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# EUROPEAN BEST PRACTICE EXAMPLES ON ACCESS FRIENDLY VENUE CERTIFICATE

# REPORT



**PURULI**  
CULTURE • ART







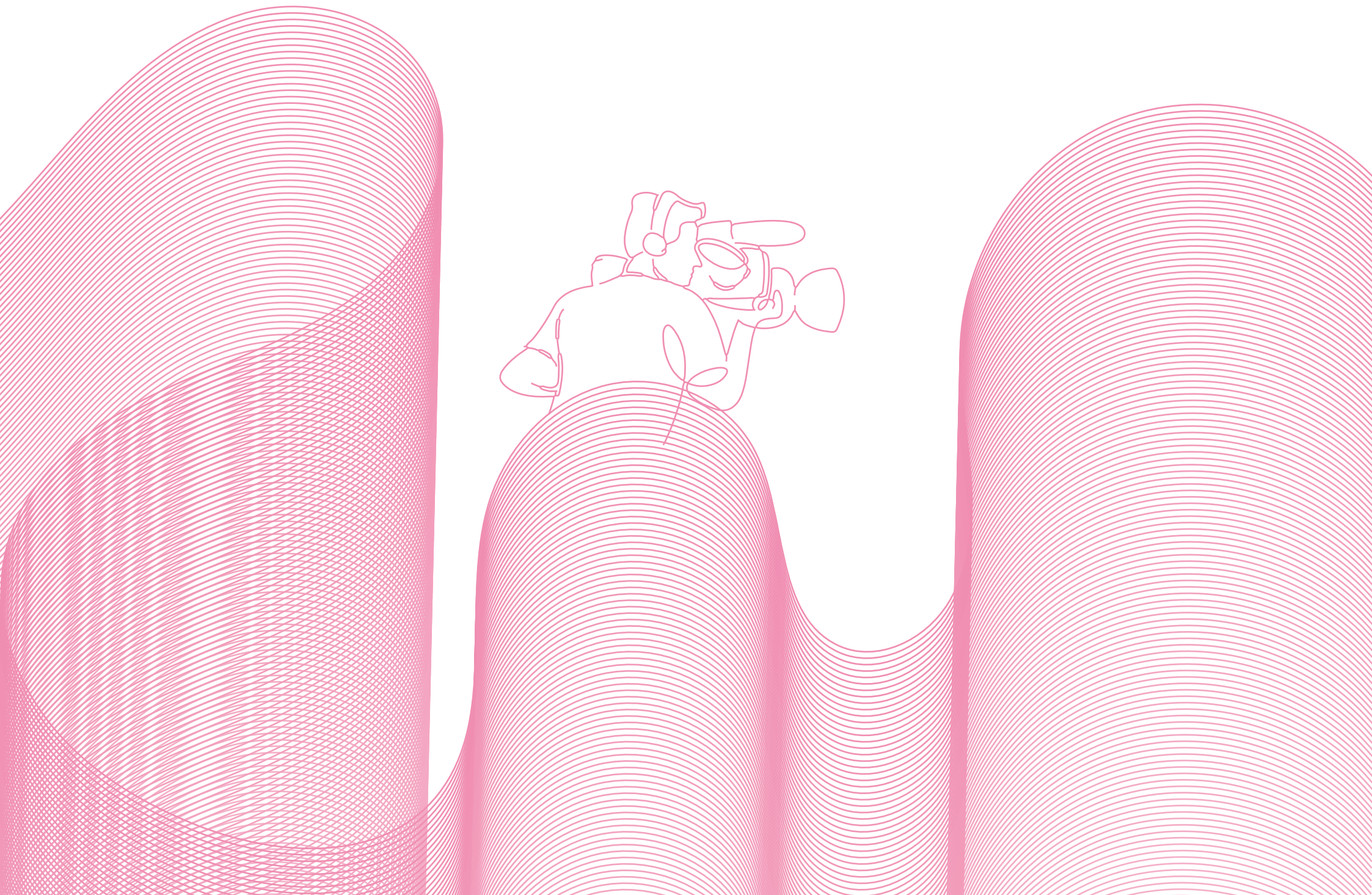
## EUROPEAN BEST PRACTICE EXAMPLES ON ACCESS FRIENDLY VENUE CERTIFICATE

This report has been drafted for the project titled **“Accessible Cinema: Breaking the Vicious Circle”**, which has been carried out **by Puruli Culture&Art Association** under the scope of **Civil Society Support Programme-III** implemented by **the European Union**. Bringing together cinema sector components, policy-makers, civil society organisations operating in the field of accessibility, and official institutions, the Project aims to define problems disabled individuals encounter while accessing cinema and to tackle these problems in a collective manner.

The project covering the period from April 2021 to June 2022, Socio–Cultural Society of Koszalin from Poland took part as co-applicant, and Carousel Project from UK, Klappe AUF! Kurzfilmfestival from Germany, Extra

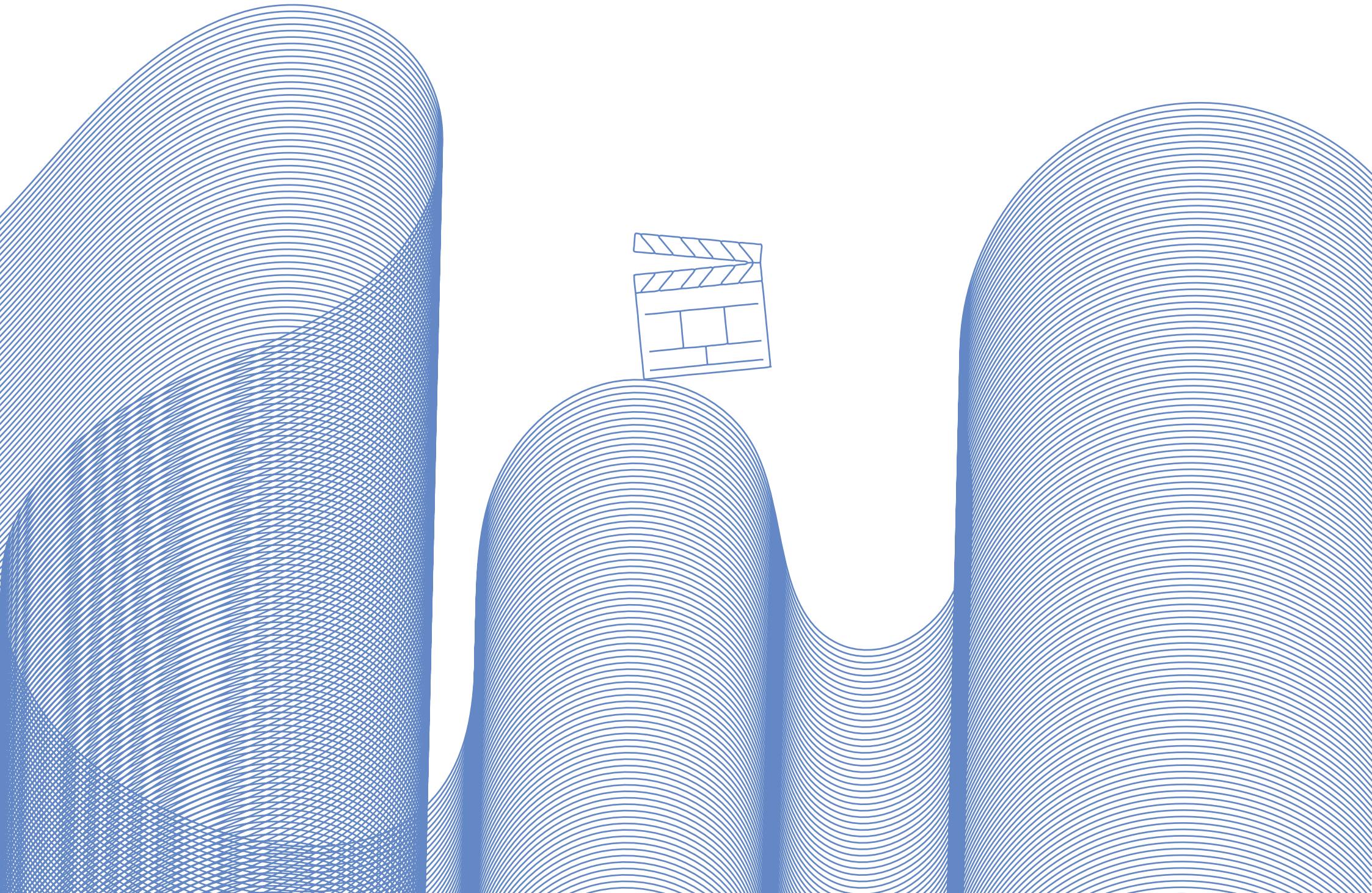
& Ordinary People asbl from Belgium and Associació Inklus from Spain took part as partners.

Under the Project’s A2. Activity titled “Access Friendly Venue Certificate”, it is planned to define and promote an “Access Friendly Venue Certificate”. In this regard, it will be revealed what needs of individuals from different disabled groups an access friendly movie theatre should respond to. Before drawing up outlines of certification process, it has been planned to do research on best practices on this matter in European countries. This report aims for revealing whether there are similar certification programmes in European movie theatres or best practice examples that can provide a basis for this certification and presenting the contents of these examples.



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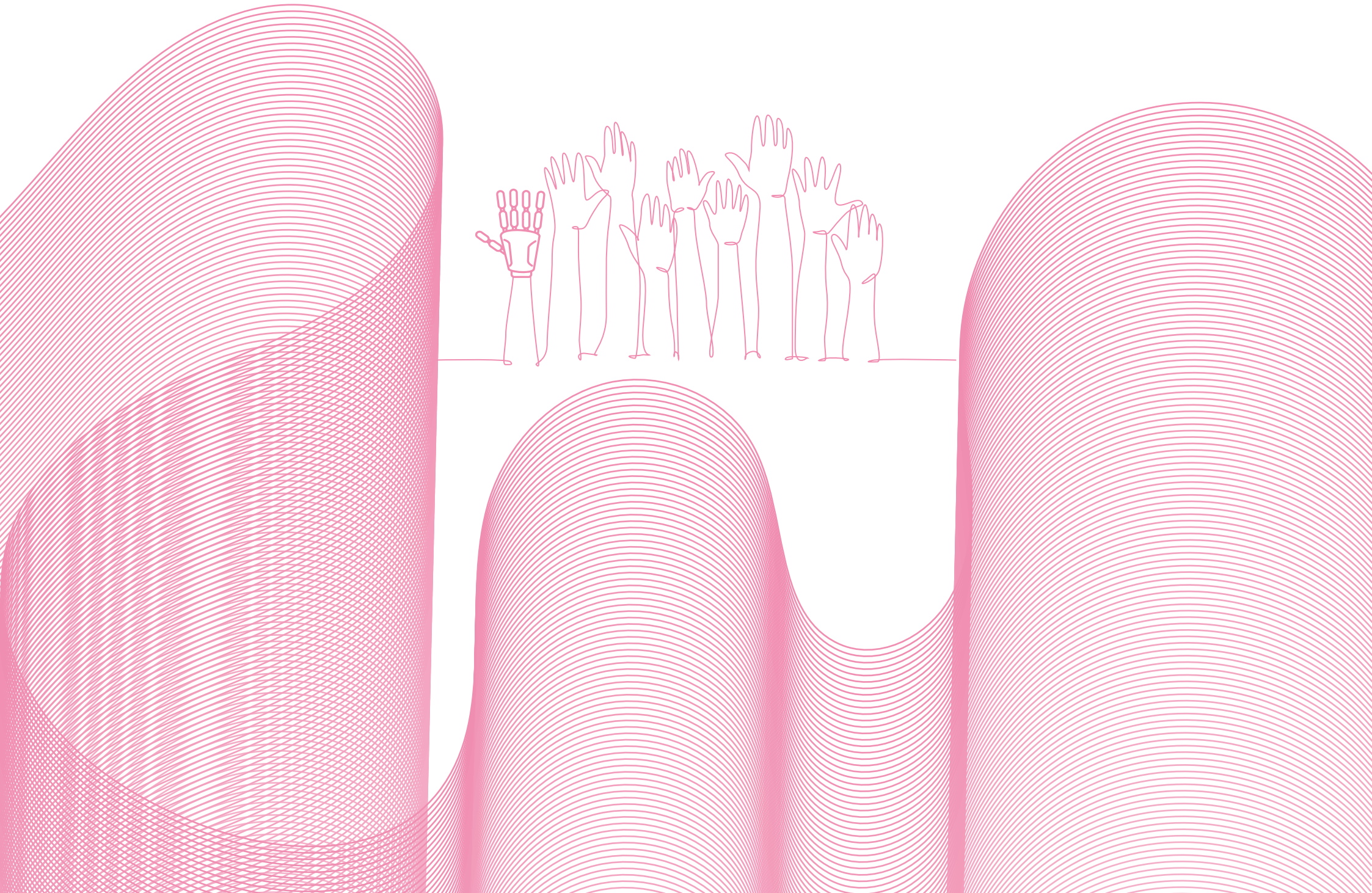
# 1. INTRODUCTION

