



Bu proje Avrupa Birliği tarafından finanse edilmektedir.
This project is funded by the European Union.



Accessible Cinema: Breaking the Vicious Circle Project
Report of the Access Friendly Venue Certificate Workshop
21-23 April 2022, The Ankara Hotel
Rapporteur: Igor Çelov

1ST DAY

Date: 21.04.2022

Time: 10:00 – 17:00

Participants:

Adriana Pérez Villa – Festival Director, Associaió Inclús (Festival Inclús)
Marta de Muga Salleras – Festival Director, Associaió Inclús (Festival Inclús)
Lizzie Banks (*online*) – Deputy Artistic Director, Carousel (Oska Bright Film Festival)
Frédérique Leblanc Laniel – Production and Coordination Manager, Programming Assistant, Extra & Ordinary People ASBL (Extraordinary Film Festival)
Stéphanie Lambot – Financial, Sponsoring and Administrative Responsible, Extra & Ordinary People ASBL (Extraordinary Film Festival)
Andreas Grützner – Festival Director, Klappe Auf! Kurzfilmfestival
Katarzyna Lewandowska (*online*) – Logistics Manager, Socio-Cultural Society of Koszalin (European Film Festival Integration You and Me)
Piotr Andrzej Bochenek (*online*) – Project management specialist - Socio-Cultural Society of Koszalin (European Film Festival Integration You and Me)
Mustafa Şardan – Expert for EU Affairs, Department of Project Implementation, Directorate for EU Affairs, Ministry of Foreign Affairs

Project Team:

Ezgi Yalınalp – Project Coordinator, Puruli Culture&Art Association
Esra Uz – Project Assistant, Puruli Culture&Art Association
Serhat Sezgin – Campaign and Networking Coordinator, Puruli Culture&Art Association
Emrah Kalan – Member of Board, Puruli Culture&Art Association

Access Friendly Venue Certificate Workshop (hereafter ‘the Workshop’) is organised within the scope of **Accessible Cinema: Breaking the Vicious Circle Project** (hereafter ‘the Project’) which is implemented by the **Puruli Culture&Art Association** (hereafter ‘Puruli’) under the **European Union Civil Society Support Programme – III** (hereafter ‘CSSP’). Bringing together cinema sector components, policy-makers, civil society organisations operating in the field of accessibility, and official institutions, the Project



ACCESSIBLE CINEMA:
**BREAKING THE VICIOUS
CIRCLE**

Presentations:

The Workshop began with **Ezgi Yalinalp's** welcome speech and short introduction. **Yalinalp** emphasised that **Puruli's vision** revolves around disabled people being able to participate fully and equally in cultural life. Yalinalp went on to state that Puruli's decade-long experience of organising the **Accessible Film Festival** has led to the current project titled **Accessible Cinema: Breaking the Vicious Circle Project**. This project is implemented to meet the need for regulations in the field of accessibility of cinema. **The Project aims to** define problems disabled people encounter while accessing cinema and to tackle these problems in a collective manner by bringing together **three different groups**: 1. cinema sector components, 2. civil society organisations and official institutions operating in the field of accessibility, and 3. Policy-makers. It is also among the **objectives of the Project** to strengthen the representation of disabled people in cinema and to increase cooperation between institutions that organize accessible cultural events in Turkey. As for **the main objective of the Workshop**, it is to provide all participants a forum to discuss, share experience, provide guidance and plan a strategy for defining an accessible cinema venue. Each disabled group has different needs, so a detailed study is required to define these needs, **Yalinalp** noted.

Following the introduction speech, **Yalinalp** gave the floor to **Mustafa Şardan**, Expert for EU Affairs, Department of Project Implementation, Directorate for EU Affairs, Ministry of Foreign Affairs. **Şardan** gave a brief description of the **Civil Society Support Programme** which is in its third phase, and outlined its main objectives. **Şardan** mentioned that **CSSP III Grant Programme** aims to strengthen the institutional structures, the capacity to participate in decision-making processes and networking skills of civil society organisations. Furthermore, within the scope of the programme, a minimum of 60,000 Euros and a maximum of 100,000 Euros of grant support is provided for projects to be developed by foundations, associations and federations and confederations of foundations from Turkey, and non-profit cooperatives and non-profit organisations from EU member countries. Projects aimed to improve the administrative and financial sustainability, communication and advocacy skills, active





**ACCESSIBLE CINEMA:
BREAKING THE VICIOUS
CIRCLE**

Yalinalp turned to present the Report to the participants. The guides and certifications particularly emphasised by **Yalinalp** are detailed below.

