

Making films accessible & inclusive - event transcript

Please note: This is a transcript of a live captioned event that took place on Zoom on 23rd March 2021 - there may be some spelling mistakes.

>> FLORE: My name is Flore Cosquer. I'm Head of talent development at SDI. I'm a white woman in her early 40s. I have short dark and white hair. I'm wearing glasses and a dark grey shirt putened all the way up. I'm sat in my living room with a very nice art print behind me.

I just wanted to thank you all very much for joining us this morning for this session on accessibility. Accessibility is a big word. There are so many things we could be discussing today and I have to say preparing the session was a bit of a -- was quite difficult, decides on what to focus and the general consensus was, okay, this will be an introduction session and we need to have another one very soon to discuss more topics.

We have a really great panel with us today. I'm briefly going to introduce them to you. I'm just going to do it in the order of my screen. We have Kiana. Kiana is a film maker and an activist, an artist, and she'll be talking to us a bit more about her practice and about including accessibility or thinking about accessibility quite early on in his filmmaker's process.

We have Elena. Ellane I can't think works for Screen Language, an Edinburgh-based company which handles all translating things reeled but she was one of the pioneers in Scotland in accessibility and providing accessible deliverables for production companies in Scotland.

Alison, who works at Screen Scotland but is also a consultant and an activist who will be introducing us to the world of accessibility and exclusivity and helping us navigate it.

Helen who is a Festival programmer and who will be talking to us about accessibility from an exhibiter's point of view. As you can see, we have a lot to discuss today.

Maybe, without further ado, I'm going to hand it over to Alison. Alison, could you introduce yourself and maybe talk a bit briefly about your role at Creative Scotland?

>> ALISON: Good morning. I'm Alison Smith. Just a year and probably a couple of weeks into a new Creative Scotland and Screen Scotland as inclusion officer. I'm a white woman from a minority ethnic background. I've got bad lockdown white hair, mousey brown with the ends a lot lighter, badly cut fringe. I'm wearing tinted red glasses, and I've got a sort of top on that's white with red arms, and it has a stag on the front. I have plants behind me to make sure I get enough oxygen in the space. I'm by my window, so it is slightly noisy.

Creative Scotland, where do I start? It is knew even though he. I'm into a second year of an extended contract. I work with Creative Scotland and Screen Scotland, I'm the support equality diversity person there. My background is in marketing disability arts in various guises. I performer in digital activism, that's back to '92. Believe it or not, we're still having the same conversations then as now. If you put it in that text, we have moved and shifted but not in a big way. So Creative Scotland -- part of my remit is to support artists coming forward, making applications, that includes to screen, which I've done a couple of times. Then we have various programmes specifically aimed at disabled artist including inclusion which has gone into a second year. There's going to be another round at some point. Unlimited commissions, which have just been announced. There's a couple from Scotland. Also two BBC commissions that all the arts council's have to -- that has just been announced. I have to steer and put together Scottish criteria for the BFI diversity standards. It has been quite an interesting journey of looking at what is needed, what we really mean by diversity. How can we make it Scotland-specific. What about percentages. You can imagine discussions on that one. You know, what do we need and there are going to be -- they will be launched, hopefully by the summer. They should have been launched last summer. There's various things happening on that. That's an impact on filmmakers because there's a big drive in diversity, not just what's on the screen, also behind the camera, talent, what it means in training. So it is not just about you keep getting men torrid, you actually find a way of progressing. BBC has an event where they are talking to people very much about those issues. So there seems to be a lot happened in the last year. But what is really nice was being part of SQIFF Festival. I don't know how many years that's been happening but I've been involved in that in terms of the access and engagement and just really seeing the impact that you can have when you start making accessible from an audience point of view and also about what the reputation is on screen. So it's quite a big area. Yeah.

Do you want me to put in some of the equality --

>> FLORE: Maybe you can talk to us a bit more about the equalities and BSL acts. What they are and why they are very important.