**United Nations Convention for the Rights of Persons with Disabilities (CRPD)**, which entered into force on 3 May 2008, is the first legally binding international document that sets minimum standards on the rights of the disabled. CRPD, to which the European Union is party and which, so far, is the first human rights agreement ratified by a regional institution, is a very strong tool for the development and implementation of legal policies. All EU member states have signed and ratified the convention. It was enacted **by the decision of the Council of Ministers dated 27 May 2009** in Turkey and entered into force on 28 October 2009.

1st paragraph of Article 30 of CRPD recognises the right of disabled people to take part on an equal basis with others in cultural life. In addition, state parties “shall take all appropriate measures to ensure that disabled people enjoy access to films (...) in accessible formats (...)”.

In this respect, state parties are obliged to make all appropriate arrangements to ensure that information, products, services and venues in cultural sector are accessible and inclusive. Even though it is not always easy to make such arrangements, they can take measures to meet needs of disabled people and information, recommendations and best practice examples may help improve current state.

Within the scope of the project titled **Accessible Cinema: Breaking the Vicious Circle**, which has been implemented under the scope of Civil Society Programme-III with the financial support of the European Union, it will be sought to reveal what needs an accessible movie theatre should provide for individuals from different disabled groups. Defined needs will help to determine criteria for an accessible venue and a certificate will be created. This report compiles some best practice examples which may be guiding for determining certification criteria.





## 2. DEFINITIONS

**Accessibility:** It is the state that products, services, technology and information are accessible, understandable and available for all.

**Inclusiveness:** People's being respected and valued equally regardless of their distinctive traits.

**Accessible film festival:** Festivals where components such as film screenings, interviews, side events, venues used, website, communication campaign are designed based on needs of people with physical and/or sensual disabilities.

**Audio description:** This is the technique where details such as visual elements in scenes without dialogue as well as time, venue, characters, and silent incidents in a film are depicted and narrated by a voice-over. This technique helps visually impaired individuals or individuals with low vision follow the film without missing any detail. Audio description can also be used in theatre, ceremonies and exhibitions, along with cinema.

**Subtitling:** After dialogues and important sound elements (phone sound, creaking door, chirping birds, etc.) in films are turned into text, they are synchronised based on instants these sounds are heard and they are captioned to right scenes. And thus, this helps the deaf and hard of hearing individuals follow the film without missing sound elements in such movies.

**Sign language:** This is the soundless and visual language that the deaf and hard of hearing individuals have created to communicate by using manual articulations, facial mimics and body language.

**Co-accessibility:** This is the simultaneous access of the visually impaired, deaf and people without disabilities to audio-visual media. For co-accessibility, captioning, sign language and audio description must be integrated into audio-visual media at the same time.

**Tactile:** This is a kind of embossed textured surface covering implemented indoors and outdoors to help visually impaired individuals move more simply and easily.

**Orthopedically impaired:** An individual who has lost physical abilities at some degrees as a result of disorders in skeleton, muscle and nervous system due to various reasons.

**Visually impaired:** An individual who has 1/10 or less vision or whose visual space does not exceed 20-degree angle.

**Hearing impaired:** An individual who has a decline in auditory modality due to innate or subsequently emerged reasons.

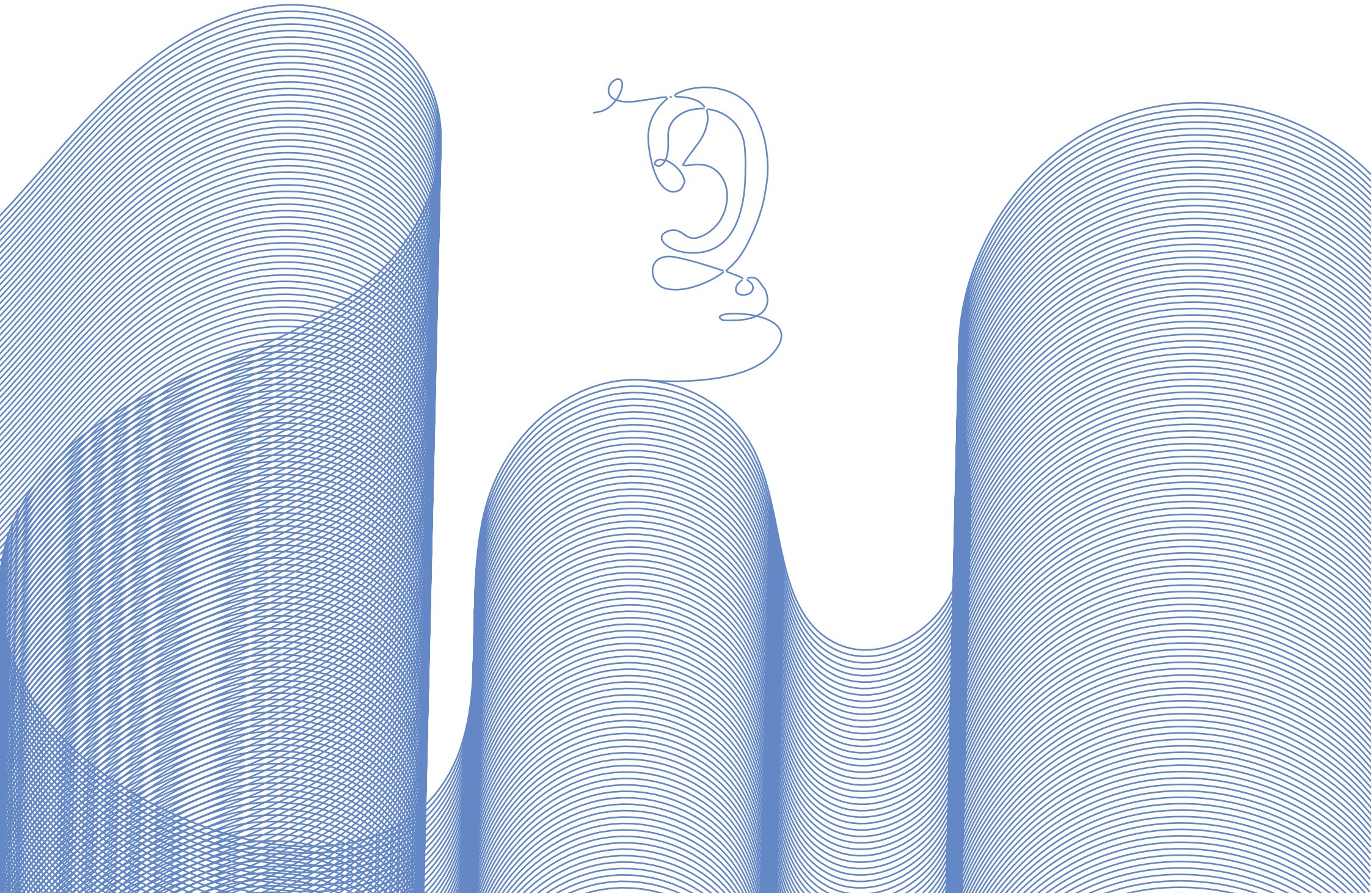
**Deaf:** An individual who adopts sign language as his/her primary communication language and defines himself/herself as part of the deaf community.

**Deaf community:** It is a rich sub-culture composed of people who are internally organised and use sign language in everyday communication.

**CODA:** Abbreviation of the English term "Children of Deaf Adults". It is used to define children raised by one or more deaf adults.

**Autism (or Autism Spectrum Disorder - ASD):** Neurodevelopmental difference that is innate or emerges in the early years of life. Negatively affecting social interaction such as verbal ability and communication, autism is characterised by traits such as recurrent behaviours and restricted interest.

**Dementia:** Symptoms that affect memory, thinking ability and social skills. It is the general term used for diseases emerged as a result of memory and mental ability disorders.



## 3. BEST PRACTICE EXAMPLES

In this section, a total of 28 best practice examples from 13 countries (23 best practice examples from 10 countries in Europe and 5 best practice examples from 3 countries outside Europe) was included.

### EU COUNTRIES

#### GERMANY

International Paralympic Committee // Accessibility Guide

#### BELGIUM

Access-i // Access-i Certificate  
Philanthropy Europe Association // EFC Members Share Good Practice on Organising Accessible Events

#### UK

Attitude is Everything // Venue and Festival Charter  
Arts Council England // Building Access: A Good Practice Guide for Arts and Cultural Organisations  
Seeds for Change // Venues and Accessibility: A Guide to Choosing and Preparing Venues To Meet Everyone's Access Requirements  
Independent Cinema Office, Shape // How Do I Make My Cinema Inclusive and Accessible?

Independent Cinema Office // Developing Visually Impaired Audiences: Providing an Inclusive and Accessible Service for Visually Impaired Customers  
Independent Cinema Office // Developing Deaf Audiences in Your Cinema  
Unlimited Impact, Shape // Ensuring Your Venues and Events Are Open to All: A Brief Access Guide  
British Film Institute Film Audience Network (FAN) // Inclusive Cinema  
UK Cinema Association // Dementia Friendly Screenings: A Guide for Cinemas  
UK Cinema Association // Autism-Friendly Screenings: A Guide for Cinemas  
VocalEyes // Digital Accessibility Guidelines for Films

#### FINLAND

Culture for All initiated Film Accessibility Forum // Accessibility Guide for Cinemas

#### FRANCE

Ministry of Culture of France // Cinema and Accessibility Guide

**SPAIN**

CESyA - The Spanish Centre for Subtitling and Audio Description // Sello CESyA

**SWEDEN**

Swedish Film Institute // Available Cinema

**ITALY**

Central European Initiative // COME-IN! Project

**LITHUANIA**

Kaunas 2022 - European Capital of Culture Programme // How to Organise Cultural Events that are Accessible to All?

