

SYDNEY FILM FESTIVAL

DISABILITY INCLUSION ACTION PLAN (DIAP) JANUARY 2019 – JANUARY 2023



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CEO'S FOREWORD



LEIGH SMALL

Sydney Film Festival, CEO

The Gadigal people of the Eora Nation are the traditional custodians of the land on which the Sydney Film Festival is primarily based.

I am delighted to present the Sydney Film Festival's Disability Inclusion Action Plan (DIAP) 2019-2023. This inaugural plan outlines our strategy for improving access and inclusion at Sydney Film Festival through programming initiatives and operational reforms.

The plan builds on our success and learnings from the Screenability strand in our 2017 and 2018 Festival program and provides a roadmap for future years to shape and extend our focus beyond the screens.

This Disability Inclusion Action Plan focuses on improving access across a number of Festival areas: venues; production and operations; customer experience; and industry inclusion.

I am confident that these improvements will enable us to provide a more accessible Sydney Film Festival for both filmmakers and our audience.

The Festival thanks and acknowledges the many organisations that have supported our efforts, by sharing their deep understanding of the challenges faced by people with disability in accessing the arts and generously guiding us in our mission to improve the Festival's accessibility.



Sydney Film Festival 2018 – Screenability Opening Night presentation of *Intimate Encounters: 20 Years On*. Sofya Gollan (SFF Guest Programmer) and Dieter Knierim (Director, Producer) on the red carpet with a festival attendee.

INTRODUCTION

Now in its 66th year, the Sydney Film Festival is a key event in Sydney's cultural calendar and highlights the city's position as a global creative leader. It presents the best new international and Australian films to an expanding Sydney and regional audience and opens doors for Australian and international filmmakers to further their craft and careers by creating a community rich with possibility and opportunity.

The Festival takes place at a range of venues, including the State Theatre and cinemas in the CBD, Moore Park, Newtown, Cremorne, Western Sydney and Randwick, screening over 250 films not usually shown in a multiplex cinema. 12 films are selected for the Official Competition and six other cash awards are presented over the course of the Festival. Sydney Film Festival also runs the year-round Travelling Film Festival, bringing the highest quality cinema to regional centres in New South Wales, Queensland and the Northern Territory.

The Sydney Film Festival is supported by the NSW Government through Create NSW and Destination NSW, the Federal Government through Screen Australia, and the City of Sydney. The development of this DIAP was possible through a generous donation from Vivienne Selwyn.



Sydney Film Festival 2018 Screenability Opening Night.



Sydney Film Festival 2018 Screenability Opening Night.

2019-2023 DISABILITY INCLUSION ACTION PLAN

The Sydney Film Festival's Disability Inclusion Action Plan (DIAP) 2019-2023 builds on our existing commitment to diversity and the rights of all people to have equal access to the cultural life of our society, of Sydney and to the city's film Festival.

This plan consolidates our current knowledge and initiatives in the areas of disability, accessibility and inclusion, and shares our plans for the future. This document is aligned with our Strategic Plan 2019-2023, which articulates our desire to become more integrated into the community with our relevant stakeholder groups.

We have a holistic view of access and inclusion and our DIAP covers all areas of our business, from our Screenability program to general programming, recruitment, venue accessibility, processes, documentation and our relationship with filmmakers.

We are open, inquisitive, willing to learn, keen to find alternatives and solutions to issues, flexible to change, and responsive. We aim to plan with accessibility in mind, understand the principles of universal design, and the social model of disability. We are actively engaged in inclusive programming and are mindful of access considerations, ensuring we continue working to remove barriers for filmmakers with disability. Our workplace is inclusive and we encourage all our venues to actively take part in reviewing their accessibility and work with us to make improvements. We are aware of the impact that a film festival can have on the careers of filmmakers with disability, and the importance of

offering this group of screen practitioners a voice and a platform to highlight their work, fostering a community by and for people with disability to flourish and influence the rest of the film industry.

By continuing to break down barriers, acknowledging and removing unconscious bias and championing the work of film professionals with disability, our vision is to play a vital role in creating an inclusive film industry where everyone is welcome and can thrive.

Leading into the next phase of our Festival's development, our DIAP will continue to support and value filmmakers with disability and their contribution to the wider community and our industry. Through our DIAP, we increase our understanding of how people with disability engage with the Festival across all our stakeholder groups. We draw upon these insights in our planning and decision making to proactively improve access to our Festival and will continue to create a culture and practices that recognise, respect, value and celebrate people with disability.