>> ALISON: Okay. I've got stuff that you can send out after if anybody wants to do a major dive. If I put it in context -- I'm going to get my document up that has the stats. It goes back to the 2011 census. We have 20 percent of Scotland's population has a long-term health problem or disability and if you look at the screen workforce, it is only 10 percent of the workforce that identifies disabled. And there's a pay gap of over -- of £8,450 in terms of input. This is right across the board. If you are disabled or a woman or from a background, you are statistically more unlikely to be employed, to have issues in terms of education, employment. There's domestic abuse is higher. So you have all these multiple-factor stuff that comes into play. If you look in terms of BSL, there's more than 12,500 people in Scotland that use BSL as a first language. But if you look at offcom in terms of broadcasting, you had -- there used to be a joke that if you lived in the mid lands you and were deaf, you went to bed at 10 o'clock because that's when the captions stopped. So now we have nearly 100 percent

but only 5 percent audio description and 5 percent BSL. That's why initiatives like BSL, which is the Deaf Broadcasting Trust. In terms of the acts, we have the BSL Act 2015. So you if you look that up you'll see there were lots of targets that should have been reached last year in terms of the BSL Act, in terms of culture. I can't see the evidence of it. And in terms of what that means is that in Scotland BSL is protected as a language. Not in England. It is realised as a language, but that's only because Deaf people took to the streets in the early '90s and tied themselves to buses. The first bill that came through from -- that everybody wanted got talked out by the minister for disabled people. So when you look at the context of how far we have come in terms of legislation, it has been a massive fight.

The Equalities Act, in a nutshell, brings together the equal Pay Act, the sex discrimination act, the race relations act, and the disability discrimination act 1995, which, incidentally is 25 years old last November. There's 9 protected characteristics in terms of age, gender reassignment, being married in a civil Partnership, pregnancy, maternity leave, race, including colour, nationality, religion or belief, sex, and sexual orientation. Day by day people have additional protection in terms of indirect discrimination. You're also protected if you're associated with someone who has protected characteristics. You can do what's called Positive Action so you can put into play initiatives that encourage and get people in the film industry about encouraging people into film making, making more opportunities accessible in terms of training programmes or employment, but you can't do what's called positive discrimination. So it sometimes feels like a bit of a fine line. So that's the Equalities Act for you. It has a lot to offer but it has a lot that they keep trying to water down. It is a bit of a difficult one on that. Just like trying to explain to people what it's about and what it means in context. Because sometimes it is a bit hard to navigate around. At the end of the day we want diversity of film makers, we want to be represented on screen. The first time I saw myself -- I'm between two worlds between deaf and a hearing world. The first time I saw a deaf woman on screen who had been learning BSL, it is a film called My Song, a short film, and seeing that person represented and what it meant for her trying to fit into deaf world and seeing what she is trying to do in the hearing world, every time I watch it, it makes me cry. You want films that get people "here" and get action. The more we're behind the camera, represented on screen, the more money the industry makes. So win-win all round.

Okay, that's me.

>> FLORE: Thank you Alison, also for making the connection between accessibility and representation. That's very interesting.

I was wondering if you could talk about accessibility in Scotland. I know you touched upon it earlier but if you could tell us a bit more?

>> ALISON: Okay. I would say the biggest difference I've noticed -- I've been back in Scotland -- I left and have been gone a long time. The biggest difference is in terms of film festivals. And I will say this year is the first time since 1999 that I

was able to engage with BFI because it was captioned on line. It has definitely been Scotland leading the way, SQIFF are leading the way being. Making the venue as fully accessible as possible. That was when I really saw it in action for the first time. All the independent film festivals have been on the back of that. That's because film Scotland put money into doing that. I was nagging at them saying you need it across the whole country. You have this audience that needs to be done. Deaf people are going to theatre but that's because we have good connections. But, you know, you need to do the audience engagement and development and go find the ambassadors in the communities, find where people are meeting and where underrepresented groups are coming together. With SQIFF there are specific initiatives on that. That's really important. At the same time you have to apply for funding for that. If you apply to Creative Scotland or Screen Scotland and you have a big chunk of an access budget, that gets looked at separately rather than hitting a certain amount you can go over the 15K and the rest of it could be -- most of it could be Ach accessed and you'll still be accessed as being under 15K. So things like that are really important.