**TURKEY**

Republic of Turkey Ministry of Family and Social Services // Accessibility Guide  
Istanbul Foundation for Culture and Arts // Report on Public Engagement in the Arts  
Katadrom Arts // Dementia Friendly Art and Cinema Guide

**NON-EU COUNTRIES****USA**

ReelAbilities Film Festival // Venue Accessibility Guide  
Sensory Access // Sensory Access Certification

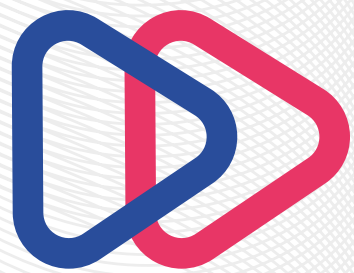
**AUSTRALIA**

Access Solutions National (Accredited Disability Access Consultants) // Certification Stamp

**CANADA**

Rick Hansen Foundation // Rick Hansen Foundation Accessibility Certification (RHFAC)  
Tangled Art + Disability // Accessibility Toolkit: A Guide to Making Art Spaces Accessible





**GERMANY**



*Munich, Germany*

# International Paralympic Committee

**ORGANISATION'S NAME:** International Paralympic Committee



**ABOUT:** Founded in 1989, the Committee organises Paralympic Games and continues its operation with a view to lead the Paralympic movement, overseeing the delivery of the Paralympic Games and supporting members to enable Para athletes to achieve sporting excellence.

**BEST PRACTICE EXAMPLE:** Accessibility Guide



**Website:** [https://www.paralympic.org/sites/default/files/2020-11/IPC%20Accessibility%20Guide%20-%204th%20edition%20-%20October%202020\\_0.pdf](https://www.paralympic.org/sites/default/files/2020-11/IPC%20Accessibility%20Guide%20-%204th%20edition%20-%20October%202020_0.pdf)





216-page Accessibility Guide prepared by **International Paralympic Committee** has been designed to help Organisation Committees and authorities of hosting city in successful planning and implementing of both the Olympics and the Paralympic Games. Besides, it is mentioned that this guide can be used to help all kinds of institutions operating in other fields and intending to create a more accessible and inclusive environment. In this regard, governments, local and regional authorities, businesses, tourism organisations and other similar entities can also benefit from this guide. In the introduction part, it is stated that current legislation, design standards and practices concerning accessibility vary significantly among countries. The guide which states that these variations create uncertainty as to which are the “internationally accepted” standards and this results in further delays to a country and/or region’s willingness to adopt equivalent design standards and practices for accessibility. This guide has been drafted to determine **“an internationally accepted standard”** for such reasons.

The guide addresses 6 groups of beneficiaries:

- 1-People who use a wheelchair
- 2-People who have reduced mobility
- 3-People who have a vision impairment
- 4-People who are deaf or hard of hearing
- 5-People who have a cognitive impairment
- 6-Other beneficiaries (people with a temporary injury, pregnant women or parents with infants, children, older adults and seniors, etc.)

The guide covers three general areas:

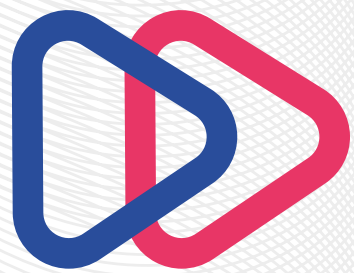
- General information and quick reference guide (Chapters 1-2);
  - Technical specifications (Chapters 3-6); and
  - Games-specific guidance related to organising the Olympic and Paralympic Games (Chapter 7).
- Chapters 1-6 cover concepts that can relate to a wider audience outside of an Olympics and Games context, while Chapter 7 discusses topics specific to the planning and delivery of the Olympic and Paralympic Games.

The guide consists of **8 chapters** and the chapter titles are as follows:

- 1-General information and background
- 2-Quick reference guide
- 3-Venues interior elements requirements
- 4-All accessible routes
- 5-Washrooms and other plumbing elements
- 6-The city
- 7-Olympic and Paralympic Games specific guidelines
- 8-Reference material

Sections that can be beneficial for accessible venue certification:

- 1.6 Glossary lists the main definitions of specific terms such as inclusive design, sign language, tactile, wheelchair charging area, etc.
- 2.2. Event Accessibility Checklist provides relevant information for the planning of events that are local, national or international in scale.
3. Venues Interior Elements Requirements provides information about accessibility standards of interior elements such as entrances and exits, doors and turnstiles, floor surfaces, tables and counters, first aid room, etc.



**BELGIUM**



Liege, Belgium

# Access-i

**ORGANISATION'S NAME:** Access-i



**ABOUT:** Belgium-based Access-i is a platform that provides information on the accessibility of goods and services to the persons with special needs. Created in April 2010, the NPO comprises of 13 member associations:

Acces-a;  
Altéo;  
AMT Concept;  
Association Belge des Paralysés (ABP);  
Inclusion;  
Association Nationale pour le Logement des personnes Handicapées (ANLH);  
Association Socialiste de la Personne Handicapée (ASPH);  
Fédération francophone des sourds de Belgique (FFSB);  
Atingo;  
Groupe d'Entraide pour Hémiplégiques (GEH);  
Passe le message à ton voisin;  
Passe-Muraille;  
Plain-Pied  
Access-i is a member of ENAT (European Network for Accessible Tourism) since 2004.

**BEST PRACTICE EXAMPLE:** Access-i Certification



**ACCESS ▶ i**  
www.access-i.be

**Website:** <https://www.access-i.be/en>



Access-i certification is a certification established to determine accessibility level of a space open to the public in Belgium. The certification is visualised with an icon consisting of 7 boxes. Each of these boxes represent a category of persons with special needs. Depending on the extent to which a venue meets such needs, different accessibility categories are determined. These are:

**GREEN:** The site is accessible in autonomy. The visitor can benefit without help from all the services and amenities present.

**ORANGE:** The site is accessible with occasional help. The visitor can benefit from all the services and amenities present with, sometimes, depending on the situation, the help of a third person.

**WHITE:** An information sheet is available. To know if he/she will be able to benefit from all the services and amenities present, the visitor is encouraged to consult the sheet of the location or event.

On the website of Access-i certification ([www.access-i.be](http://www.access-i.be)) one can search for 4 different accessibility categories. These are:

- Building
- Event
- Circuit vélo
- Leisure area

While searching in these categories, users can use filters based on the following special needs:

- Persons in a wheelchair
- Persons with walking difficulty
- Blind persons
- Visually impaired persons (people with low vision)
- Deaf persons
- Hearing impaired persons (hard of hearing)
- Persons with comprehension problems

Search by filters allows users to see whether searched venue has Access-i certification and what kind of accessibility opportunities it has.

For example, according to the image on the right, with regard to Concert Noble (Belgium) amenities for persons in a wheelchair and visually impaired persons are indicated as ORANGE, while amenities for persons with walking difficulty, blind persons, deaf persons, hearing impaired persons and persons with comprehension problems as GREEN. In addition, strengths of the venue in terms of accessibility are also specified on this page: “The signage makes it possible to find the way and orient oneself easily” or “The building is easy to find”.

**Certification process:**

The venue interested in obtaining a certificate sends an email to info@access-i.be. Access-i then contacts the reference person in order to gather a maximum of information relating to the venue’s infrastructure. Access-i collaboratively works together with 6 specialisation offices consisting of architectures, accessibility counsellors and occupational therapists in order to draft a proposal for the venue. It sends this proposal to the venue. The venue which intends to obtain the certificate chooses an auditor after examining the written proposal delivered by Access-i. This auditor will set with the venue the date and conditions of the appointment in order to perform the audit. The auditor goes to the location in order to audit the venue, taking into account the needs of each of the 7 categories of audiences with special needs. After completing on-site inspection, the auditor meets with procurement committee (6 specialisation offices consisting of architectures, accessibility counsellors

and occupational therapists) in order to verify inspection results. Access-i certificate is delivered to the venue upon verification. Certificate fee: €150. Certificate is valid for 3 years. It must be renewed by the deadline.

The screenshot displays the Access-i website interface. At the top, there are four hexagonal icons representing different audience categories: 'EASY ACCESS FOR A BUILDING' (brown), 'EASY ACCESS FOR AN EVENT' (teal), 'EASY ACCESS FOR A CIRCUIT VELO' (red), and 'EASY ACCESS FOR A LEISURE AREA' (purple). Below these, the 'Concert Noble' page is shown, including a 'TECHNICAL GALLERY' with images of the venue, a 'CERTIFICATION' section with a 3D icon, and a 'CONTACT' section with details for the auditor and reference person. A progress bar at the bottom indicates the status of various accessibility criteria, with 'GENERAL' and 'ACCESSIBLE' sections highlighted in green. A red box at the bottom contains a disclaimer: 'Access-i vous informe sur l'accessibilité de ce lieu, de par les données relevées sur place, à un instant T. Les modifications éventuelles après la visite d'Access-i relèvent de la responsabilité du gestionnaire.'



*Brussels, Belgium*

# Philanthropy Europe Association (previously European Foundation Centre)

**ORGANISATION'S NAME:** Philanthropy Europe Association (previously European Foundation Centre)



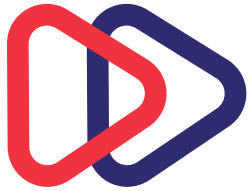
**ABOUT:** Philanthropy Europe Association (Philea) comprises foundations, philanthropic organisations and networks in over 30 countries which have adopted an inclusive approach and work for the common good. It unites over 10,000 public-benefit foundations that seek to improve life for people and communities in Europe and around the world.

**BEST PRACTICE EXAMPLE:** How do they do it? EFC members Share Good Practice on Organising Accessible Events



**Website:** <https://philea.issuelab.org/resource/how-do-they-do-it-efc-members-share-good-practice-on-organising-accessible-events.html>





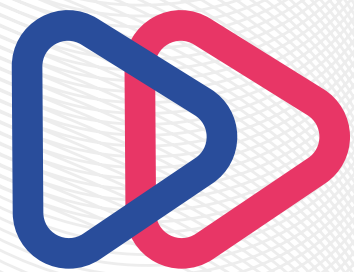
The association operated under the name of European Foundation Centre (EFC) until 2021, and it was renamed Philanthropy Europe Association since then. **Disability Thematic Network** is a working group operating within the association. This working group published the report titled “**How Do They Do It? EFC Members Share Good Practice on Organising Accessible Events**” in 2020. In the introduction section of this 24-page report, it is stated that the importance of ensuring the accessibility of events has become even more urgent during the time of writing this report, as the Covid-19 pandemic has forced an acceleration in the digital transformation as well as a halt to most physical events. This is why the contributions in this report can play an important role in inspiring other EFC members and philanthropic organisations that are considering these steps to make their own events more accessible.

In this publication, case studies of **8 European institutions** that shared their experiences in accessible event organisation were included. These institutions and case studies are listed below:

- Organising accessible conferences in developing countries – We can do better EUROPE FOUNDATION // GEORGIA
- Inclusive exhibitions – Art experiences for all FONDAZIONE BANCA DEL MONTE DI LUCCA // ITALY
- New forms of accessible communications FUNDACIÓN ONCE // SPAIN
- Organising accessible events GENIO // IRELAND
- Developing an online community and meeting space

- KARUNA FOUNDATION NEPAL // THE NETHERLANDS
- Online conferences for all LIGHT FOR THE WORLD // AUSTRIA
- Setting standards in event accessibility SABANCI VAKFI // TURKEY
- Creating arts and culture spaces – Barrier-free STIFTUNG DRACHENSEE // GERMANY

Along with case studies, there is an available check list that covers different aspects such as planning and communication for event planners to use while organising accessible events online and offline. The report also covers a series of recommendations on how to make the process easier and more effective.