We acknowledge that improving our accessibility and inclusion is an ongoing journey, not a destination. We anticipate that other opportunities to increase our accessibility will arise over this period that have not been formally documented in this plan, and that there will be further work to do in future years beyond the life of this particular plan. We value the community's ideas and feedback on our progress and encourage you to share your thoughts and experiences with us.



Sydney Film Festival 2018 – World Premiere: *Finke: There & Back*, a documentary about Australia's fastest and deadliest motor sport event. *Finke: There & Back* – Dylan River (Director) and Isaac Elliott (Producer, Subject) on the red carpet.



Film Festival 2017 Screenability Opening Night. Daniel Monks (writer/cast/producer) of *PULSE*, one of the festival's Screenability selections.

METHODOLOGY AND CONSULTATION

We began our path to developing this plan in 2016 with a series of consultations and conversations, commissioning a scoping phase from Accessible Arts NSW to consolidate current knowledge and access activities, and summarising investigations, suggested resources and recommendations for next steps to create an achievable, realistic and measurable DIAP.

Being presented with the opportunity to deliver the inaugural Screenability program in 2017, on behalf of Family and Community Services and Create NSW, was a transformative experience. It enabled the Festival to build stronger relationships with the disability community, to increase our understanding of access, and gather learnings of how we can continue to make improvements in the future. It also gave us an opportunity to share our commitment to access

and develop our reputation as a welcoming and inclusive Festival.

Following the success of Screenability, we contracted Accessible Arts NSW to work with us to assist with the development of the DIAP 2019-2023. This plan involved a research phase, consultation and analysis of the Festival's current programs and operations. Accessible Arts reviewed internal and public documents and engaged people with and without disability across a range of stakeholder groups including staff, board, volunteers, filmmakers, disability advocates and audience members with disability, as well as informal consultation with disability peak bodies. An accessible staff survey was also conducted and the results analysed. Data from all of these sources has informed the development of this DIAP and has been embedded into this roadmap for the next three years.



Sydney Film Festival 2017 at The State Theatre, one of the festival's most popular venues.

MONITORING AND REVIEWS

The DIAP Project Team and the Disability Inclusion Advisory Committee will review and monitor the DIAP at least twice a year in line with the planning and delivery cycle of the Festival. Progress Reports will be prepared and discussed by the Executive and Board on an annual basis.

Feedback from the Disability Inclusion Advisory Committee, staff, filmmakers and audiences with disability, as well as arts and disability organisations, will be gathered over the life of the DIAP, to contribute to the plan's evaluation and ensure that continuous improvement is made.

Our DIAP is available to the public on the Festival website.

This plan is also registered with the Disability Council of NSW and with the Australian Human Rights Commission (AHRC).



A helpful volunteer at Sydney Film Festival 2017.

KEY STATISTICS (AUSTRALIA WIDE)

DEMOGRAPHICS

- Almost one in five Australians are people with disability (18.3% or 4.3 million people).¹
- More than one million people with disability are from non-English speaking backgrounds.²
- Just under half (45.1%) of Aboriginal and Torres Strait Islander people aged 15 years and over, experience disability.³
- People with disability are twice as likely to be in the bottom 20% of gross household incomes.⁴
- 45% of those with disability in Australia are living either near or below the poverty line, more than double the OECD average of 22%.⁵
- 45% of the population will experience a mental health issue at some point.⁶
- 3.4 million (15%) of Australians have a physical impairment.⁷
- Vision Australia estimates there are 357,000 people in Australia who are blind or partially sighted.
- One in six Australians are affected by hearing loss. There are approximately 30,000 Deaf Auslan users with total hearing loss.⁸

PARTICIPATION IN CULTURAL LIFE

- In 2012, nearly four in five people with disability aged 15 to 64 years participated in a cultural activity at least once a year (79%). People with disability aged 65 years and over had the lowest attendance rates across all activities.⁹
- Australians are not creatively participating in the arts because of the opportunity cost, the time and money that it takes. Overall, access barriers were raised more often in 2013 (73%) than in 2009 (64%).¹⁰
- 9% of artists identify as people with disability – roughly half the proportion of the Australian population reporting disability. Artists with disability currently earn 42% less overall than artists without disability, compared to only 8% less in the last survey.¹¹