With Scotland I would say the biggest shift has been the fact we've got -- well, this last year with everything going online, it is like "don't leave us behind." It is not just about real life, it is about what's on screen. There's a lack of audio description on screen. Captions, we're better served but we need to know what's happening, we need to know about Biff events. It is about getting the word out. Scotland has been leading the way. Now we have this who will different world we have to keep challenging it. This is why you have the not going back to normal manifesto as well. There's demands about not leaving disabled and deaf people behind. But at the end of the day it is about what can you do yourself that will make that difference so you become an advocate and an ally.

>> FLORE: Thank you very much Alison. I'm sure people might have a question for you at the end of this session. We'll also share some of the links you've mentioned in an email to people after the session, if they've missed them.

I think we're going to move to you, Kiana. So Kiana Kalantar-Hormozi, you are an activist and film maker. Can you tell us more.

>> KIANA: Thank you so much for having me here today. I'm Kiana. I'm in my 20s, a woman. I have black hair down to my shoulders and I'm wearing a black top with a high neck and I'm in my room and I have dark red walls.

I'm a filmmaker, artist and trouble maker -- or activist. I work on short-form projects most of which have been documentary or factual. My most known film is Polly amore you , and Tax on Me about the unjust of the care care tax levied on disabled people who have to pay, basically, for their human rights. At the moment I'm working towards my first feature documentary Kiana Star Gazing about my journey of waiting for life-changing medical treatment and sort of fighting within the context of an ablist system.

In my work I mainly tend to explore standards and getting people to think about outdated social conventions. Usually I try to offer an alternative viewpoint by

showing a person's life so the audience can connect with human emotions, things that we all sort of understand. How would you feel if you were taxed to go to the toilet. All of us would find that shocking, I hope. So that's me in a nutshell. My films, I like to challenge, connect and be a little bit punchy.

>> FLORE: Thank you. Could you maybe tell us a little bit more about what accessibility means to you personally as a filmmaker thinking about their audience?

>> KIANA: I could go on about this for hours. To me, personally, accessibility starts behind the screen. So, as a filmmaker, how do I make this process accessible for myself, first of all. The industry, the way that it works, whether the schedules or the locations or the ways of working for documentary film makers tend to shoot their own material and hold the camera. All of that is not accessible to me. So I've had to reconstruct how I work and the processes. Whether that's higher people to work with or thinking about, you know, at the end of the film as well, where is the film exhibited. Can my audience get to this location? Things like BSL have, actually, been really difficult for me as an independent filmmaker with no budget. There's always a kind of inner fight of, do I pay this extra couple £1 hundred hundred or do I make the film slightly less accessible. That is really difficult as an independent filmmaker. I think it is different when you have a budget, if you're working with a broadcaster or a company. But there was once, actually, where I had booked a location to exhibit my short one-minute film and the lift in that location broke and that was a free offer that they gave me and all that fell apart. The other location I had to find cost me £400. So I think where we're talking about accessibility we have to talk about accessibility and money and socio-economic status and where is a filmmaker in their journey. I feel I'm still very much at the start of my journey of trying to, you know, make more films, make better films, have, kind of -- tell unique stories. So it's about supporting talent and helping you to move forward. I think in terms of the audience, you know, do you want everyone to watch your film? I hope the answer is "yes." If so, it is about educating yourself. I've had to do a lot of that. For me accessibility tends to be physical, physical access to a building or someone holding a camera and working with me. But for a lot of people it is not about that. So it is how directly accessible for a Deaf person, how accessible for someone who has a visual impairment. All of those things. I'm still learning and I still make mistakes, so it is about continuing that process.

>> FLORE: I suppose from your filmmaker's perspective, how do you reconcile the visual ambition for your film and more creative captioning, for instance? Very often filmmakers perceive them as antagonistic, not working, why would I put big captions on my images. What's your point of view on this?

>> KIANA: A couple of things. I don't think it is antagonistic but I think it is a different process. Usually the brain processes picture and souped with tradition films and documentaries. If your brain is processing, sound, text and image, it is different from our conventions, from what we're used to. But it is quite normalised for online content to have big text, to kind of get the audience's attention, especially as nowadays on the Internet, if you're making films for the

Internet you only have a few seconds to get the audience's attention, and text is a really good way to do that. So for me, usually as soon as I have the concept down I start thinking about the visuals, I start thinking about how do I incorporate the text into the visuals. I don't think it always has to be over the top, but I think short form lends itself to that.