**UNITED**

**KINGDOM**



*London, United Kingdom*

# Attitude is Everything

**KURUM İSMİ:** Attitude is Everything



**ABOUT:** Attitude is Everything is a non-profit organisation with 20 years of experience, which was founded with a view to supporting organisations to make their events more accessible and inclusive for deaf and disabled people. Core work of the organisation supported by Arts Council England is to work together with audiences, artists and the industry to improve deaf and disabled people's access to live music.

**BEST PRACTICE EXAMPLE:** Venue and Festival Charter



**Website:** [http://www.attitudeiseverything.org.uk/uploads/general/The\\_Charter\\_of\\_Best\\_Practice\\_-\\_An\\_Introduction\\_-\\_Handout\\_-\\_Venues-\\_v1.5.pdf](http://www.attitudeiseverything.org.uk/uploads/general/The_Charter_of_Best_Practice_-_An_Introduction_-_Handout_-_Venues-_v1.5.pdf)



**Attitude is Everything** has developed a charter in order to improve deaf and disabled people’s access to live music by working together with audiences, artists and the music industry in the United Kingdom. The charter has adopted the fact that deaf and disabled people must be as independent as they want to be in live music events as the basic principle.

The charter is a bespoke service offered exclusively to the live music industry and has 3 stages – **BRONZE, SILVER AND GOLD**. Each stage details the criteria for improvements and advises on how to achieve them. In this regard, Attitude is Everything supports music venues and festivals to create a realistic action plan in order for event producers to implement best practices by providing a fair and equal service to their deaf and disabled customers.

The charter requires venues, festivals and event producers to sign up for 5 expectations and agree to implement them as part of the charter process.

In 2017, the charter was recognised by the UK Live Music Group as the “industry standard” in the field of live music accessibility. Over 200 venues and festivals across the UK have signed up to Venue and Festival Charter of Best Practice.

Bronze, Silver and Gold Charter levels are evaluated according to some standards under the following main titles:

- Pre-event
- Event – Environmental
- Event – Organisational
- Commitment over time

The table below shows these criteria.

### Breakdown of the award

The Charter Award is in 3 stages - Bronze, Silver and Gold.

Charter for Venues and Festivals		Bronze	Silver	Gold
Pre-Event	Accessible information	✓	✓	✓
	Accessible booking system*	✓	✓	✓
	Personal Assistant Ticket at no additional cost*	✓	✓	—
Event – Environmental	Getting to the Event or Venue	✓	✓	✓
	Box Office or Wristband Exchange*	✓	✓	—
	Accessible Toilets	✓	✓	✓
	Level Access and Physical Access	✓	✓	✓
	Bars and Traders	✓	✓	✓
	Signage	✓	✓	✓
	Viewing Platforms and Areas	✓	✓	✓
	Sponsors, Corporate Areas and Activations	—	✓	✓
	Respite and Sensory Spaces	—	✓	✓
	Accessible Campsite*	✓	✓	✓
Event – Organisational	Backstage and Stage Access	✓	✓	✓
	Access to the Performance		✓	✓
	Emergency Evacuation Plans	✓	—	—
	Staff can Describe Access	✓	✓	✓
	Disability Awareness Training	✓	✓	✓
Commitment Over Time	Consultation and Engagement		✓	✓
	Staffing and Volunteers	✓	✓	—
	Ticketing Monitoring and Information*	✓	✓	—
Commitment Over Time	Ambassador of Best Practice	—	✓	✓
	Long Term Commitment	✓	—	✓

\* Items of the Charter of Best Practice that are only applicable to ticketed events or where customers camp overnight.

# Arts Council England

**ORGANISATION'S NAME:** Arts Council England



**ABOUT:** The Arts Council England, which is a public entity affiliated to the Secretary of State for Culture, Media and Sport, was established in 1946. The Arts Council England, an organ aiming for promoting performance arts as well as visual and literary arts in England and being financed by the government, is responsible for distributing national lottery funding since 1994. The Council supports and improves artistic and cultural experiences enriching people's lives and invests in them.

**BEST PRACTICE EXAMPLE:** Building Access: A Good Practice Guide for Arts and Cultural Organisations



**Website:** [https://www.artscouncil.org.uk/sites/default/files/download-file/Building\\_access\\_guide\\_260319\\_0.pdf](https://www.artscouncil.org.uk/sites/default/files/download-file/Building_access_guide_260319_0.pdf)



The guide *Building Access: A Good Practice Guide for Arts and Cultural Organisations* is a **58-page** guide jointly written by **Jane Earncliffe** with a team from the Arts Council England.

In the introduction section, it is mentioned that arts and cultural organisations occupy a range of building types: some are purpose-built for arts and cultural use while others have been adapted for this purpose. It is indicated that this guide has been drafted in order for arts and cultural organisations to make “reasonable adjustments” to the aforementioned buildings to overcome various physical barriers.

The guide comprises of 5 sections:

1. Introduction
2. The statutory context
3. How to plan and implement an access strategy
4. Making your building accessible
5. Resources

In each section, several case studies, recommendations and useful links are available. 7 case studies in the guide explain in detail how 7 arts and culture buildings in the United Kingdom were made to be accessible.

These case studies contain the following buildings: Shoreditch Town Hall, the Whitworth Art Gallery, South London Gallery, Graeae Theatre Company (transformation of this building into Storyhouse), Mind the Gap, Royal Albert Memorial Museum and Art Gallery, and Attenborough Art Centre.

Especially the 4th section of the guide, “**Making your building accessible**”, contains information that can form a basis for Access Friendly Venue Certification. In this section, recommendations have been given about how to arrange different venues and spaces such as audience spaces, performance spaces, shops, cafes and bars, toilets and rest facilities, lifts, artists’ and staff areas, artists’ workspaces, technical areas and how to perform supporting practices such as audio description and captioning.

# Seeds for Change

**ORGANISATION'S NAME:** Seeds for Change



**ABOUT:** Seeds for Change is a workers' co-op of experienced campaigners and co-operators. The organisation offers training, facilitation, online resources and other support for campaigns, community groups and co-operatives. It works together with groups and organisations fighting to defend their communities, to stop environmental destruction, and to build socially fair and sustainable alternatives.

**BEST PRACTICE EXAMPLE:** Venues and Accessibility: A Guide to Choosing and Preparing Venues to Meet Everyone's Access Requirements



**Website:** <https://www.seedsforchange.org.uk/access>





Venues and Accessibility: A Guide to Choosing and Preparing Venues to Meet Everyone's Access Requirements is a 16-page guide prepared by Seeds for Change cooperative.

The guide comprises of **6 chapters**:

1. Introduction
2. Planning ahead
3. Choosing and preparing venues
4. Access issues and publicity
5. Communication with attendees
6. Further advice and support

In the introduction section, it is stated that a big part of organising events is looking for a good venue and if the venue meets different needs of different persons, they may find it easier to attend this event.

In the third section of the guide, titled **Choosing and preparing venues**, under the sub-heading of **“Getting**

**to the Venue”**, it is mentioned that accessibility is not only about the venue, but also includes transportation to the venue and the importance of opportunities such as public transport, parking, etc. are mentioned. Again in the same section, under the sub-heading of **“Getting in moving around”**, the possibilities that should be in the venue are included and under the sub-heading of **“How child-friendly is the venue?”** the facilities such as breastfeeding room, child-friendly toilet, playground for babies and children are mentioned.

# Independent Cinema Office, Shape

**ORGANISATION'S NAME:** Independent Cinema Office, Shape



**ABOUT:** The Independent Cinema Office (ICO) was founded in 2003, with a vision of everyone in the UK having access to cinema. In this regard, the organisation provides programming, training, counselling and film distribution services and organises various events. Shape is a disability-led arts organisation which works to improve access to culture and arts over the last 30 years.

**BEST PRACTICE EXAMPLE:** “How Do I Make My Cinema Inclusive and Accessible?” Guide



**Website:** <https://www.independentcinemaoffice.org.uk/advice-support/how-do-i-make-my-cinema-inclusive-and-accessible/>



The Guide “How Do I Make My Cinema Inclusive and Accessible?” is a guide created in partnership with **Independent Cinema Office (ICO)** and **Shape** in order to improve accessibility of independent cinemas. Consisting of **7 chapters**, and the chapter titles are as follows:

1. Why cinemas should engage with more disabled people as audiences
2. What the Equality Act 2010 means for cinemas
3. Language and etiquette when engaging with disabled visitors
4. Tips for producing accessible marketing and publicity materials

5. Conduct a self-assessment of your cinema

6. Useful terms and definitions

7. Useful contacts & references on cinema accessibility and inclusivity

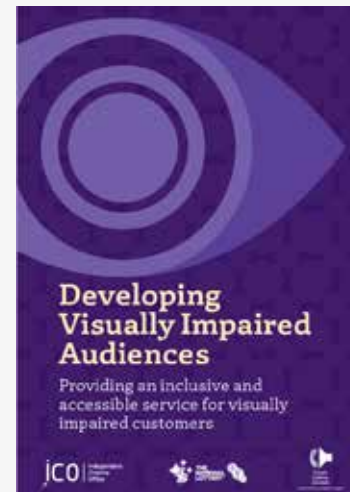
# Independent Cinema Office

**ORGANISATION'S NAME:** Independent Cinema Office



**ABOUT:** The Independent Cinema Office (ICO) was founded in 2003, with a vision of everyone in the UK having access to cinema. In this regard, the organisation provides programming, training, counselling and film distribution services and organises various events.

**BEST PRACTICE EXAMPLE:** Developing Visually Impaired Audiences: Providing an Inclusive and Accessible Service for Visually Impaired Customers



**Website:** <https://www.independentcinemaoffice.org.uk/advice-support/visually-impaired-audience-toolkit/>



The Independent Cinema Office (ICO) had the **Guide on to Developing Visually Impaired Audiences** created to support independent film institutions intending to make their venues and services more inclusive and accessible for visually impaired individuals.

This **31-page** guide consists of **11 chapters**, and the chapter titles are as follows:

1. Introduction
2. About sight loss
3. Common issues for visually impaired audiences
4. Developing visually impaired audiences
5. Signage and written materials
6. Physical barriers in the cinema
7. Technical and cinema information
8. Making screenings accessible
9. Staff training
10. Best practice – an exhibitor support resource
11. Further resources – advice, help and references

The guide primarily defines types of sight losses, and subsequently in order to concretise these definitions, problems experienced by visually impaired individuals, namely Kath, Andrea and Maggie, and solution suggestions presented by them have been shared. In

the 4th chapter titled **“Developing visually impaired audiences”**, recommendations have been made on how to ensure visually impaired people’s access to different media such as website, social media, produced promotional materials, etc. Sixth chapter of the guide, **“Physical barriers in the cinema”**, is especially important. This chapter covers how accessibility of different venue components such as stairs, lifts and signage must be arranged for the visually impaired. Seventh chapter “Technical and cinema information” provides practical information on the content of necessary technical equipment for audio description, what Dolby Fidelio Wireless Sound System is, and how to run and test audio description. 10th chapter, **“Best practice – an exhibitor support resource”** outlines problems most frequently encountered by visually impaired individuals and suggestions for their solution.

