

I. ACCESSIBLE FESTIVALS

Milena Poeta / One World

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Milena coordinates One World's efforts on how to make the festival accessible for people with disabilities, e.g. hard-of-hearing, visually impaired, mentally or physically disabled, elderly. Selected films may have special subtitles to substitute the sound, audio commentary to substitute the images. One World also maps all the venues in order to inform people ahead about the obstacles. This year, the relaxed screening were introduced, aimed to create a comfortable environment for people with mental disabilities. More information on this year's programme: <https://www.oneworld.cz/2018/accessibility>.

1. Correct Terminology – visually impaired (preferably not „blind“), deaf and heard-of-hearing, neuro-challenged X mental
2. Programming – how to choose films that will be introduced/modified for these communities?
 - Ask the community!
 - Choose yourself – expected festival hits should be as accesible as possible
3. PR, information – how to get information to the communitites?
 - Descriptive videos in sign language
 - Include people from the communities in your team – they will spread the information
 - Cooperate with institutions and organisations working with the target groups
 - Adjust you website accordingly – blind-friendly version, easy-to-read descriptions, captions
 - Catalogue – all information, caption depicting special screenings etc.
 - Special leaflets for target groups
4. Venues – how to prepare the venues for you audience?
 - Inform about accesibility, detailed descriptions on the website
 - Promote a change among the venue owners – motivate them to care about accesibility
 - Navigation system tailored for each venue – toilets, cloakroom, box office, etc. – in distinct colours
5. Tickets – different approaches – Nurnberg – full price, One World – discount (lower salaries, less of experience from the films), Karlovy Vary – free (difficult to set up a box office for physically disabled)
6. Team
 - Include people with disabilities in your team + volunteer team
 - Train your team in communication with these communities
7. Inspiration
 - Nurnberg – specialized on hard-of-hearing audience
 - Karlovy Vary – people with physical disabilities

- Sheffield – Door-to-Docs outreach screenings – bringing the festival to the socially disadvantaged + reduced price, practical training for students of sign language interpretation
- One World – handbook on accessibility – soon to be published!

II. FESTIVALS AND SOCIAL IMPACT

Tamara Van Strijthem / Take One Action

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Tamara is an executive director of Take One Action festival. TOA's goal is to inspire the audience to act and support the social change. Each year, it brings numerous screenings, talks and special events in several Scottish cities.

How can festivals enhance the impact of films?

1. Audience – making films available for as many people as possible – e.g. via travelling festivals in smaller cities + invite policy makers, influential personas
2. Programming – special section with impact films – brings more attention
3. QandAs – more information on the topic
4. Campaigns – look out for the original campaign of the film or create your own / in cooperation with local activists, NGOs
5. Cooperate – to enhance the impact, get in touch with as many opinion makers and people involved in the cause in general – helps spreading word about the film/problem
6. Local campaigners – connect the films with local activists or NGOs (via QandAs)
7. Inform people – give information on how to engage and help to make a change - on your website, in the catalogue, via slides shown in the venues, special leaflets, QandA moderator
8. Inspire people – give them ideas on how they can change something
9. Impact events – enhance the experience from films through an accompanying event. (e.g. screen Bikes vs. Cars + organize a bike ride)
10. Impact petitions – find a petition that fits the topic of the film and have it at the venue after the screening
11. Barriers – too many films, short time for promotion and connecting with local influencers, not enough time and capacity to create an original campaign, good campaign X low quality film
12. Impact measuring – survey – online or at the venues (paper X devices), ask people after the screening + a longer time after the festival to find out if there was a change of behaviour
 - Qualitative interviews to find out how the film changed viewer's position

III. FILMMAKERS AND SOCIAL IMPACT CAMPAIGNS

Kate Brooks / The Last Animals

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Kate is a filmmaker, reporter and author of The Last Animals, a film with a huge impact potential. Depicting the desperate situation of the almost extinct species, the film spreads awareness and inspires the audience to take action. Therefore Kate tried to boost the urge to change the situation by offering additional information and activities. Her recipe is:

1. Create network of like-minded festivals
2. Use existing networks
3. Identify local institutions and communities (prior to screenings) that are working on issues related to the films
4. Festivals invite important people and promote the topic
5. Community screenings – schools, hospitals
6. Impact specialist in the festival team – follows impact initiatives and finds ways to promote them during the festival
7. Offer travel support for filmmakers – the best promotion for the film is to have the author for Q&A
8. Screening fees – filmmakers can use them to boost the campaign
9. Seeking volunteers from the communities, organizations – they can promote the topic via their channels
10. Consider local, national, regional decision makers to support the issues raised by the films

IV. TIPS FROM TRIBECA FILM INSTITUTE

Amy Hobby / executive director

Amy Hobby is a very experienced film producer, who now works for the Tribeca Film Institute. TFI supports filmmakers and media makers to proceed with their projects and find the audience. They specialize on projects with a social impact potential.

To widen your audience and bring new people to the screenings, Amy recommends to:

1. concept of the unlikely audience: invite people from outside of your usual social circle and go to the cinema together
2. screen the films in unusual places – elevator, planes (better for short films)
3. work with short films – more suitable for school lessons, easier to screen in general
4. careful programming – which film for which audience? example: do not screen a film about refugees in a refugee camp. Choose an uplifting film instead.

V. Eric van de Giessen (Movies That Matter) presented the Arabic translation of Setting up a Human Rights Film Festival. You may find more information and the downloadable version here:

<http://www.humanrightsfilmnetwork.org/content/book-launch-arabic-translation-setting-human-rights-film-festival>

Do not hesitate to use it and spread the word!

VI. working conditions in the film festival industry

Andrea Kuhn (Nurnberg IHRFF) together with Grit Lemke (DOK Leipzig), Alexandra Hertwich (Kasseler Dokumentarfilmfestival) and Ludwig Sporrer (DOK.fest München) started an initiative to improve working conditions of the festival workers. They recently officially joined German service union and are preparing a study on the situation. Once they will have enough data, they plan to start lobbying. Since the situation is similar in other countries, the group offers support and cooperation to you, in case you decide to take action too.

More information: Festivalarbeit.verdi.de (German)

<https://youtu.be/-Tgt-bWYRqw> - special talk at Berlinale (English)

<http://eepurl.com/dmvD1b> - sign up for updates (English)