not all films would be captioned (only select films) and that would also require notification in advance.
This is not equitable to able-bodied people's experience of showing up on the day of, and being fully accessible.”

5. Ensure Content Related to Accessibility is Easy to Find on the Website and Staff is Knowledgeable About the Access Advertised
While website layouts were reported as accessible for some events, many attendees struggled to find what accommodations would be provided at the film festival or event itself. 30% of respondents responded with “Somewhat Disagree” or “Disagree” to the question “Content related to accessibility was easy to find on the website.” This information should be clearly worded, easy to find, and accurate.

36% of respondents also disagreed that there was a simple and effective way to contact the event organizers for access requests and questions. Scorecard respondents shared their concerns about
general accessibility and the inequities of their experience with finding accessibility information on the event website:

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<tr>
<th>Respondent #2 (Attendee/Industry Professional)</th>
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<td>“There was no accessibility posted at all ahead of ticket/pass purchase. The fest stated that they would update on venue accessibility and no updates happened before the fest started. The entire fest refused to respond to clear problems until they were threatened with legal action.”</td>
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<th>Respondent #19 (Attendee/Press)</th>
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<tr>
<td>“This year, accessibility features were not publicized (or even available upon request) until after ticket sales, meaning people with disabilities were left behind entirely.”</td>
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As evidenced by the comments, the lack of accessibility information on an event website, such as venue accessibility or whether captions will be available, forces disabled audiences and filmmakers to purchase tickets without knowing whether the event will be accessible or deters them from purchasing at all. While the survey did not collect economic information on ticket or pass sales, it is evident from respondents’ repeated comments that festivals and events are potentially losing revenue by not providing accessibility information in advance of ticket sales.

Furthermore, respondents reported that, more often than not, the on-the-ground team was unaware of the accessibility practices communicated in advance of the event. **47% of respondents disagreed that volunteers were trained on the accessibility features of the event.** Even when accommodations were available, the lack of communication or awareness of the volunteers and staff made those accommodations more challenging to access. One attendee who faced a discrepancy between the information provided on the website and actual accommodations available onsite noted:

<table>
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<th>Respondent #160 (Attendee/Sponsor/Funder)</th>
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<td>“Actual venue and staff experience was not good. They appeared to not know the info the accessibility team told us had been prepared.”</td>
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Several other comments related to these discrepancies, including:
Respondent #135 (Filmmaker)

“There should be more honesty at the outset of potential access issues at the festival. Once at the festival, the disabled attendee/filmmaker should be able to state their needs, and it should be a priority to the festival that their needs are met.”

The overall feedback suggests these experiences are not unusual. Accessibility transparency on the website is a low-cost area of need that has serious ramifications for attendees. For example, if information about physical access to a venue on the website is limited or incorrect (i.e. the website indicates there is an elevator, but upon arrival the elevator is non-functioning; the website does not indicate there are accessible bathrooms, but the venue does indeed have them), a disabled patron is forced to decide whether to attend or not based on the information provided. The choice to attend uninformed carries with it a risk that they might arrive only to discover they cannot participate.

**Recommendations: Prioritize the Above Listed Accommodations**

Improve accessibility by taking these first five steps:

1. **Website**: Add a direct point of contact (i.e. name, email address, and phone number) on the event website so attendees can contact a point person with accessibility concerns and questions, and ensure the information is easy to find. Add this contact information to the footer of every email sent to pass holders, ticket buyers, and attendees.

2. **Website**: Add a page on the event website that outlines your accessibility policies, procedures, and accessibility features. Be clear about what you can and cannot do. Communication is key. Don’t bury the accessibility information in other pages; give it a clear title like “Accessibility Policies and Procedures.”

3. **Website**: Create an Access Needs form or provide space during ticket/pass purchasing for attendees to indicate if they require or would benefit from things like ASL, Communication Access Realtime Translation (CART) services, live captions, closed captions, accessible seating, a low sensory space or other accommodations. Use this information to prioritize where to spend your accessibility budget.