1 Australian Bureau of Statistics 4430.0 - Disability, Ageing and Carers, Australia: Summary of Findings, 2015

2 National Ethnic Disability Alliance (NEDA) People from NESB with disability in Australia: What does the data say? March 2015

3 ABS 4714.0 - National Aboriginal and Torres Strait Islander Social Survey, 15-2014

4 ABS 4430.0

5 Price Waterhouse Coopers, 2011. «Disability expectations - Investing in a better life, a stronger Australia».

6 ABS 4326.0 - National Survey of Mental Health and Wellbeing: Summary of Results, 2007

7 Australian Network on Disability <http://www.and.org.au/pages/disability-statistics.html>

8 Why Auslan Interpreting Matters' www.VicDeaf.com.au

9 ABS 4172.0 - Arts and Culture in Australia: A Statistical Overview, 2014

10 Australia Council for the Arts, Arts in Daily Life: Australian Participation in the Arts. Report May 2014

11 Australia Council for the Arts, Making Art Work, 2017



Sydney Film Festival 2018 – Australian Premiere: *The Sign for Love*, one of the festival's Screenability films. Iris Ben Mosche (Director), Elad Cohen (Director, Subject), Sofya Gollan (SFF Screenability Programmer).

OUTCOMES, AREAS, ACTIONS AND MEASURES

OUTCOME AREA AND ACTION	PERFORMANCE MEASURES	TIMELINE	RESPONSIBILITY
<p>1. ATTITUDES AND BEHAVIOURS - The attitudes and behaviours of the general community towards people with disability have been described as the single greatest barrier to their full access and inclusion. Attitudes and behaviour permeate all aspects of life and are often determined by ignorance, fear or lack of opportunity to interact. Developing positive attitudes involves increasing awareness and changing of negative perceptions over time.</p>			
<p>1.1 DIAP</p> <p>Successfully launch, implement, monitor and report on the DIAP</p>	<p>1.1.1 DIAP launched at a mainstream Festival event</p> <p>1.1.2 DIAP published on SFF website and Australian Human Rights Commission website and shared with stakeholders</p> <p>1.1.3 DIAP is integrated into and referenced in organisation's business plan. All departments/staff take ownership for implementing the DIAP</p> <p>1.1.4 Reviews held at twice annually (prior to budgeting and post-Festival).</p> <p>1.1.5 Annual progress report on DIAP discussed by Board and published on website</p>	<p>May 2019</p> <p>May 2019</p> <p>Ongoing</p> <p>From 2019</p> <p>By end 2019</p>	<p>CEO/All Marketing</p> <p>CEO/All</p> <p>DIAP Project Team</p> <p>Board/Marketing</p> <p>By end 2019</p>
<p>1.2 LEADERSHIP</p> <p>Position the Festival as a thought leader by demonstrating best practice in access and inclusion in the film/screen industry</p>	<p>1.2.1 Involve people with disability in decision-making processes where practical (e.g. through regular consultation, surveys and industry engagement.)</p> <p>1.2.2 Share SFF knowledge and learnings by presenting at leading arts/screen and disability events (e.g. ATAG, Arts Activated, international film festivals).</p> <p>1.2.3 Work with the film industry to advocate for the business and creative cases for inclusion, to help shift negative perceptions around access.</p> <p>1.2.4 Actively engage with film industry discussions and groups relating to diversity (e.g. Screen Diversity Inclusion Network).</p> <p>1.2.5 Successful access case studies published on website.</p>	<p>Ongoing</p> <p>From 2021</p> <p>Ongoing</p> <p>Ongoing</p> <p>Dec 2020</p>	<p>CEO/All</p> <p>CEO</p> <p>Programming</p> <p>Programming</p> <p>DIAP Project Team</p>
<p>1.3 PARTNERSHIPS AND ENGAGEMENT</p> <p>Continue to partner and engage with stakeholders who can advance SFF's aspirations relating to access and inclusion</p>	<p>1.3.1 Seek partnerships which will enable expansion of the access program, including philanthropic and sponsorship opportunities.</p> <p>1.3.2 Build partnerships with disability organisations to reach target audiences and get to know artists within the sector.</p> <p>1.3.3 Collaborate with other Australian film festivals, to learn from their access and inclusion and experiences, and share knowledge of artists/films.</p> <p>1.3.4 Explore potential for an accessible film Festival network.</p> <p>1.3.5 Continue working closely with Create NSW and FACS on their delivery of various initiatives for filmmakers with disability, to ensure they learn from SFF experiences.</p> <p>1.3.6 Explore accessible film technology solutions.</p>	<p>Ongoing</p> <p>Min. 1 new partnership per Festival</p> <p>Ongoing</p> <p>Ongoing</p> <p>Dec 2020</p> <p>Ongoing</p>	<p>Development</p> <p>Marketing</p> <p>Programming</p> <p>Programming</p> <p>Programming</p> <p>Programming</p>