The Belgium-based **Access-i** certification stands out with its **certification logo**. This logo consists of **seven boxes representing disability groups**. This element can be integrated into the Workshop's guide. If a visitor can benefit from all groups then the visitor will have full access indicated by the green colour, orange would entail partial accessibility, white venues have an info sheet explaining how to use the facilities.

The guide prepared by another Belgium-based actor, the **Philanthropy Europe Association**, comprises of case studies from eight European institutions which share their experience in the organisation of accessible events. This guide has a checklist consisting of items such as ‘plan your conference’, ‘make your conference’s communication materials accessible’, ‘**organise the conference venue to orient your participants**’, etc. This last item is of particular importance and should be included in the Workshop’s guide.

The material prepared by the UK-based **Attitude is Everything** non-profit organisation stands out with its charter which was developed 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. This charter has **three stages** (bronze, silver, and gold), with each stage detailing the criteria for improvements and advising on how to achieve them. The charter is organised into **four different levels**: pre-event, event environmental, event organisational, commitment over time. This categorisation can be integrated into the Workshop's guide.

The guide prepared by **Arts Council England** considers both the internal and the external quarters of venues. The external dimension should not be overlooked when preparing the Workshop's guide.

The guide by **Seeds for Change** emphasises the need to include the element of ‘child-friendliness’ to the definition of accessible venues. This point should be considered when preparing the Workshop’s guide.

The UK-based **Independent Cinema Office's** guide the language used in communication materials. This guide brings attention to the preferred terms currently used by many disabled people. Another guide prepared by the same organisation suggests nuances when using terms such as **'Deaf/deaf'**. According to this guide, 'Deaf' and 'deaf' can be differentiated to indicate the level of disability (the first letter



Bu proje Avrupa Birliği tarafından finanse edilmektedir.
This project is funded by the European Union.



being a capital one can indicate that the person has complete hearing loss; the first letter being a small one can refer to people who have severe hearing loss rather than complete hearing loss). This dimension needs to be considered in the preparation of the Workshop's guide.

Another UK-based organisation called **Unlimited, Shape** produced a guide titled "ensuring your venues and events are open to all". This guide has six chapters. The third and fifth chapters are of particular importance, and there is a **checklist** in the sixth chapter which can be used in the preparation of the Workshop's guide.

The guide prepared by the **UK Cinema Association** titled **Dementia Friendly Screenings** can also be made use of when preparing the Workshop's guide. This guide's suggestions in regard to **signage** (for example, using glass doors which are clearly marked) are very relevant. UKCA's other guide titled **Autism Friendly Screenings** is also very useful, particularly the sections about mobility in the venue and light/sound sensitivities.

The guide produced by the Finland-based **Culture for All initiated Film Accessibility Forum** is prepared in partnership with the industry actors, disability NGOs and culture organisations. This guide sets forth three goals: "every cinema is accessible", "every screening is accessible to everyone", "every viewer feels equally welcome in the cinema and feels safe". This can serve as an inspiration for the Workshop to present a type of a **manifesto** summarised by several elements such as the three goals set forth by the Culture for All Initiated Film Accessibility Forum.

The **France Ministry of Culture** produced a guide consisting of five chapters: audiences with special needs, accessibility of cinematographic works, professionals at the heart of the project, cinematographic establishment, and mediation. This categorisation can be taken into account when preparing the Workshop's guide.

The **Spanish Centre for Subtitling and Audio Description** produced a guide which revolves around, as the name suggests, subtitles and audio descriptions. This guide proposes the introduction of **two 'seals'**: the **A seal** and the **A+ seal**. The former seal is proposed to be given to those subtitling and audio description which meet the basic standards set, while the latter seal is to be given to the content which not only meets basic standards but also addresses advanced requirements. This categorisation can be included in the Workshop's guide, and not exclusively for subtitles and audio descriptions.