# Independent Cinema Office

**ORGANISATION'S NAME:** Independent Cinema Office



**ABOUT:** The Independent Cinema Office (ICO) was founded in 2003, with a vision of everyone in the UK having access to cinema. In this regard, the organisation provides programming, training, counselling and film distribution services and organises various events.

**BEST PRACTICE EXAMPLE:** Guide to Developing Deaf Audiences in Your Cinema



**Website:** <https://www.independentcinemaoffice.org.uk/advice-support/developing-deaf-audiences-for-film/developing-deaf-audiences-in-your-venue-guide/>

Guide to Developing Deaf Audiences in Your Cinema, which has been created for the Independent Cinema Office (ICO), consists of **33 pages** and **4 chapters**:

1. Introduction and Quick Read
2. Focus Group Report
3. Executive Summary: Deaf Audiences Survey
4. Executive Summary: Venue Survey

In the first chapter, it has been emphasised that there are different deafness groups, and these groups are defined in different ways. According to this:

**Deaf** (starting with the capital letter) is a term used to refer to people who have been deaf for their entire lives, or people who have been deaf before they started talking. These people use sign language.

**Deaf** (starting with the small letter) is a term used to define individuals who have severe hearing problem or to refer to people who have hard of hearing. These people may prefer to communicate by talking rather than sign language.

**Hard of hearing** is a term widely accepted to define mild to moderate level loss of hearing. A person hard

of hearing does not generally use sign language as primary or preferred language. This may be due to the fact that they have not had the chance to learn sign language or they have not preferred to learn it.

Second chapter titled Focus Group Report has mentioned the ICO's survey which has revealed why deaf/Deaf people do not go to the cinema. In the light of data obtained from Focus Group Report, deaf/Deaf people encounter problems regarding subtitled screenings in the following titles:

- Scheduling
- Film choice
- Marketing and information
- Trust
- Placement
- Trailers
- Cinema policies/special offers

# Unlimited, Shape

**ORGANISATION'S NAME:** Unlimited, Shape

**UNLIMITED...**

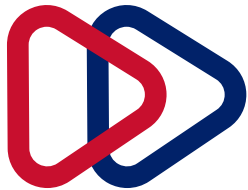
**ABOUT:** Unlimited is an art commissioning organisation which supports, finances and promotes new works of disabled artists for the UK and international audiences. Main objective of the organisation is to ensure that disabled artists have equal rights in national and international cultural industry. Shape is a disability-led arts organisation which works to improve access to culture and arts over the last 30 years.

**BEST PRACTICE EXAMPLE:** Ensuring Your Venues and Events are Open to All: A Brief Access Guide



**Website:** [https://www.withoutwalls.uk.com/wp-content/uploads/2019/04/Shape\\_AccessGuide\\_2015\\_Draft-8.pdf](https://www.withoutwalls.uk.com/wp-content/uploads/2019/04/Shape_AccessGuide_2015_Draft-8.pdf)





Ensuring Your Venues and Events are Open to All: A Brief Access Guide, which has been prepared in partnership with Unlimited and Shape organisations, consists of **20 pages** and **6 chapters**.

These are:

1. Introduction
2. Achieving access for all – Why bother?
3. Getting the basics right
4. Disability confidence
5. Accessible marketing and communications
6. Brief access checklist

Second chapter, **“Achieving access for all – why bother?”**, mentions that access is a basic human right and addresses why access issue matters. Third chapter titled **“Getting the basics right”** states that barriers may be “physical, organisational or attitudinal” and addresses points to consider while planning in access. These suggestions include budgeting, relaxed performances, quiet spaces, synopsis of plays or audio material, tactile tours, catering, and language. Fourth chapter titled “Disability Confidence” recommends to “Listen”, “Ask”, “Act”, and “Learn”, and indicates that these recommendations can help one act more

confidently while working in the field of disability. Fifth chapter, **“Accessible marketing and communications”** provides suggestions on how to ensure accessibility in different environments and formats (printed, online, etc.), and the last chapter offers access checklist which can be used as a starting point to think more broadly about access.

# British Film Institute Film Audience Network (BFI FAN)

**ORGANISATION'S NAME:** British Film Institute Film Audience Network (BFI FAN)



**ABOUT:** Using National Lottery funding, BFI FAN is a network consisting of 8 hubs (Film Hub Scotland, Film Hub Northern Ireland, Film Hub North, Film Hub Midlands, Film Hub South East, Film Hub South West, and Film Hub London) that include cinema venues and organisations operating in the UK. Established in 2012, it now has over 1,200 members, including cinemas, festivals, multi-arts venues, community cinemas and film archives. The network aims to build larger and more diverse audiences for UK and international film sector.

**BEST PRACTICE EXAMPLE:** Inclusive Cinema



**Website:** <https://inclusivecinema.org/how-to-guides/>



Inclusive Cinema Project is led by **Film Hub Wales**, as one of eight lead organisations supporting the British Film Institute Film Audience Network. Project's website ([www.inclusivecinema.org](http://www.inclusivecinema.org)) compiles best practice guides on inclusive cinema practices in the UK. The project aims to identify isolated groups with restricted access to cinema, to identify these groups' viewing habits, barriers to attendance, and to build an inclusive cinema approach by presenting the best methods of marketing. In this regard, it cooperates with organisations including Into Film, Cinema for All, Independent Cinema Office, UK Cinema Association. Many guides have been shared on the project's website. Some of the shared guides related to disabled groups are:

Dismantling Structural Inequality in Your Cinema

Subtitling, BSL (British Sign Language) and Audio Description Services

Welcoming audiences with sight loss

Dementia-friendly screenings

Quick tips for running relaxed screenings

# UK Cinema Association (UKCA)

**ORGANISATION'S NAME:** UK Cinema Association (UKCA)



**ABOUT:** The UK Cinema Association (UKCA) represents the interest of over 90 per cent of UK cinema operators by number and market share. The UKCA membership includes single screen/owner managed sites as well as the largest circuit and multiplex operators. The UKCA advocates on behalf of the UK cinema sector at international, national, regional and local level. This includes lobbying and working with government at all levels, with other sectors of the film industry to promote the value of cinema to the wider public.

**BEST PRACTICE EXAMPLE:** Dementia-Friendly Screenings: A Guide for Cinemas



**Website:** [https://www.cinemauk.org.uk/wp-content/uploads/2021/09/Dementia-Friendly-Screenings\\_Guide\\_for\\_cinemas.pdf](https://www.cinemauk.org.uk/wp-content/uploads/2021/09/Dementia-Friendly-Screenings_Guide_for_cinemas.pdf)



Dementia Friendly Screenings: A Guide For Cinemas, which has been prepared by the UK Cinema Association, consists of **40 pages** and **10 chapters**.

These are:

1. Understanding dementia
2. What is dementia?
3. First steps to becoming dementia friendly
4. How to make your cinema dementia friendly
5. Programming
6. Promoting screenings
7. Best practice guidance on delivering dementia friendly screenings
8. Evaluation and improvement
9. Lights. Camera. Action! – next steps
10. Useful resources

Information on dementia has been provided in the first and second chapters of the guide, and the importance of identifying the audience and creating a local network has primarily been addressed in the third chapter. 4 suggestions have been given here:

1. Understand your audience
2. Conduct and audit
3. How to support people with dementia in your venue
4. Train your staff to be dementia friendly. The fourth

section refers to signage, toilet facilities, seating order, etc., and advises on their arrangements. Fifth chapter makes recommendations for film choices to be screened in the cinema, and some useful film sources are provided. Sixth chapter, “Promoting Screenings”, it is mentioned that partnerships with organisations, including Alzheimer’s Society, Young Dementia UK, will be beneficial to promote the screenings more effectively, and other promotion suggestions have been given. Chapter 7, “Best practice guidance on delivering dementia friendly screenings”, recommendations on customer arrival to the cinema, customers inside the cinema, lighting, sound, pre-show, workshops and additional activities have been made. Chapter 8 gives some tips to remember what has been learned after the first dementia-friendly screening while Chapter 9 lists organisations that can help both the venue and venue staff become dementia-friendly. The last chapter provides a list of useful sources.

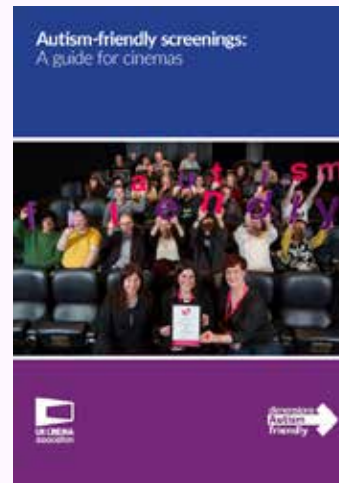
# UK Cinema Association (UKCA)

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**BEST PRACTICE EXAMPLE:** Autism-friendly Screenings: A Guide For Cinemas



**Website:** <https://www.cinemauk.org.uk/wp-content/uploads/2019/05/Autism-Guide-for-cinemas-FINAL-LINKS-30MAY.pdf>



Autism-friendly Screenings: A Guide For Cinemas, which has been prepared by the UK Cinema Association, consists of **32 pages** and **9 chapters**.

These are:

1. Introduction and story so far
2. What is autism?
3. How to make your screenings autism-friendly
4. Funding your screenings
5. Promoting your autism-friendly screenings
6. Autism-friendly screenings - Janie's story
7. Lights. Camera. Action! - next steps
8. Useful resources
9. Training video for cinemas

Introduction chapter includes what has been done so far about autism-friendly screenings. Chapter 2, "What is autism?", provides a definition for autism. According to this, autism is "a lifelong developmental condition that affects how a person understands the World around them and how they communicate." Data and statistics on autism are also included in this chapter, and later on, Chapter 3 explains in detail how to organise autism-friendly screenings. This chapter comprises of the following sub-titles: A: Pre-screening

preparation, B: Programming and film title choices, C: Hosting screenings for older audiences, D: Publishing listings and taking bookings, and E: Adjustments on the day. Fourth chapter lists potential funding sources for organisations that may need more time and energy to run autism-friendly screenings. Fifth chapter explains how autism-friendly screening event can be announced in different platforms, while Chapter 6 conveys autism-friendly screening experience of an individual with autism. Chapter 7 lists organisations that may be of help for both venue and venue staff to become autism-friendly, while Chapter 8 provides a list of useful resources. In the last chapter, the video, which has been created by the UKCA and outlines important adjustments to take into consideration while making cinema venues become autism-friendly, has been shared.

# VocalEyes

**ORGANISATION'S NAME:** VocalEyes



**ABOUT:** This organisation advocating that blind and visually impaired people should have the best possible opportunities to experience and enjoy art and heritage seeks to make art and culture in theatre, museum, gallery, heritage sits and online platforms accessible.

**BEST PRACTICE EXAMPLE:** Guidelines for Digital Accessibility: Film



**Website:** <https://vocaleyes.co.uk/services/resources/guidelines-for-digital-accessibility-film/>

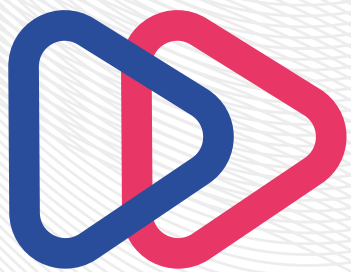




Guidelines for Digital Accessibility: Film, which has been prepared by VocalEyes, consists of **6 pages**. This guide includes practices that can be implemented in order to ensure accessibility of these films by proceeding from the fact that museums and theatres generally use films as a means of building interaction with audiences.