4. **Artist Relations**: Create a similar form to the above to send to all invited guests (ex. filmmakers, panelists, speakers, press, etc.) to capture their access needs to ensure equal access to not only film screenings but also to networking events, parties, red carpets and more. Ensure these guests have a clear point of contact for any accommodations and
convey this information clearly every time communications are sent. Require third-party event invitations to include accessibility information and contact information to request accommodations.

5. Captions: Require captions for all films, panels, and Q&As. Notify filmmakers that they are required to provide captions before they submit to your festival and provide enough lead time for the staff to QC the captions. Budget for captioning panels and Q&As post-event for online viewing. If panels and Q&As are captioned onsite it will generate a transcript file that can function as closed captions for the recordings.

6. Share all accessibility plans with the entire staff and volunteers. Make sure everyone on the team is aware of the access barriers at each venue, what accommodations are available, and how patrons may use them. Hire, integrate, and value an Access Coordinator who can handle all of the above and bring qualified expertise to the team.

Finding #3: The Five Top-Rated Festivals

The scoring is based on ratings from five main sections: Website Accessibility, In-Person Venue Accessibility, In-Person Session and Film Accessibility, Virtual Accessibility, and Overall Event Accessibility. Attendees of 75 festivals around the world submitted 353 Scorecard responses. To be considered for inclusion as a top-rated festival, the festival had to receive at least five responses. Five film festivals scored the highest.

The most accessible film festivals based on the survey responses in order were Superfest Disability Film Festival, BlackStar Film Festival, Queer Women of Color Film Festival (QWOCMAP), Access:Horror Film Festival, and New Orleans Film Festival (NOFF).

While not all of the top five were ranked equally by respondents, they all demonstrated a commitment to inclusion and accessibility, while also looking to improve their practices year over year. Due to festival timing, the New Orleans Film Festival gathered year-over-year data (2022 and 2023) which will be shared in a separate Case Study illustrating how they have been able to improve their processes.

Two of the five top-rated festivals are specifically focused on disability (Superfest and Access:Horror) and two are specifically focused on makers of color (BlackStar and QWOCMAP). All five of the top-rated festivals are also led by women and/or historically underrepresented groups. While anecdotal, it seems reasonable to theorize that organizations whose mission centers on intersectionality and uplifting underserved filmmakers and their
audiences, will prioritize accessibility throughout the process and therefore increase accessibility at the attendee level.

The annual budget range for these top five festivals was between $30,000 and $3,000,000, with four out of five festivals coming in under $1,000,000. New Orleans Film Festival clocked in as the longest festival at 6 days in-person with 11 days of virtual programming, while BlackStar is a 4-day festival, Access:Horror and QWOCMAP each clocked in at 3 days, and Superfest is a 2-day festival. One festival, Access:Horror, is virtual-only, while the other 4 have both virtual and in-person components. Considering the above, it seems reasonable to infer that modest budgets do not prohibit accessible practices and that the commitment to accessibility may be more critical to determining accessibility outcomes than the budget of the festival.

Festivals that committed to accessibility early and encouraged attendees to submit the Scorecard received the most feedback. The choice to promote the Scorecard showed a commitment to inclusion. This is one of the reasons why these film festivals and events had more data and generally ranked higher than those that did not.

For example, the New Orleans Film Festival reported that it emailed attendees once in 2022 and received 19 responses for the Scorecard. In 2023, it implemented feedback from 2022 and sent multiple direct emails, had four newsletter mentions and nine social media posts directed to attendees asking for Scorecard feedback and received 52 responses. To read the forthcoming NOFF Case Study and discover more information visit https://www.fwd-doc.org or https://feaw.org.

Monika Leska, Managing Director of New Orleans Film Festival

“Attendee feedback is very informative to us, and having real input from the festival goers helps us either confirm our practices or shift us into pivoting to different tools and approaches. It also shows us if we're making progress…Having this information year to year will help us understand what areas we are making an impact on and what areas we're not making, and it will guide us in making financial and operational decisions around accessibility. It's great to have such a comparison tool with factual data points to reflect on.”