<p>1.4 PUBLICITY AND MARKETING</p> <p>Utilise strategic marketing and publicity opportunities to increase awareness of the access and Screenability programs</p>	<p>1.4.1 Include promotion of Screenability, and access in general at SFF, in the annual marketing plan that targets all audiences. In addition, develop an audience development strategy for audiences with different access needs, which includes an innovative and accessible marketing plan (with style guides, access checklists, app information, publication of success stories, etc) to reach target markets.</p>	Mar 2019	Marketing
	<p>1.4.2 Ensure available access services are well promoted, and clearly and transparently explain decisions made in relation to access (e.g. explain the move to Fox Studios).</p>	Mar 2020	Marketing
	<p>1.4.3 Utilise relevant champions within the disability community to build the Festival's relationship with the community and ensure more people hear about the access program.</p>	Dec 2019	Marketing
	<p>1.4.4 Build understanding of universal design and combine messaging where appropriate (e.g. relaxed performances are beneficial for people with sensory requirements, but also for parents with small children).</p>	Ongoing	All
	<p>1.4.5 Consider utilising artist talks to increase audience knowledge of disability issues (before or after they watch a film with disability content) to shift audience perception and build Festival profile.</p>	Ongoing	Programming
	<p>1.4.6 Continue to work on educating the SFF audience to tackle audience attitudinal barriers (e.g. annoyance at captioning)</p>	Ongoing	Industry
	<p>1.4.7 Consider the appropriateness of holding an access briefing session for all interested parties, in alignment with the launch of the Festival.</p>	Mar 2019	Production
<p>1.5 SCREENABILITY PROGRAM</p> <p>Build on the success of the Screenability program to diversify storytelling, showcase high quality work, encourage discourse and advocate for more films to be made by people with disability.</p>	<p>1.5.1 Build upon the strong branding of Screenability to highlight disability-led storytelling.</p>	Ongoing	Marketing
	<p>1.5.2 Subject to availability, continue to program a mix of stories: some with disability content (including a range of impairment types) and some without: subject to product availability.</p>	Ongoing	Programming
	<p>1.5.3 Develop clear guidelines and criteria that ensure high-quality standards in relation to film selection and venue choice.</p>	Ongoing	Programming
	<p>1.5.4 Hold a series of accessible talks/ideas around this stream, to encourage public discourse and use as a forum to increase understanding of disability and access issues and educate the community/shift perceptions.</p>	Ongoing	Programming
	<p>1.5.5 Celebrate program successes publicly, to promote the film professionals involved and expand the program further.</p>	Ongoing	Industry
	<p>1.5.6 Ensure the <i>Screenability</i> programmer is a person with lived experience of disability.</p>	Ongoing	Industry/Marketing
	<p>1.5.7 Consider Screenability films for general Festival awards, where appropriate.</p>	Ongoing	Programming
	<p>1.5.8 Give filmmakers a choice of whether to be included in Screenability stream or main Festival.</p>	Ongoing	Programming
	<p>1.5.9 Plan for replacement funding if/when current funding ends.</p>	Ongoing	CEO