*Yorkshire, United Kingdom*



**FINLAND**



*Northern Lights, Finland*

# Culture for All initiated Film Accessibility Forum

**ORGANISATION'S NAME:** Culture for All initiated Film Accessibility Forum



**ABOUT:** Film Accessibility Forum, which was formed by 11 organisations, is an initiative of Culture for All service supported by the Finnish Ministry of Education and Culture. Organisations comprising the Forum are: Finnish Film Foundation, Finnish Chamber of Films, Finnish Film Distributors' Association (SEL), Finnish Cinema Association (SEOL), Finnish Film Producers, Finnkino, Atlantic Film, Finnish Federation of Hard of Hearing, Finnish Association of the Deaf, Threshold Association, Finnish Federation of the Visually Impaired, Näkövammaisten kulttuuripalvelu ry, ve / The Association for Culture on Equal Terms.

**BEST PRACTICE EXAMPLE:** Accessibility Guide For Cinemas



**Website:** <https://www.kulttuuriakaikille.fi/doc/guides/Accessibility-guide-for-cinemas-2021.pdf>



Accessibility Guide For Cinemas, which has been prepared by Film Accessibility Forum, consists of 11 pages and 4 chapters.

These are:

1. Accessibility of films in Finland
2. Technical solutions for subtitling, audio description and accessibility
3. Accessibility practices in cinemas
4. Cooperation with experts

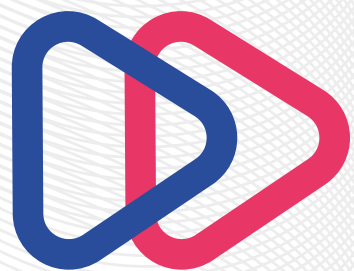
This guide seeks to advise and provide more information to cinemas in order to promote the accessibility of screenings and to identify practical problems.

The guide has been drawn up in cooperation with film industry partners, disability organisations and their cultural organisations. According to the guide, accessible film screening means that all people are offered the best possible opportunities to watch film independently on the big screen and to participate in film events and festivals. The Film Accessibility Forum, which is a joint platform of the film industry, disability organisations and the Culture for All Service, sets

three short-term goals for cinemas in the spirit of the Non-Discrimination Act:

- Every cinema is accessible.
- Every Finnish film screening is accessible to everyone.
- Every viewer feels equally welcome in the cinema and feels safe.

Upon specifying these principles, Chapter 1 titled “Accessibility of films in Finland” includes current practices on accessibility of films in Finland. In this chapter, the fact that Finnish Film Foundation has supported accessibility improvements in old cinemas by providing cinema equipment and modernisation support is remarkable. Chapter 2, “Technical solutions for subtitling, audio description and accessibility”, explains in detail what these terms mean. In Chapter 3, recommendations have been made about how cinemas can improve themselves regarding accessibility. And in the last chapter, useful links have been listed by drawing attention to the fact that cooperation is the best way to achieve accessibility solutions. Accessibility checklist for cinemas (Finnish) on useful links page is especially remarkable.



**FRANCE**



*Paris, France*

# France Ministry of Culture

**ORGANISATION'S NAME:** France Ministry of Culture



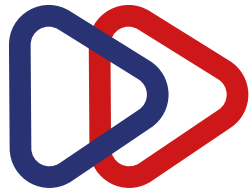
**ABOUT:** France Ministry of Culture is a member of the French Council of Ministers. Mission of the organisation is to offer master works of France and the humanity in the fields of heritage, architecture, plastic arts, theatre, shows, cinema and communications to the access of as many people as possible.

**BEST PRACTICE EXAMPLE:** Cinema and Accessibility Guide



**Website:** <https://www.culture.gouv.fr/en/Thematiques/Developpement-culturel/Culture-et-handicap/Guides-pratiques/Cinema-et-accessibilite-2018>



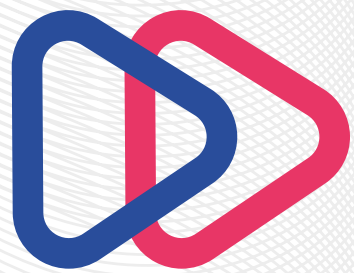


Cinema and Accessibility Guide, which has been prepared by Department of Cultural Policies and Innovation (SCPI) and Department of Artistic-Cultural Training and Development (DEDAC) in cooperation with Centre National du Cinéma et de l'Image Animée (CNC), consists of **5 chapters** and **146 pages**. These chapters are:

1. Audiences with special needs
2. Accessibility of cinematographic works
3. Professionals at the heart of the project
4. Cinematographic establishment
5. Mediation

In the first chapter of the guide, needs of people with visual, hearing, orthopaedical, mental impairments and motor disorders to access cinema have been explained in detail. Chapter 2 titled **“Accessibility of cinematographic works”**, information about necessary adjustments has been provided, and the deaf and hard of hearing have been primarily addressed. **Colour coding**, which is used in captioning and helps the deaf and hard of hearing access to films, is mentioned. Later on, information on audio description for visually impaired and blind people has been

provided. Emphasising that full accessibility of the cinema is only possible with the joint mobilisation of all actors in the sector from artistic production process to the film distribution, Chapter 3 focuses on the roles of producers, distributors, operators, laboratories, creative project leaders, video editing, and VoD service providers in accessibility chain. Chapter 4, **“Cinematographic establishment”**, explains in detail necessary adjustments that must be made by cinema venues, pointing out that universal accessibility, venues, equipment and public acceptance intersect with the goal of improving its quality. The last chapter titled **“Mediation”** addresses in detail subjects including film screenings, artistic workshops, copyright, explaining that the aim of mediation is to ensure that disabled people access culture in various screening venues (cinemas, film libraries, media libraries, etc.) and participate in events like festivals.



**SPAIN**



*Barcelona, Spain*

# CESyA - The Spanish Center for Subtitling and Audio Description

**ORGANISATION'S NAME:** CESyA - The Spanish Center for Subtitling and Audio Description



**ABOUT:** CESyA is a centre dependent on the Royal Patronage on Disability of the Ministry of Health, Consumption and Social Welfare. The Centre is managed by Carlos III University of Madrid (UC3M) in cooperation with the Spanish Committee of Representatives of Persons with Disabilities (CERMI). The Centre seeks to promote accessibility through subtitling and audio description services in audio-visual media. The Centre cooperates with disability associations, industry, cultural organisations, publishers or universities to create and implement solutions in the field of audio-visual accessibility. It also strives for raising awareness on this issue and to disseminate audio-visual accessibility initiatives. The Centre's efforts focus on five axes: adjustments, certification, training, social awareness, technological research and innovation.

**BEST PRACTICE EXAMPLE:** CESyA Certification Seal // Sello CESyA



**Website:** <https://www.cesya.es/>; <http://www.sellocesya.es/>



CESyA Seal (Sello CESyA) is a quality seal used to set subtitle and audio description standards in different audio-visual media for the deaf or hard of hearing and the blind or visually impaired. This Certification seal, which measures quality of subtitling and audio description created for the accessibility of media, including cinema, theatre, television, museum, exhibition, audio-visual contents, web, facilitates access of individuals with visual and hearing impairment to these media.

CESyA Seal comprises of two categories: “**Subtitling**” and “**Audio description**”. These categories are divided into two levels, respectively A and A+, and thus create four different seal signs:

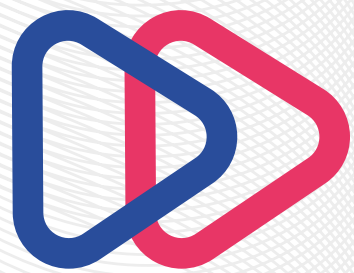
**-A level** seal is provided for media that meet basic standards set for subtitling and audio description.

**-A + level** seal is provided for media that not only meet basic standards but also address advanced requirements.

One can apply to this Certification for subtitling and audio description practices in cinema, theatre,

museum, TV, exhibition, web content and DVD contents. There are some percentages to receive certificate. For example, audio description must be accurate and successful at the rate of 80%.

In 2021, CESyA approved subtitling and audio description quality of 71 audio-visual works. Out of 71 works certified last year, 57 of them were entitled to receive A+ Seal in subtitling, and 58 in audio description. 9 works received A Seal for subtitling, having obtained medium-level quality. 6 works received A Seal for subtitling.



**SWEDEN**



*Stockholm, Sweden*

# Swedish Film Institute

**ORGANISATION'S NAME:** Swedish Film Institute



**ABOUT:** The Swedish Film Institute works to support film across the board – from idea to finished product, during launch in Sweden and around the World, and to archive and promote it. Objective of the Institute is to ensure that more people produce, experience films and thrive with films.

**BEST PRACTICE EXAMPLE:** Available Cinema



**Website:** <https://www.filminstitutet.se/en/funding/funding-from-the-swedish-film-institute/available-cinema/>





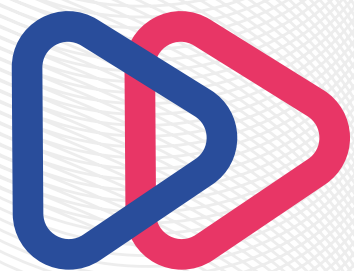
Available Cinema prepared by the Swedish Film Institute is a guide consisting of **9 chapters** and **49 pages**. These chapters are:

1. About the government assignment available cinema
2. Revision control
3. Terms and definitions
4. Different groups' accessibility to film
5. The film's path to the digital cinema
6. The total solution for available cinema in brief – General Description
7. The total solution for available cinema – Detailed Description
8. The cinema's role in increased accessibility to film
9. Appendices

Available Cinema Guide, as **Industry Standard**, describes the film industry's total solution for Available Cinema, and specifies in detail the measures which players in the film industry need to take to ensure that disabled people can experience a film with audio description and/or spoken subtitles. The Industry Standard is primarily intended for **5 groups**: 1. Film distributors, 2. Post-producers, 3. Audio track producers, 4. Application developers, 5. Cinema owners and other players who screen films.

In the first chapter of the guide, it is emphasised that film should be accessible to everybody, and mentioned that in June 2011, the Swedish government commissioned the Swedish Film Institute and the Swedish Post and Telecom Authority to develop a technical solution for this matter. In this context, the Swedish Film

Institute has started to implement **Available Cinema** project and developed some technical solutions for accessibility. Chapter 3 includes some technical terms such as accessibility, audio recognition technology, screening platform, etc., while Chapter 4 explains solutions such as audio description, spoken subtitle etc. to ensure different disabled groups' access to cinema. Chapter 5 titled **“The film's path to the digital cinema”** mentions that digital technology has transformed films' distribution and screening methods, and describes the process about a film's production journey. Total solution in Chapter 6 is given as a summary. The total solution for Available Cinema is designed primarily for people with visual impairment and people with reading and writing difficulties, but in fact it can be used by anyone who wants to experience film with audio description and/or spoken subtitles. Solution provided in the subsequent section is explained in detail through a diagram. Chapter 8 titled **“The cinema's role in increased accessibility to film”** outlines measures that can be taken to make the cinema as accessible as possible, considering the disabled audience who will be visiting the cinema. This chapter consisting of 4 sub-titles explains firstly physical adjustments that must be made to the layout of the cinema building, secondly film programming, thirdly screening of commercials and information film, and lastly assistance with applications for Available Cinema.