The other thing is the personal experience of watching content verses the collectively. Right now we're watching a lot of stuff and in our homes, on our computers or mobile streams and there's a lot of personalisation that can come into that. You know, do I want captions? Do I want captions in Spanish? But with the collective experience I think we need to come to some sort of consensus of the new normal, as Alison said. What is the new societal standards that includes everyone in our society.

>> FLORE: Thank you so much, Kiana. I would have many more questions but I think we need to move to Elena Zini. Elena, could you maybe introduce yourself, tell us a bit more about your background, what drove you to accessibility and the work you've done so far?

>> ELENA: I am Elena, a brew net woman, slightly Mediterranean looking, I'm not sure. I have to say late 30s. I hope you can all hear me okay.

Yes, I am the founder of Screen Language which is an Edinburgh-based company which works on accessibility in various aspects. Not all of them, of course, because there's way too many. But mainly subtitles, audio description, we are starting to work with captions, BSL interpreting and multi-lingual translation to make films available to people in different languages.

I started working after finishing my master in translation which recognising there was a big need for subtitling. I worked in Italian then came out the local film community needed subtitleds in other languages, so the company sort of grew and became Screen Language, which is what it is now.

We have been working a lot in Scotland. We've been very lucky because the quality of production here is astounding. We were able to communicate a lot with the people we were working for, which has been fundamental. I'm trying to keep things small and under control so we can always have a dialogue with the people we work with. And that is essential because, as you know, we're trying to make all the accessibility elements part of a film package. So that they are realised as a professional product and not just as an addendum, as something you add because you have to at the very end of the filmmaking process.

With regard to projects we've worked on, we worked with, obviously, SDI quite a bit. That has been amazing because SDI is focused on trying to make things accessible, especially lately. And working with Bridging the Gap finding about other talents in Scotland. Lots of local productions. Some of the latest films were killing Escobar, Eye of the Storm, I human, Eyes of Orson Wells, Do No Harm, Harry billable. In the last few months all made fully accessible.

We do a lot of work with universities because we like to find out more about what's going on with research. We had done a UNESCO funded project which involved translating a film into 25 African languages and training subtitlers into languages they had never been subtitled into before or subtitle films from indigenous Latin American languages into English for screens at the Smithsonian in Washington. . We just finished our first gay lick audio description which we think may be the first one ever for a gay lick audience. So there's a lot to be done and a lot of new things happening.

Just now we are making all of Name documentation tri: One is an amazing documentary about a blind Woman who is really multi-talented, a runner, a painter, we have audio describing as well. It is going to be very important to share that with the blind and visually impaired community, I would say.

We also worked on Eye of the Storm which is another film with a character that goes blind towards the end of the film. He's a painter. So we have also worked on an accessible online exhibition which can still be seen now. So these are, kind of, yeah, the more recent projects, I would say.

>> FLORE: Thank you.

Can you maybe share with us some of the practical and creative challenges that you regularly face when you work on the accessible deliverables for documentary, more specifically?

>> ELENA: Sure. Yes. It was the very interesting. It is great that we have documentaries as our main sort of -- documentary makers as our main client base because they have quite specific -- or we try to make things that suit that type of film maker. Obviously, all filmmakers want to render what their intentions are through the captions, through the audio description, but with documentaries, particularly relevant because often the characteristics are alive and watching the film. There's a big attention towards authenticity and identity and making sure the people aren't misrepresented. So we try to do this through everything we do, obviously.

One big step is always checking everything we do with the clients. Filmmakers, producers, we always send things back before we deliver because no one but then can tell us, you know, is this what you were meaning to say. Is this character meant to sound like they are not a native English speaker or they are substituting or scared. All these things need to be double checked.

Also, the fact we are in Scotland, means we get a lot of Scottish films with Scottish accents, so trying to portray that in a way that is close to -- both close to what they're saying and understandable. So when do you need to keep a Scottish flavour but still, maybe, change some of the words that wouldn't otherwise be understood? So we had a lot of that. It has been very exciting but also a challenge.