Recommendation: Commit to Progress Through Measurable Goals and Budget Allocation

All of the top five festivals showcased a commitment to improvement in access and inclusion that is reflected in comments from the festival organizers. Because this mindset is a stepping
stone to improvement, this recommendation comes with a five-step guide to help film events commit to progress.

1. Build A Strategic Plan to Improve Access Year-ByYear

Commit to including accessibility at the strategic planning process. Accessibility touches all areas of the festival experience from ticket sales to exhibition and from filmmaker relations to industry networking events. Create a plan that contemplates increasing accessibility across the organization and considers the impact on the audience, filmmakers, industry attendees, and staff.

If the event is more than six months away, consider incorporating accessibility into your strategic planning and reach out to disabled attendees for 1-on-1 interviews and group meetings related to accessibility at your event. Before the event launches, take a moment to collect notes from staff and volunteers about how things are working throughout the event and ask patrons to fill out the Accessibility Scorecard.

Ensure disabled voices are at the table during the strategic planning process. Recognize that disability comes in many forms, so a person using a wheelchair or mobility aid will likely have different needs and experiences than someone with hearing loss. Ideally, disabled people are already within the organization's staff, volunteers, and board. If not, consider why, and endeavor to add people with disabilities to the team. When seeking disabled community input, budget to compensate anyone sharing knowledge, whether it’s a festival badge, a stipend, or a role within the organization.

Start with an internal audit of the event from the first moment attendees find the event (likely the website) to the moment they leave. Audit the website (using a tool like WAVE Web Accessibility Evaluation Tools), on-screen program (who is being represented on-screen and behind the camera), physical venues and more. While this role can be filled by existing staff, it is recommended to hire an Accessibility Coordinator to facilitate this audit and any accessibility implementation.

Engage external stakeholders, like community partners, sponsors, or funders in the accessibility process to ensure widespread support. Engage board members and advisors to keep forward momentum even as staff head into the next festival season and work heats up.

The strategic plan should consider immediate fixes, medium-term plans, and long-term goals. Including accessibility in an organization’s strategic planning process ensures accessibility remains instilled in the organization's institutional knowledge and is integrated in the event’s mission, avoiding the risk that accessibility efforts will fail if knowledgeable staff members or
advocates separate from your organization. Set target goals and goals for improvement. Tie accessibility target goals to job responsibilities or performance goals. Track progress.

Improving accessibility requires an organization to analyze its budget, staff capacity, and audience feedback to create a sustainable, long-term plan for accessibility as heard from some of the top-scoring festivals:

**Monika Leska, Managing Director (NOFF):** “As we get more knowledge and more practice with [accessibility], we develop it more. [It’s] a step-by-step process that will grow over the years. Our commitment to prioritizing accessibility stays the same, and we need to have a proven track record of work spanning multiple years in order to secure grant funding.”

**T. Kebo Drew, Managing Director (QWOCMAP):** “We invest in accessibility, even without specific funding. And that's the key. Because of that commitment, we've been able to bring in support from funders and donors for accessibility. And we're building on that, securing more accessibility-specific funding - just as we build each year on accessibility - so that it is fully supported in the future.”

**Emily Beitiks, Interim Director (Superfest):** “Superfest centers cutting-edge access in everything we do because if our audience isn’t experiencing a sense of belonging from the environment we provide, then the powerful disability-forward messages in our films’ content will be wasted. Access is our job, high-quality films are the filmmakers’ jobs and put those two together and you get what’s magical about Superfest.”