**ITALY**



*Trieste, Italy*

# Central European Initiative (CEI)

**ORGANISATION'S NAME:** Central European Initiative (CEI)



**ABOUT:** Central European Initiative (CEI) is a regional cooperation forum that covers 18 member countries in Central and Eastern Europe. The objective of the organisation is to support European integration and sustainable development through various collaborations.

**BEST PRACTICE EXAMPLE:** COME-IN! Guidelines



**Website:** [www.central2020.eu/Content.Node/COME-IN.html](http://www.central2020.eu/Content.Node/COME-IN.html)

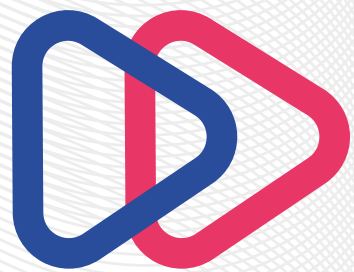


**The COME-IN!** (Cooperating for Open Access to Museums – Towards a wider inclusion) project, which has been implemented under the leadership of Central European Initiative, aims at developing an innovative approach on how to promote the accessibility to museum. In this regard, it aims to increase the capacities of small and medium size museum and valorise the Central Europe cultural heritage by making these museums accessible to a wider public. The COME-IN! Project, which is funded under the **Interreg CENTRAL EUROPE** Programme, brings together museums, disability associations, academic representatives, training institutions and policy makers.

Within the scope of the project, a guideline has been prepared, with a view to setting transnational standards on ensuring and promoting the widest access possible for museums and galleries. This guideline, which was created in 2019 and consists of **42 pages**, is a practical tool to design and organise exhibitions and collections accessible for all. The COME-IN! Guideline comprises of 4 chapters, namely **principles, criteria, staff training and information sources**. First chapter on principles describes principles forming the basis of the COME-IN! Project and the guideline. Legal frameworks and accessibility standards, which are the references for the project, are covered in this chapter. Second chapter

on criteria defines in detail accessibility criteria based on **Service Chain**, which is the path to ensure access to a museum or an exhibition. Staff training chapter shares suggestion on the training of museum staff and employees, and information sources chapter gives useful references to relevant online sources, surveys and studies.

Accessibility checklist on the 21st page of the guideline is especially significant.



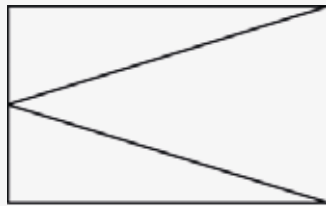
**LITHUANIA**



*Kaunas, Lithuania*

# Kaunas 2022 - European Capital of Culture Programme

**ORGANISATION'S NAME:** Kaunas 2022 - European Capital of Culture Programme



**Kaunas 2022**  
European Capital of Culture

**ABOUT:** Kaunas 2022 is a public institution established to be a mediator and networker in the journey of change of Kaunas that has been selected to be European Capital of Culture 2022.

**BEST PRACTICE EXAMPLE:** Kaunas For All: How To Organise Cultural Events That Are Accessible To All?



**Website:** <https://kaunas2022.eu/en/accessibility-guide/>





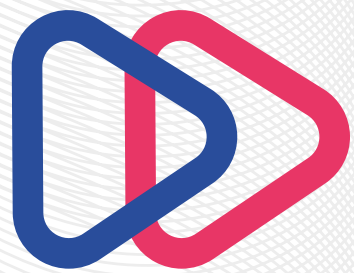
Kaunas for All Guide, which has been prepared within the scope of Kaunas 2022 – European Capital of Culture programme, consists of **8 chapters** and **79 pages**.

These chapters are:

1. Kaunas for All
2. Designing Happiness / Kaunas 2022
3. Reasons to Take Action
4. Accessibility
5. Kaunas 2022 | Design for All Guidelines
6. Accessibility Symbols
7. Annexes
8. Useful links

Fourth chapter, **“Accessibility”**, explains what accessibility means, and it has been asserted that the primary meaning of accessibility is ensuring conditions for the activities of disabled people in all venues of life and giving them opportunities to utilise sources. Why accessibility is important has been discussed, and in the next chapter suggestions on how to design cultural events for all have been made. This chapter, which is of special importance, comprises of 4 sub-titles: **1. Communication, 2. The Accessibility of the Infrastructure and Events, 3. The Quality of the**

**Experience, 4. The Quality of Service.** In this chapter, the section titled **“Access to the venue”** between the pages 37 and 46 is especially important. Chapter 6, **“Accessibility Symbols”**, includes accessibility symbols of different disability forms.



**TURKEY**



*Istanbul, Turkey*

# Republic of Turkey Ministry of Family and Social Services

**ORGANISATION'S NAME:** Republic of Turkey Ministry of Family and Social Services



**ABOUT:** This is the ministry affiliated to the Presidency of the Republic of Turkey and responsible for social services and family.

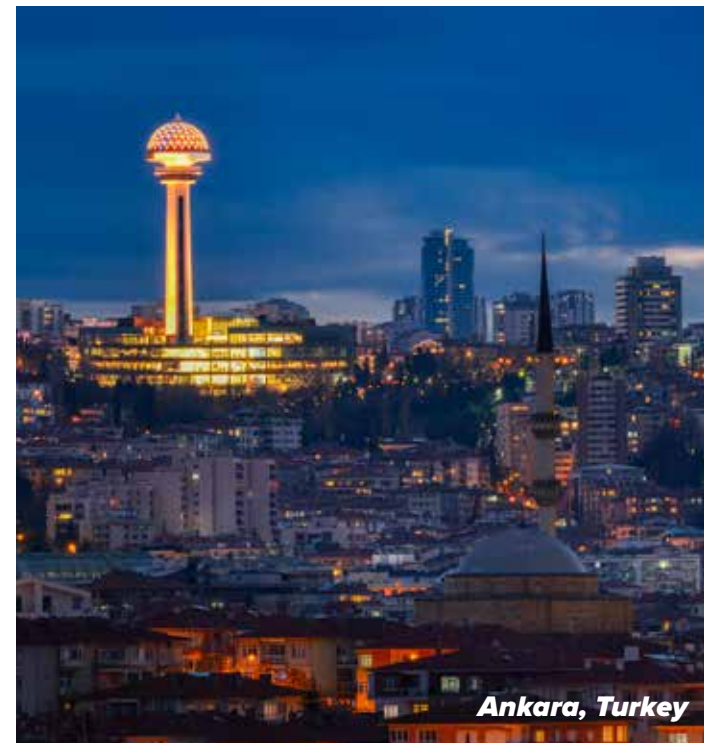
**BEST PRACTICE EXAMPLE:** Accessibility Guide



**Website:** [https://www.aile.gov.tr/media/65613/erisilebilirlik\\_kilavuzu\\_2021.pdf](https://www.aile.gov.tr/media/65613/erisilebilirlik_kilavuzu_2021.pdf)



Accessibility Guide, which has been prepared by Directorate General of Elderly and Disabled Services under the Ministry of Family and Social Services, is a guide consisting of **12 chapters** and **164 pages**. In the introduction chapter, it is mentioned that accessible design is an obligation in plan and project stages as per provisions in zoning legislation, including Construction Law No. 3194, Zoning Regulation for Planned Areas, Parking Regulation, and Regulation on Building Control Application, and on the other hand, disability legislation, including the UN Convention on the Rights of Persons with Disabilities and Disability Law No. 5378, since there are some legislative arrangements to design for all and to build accessible living spaces. Accessibility Guide, which has been drafted based on accessibility legislation and standards, accessibility criteria sought to be explained are described through exemplary solutions, plans, sections, views, and perspective drawings. In this guide, information on accessibility criteria of components such as ramps, stairs, parking lots, building entrance doors, toilets, lifts, signage, kitchens, and bathrooms has been provided in detail.



# Istanbul Foundation for Culture and Arts (IKSV)

**ORGANISATION'S NAME:** Istanbul Foundation for Culture and Arts (IKSV)



**ABOUT:** IKSV, which was founded under the leadership of Nejat Eczacıbaşı, is a non-profit cultural institution working for public interest. Main objectives of the foundation are to make Istanbul one of the world's foremost capitals of culture and the arts, to create continuous interaction between national and universal values and traditional and contemporary values via culture and the arts, and to contribute actively to the development of cultural policies.

**BEST PRACTICE EXAMPLE:** Report on Public Engagement in the Arts



**Website:** [http://www.iksv.org/i/content/226\\_1\\_kultur-sanatta-katilimci-yaklasimlar-2017.pdf](http://www.iksv.org/i/content/226_1_kultur-sanatta-katilimci-yaklasimlar-2017.pdf)



Report on Public Engagement in the Arts has been drafted as a result of the meeting held with the cooperation of ATÖLYE, within the scope of cultural policy studies of Istanbul Foundation for Culture and Arts.

Department of Cultural Policy Studies founded by IKSÜ, which defines one of its 3 main objectives as contributing to the development of cultural policies, has been carrying out activities at local, national and international scales since 2011. Each year, the Department publishes a research report, which brings current discussions in the field of culture and the arts into the agenda of the sector, and the research designed and conducted together with field specialists aims at creating an effective discussion environment involving all stakeholders and offering concrete solutions to relevant actors. A meeting was held after the publication of Report on Public Engagement in the Arts, which was drawn up in 2017 by the Department and has focused on participatory approaches aiming to bridge the distance between the audience and

arts institutions in the field of culture and the arts, ensure active participation of the audience in events and to deepen audience experience. Objective of this meeting titled Co-designing **Public Engagement in the Arts** is to ensure improvement of especially disadvantaged groups' opportunities in access to and participation in cultural life in Istanbul. After this meeting which hosted 30 expert participants, a 94-page report was drafted. On page 86, **Annex 1** has provided a list titled **Accessibility Checklist for Culture and Art Venues and Events – Minimum Standards**. What type of accessibility practices can be performed is explained under the titles of **promotion, transport, access, entrance, service, product, performance, and emergency** on this list.

# Katadrom Arts

**ORGANISATION'S NAME:** Katadrom Arts



[www.katadromart.com](http://www.katadromart.com)

**ABOUT:** Katadrom Arts (Katadrom Arts, Culture and Social Policies Association) is a non-profit organisation founded by a group of activists, artists, organisers, film producers, designers, translators, photographers, academicians and students in order to organise national and international projects as well as culture, arts and social policies training activities.