Other challenges we faced now has been the transition from DCP to VOD. So we used to make most of our products for cinema and now we are making them mostly for online. And that meant that subtitles, for example, had to be provided in a different format. So trying to understand what works. You know, we produced them in a certain way, there's goo zillions of formats and how do they look on the screen afterwards. There is John very little we can do about subtitles looking a different way because in some players everything is decided by the player or everything is decided by the device you're watching on. So the subtitles may end up with a big black box behind them and you've done everything you could to avoid that. So it has been a learning process this who will shift to VOD because now we know this and we can go back to work but also keep the VOD element. So that has been good.

Another last challenge I wanted to mention, which has been mentioned before, is the difficulty in -- making sure that people do get accessibility elements done when they can. So very often it sounds like -- obviously I don't ask for funding myself, but it sounds like people either don't ask for the funding to get them done and sometimes they get them -- they get the funding but end up not getting them done because it seems too complicated or when they get subtitles and audio description then sometimes they are not then used either on cinema or online. So all these are big challenges and all these points need to be addressed. It sounds like there is a big movement in Scotland towards this. So that's very good. It is very good to be part of it.

>> FLORE: It is very important that all these deliverables are not just tokenistic because your national funder has asked you to provide them and you just do them and forgot about them. It is also for the producers to get in touch with the various producers, check the formats, make sure the audio descriptions they've worked on is going to be used, the captions as well are not being produced by a computer, as is often the case with some VOD platforms. So a lot of work still to be done on that front for the producer. But it is great for them to have an ally in this adventure. Someone who knows about the formats.

>> ELENA: It is a steep learning curve for everyone. I think, obviously, we are in the deep of it. It is good, we can dedicate a bit more time than most into looking into it.

>> FLORE: You mentioned you were working with universities because of the innovation side of things. I was wondering if, very briefly, you could tell us what is on the horizon from the technical perspective to make films even more accessible?

>> ELENA: Yes. We have two new things coming up. One is we're going to make digital translation, that's how they call it, of an art competition in Glasgow called the Barrel Collection. It is a very accessible new building. It has been refurbished for about a year and it is going to open in a few months. We are making all the descriptions of all the art pieces in -- translated into eight different languages, including gaelic. They are trying to make everything very accessible to everyone. But we are going to make them also BSL translated, which is a first

for us. So that's very exciting because we really wanted to have the ability to do the BSL translation. We know it is a very important language and needs to be there as well.

Another project that we are working on, which is currently still at concept stage, is the idea of trying to put audio-described films in an online platform, which would be a cinema just for audio impaired and blind people. It is easy to access, no issue with switching on and off, because that's all there will be, hopefully working as a cinema so having a certain number of film on at a given time. This is still at concept stage but it was mainly dictated by the fact we saw lots of the audio description that we made didn't end up anywhere. Which, you know, even major festivals. They didn't screen them in kin mass and now are unable to screen them in online platforms. So we have been assigned some funding and we are, yeah, going to develop that now. So keep an eye on our pages to know more.

>> FLORE: Thank you. And distributors and sales agents will hear from you soon then.

>> ELENA: Yes. I'm going to be e-mailing everyone in Scotland soon. You don't need to contact me, I'll contact you.

>> FLORE: Make it UK-wide.

>> ELENA: Just the pilot is in Scotland. But the good thing is we have been in touch with the RNIB, they have a good group in Scotland of visually impaired people so they are now giving us feedback through a questionnaire and how keen they are for this to happen.

>> FLORE: Thank you very much.

We have a question Elena. Could you mention the name of the last pilot you mentioned, please.

>> ELENA: Well, just now working title is "The Sound Cinema Project" but it is only on a document on my computer just now. I am starting to share it with distributors and -- yeah, just now distributors.

>> FLORE: Thank you very much.

>> ELENA: Soon we will start putting it online, all going well.

>> FLORE: Thank you, Elena.

I'm very aware of the time. We're going to move to you, Helen. If you could introduce yourself and share with people the work you have been doing with SQIFF Festival in Glasgow on accessibility.

>> HELEN: Hi everyone I'm Helen, a white gender queer person with short dark hair and glasses, wearing a pink t-shirt, navy hoody. I'm just in my flat, have a

film poverty behind me is on a quite boring wall and window. I could founded SQIFF, Scottish, queer international F Film Festival. Last year it was online, of course. It is, obviously, a queer film festival, very community oriented and since the beginning of the Festival we have been concerned with Deaf and Disabled access. We built on that over time. The first year of the festival we did have every film with subtitles and we had BSL English interpretation the first year, and then since then -- yeah, it has really been quite intensive project to build on that through adding more measures or thinking about what measures we can have which includes a lot of things, includes some audio description, includes things -- having things like large print available. And, yeah, including things like content notes and various other things. The goal has really been across that time to figure out how to integrate this access rather than, as other people have been saying, to avoid having it as a kind of extra or addition. Yeah.