2. **Institutional Buy-In at Every Level Is Key to Success**

Like any institutional change, **change for the benefit of accessibility cannot happen in a vacuum.** Getting buy-in across an organization to improve accessibility is imperative for change from the Executive Director to Venue Managers and Customer Service. We asked some of the top-scoring festivals about the importance of organization-wide buy-in to the implementation of accessibility at their festivals:

**Monika Leska (NOFF):** “The New Orleans Film Festival is our biggest platform to connect artists we support with diverse audiences who can get inspired and challenged by transformative cinematic experiences. We believe that a film festival can be a place where all communities meet, especially those who were denied or limited from access in the past. The equal buy-in from operations and programming departments around the captioning requirement was instrumental in executing it. Working with an accessibility-minded venue operations manager who was in all planning meetings and offered training for staff [was] crucial in bringing accessibility to all conversations.”
Sarah Escalante, Executive Director (NOFF): “Given that our captioning requirement is brand new, it didn't feel right to dismiss a film this year because it didn't have captions. That's where we got the idea to attach the exhibition fee to requiring that filmmakers provide captions [meaning filmmakers who didn't provide captions would not receive an exhibition fee]. We communicated this new requirement in advance so it was something that people were aware of and they were able to ask us questions about it. We tried to point people to different resources if captioning wasn't something they were already thinking about. Having a firm understanding of our requirements, having that backed up from all departments, and the consequences of not complying was very impactful.”

Kebo Drew (QWOCMAP): “We [prioritize access] because disability justice is one of our values. Accessibility is just only a part of disability justice. We are working on the 10 principles of DJ, including cross-disability solidarity. It's a way of framing our work and how we work. Centering disability justice and accessibility is integral to our festival, instead of an add-on. Then the question becomes - rather than if we do this, or how do we do this - how do we do this well?”

Ariel Baska, Managing Director (Access:Horror): “With Access:Horror, we had the unique opportunity to create an entirely new framework for talking about accessibility, baking in new processes and ways of dreaming about access from the very inception of the festival. Because our focus is horror, and we are disability-led, we have a very important example to set in genre spaces for what can happen when everyone in the festival’s team is on the same page.”

3. Leverage Community Power to Increase Accessibility

Reaching out to other film festivals and film events for advice on how they work with accessibility can lift both organizations through the sharing of resources. Organizers can reach out to local disabled organizations to advertise accessible events, which increases attendance and results in a stronger return on investment (ROI) for attendees and events. Additionally, film events can combine efforts with community events that may have a shared mission and focus on accessibility, furthering the cause of inclusivity while strengthening relationships.

Monika Leska (NOFF): “I think the membership in FEAW is one of our biggest assets, and the space it created for resource sharing and support was really beneficial. It confirmed our beliefs and created a support system for the work we've been doing, affirming that we're not alone in that field and that others are doing similar things. Any resources they created, like the checklists, vendor database, or Scorecard, were essential tools for us to move this work forward.”

Kebo Drew (QWOCMAP): “Building community is the benefit, this includes the support that we've received from community members and funders. Ours is a very small festival. But our
commitment to disability justice is both very serious and sustained. My question for other festivals would be, who do you serve? Are you truly serving that community fully? Who is missing? This goes to building your audience.”

Emily Beitiks (Superfest): “We have achieved the reputation we hold today thanks to the generous guidance of our disabled audience members who teach us when we make mistakes and point out opportunities for growth. Access is always a work in progress, even at Superfest.”

Ariel Baska (Access:Horror): “We know we have work to do to fully engage with our audiences and ensure continued growth for the festival, but working with other festivals to learn more about processes and practices in accessibility has been huge for us. Partnering meaningfully with groups like FEAW has identified many more opportunities for growth.”

4. Promote the Scorecard to Receive More Data

Our top 5 festivals had these pro tips to share regarding Scorecard promotion:

- Publicly state your festival or event’s commitment to improving accessibility.
- Advertise the Scorecard on your festival or event accessibility landing page.
- Incorporate the Scorecard’s social media kit into your social media marketing plan.
- Send multiple standalone emails asking attendees to complete the Scorecard.
- Advertise the Scorecard in your film and event intros (including virtual screenings).
- Incorporate a QR code that directs attendees to the Scorecard in your marketing efforts.

To receive helpful feedback that can be used to increase accessibility, sign up to receive data on either FEAW or FWD-Doc’s website. Festivals should actively promote the Scorecard through social media and newsletters in addition to directly emailing attendees and participants post-event.