The guide prepared by the **Swedish Film Institute**, titled 'Available Cinema' suggests a 'total solution' for the accessibility of cinema. This standard is designed for five groups: film distributors, post-producers, audio track producers, application



Bu proje Avrupa Birliği tarafından finanse edilmektedir.
This project is funded by the European Union.



developers, and cinema owners. The core of the guide is chapter six which also elaborates on the ‘total solution’. This guide is designed primarily for the visually impaired, but it can also cater to the needs of anyone who wants to experience a film through audio description. In summary, this guide provides a technical solution for actors providing the experience to people with visual impairment and people with reading and writing difficulties.

The Italy-based **Central European Initiative** produced a guide based on four chapters: principle, 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 the suggestion on the training of museum staff and employees, and information sources chapter gives useful references to relevant online sources, surveys, and studies. These categorisations can be used in the Workshop’s guide, particularly when it comes to the ‘orthopaedic’ dimension of accessibility (external and internal facilities of the venue such as the parking tools and ramps).

The Lithuania-based **Kaunas 2022 – European Capital of Culture Programme** set forth a guide consisting of eight chapters. The fourth chapter which focuses on accessibility can be included in the Workshop’s guide as it elaborates on why accessibility is important.

The Accessibility Guide produced by the **Directorate General of Elderly and Disabled Services** under Turkey’s **Ministry of Family and Social Services** presents a comprehensive picture of the necessary **technical dimensions of accessibility**. This guide should be consulted in detail and incorporated into the Workshop’s guide.

The guide produced by the US-based **Sensory Access** organisation presents a **three-category certification** for venues. This organisation’s certification is recognised worldwide and thus it should be taken into account when preparing the Workshop’s guide.

The Australia-based **Access Solutions National (Accredited Disability Access Consultants)** offers a **certification stamp** which consists of three categories: blue stamp (fully accessible), orange stamp (partially accessible), and red stamp (not accessible). This categorisation can set an example for the Workshop’s guide.

The Canada-based **Rick Hansen Foundation** offers a **rating system** that measures and certifies the level of access of buildings and sites. Although this rating system is very



Bu proje Avrupa Birliği tarafından finanse edilmektedir.
This project is funded by the European Union.



detailed and comprehensive, some of its elements can be included in the Workshop's guide.

After **Yalinalp's** presentation of the Report, the participants began to work on a draft of the **Access Friendly Venue Certificate**. Initially, it was envisioned for the participants to separate into groups, with each of the groups focusing on producing a set of criteria for different disability groups. Eventually, it was decided that all participants will work together as a single group.

As a result of the entailing deliberation by the participants, the following draft was conceived:

Indoor-Outdoor Arrangements	Tactile surface
	Guide dogs
	Accessible menus for food and drinks
	Voice-over on the lift
	Braille buttons
	Secured circulation around and inside the venue – Accessible design
	Level/ramped access into the building
	Good lighting
	Contrast colour on the surfaces and in space (Access-i example to be examined)
	Signage
	Colourful guidelines
	Booking available seats near the screen
	Induction loop
	Sound absorbing surface
	Wheelchair height level box office
	Level/ramped access into the building
	Seat space for wheelchair users at the back of the theatre
	Stage ramp (for Q&A sessions, panels, etc.)
	Removable seats for wheelchair users
	Wheelchair information
	Accessible emergency exit
	Accessible toilet



Bu proje Avrupa Birliği tarafından finanse edilmektedir.
This project is funded by the European Union.