**BEST PRACTICE EXAMPLE:** Dementia Friendly Art and Cinema Guide



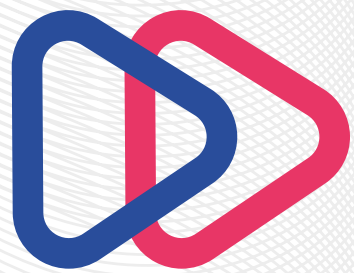
**Website:** <https://katadromart.com/2020/03/18/demansli-kisilerin-hayatina-sanat-ve-sinema-getirmek/>





Dementia Friendly Art and Cinema Guide, which has been prepared by Katadrom Arts as part of its vision of “accessible culture and art for all”, has been drafted to encourage the inclusion of people with dementia and senior citizens in cultural and artistic activities. A complementary animation film is also available. The guide and the film which include suggestions for the families and friends of people with dementia, social service institutions, culture-arts and event organisers, cultural centres and movie theatres aims at increasing social awareness and sensitivity. The guide consists of **90 pages** and **3 chapters**. First chapter titled “**Dementia Friendly Cinema**” addresses ways of creating a dementia friendly venue and event programme in all artistic events, particularly cinema. It is mentioned that most of these practices are based on cooperation and some basic improvements. It is emphasised that although they seem to be expensive and strenuous effort at first glance, they are in fact arrangements that can be solved with social solidarity and volunteerism. Second chapter titled **Practical Applications Handbook** draws together daily and simple practices

that can be applied in guesthouses providing care for people with dementia and Alzheimer’s patients and even in houses where people with dementia live. In the last chapter, **Tepebaşı Municipality Life Village and Alzheimer Centre Practices** are included. The section titled **Making Movie Theatre Dementia Friendly**, which is available between pages 30 and 48, is especially important.



**USA**



*New York, USA*

# ReelAbilities Film Festival

**ORGANISATION'S NAME:** ReelAbilities Film Festival

**ReelAbilities**  
FILM FESTIVAL

**ABOUT:** ReelAbilities Film Festival is a festival dedicated to promoting awareness and appreciation of the lives, stories and artistic expressions of disabled people. Founded in 2007 in New York, the festival presents international films by and about disabled people.

**BEST PRACTICE EXAMPLE:** Venue Accessibility Guide



**Website:** <https://filmfestivalalliance.org/wp-content/uploads/ReelAbilities-Venue-Accessibility-Guide.pdf>



Venue Accessibility Guide, which has been prepared by ReelAbilities Film Festival, gives detail information on adjustments that can be made to make venues accessible for film screenings. The 13-page guide includes arrangements for **film screenings** as well as arrangements for venues. Practices such as audio description, captioning, sign language translation, live captioning are mentioned, and with regard to venue arrangements suggestions on accessibility of spaces such as entrance, lift, toilets, counter, chairs as well as different media such as website and printed materials have been shared. In the last chapter of the guide, an **accessibility checklist** is provided.

**ReelAbilities**  
FILM FESTIVAL

ReelAbilities Venue Accessibility Checklist

**The Screenings**

**ACCESSIBILITY AIDS**

**Captions**

- Screening system
- Ability to play separate closed caption file simultaneously with the film.

**Audio Description (AD)**

- Separate broadcasting audio system transmitting only to assistive listening devices
- Multiple personal assistive listening devices

**Sign Language Interpretation (ASL)**

- ASL interpreter
- Designated space for the interpreter to stand/sit in, both visible to persons requiring ASL assistance and from which the interpreter has clear vision/hearing of performance.
- Designated seating area for individuals who require interpretation

**Communication Access Real-Time Transcription (CART)**

- CART operator
- Designated space for CART operator
- Separate monitor/screen to display captioned text visible to audience.

**Braille**

- Main notices, building signing and visitor information available in braille

**The Venue**

**Entrances**

- Easily located entrances to the building, theater, concession stand and bathrooms either on ground floor or easily accessed by either ramp or elevator. Doors must have a clear width of 32 inches from the face of the door to the opposite stop.
- Entryways with enough space to allow mobility devices to pass through and unobstructed pathways.
- Automatic openers or ability to prop doors open, or a person to assist.
- Elevators with low buttons for wheelchair users, and Braille or raised number markings, or audible floor announcements. If unavailable - a person to assist.

**Elevators**

- Low buttons
- Braille or raised number markings and/or audible floor announcements.

11

# Sensory Access

**ORGANISATION'S NAME:** Sensory Access



**ABOUT:** Sensory Access is a non-profit organisation that produces accessibility solutions for people with sensory difficulties. Advocating that everybody should equally benefit from events such as theatre, concert, music festival and travel, the organisation offers various guidance services to this end.

**BEST PRACTICE EXAMPLE:** Sensory Access Certification



**Website:** <https://sensoryaccess.org/service/certification/>



Sensory Access provides accessibility certifications in 3 categories thanks to the works it has been carrying out with International Board of Sensory Accessibility:

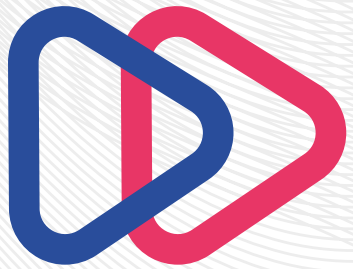
1. Sensory Friendly **Event Certification**,
2. Sensory Accessible **Venue Certification**,
3. Sunflower Lanyard **Venue Certification**.

First Certification is granted to cultural events that meet rigorous standards about minimising sensory difficulties of guests or clients, while the second certification is granted to venues that again meet accessibility standards on the same matter. Sunflower Lanyard Venue Certification is a certification granted to venues that facilitate access of individuals with a hidden disability including autism, dementia, anxiety disorder, hyperactivity, diabetes, epilepsy, and MS. Sunflower Lanyard is a step taken for the disabled's right to live independently. Airport staff, health professionals, supermarket employees, and teachers easily notice that those wearing Sunflower Lanyard need additional support, help or a little more time.

This practice has been widely adopted by airports, universities, supermarkets, leisure facilities, theatres, etc.



Sunflower Lanyard



**AUSTRALIA**





*Sydney, Australia*

# Access Solutions National (Accredited Disability Access Consultants)

**ORGANISATION'S NAME:** Access Solutions National (Accredited Disability Access Consultants)



**ABOUT:** ASN is an organisation that provides advice and consultation services relating to disability access and inclusion. Consultants working within the body of the organisation provide accurate and up-to-date advice and recommendations to meet Australian accessibility standards.

**BEST PRACTICE EXAMPLE:** Certification Stamp



**Website:** <https://asnpl.com.au/product-certification/>



Certification Stamp granted by Access Solutions National (ASN) is offered to accessible products.

Certification is provided in 3 categories:

**BLUE STAMP:** Fully accessible.

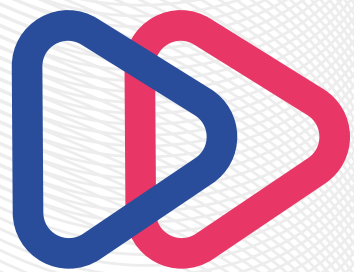
**ORANGE STAMP:** Partially accessible (meaning that not all elements meet minimum requirements, but the product is still considered to have accessible features).

**RED STAMP:** Not accessible (meaning that all elements do not meet minimum requirements).

Categorisation here can set an example for Accessible Venue Certification.

It is important that certification stamp does not meet legal requirements of the Australian law. This certification presented by ASN is to provide a level of confidence to the purchaser and end users that the product has features that either fully comply with minimum Australian Standards for disability access or have features that increase access and usability.





**CANADA**



**Toronto, Canada**

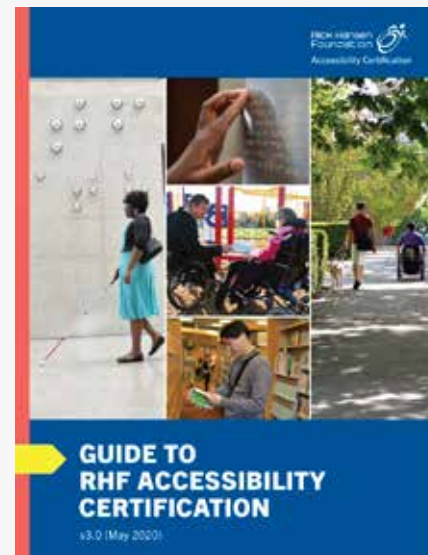
# Rick Hansen Foundation

**ORGANISATION'S NAME:** Rick Hansen Foundation

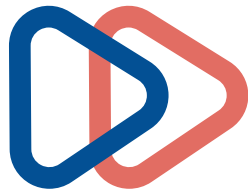


**ABOUT:** Rick Hansen Foundation (RHF) is a registered Canadian charity that remove barriers that disabled people face by changing attitudes, creating accessible spaces and inspiring an inclusive society.

**BEST PRACTICE EXAMPLE:** Rick Hansen Foundation Accessibility Certification (RHFAC)



**Website:** <https://www.rickhansen.com/become-accessible/rating-certification>



Rick Hansen Foundation Accessibility Certification (RHFAC) is a rating system that measures and certifies the level of access of buildings and sites. RHFAC, which promotes increased access through the adoption of Universal Design principles, will give a real snapshot of a building’s current level of access, helping discover where and how to improve. The 30-page Certification Guide prepared by Rick Hansen Foundation provides a detail presentation of how certification will be granted.

Certification evaluation is based on 10 different criteria:

1. Vehicular access
2. Exterior approach and entrance
3. Interior circulation
4. Interior services and environment
5. Emergency systems
6. Sanitary facilities
7. Additional use of space
8. Wayfinding and signage
9. Residential units
10. Trails and pathways

Certification Level	Rating Score	Meet Mandatory Certification Requirements	Meet Mandatory GOLD Certification Requirements
RHF Accessibility Certified GOLD	80%+	✓	✓
RHF Accessibility Certified	80%+	✓	✗
	60–79%	✓	✗
Not Certified	0–100%	✗	✗

Note: Sites are required to meet the mandatory certification requirements to be certified, regardless of their rating score.

## Tangled Art + Disability (TAD)

**ORGANISATION'S NAME:** Tangled Art + Disability (TAD)



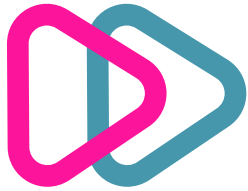
**ABOUT:** Tangled Art + Disability is dedicated to connecting professionals and emerging artists, the arts community, and a diverse public through creative passion and artistic excellence. The organisation's mission is to support disabled artists, to cultivate disability arts in Canada, and to increase opportunities for everyone to participate in the arts.

**BEST PRACTICE EXAMPLE:** Accessibility Toolkit: A Guide to Making Art Spaces Accessible



**Website:** [http://www.humber.ca/makingaccessiblemedia/modules/06/pdf/Accessibility\\_Toolkit\\_Final.pdf](http://www.humber.ca/makingaccessiblemedia/modules/06/pdf/Accessibility_Toolkit_Final.pdf)





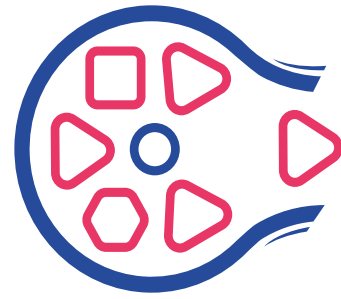
Accessibility Toolkit: A Guide to Making Art Spaces Accessible is a result of cooperation between Humber College students and professors and Tangled Art + Disability (TAD) artists. The guide which has been prepared by different groups including students, artists, arts organisations, curators, programme directors, volunteers and gallery staff consists of **36 pages** and **6 chapters**.

These are:

1. Overview
2. Language
3. Societal attitudes
4. Accessibility toolkit
5. Quick reference
6. Resources

The guide promotes incorporating accessibility features into aspects of exhibition design, such as:

Exhibition content,  
Label design and text,  
Lighting,  
Image description,  
Audio description,  
Transcription and captioning,  
Language usage,  
Access symbols.



**ACCESSIBLE CINEMA:**  
**BREAKING THE VICIOUS**  
**CIRCLE**

December 2021

Prepared by: Kırmızı Beyaz Prodüksiyon Eğitim Reklam Danışmanlık

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