5. Review the FEAW Checklist and Vendor Database

FEAW, a partner in the Scorecard, provides free resources on its website to assist film events and festivals that are looking for ways to implement change effectively. The FEAW Checklist for Patrons breaks down key steps and considerations to help festivals and film events in their planning stage. The FEAW Vendor Database connects organizers to those who work in accessibility or provide access services, reducing the research an organization would have to undertake on its own.
Conclusion

This report shares data received from Scorecard respondents reporting their experiences with accessibility at 75 film festivals and events. It shows that respondents overwhelmingly encountered inaccessibility at festivals and through specific feedback offered concrete suggestions for improving accessibility. The first year’s worth of responses laid a solid foundation, setting benchmarks for future editions, as well as establishing a baseline of current accessibility metrics for film events where previously there was none. As evidenced by the findings, the gap between where we are now and the accessible film event landscape is quite large.

Once film event organizers understand the barriers their disabled attendees and filmmakers are facing from reviewing survey data, they are in a position to make a change. These recommendations offer tangible steps and can be adapted to fit any organization’s budget. Festivals and film events can also use survey data points to seek support from funders, and at the same time, hone their pitch to disabled communities to grow their audiences.

FWD-Doc, FEAW and FFA invite film festivals and film events to continue to investigate their accessibility practices and engage with disabled filmmakers and communities. We welcome organizations’ efforts to increase accessibility and encourage organizers to engage with the free online tools these organizations have provided, including the Film Event Accessibility Scorecard, the Film Event Accessibility Checklist for Patrons, the Accessibility Provider Vendor Database (where you can find reputable Access Coordinators), FWD-Doc Toolkit, FWD-Doc Engagement Pack, online webinars and more. You can find these resources on each organization's website:

FWD-Doc: https://www.fwd-doc.org/
FEAW: https://feaw.org/
FFA: https://filmfestivalalliance.org/

HELP US FUND THIS WORK
The Scorecard team is seeking funding to improve the Scorecard and develop version 2.0. In addition to creating a simplified version 2, the team hopes to hire a year-round data analyst, create a marketing plan to expand the Scorecard to additional festivals/events, and create informational materials that will assist organizers in marketing the Scorecard. Most importantly, funding will ensure the future of this important work.
Those who have comments or suggestions on the next iteration should e-mail info@feaw.org. Additionally, if you would like to help support the Scorecard financially to continue and expand this important work, please contact us at hello@fwd-doc.org and info@feaw.org.
Acknowledgments

Our gratitude goes to Ryan Roemmich from the Kennedy Krieger Institute and Johns Hopkins University School of Medicine for developing the scoring methodology and for the comprehensive data analysis, and to Andrew Howard and Caris O’Malley for data validation and editing.

A special thank you to Fran Simon for her early guidance of data wrangling and to Deborah Williams OBE for her helpful input on this report. We would also like to thank Ariel Baska and Jake Linn for authoring the report, and Sarah Granger for providing editing assistance. A special thanks goes to B Glick for their identification of the name, “Scorecard,” as this collective baby would not have had the same impact if it were called the Accessibility Thingamabob. We could not have developed the Scorecard and subsequent report without the backend labor and knowledge of Susan Yin, who helped us develop this project from Google doc dreams to a technological actuality; her input in design, marketing, and data manipulation is unmatched.

Thank you to all of the festivals, arts organizations and dedicated festival employees that engage with the Scorecard while implementing and advocating for accessibility within your organization. Thank you to the hundreds of attendees who provided their feedback. Thank you to the FWD-Doc donors and members, along with FEAW and FFA members for your support.

Finally, a deep thank you to FWD-Doc members, disabled filmmakers and attendees for your trust in us to collect your experiences and to present them to the industry. Immense gratitude goes to all the disabled filmmakers who have engaged in the unending, unpaid and unrecognized labor of advocating for accessibility for disabled attendees at festivals and industry events for decades. Improving accessibility requires that we all use our collective power to create change.