2ND DAY

Date: 22.04.2022

Time: 10:00 – 17:00

Participants:

Ece Tarlan – Eurimages Representative, General Directorate of Cinema, Ministry of Culture and Tourism

Tuba Sayan – Urbanist, Accessibility Department, Ministry of Family and Social Services

Ercan Tural – President, Alternative Life Association (AYDER)

Seben Ayşe Dayı – Founder, Accessible Everything

Eser Epözdemir – Art Accessibility Consultant, Accessible Everything

Olgun Yılmaz – President, Audio Description Association (SEBEDER)

Ali Çağlar Özkan – Director, SİNEBU

Melike Yüksel – Project Coordinator, PINGOIN

Adriana Pérez Villa – Festival Director, Associaió Inclús (Festival Inclús)

Marta de Muga Salleras – Festival Director, Associaió Inclús (Festival Inclús)

Lizzie Banks (*online*) – Deputy Artistic Director, Caroussel (Oska Bright Film Festival)

Frédérique Leblanc Laniel – Production and Coordination Manager, Programming Assistant, Extra & Ordinary People ASBL (Extraordinary Film Festival)

Stéphanie Lambot – Financial, Sponsoring and Administrative Responsible, Extra & Ordinary People ASBL (Extraordinary Film Festival)

Andreas Grützner – Festival Director, Klappe Auf! Kurzfilmfestival

Piotr Andrzej Bochenek (*online*) – Project management specialist - Socio-Cultural Society of Koszalin (European Film Festival Integration You and Me)

Project Team:

Ezgi Yalınalp – Project Coordinator, Puruli Culture&Art Association

Esra Uz – Project Assistant, Puruli Culture&Art Association

Serhat Sezgin – Campaign and Networking Coordinator, Puruli Culture&Art Association

Emrah Kalan – Member of Board, Puruli Culture&Art Association

The second day of the Workshop consisted of a review of the previous day's outputs, a new working group discussion and a forum session.





Bu proje Avrupa Birliği tarafından finanse edilmektedir.
This project is funded by the European Union.



access of the venue. **'Vertical'** deals with the lifts, ramps, signage, braille buttons, etc. **'Horizontal'** deals with the tactile surface, emergency exits, toilets, internal furniture, etc. Once again, **Lambot** emphasised that Working Group 1 refrained from elaborating on the technical details of each category and subcategory because there are dedicated experts for these subjects. **Lambot** went on to state that Working Group 1 created another category called **'Services'**. This category entails items such as emergency services, medical corners, and other pertinent, yet not permanent arrangements. Furthermore, Working Group 1 set forth another new category titled **'Communication and Marketing'**. This category entails accessible communication with the potential visitors and accessible marketing on the venue's website. This category also includes accessible information notes and other communication support materials. A category titled **'Team'** was created to encompass staff and volunteers. Finally, a category called **'Other Activities'** was added. This category includes any additional services that a venue can offer to organisers of events and activities. **Lambot** also mentioned that Working Group 1 did not add the separate differentiation of disability categories because a decision could not be made on this subject. However, **Lambot** emphasised that such a differentiation can be added if the decision to include it is made.

After **Lambot's** presentation of the output of Working Group 1, the representative of Working Group 2, **Seben Ayşe Dayı**, took the floor to share her group's output. **Dayı** stated that Working Group 2 first began to consider the physical requirements of the venues but then the group members realised that their attempt is akin to 'rediscovering the bicycle'. Hence, **Dayı** continued to explain, Working Group 2 came to the conclusion that one should use the guides already available in order to define the criteria, rating, and procedures of certification. **Dayı** also stated that Working Group 2 suggests a **two-tier rating system**: venues that accommodate the necessary accessibility criteria as defined by recognised accessibility guides should receive the **A grade**, while venues that go beyond these criteria by meeting the necessary requirements and adding other items on top of these requirements should receive the **A+ grade**.

Ali Çağlar Özkan contributed to **Dayı's** presentation by stating that films arriving to venues usually do not have hard-coded subtitles, due to which, work should be done with producers who add these subtitles so as not to put venues in a difficult situation (one such situation may entail a venue receiving a film without subtitles, screening this film, and getting a negative grade because the subtitles were not present and thus the screening was deemed not accessible).

Eser Epözdemir contributed to the discussion by stating that there are dimensions to accessibility other than just the physical ones. One such dimension has to do with film production in general. Due to artistic value being the focus point for producers,



Bu proje Avrupa Birliği tarafından finanse edilmektedir.
This project is funded by the European Union.



accessibility actors **need to ensure that accessibility friendly criteria for films are not viewed as foreign elements** by the producers, but rather as something that adds value to it.