>> FLORE: I think it is interesting the thinking about it, not trying to have quick-fix solutions but really taking the time to think about your event and translating it into what it means in terms of accessibility. So for all organisations keen on developing their accessibility, it is something that you would really recommend, to sit down and think about it properly.

I was wondering, from an exhibiter's perspective can you tell me what the main challenge is that you have or you're still facing when it comes to accessibility. Budget is one, but what would be the others.

>> HELEN: There are, I guess, what I might refer to as every day challenges which does include budget to a large extent. But it also includes just -- like problem solving. My examples are online screens at the moment. Maybe to touch on having audio description, for example, we had our film programme on Vimeo on demand last year, but platforms aren't being built to allow audio description to be turned on and off, as you can do on Netflix. Last year our solution was to have two different versions of the film where one was without the audio description track and one had it built into the film. Then there's a lot of those kind of, like, how do we approach this. As well as budget there's the volume of the work. The making sure every film is captioned is -- has been a huge job. So we're basically employing freelancers to films which don't already have them. But it has been important to us to have a member of the team, our tech coordinator, who is skilled in adding captions. He will do a lot of it, films come in last-minute, they need the work done. So imagining timelines, puddle and the capacity of all the team members as well is difficult.

I guess, in terms of challenges, it is important to say that, you know, the main challenge is working within this context of an ablist and auditist film culture. In some ways we're working backwards where we are, as a small exhibitor, responsible for making the films as accessible when the filmmakers haven't done that. Some people do, and that's great, and I know there are chalice, especially as Kiana said for filmmakers working with no or small budgets, but it doesn't make sense for the film exhibitors to be the ones responsible to add captions. We are trying to integrate Deaf and Disabled access, but I disagree that captions are in

conflict with the art form. You know, there are many examples of, like I say, creative captioning.

>> FLORE: I think there are now online workshops and actual workshops around creative captioning and how to include the writing on screen to make sure that it's part of the narration, it's an add-on to the narration and doesn't necessarily conflict with what we're watching.

Then I was wondering if you had some top tips? Always good to know, I suppose, for an organisation wanting to assess how accessible they are. I'm thinking all the way from calling for an application for a workshop or training programme to running workshops and organising events, beyond sitting down and thinking about it properly.

>> HELEN: Because I do give workshops and do consultations and things on access so I have developed some "top tips." The first one is to always mentioned deaf and disabled access. For exhibits that would be in in event blush. But it can be across the board, in job adverts, when you are inviting a deaf speaker to come and speak, it is always asking do you have any requirements that could be adapted for filmmakers, because it could go into crew call-outs, things like that. Even if you don't have any specific access features, it is still possible to note, you know, different aspects. Like does the venue or location you're you're using have wheelchair access. Even if you don't have specific access features you can put a line saying if you have access requirements to be able to attend or take part, get in touch and we'll do our best to meet them, type of thing. You can add a caveat that we don't have any budget but we'll try. These kind of things. I think one of the challenges is to get it into everyone's heads just to remember. Because I do see film exhibitors having captioned films but they're not mentioned in any of their blurbs. Other tips, don't try to do too much, focus on what you can what about implement. Obviously work out what budget and resources you have. Also, I think, talk to people, find out if there's people who you are already working with or in touch with who have particular requirements and work out what are the priorities here. Third tip was to familiarise yourself with the social model of disability just again so you're getting into that method of thinking: The problem here is the ablist culture and we need to figure out how to address that. The social model of disability is often crafted to the medical. The problem is with the society and the design and how it -- how do we tackle that issue, the design of everything.

>> FLORE: I think the dialogue is really important and I know that, for instance, as an organisation, although we are doing everything we can to be as accessible as possible, we still have a lot of work to do and we're still discovering things. So it is very important, I think, and I want to encourage people to get in touch with us, for instance, when we're calling for applications because if we've not thought about something and you're struggling with access, we'll make sure we find a way to welcome your application. So, yes, encouraging that dialogue. We're learning, so we can learn from you.