<p>1.6 PROGRAMMING</p> <p>Ensure programming choices reflect the nature of and appeal to the diversity of the Sydney community.</p>	<p>1.6.1 Consider the work of artists, filmmakers and actors with disability when selecting films (if the films meet the criteria of choice within the Festival) and ensure disability narratives and perspectives on disability culture are included in the mainstream Festival outside of the Screenability program.</p> <p>1.6.2 Ensure headline films are accessible where possible. Include access information in programming launch.</p> <p>1.6.3 Promote authentic casting.</p> <p>1.6.4 Proactively recruit submissions of films by filmmakers with disability.</p>	<p>Ongoing</p> <p>Jun 2019</p> <p>Ongoing</p> <p>Jun 2019</p>	<p>Programming</p> <p>Production/Marketing</p> <p>Programming</p> <p>Marketing/Programming</p>
<p>1.7 DATA</p> <p>Capture and utilise data to increase learning and make improvements</p>	<p>1.7.1 Where possible conduct an access and inclusion survey annually, for audiences, filmmakers and staff. Incorporate learnings into future Festivals.</p> <p>1.7.2 Hold an annual access debrief post-Festival, considering survey results and any feedback/complaints received.</p> <p>1.7.3 Capture access program successes for acquittals, marketing and to demonstrate SFF's commitment to inclusion and good investment potential.</p>	<p>Ongoing</p> <p>Ongoing</p> <p>Ongoing</p>	<p>Marketing</p> <p>DIAP Project Team</p> <p>Development</p>
<p>1.8 FILMMAKERS/CREATORS</p> <p>Continue to champion the quality of films made by people with disability and acknowledge the important role they play within the film industry.</p>	<p>1.8.1 Ensure filmmakers with disability are invited to openings/VIP events/other events across the Festival, to ensure they can interact with other Festival stakeholders.</p> <p>1.8.2 Support access needs of filmmakers attending the Festival, to ensure they have equitable and positive experiences.</p> <p>1.8.3 Support filmmakers with disability to help build their career trajectory (e.g. through programming, networking and industry events).</p> <p>1.8.4 Ensure award processes are accessible and that Screenability films that are eligible for Festival awards have been entered.</p> <p>1.8.5 Profile actors and filmmakers with disability to SFF team, to ensure staff increase and retain their knowledge.</p> <p>1.8.6 Explore ways to continue to advocate for more films made by people with disability (e.g. establishment of a fund).</p>	<p>Ongoing</p> <p>Ongoing</p> <p>Ongoing</p> <p>Ongoing</p> <p>Ongoing</p> <p>Ongoing</p>	<p>Industry</p> <p>Industry</p> <p>Programming</p> <p>Programming</p> <p>Programming</p> <p>DIAP Project Team</p>

2. LIVEABLE COMMUNITIES - Creating liveable communities focuses on the elements of community life that most people desire. Creating liveable communities for people with disability is more than modifying the physical environment; it also covers areas such as accessible housing, access to transport, community recreation, social engagement and universal design.

<p>2.1 VENUES</p> <p>Continue to improve the accessibility of venues used by the Festival.</p>	2.1.1 Produce a venue access checklist to conduct regular venue audits (prior to and during the Festival).	March 2019	Production
	2.1.2 Use the most accessible venues available to the Festival (considering restrictions and working within the Festival's control). When selecting venues, consider the 'whole journey' experience (e.g. parking, public transport, amenities, restaurants etc.) and access to the stage area. Provide more accessible seating inside and outside cinemas, where possible.	Ongoing	Production
	2.1.3 Publish the location and number of wheelchair seats available. Find alternative solutions/ arrangements where possible.	May 2019	Marketing
	2.1.4 Provide high-level customer service at each venue, including volunteers providing way-finding, early entry to venue for those with mobility requirements, ushers available to provide assistance as required, secure areas to store mobility devices, water bowls and relief areas for service animals, adjustable height podiums.	Ongoing	Production
	2.1.5 Upskill venue staff to best support visitors with disability (e.g. through training).	Ongoing	Production
	2.1.6 Consider various options to improve venue accessibility (e.g. adding access considerations within venue contracts, choosing alternative venues).	Ongoing	Production
	2.1.7 Educate venues and encourage them to improve their accessibility (e.g. encourage all venues to have their own access program on their website).	Ongoing	Production
	2.1.8 Ensure films with access features are programmed in appropriate venues (e.g. with capacity to deliver the access service).	Ongoing	Programming
<p>2.2 TICKETING</p> <p>Ensure ticketing processes are inclusive and accessible to everyone.</p>	2.2.1 Ensure a range of clear booking options are available for audiences with disability, including online booking and companion card booking.	Ongoing	Ticketing
	2.2.2 Ensure ticket pick-up processes are accessible.	Ongoing	Ticketing
	2.2.3 Consider implementing ticket giveaways and other incentives to access audience members, in exchange for feedback, to build Festival knowledge and make improvements.	Jun 2019	Ticketing