Amanda Upson
Interim Director, FWD-Doc

Cassidy Dimon
Founder, FEAW

Barbara Twist
Executive Director, FFA
Authors

Ariel Baska

Ariel Baska is a multi-award-winning, multiply Disabled author, podcaster, and filmmaker. They have written four textbooks and numerous articles on curriculum, disability, and film. They have presented at SXSW (South by Southwest), Lincoln Center, and the European Film Market on various topics in disability and accessibility in the film and television industry, and are the creator and festival director of ACCESS:HORROR, a film festival and industry summit celebrating the history, future and impact of disability and horror. They earned their undergraduate degree in Latin from the College of William and Mary, and their Master’s Degree in Education from George Mason University.

Jake Linn

Jake Linn is an artist and advocate residing in Sacramento, CA. Their work and writing have been featured in media like The New York Times Upfront Magazine, The Sacramento Bee, Xceptional Leaders Podcast, TDC - The Today Show Los Angeles, and more. They are co-founder of educational initiative—Disability in Hollywood—which shares interviews with prominent disabled folks in the entertainment industry, discussing their experiences and tips for combating ableism and increasing inclusion and representation. Jake earned their undergraduate degree at School of the Art Institute of Chicago with an emphasis in film and graphic design as well as a Masters of Public Policy and Administration from California State University Sacramento.

This report was co-authored by: Cassidy Dimon (Founder, FEAW), Amanda Upson (Interim Director, FWD-Doc) and Barbara Twist (Executive Director, FFA).
Appendix - Glossary of Terms

**American Sign Language (ASL)** - a natural language that is the predominant sign language of Deaf communities in the United States of America and most of Canada. ASL is a complete and organized visual language that is expressed by employing both manual and non-manual features.

**Closed Captions (CC)** - the practice of providing in text all of the content available on an audio track of a pre-recorded piece of media, typically accessed through a captioning device or app that can be turned on or off by the user.

**Open Captions (OC)** - the practice of providing in text all of the content available on an audio track of a pre-recorded piece of media, typically accessed that is burned into the content meaning that it is always on screen and cannot be turned on or off by the user.

**Live Captions** - the practice of providing the text of all spoken content in real-time for a panel or question and answer session, either in open captions on a screen, or in a captioning device or app.

**Low Sensory Space** - a space that allows attendees to escape loud noises, bright lights, and other external stimuli that can be overwhelming.
Appendix - List of Festivals

Below is a list of festivals that have opted-in to receiving feedback from the Scorecard and therefore can be published as participating festivals. Not included in the list below are 38 film festivals that remain unnamed as they did not opt-in to receiving feedback from the Scorecard. Festivals with * received responses that are included in this report. Note: attendees and filmmakers are able to submit feedback on any event they attend, whether the organizers have opted-in to receiving feedback or not.