Ercan Total contributed to the discussion by stating that because the various standards such as ISO are already set out as a framework, the mission of CSOs and activists should be to **implement them at the grassroots level**. In line with this, accessibility CSOs and activists should focus on emphasising the minimum standards for film and music festivals and other relevant events. **Total** went on to state that the **Alternative Life Association (AYDER)** would support any initiative to prepare materials and reports along these lines.

Yalinalp continued the line of **Total's** thought by stating that the next course of action should be **to lobby for the inclusion of certain criteria** (found in the Report) in the guidelines already implemented by the local authorities.

Following these contributions, the participants took part in a final discussion and wrap-up of the day. Below is the final version of the criteria table as agreed upon at the end of the Workshop.

Transports	Availability of accessible public transport in the proximity of the venue
	Availability of accessible taxi service to the venue
	Availability of accessible shuttle service to the venue
	Information on the distance between the location and various public transport services
Outside Arrangements	Level/ramped access into the building
	Secured circulation around and inside the venue – Accessible design
	Parking for people with reduced mobility near the venue
Vertical access of the venue	Lifts and/or ramps wide enough
	Voice-over on the lift
	Braille buttons
	Clear, visible and understandable signage for all



Bu proje Avrupa Birliği tarafından finanse edilmektedir.
This project is funded by the European Union.



Horizontal access of the venue	Corridors wide enough for wheelchairs and minimum two persons
	Clear navigation with intuitive building layout, clear sightliness, good lighting and high visibility wayfinding signage suitable for everyone
	Tactile surface and colourful guidelines
	All desks accessible (ticketing, bars, restaurants, etc.) for people with reduced mobility
	Accessible toilets
	Clear, visible and understandable signage for all
	Accessible emergency exit (and plan)
Services	Fridge available for medicine
	Wi-Fi available in the venue
	Guide dogs welcome
	Accessible menus for food and drinks
	For events: medical corner and emergency services
	Booking available seats near the screen
	Seat space for wheelchair users at the back of the theatre (and/or removable seats)
	Stage ramp (for Q&A sessions, panels, etc.)
	Help-desk (on site, online and hotline)
	Charging station for wheelchair
	Dimmable light for special sessions (ex: autism)
	Assistive devices
Films	Audio-description
	Closed caption for DHH
	Programming adapted to special needs
	Trigger warnings (epilepsy, etc.)



Bu proje Avrupa Birliği tarafından finanse edilmektedir.
This project is funded by the European Union.



Communication and Marketing	Induction loop
	Audio-described and subtitled trailers
	Clear and accessible information (for every special need) about related facilities (parking, transportation, etc.)
	Braille guidance to right information
	Easy-to-read text available (film listings, synopses of the films, etc.)
	Accessible map of the venue
	Accessible marketing and communication (website, newsletters, social network, etc.)
	Accessible ticketing process and discounts, free for accompanying persons
	Pictograms (simplified explanations) / Access symbols (service animal friendly signage etc.) in the communication support
Team	Virtual tour of the venue on the website
	Staff and volunteers training
	Staff and volunteers available to help/assist
Other Activities	Easily identifiable staff and volunteers
	Live Audio Description
	Live closed caption (with velotype or other tool)
	Sign language translator
	Additional screen for reading lips









Bu proje Avrupa Birliği tarafından finanse edilmektedir.
This project is funded by the European Union.



accessible venues and events in Turkey. **Katrin Mersmann** posed the question of whether it would be possible for the **Be In! Network** members to start working on the dedicated website while **Puruli** is finalizing the website. The participants were in favour of this suggestion.

Yalinalp suggested that a decision is made on the subject of the domain name of the brand new website which will be established in the long term. The participants discussed several options including 'be-in.info', 'bein-network.com', and 'be-in.media'. A vote was held with '**be-in.info**' receiving absolute majority.

As a last point of discussion, **Mersmann** mentioned that the project management and communication platform **Trello** is too complicated for the scope of the current initiatives and hence a simpler alternative should be found. The participants agreed with the suggestion and decided to follow up on this subject after the Workshop.

After a brief wrap-up of the day's discussions, **Yalinalp** thanked the participants and brought the three-day meeting to a close.