Helen, you shared with me a link earlier, a Google doc. I'm just about to share it, but can you tell us what is in there.

>> HELEN: We were commissioned to put together a guide to disabled and deaf access. It kind of takes you through steam-by-step in terms of exhibition. It takes you from the start, from the research stage, from programming film submissions going on through putting on events, marketing and things like that. Yeah, again, with the idea of integration behind it so you're looking at every stage of everything you do which, again, is something which filmmakers could be doing as well, so thinking about it from the very start.

>> FLORE: Thank you. That's really useful. I've just shared it in the chat.

Okay. So thank you so much for keeping it quite brief. It feels like we covered quite a lot of.

I was wondering if we had any questions or if none from the Panel had a last comment they wanted to make or something else they wanted to share?

Yes, Alison.

>> ALISON: I just want to highlighting something that's quite -- the whole thing around mainstreaming and the fact that whilst it's really great we are moving forward and doing mainstreaming, there's two key things that I've experienced in the entire time that I've been working in this sector. One, I constantly get asked to do things for free. So, please, remember that, you know, we may be experts in our own field but, you know, you wouldn't tell a plumber to come around and fix your taps for free. So please don't do that to the community. That goes right across the board.

The other thing is -- and this has just been my particular experience in terms of attending events -- is that when access is promoted and then it is not there or it goes wrong, you need to have a strategy in place to know how you're going to deal with it. I've been to so many events, including Glasgow Film Festival last year where I couldn't access the events and the way it was handled wasn't good at all.

The last thing I wanted to say is the whole thing around -- especially with digital platforms -- they have to all be accessible. I appreciate you are doing your initiative at what to do in terms of providing a platform for audio description, if it means you need to build a platform that gets embedded into other platforms, then that's a great approach. Whereas if you are sending us all off to be part of an individual platform that means we're not getting to have the same experience as everybody else, I personally have real problems with that. I think technology has to catch up. The we have a long way to go in terms of getting them to take on board from the very start. We have the web accessibility, the worldwide web guidelines, developers need training. All those platforms can't happen in terms of coming in from a project management user experience point of view, it has to be that the platforms are built with this in mind from the very beginning. So a

universal design approach. Then that's what we should be doing. We are going to have this hybrid of digital happening for quite a long time. It would be great if we could get it right now because one thing that wasn't touched upon was the whole digital poverty and digital exclusion issues. That's another thing we need to address, but that's another conversation.

>> FLORE: Thank you for this, Alison.

Anyone else have any questions for our panellists? You can put it in the chat or raise your virtual hand.

Well, I think we are almost running out of time, anyway. No one for a last question? Very quiet crowd. I'm sure we might have some questions by email afterwards. I'll make sure to forward them to you all.

I just want to say thank you so much for joining us today and for agreeing to this really tight schedule. This will, hopefully, be the first of several sessions because, as we've discussed, there is so much to explore when it comes to accessibility and the inclusivity. So thank you very much for joining us.

I'm going to pass it on to Jon who is going to tell you a bit more about our next coffee morning event. We hope to see you there very soon.

>> JONATHAN: Yes. I mean the next event that we have on our website at the moment is a master class, actually, which is taking place this Friday with filmmaker. We have another we are putting in the process about raising films, so really about the work/life balance, work/family balance, and carers who are looking to make films but having problems finding people -- you know, finding care for their family members or children. We don't have that on the website yet, and the date we're just working on as well. What I have put is the newsletter link in the chat there. We'll send that out very soon with details about that. We think it might be 13 April but, with Easter and things we want to make sure we have the right dates for everyone.

Anything I've missed, Flore? I think that's it for now.

>> FLORE: Raising Films I suppose will discuss another aspect of accessibility.

>> JONATHAN: As I say, we'll send out more details. It will be on our social media channels.

Thank you to everybody for joining us, our guests, FAQ as well. Flore I had one Flore I had one last thank you you to Susan McIntyre, who held my hand through this. It was great having you with us.

>> JONATHAN: Thank you Susan.

We'll close things down. Hopefully see you all again soon.

>> FLORE: Thank you very much. Good