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<tr>
<th>Festival Name</th>
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<td>*Access: Horror</td>
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<td>*American Documentary and Animation Film Festival (AmDocs)</td>
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<td>Animation Festival of Halifax</td>
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<td>Atlanta Film Festival</td>
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<td>Atlanta Jewish Film Festival</td>
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<td>*Berlinale / European Film Market</td>
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<td>Berwick Film &amp; Media Arts Festival</td>
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<td>*BlackStar Film Festival</td>
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<td>Camden International Film Festival</td>
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<td>Chicago International Film Festival</td>
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<td>*Children's Film Festival Seattle</td>
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<td>Cinema Eye Honors</td>
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<td>Colorado Environmental Film Festival</td>
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<td>Comfort Film</td>
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<td>*Content Canada</td>
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<td>Film Fatales</td>
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<td>*FilmEx Summit</td>
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<td>Filmfest DC (The Washington, DC International Film Festival)</td>
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<td>Florida Film Festival</td>
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<td>*Frameline</td>
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<td>*French Film Festival (New Orleans Film Society)</td>
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<td>Full Spectrum Features Screening</td>
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<td>*Getting Real Documentary Conference</td>
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<td>*Gotham Week</td>
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<td>Hawai‘i International Film Festival</td>
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<td>Hot Docs Canadian International Documentary Festival</td>
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<td>Human Rights Watch Film Festival</td>
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<td>International Film Festival Mannheim-Heidelberg</td>
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<td>Kootenay Film Festival</td>
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<td>Mayerson JCC Jewish &amp; Israeli Film Festival</td>
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<td>*Realscreen</td>
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<td>ReelAbilities Film Festival Chicago</td>
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<td>*Reeling Film Festival (Chicago Gay &amp; Lesbian Film Festival)</td>
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<td>RiverRun International Film Festival</td>
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<td>San Francisco Jewish Film Festivals</td>
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<td>*San Luis Obispo International Film Festival</td>
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<td>*Sebastopol Documentary Film Festival</td>
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<td>*Superfest Disability Film Festival</td>
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<td>TAG! Queer Shorts Festival</td>
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<td>The Roxie Theater</td>
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<td>Toronto Reel Asian International Film Festival</td>
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<td>*Trauma Research Foundation Film Festival</td>
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<td>*Tribeca Festival</td>
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<td>Trylon Cinema</td>
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<td>*Vancouver International Film Festival</td>
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<td>Whistler Film Festival</td>
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<td>*Winter Park Film Festival</td>
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Appendix - Citations


Appendix - List of Scorecard Questions

The answer to all questions listed below were as follows unless otherwise indicated:
   a. Strongly Agree
   b. Agree
   c. Somewhat Disagree
   d. Disagree
   e. Not Applicable to Me

I. FILMMAKER & PANELIST FEEDBACK

Did you attend this event as a filmmaker, panelist or speaker?
   a. Yes
   b. No (If no, then survey skips to next section)

1. The process for submitting my film or applying for the event was accessible.

2. Communication with the event organizers was accessible (ex. acceptance email, hospitality communication, etc.)

3. There was a point person for me to work with on accessibility for my film, my travel and my attendance.

4. The event was open and responsive to my accessibility requests.

5. The organizers provided accessible transportation to, from and around the event.

6. If lodging was provided, the housing was accessible.

7. The organizers provided a stipend, badge or accommodations for a support person to travel with me upon request (ex. guide, medical aide, direct support professional, personal interpreter, etc.).

8. If the above was not able to be accommodated, the organizers provided the appropriate support staff as needed on site. (ex. ASL interpreter for networking, sight guide, etc.)

9. The networking opportunities were accessible.
10. The stage or presentation area were accessible.

11. The greenroom was accessible.

12. The red carpet experience was accessible. (ex. carpeting, ramps, drapery, ASL interpreters available, etc.)

13. The event parties, galas, awards, ancillary events were accessible.

14. The event organizers asked for and were able to screen accessible versions of my film. (ex. closed captioning, audio description, etc.)

15. I feel like I had a rich and equitable filmmaker or speaker experience.

Please use this section to provide feedback on the event’s filmmaker accessibility and/or elaborate on your answers above. (Write-in option)

II. WEBSITE ACCESSIBILITY

1. The font size, style and design of the website were accessible.

2. There were information image descriptions and alt-text for website images.

3. Every webpage was functional with assistive technology (ex. screen readers, magnification software, dyslexic font etc).

4. The event schedule was easy to find and understand.

5. Ticket purchasing was clear and accessible.

6. Content related to accessibility was easy to find on the website. (ex. venue features, film features, available accommodations, etc.)

7. There was a simple and effective way to contact the event organizers for access requests and questions.

Please use this section to provide feedback on the event’s filmmaker accessibility and/or elaborate on your answers above. (Write-in option)

III. IN-PERSON VENUE & LOCATION ACCESSIBILITY
Did you attend the In-Person portion of this event?
   a. Yes
   b. No (If no, then survey skips to Virtual section)

1. The venue accessibility features listed on the website or program were accurate.

2. Accessible parking was available, plentiful, and easy to find (if parking is an applicable option).

3. The venues were easily accessible via public transportation.

4. The venue shuttles were accessible.

5. The building entrance was accessible.

6. There was adequate signage throughout the venue/campus (ex. entrance, ticketing, restrooms, elevator, etc.).

7. The box office and ticketing was accessible. (ex. height of kiosks or window, alternative pathways to ticketing, etc.)

8. The restrooms were accessible.

9. The theater was accessible.

10. There was a process in place to ensure accessible seating is available to all who needed it.

11. There was a process in place to ensure accessible seating accommodated companions.

12. There was a separate low sensory space available.

Please use this section to provide feedback on the event’s filmmaker accessibility and/or elaborate on your answers above. (Write-in option)

IV. IN-PERSON FILM, PANEL & Q&A ACCESSIBILITY

1. The film, panel, Q&A accessibility features listed on the website were accurate.

2. Closed Captioning for the film, panel, Q&A was available, functional and high-quality.
3. There were open caption screenings available.

4. There were screenings with Audio Description available and high-quality.

5. There were content warnings before event (ex. photosensitivity, sensitive content, etc.).

6. Assistive Listening Devices were available and functional.

7. Live captions were available for panels, Q&A.

8. American Sign Language (ASL) (or applicable sign language) was provided.

9. The interpreter was visible and well lit.

10. The interpreter was proficient and knowledgeable in the subject matter.

11. Panel discussions, Q&As were moderated in an accessible manner (ex. visual descriptions, turn taking, speaker identification, etc.).

12. There was an accessible way to ask questions of the panel.

13. There were COVID-19 precautions in place that allowed me to attend in-person. (ex. mask requirements, vaccination requirements, air purifiers, etc.)

Please use this section to provide feedback on the event’s filmmaker accessibility and/or elaborate on your answers above. (Write-in option)

V. VIRTUAL EVENT ACCESSIBILITY

Did you attend the Virtual portion of this event?
   a. Yes
   b. No (If no, then survey skips to next section)

1. The platform was user-friendly and accessible.

2. The platform was accessible with assistive technology (ex. screen readers, magnification software, etc.).

3. Closed Captions were available, functional, high quality and easy to find.
4. Audio Description was available, functional and easy to find.

5. There were content warnings before the event (ex. photosensitivity, sensitive content, etc.).

6. Panel discussions, Q&As were moderated in an accessible manner (ex. visual descriptions, turn taking, speaker identification, etc.).

7. Captions were available for the panel discussion, Q&A.

8. American Sign Language (ASL) (or applicable language) was provided.

9. The audio quality was sufficient for me to engage with the content.

10. There was an accessible way to ask questions of the panel.

11. There were alternative pathways to participate in the panel discussion, Q&As if needed (ex. phone number).

12. The virtual networking was accessible.

Please use this section to provide feedback on the event’s filmmaker accessibility and/or elaborate on your answers above. (Write-in option)

VI. OVERALL EVENT INTERACTION

1. The event staff & volunteers were knowledgeable about the accommodations of the event.

2. Staff addressed my access questions and concerns before the event.

3. Staff were respectful and understanding of accessibility requests & questions.

4. There were dedicated staff or volunteers onsite to assist with accessibility.

5. Volunteers were trained on the accessibility features of the event.

6. Volunteers were pleasant to interact with in regards to accessibility requests & questions.
7. I would attend this event again.

Please use this section to provide feedback on the event’s filmmaker accessibility and/or elaborate on your answers above. (Write-in option)

WRITTEN FEEDBACK SECTION

Your feedback is vital to making film events a more equitable and inclusive space. This space can be used to provide more specific feedback on certain topics covered above or general accessibility feedback.

WHAT COULD BE IMPROVED UPON?

WHAT WORKED WELL?

GENERAL COMMENTS

CONTACT INFORMATION

If you would like to provide your contact information to the event organizers for feedback purposes, you can enter your information below. This is completely optional and not required.

- True Name
- Last Name
- Email Address
- Secondary Email Address