<p>2.3 ACCESS SERVICES</p> <p>Offer a wide range of high quality access services to a variety of films across the program.</p>	<p>2.3.1 Develop an Access Services Policy, detailing decision-making regarding selection of films that access will be provided for, as well as quality standards and preferred providers. Continue to increase knowledge/understanding of the breadth of people's access requirements and prioritise appropriately, within resources available.</p>	March 2019	Programming
	<p>2.3.2 Investigate gradual increase of captioning services for an increased number of films over time.</p>	Jun 2019	Programming
	<p>2.3.3 Continue building audiences for accessible screenings, including relaxed performances, captioned films and audio described films. Ensure adequate notice period/timing of what films will be accessible, to enable people to choose films before tickets sell out, etc.</p>	Ongoing	Production
	<p>2.3.4 Consider introduction of live audio description for some films as an innovative experience which could be marketed for a new audience.</p>	Jun 2020	Marketing
	<p>2.3.5 Consider a dialogue soundtrack to enable visually impaired people to access subtitled films.</p>	Jun 2020	Production
	<p>2.3.6 Increase accessible screenings (number of different films, types of films and overall number of screenings), including films outside of Screenability.</p>	Annually	Production
	<p>2.3.7 Consider providing some films with multiple types of access for the same screening.</p>	Jun 2020	Programming
	<p>2.3.8 Ensure clear and timely communication about access services provided, so people can plan in advance.</p>	Jun 2019	Marketing
	<p>2.3.9 Ensure venue staff are informed and can clearly communicate how to use all access equipment (e.g. AD headsets).</p>	Ongoing	Production
	<p>2.3.10 Continue dialogue with filmmakers to encourage</p>	Ongoing	Programming
<p>2.4 TECHNOLOGY</p> <p>Embrace technology to provide further access for film audiences.</p>	<p>2.4.1 Develop stronger systems regarding access technology, including adequate time to test access prior to screenings.</p>	Jun 2019	Production/ Programming
	<p>2.4.2 Consider sourcing a technology partner to invent more technology solutions to support more accessible film screenings (through the research and development arm of the Sydney Film Centre).</p>	2020	Production
	<p>2.4.3 Ensure that existing App technology (e.g. AD apps) and their functionality is clearly explained to audiences prior to screening.</p>	Jun 2019	Marketing
	<p>2.4.4 Stay up to date with current technology advancements in accessible film, and utilise via the Festival where appropriate.</p>	Ongoing	Production
<p>2.5 TRAVELLING FILM FESTIVAL</p> <p>Increase the accessibility and diversity of the Traveling Film Festival</p>	<p>2.5.1 Program Screenability films as part of the Travelling Film Festival, where appropriate.</p>	Jun 2019	Programming
	<p>2.5.2 Produce a venue access guide to highlight the access features of each venue (if appropriate).</p>	Jun 2020	Marketing
	<p>2.5.3 Work with partner venues to raise awareness of access and assist them in improving their accessibility.</p>	Ongoing	Production

3. EMPLOYMENT - Employment rates for people with disability are significantly lower than for people without disability. People with disability experience multiple barriers at all stages of the employment process, ranging from inaccessible interview venues, lack of reasonable adjustments to the work environment, rigid role descriptions and online testing that may place applicants at a disadvantage. These factors reduce their opportunities to gain and retain employment. Research indicates that organisational commitment to workforce equality and inclusion is closely linked to strong business performance.

<p>3.1 STAFF AND VOLUNTEERS</p> <p>Ensure that SFF is an inclusive workplace and employs a diverse range of staff.</p>	3.1.1 Ensure positions are designed with inclusivity and access in mind (e.g. does the candidate need tertiary qualifications? Could the role be performed more flexibly, if required?).	Ongoing	CEO
	3.1.2 Ensure positions are advertised in a range of different, accessible media.	Ongoing	CEO/Marketing
	3.1.3 Work with service providers to engage more volunteers with disability.	Jun 2019	All
	3.1.4 Ensure that recruitment processes are accessible and potential applicants are reassured that access requirements for application/interview will be met.	Ongoing	CEO
	3.1.5 Ensure that all staff are asked about their access requirements on commencement and that reasonable adjustments are made.	Ongoing	CEO
	3.1.6 Ensure future workplace design and flexibility strategies take this into consideration. Utilise Job Access funding, where appropriate.	Ongoing	CEO
	3.1.7 Incorporate access information and DIAP into staff induction processes, and support access-related professional development for relevant staff.	Dec 2019	CEO/HR
	3.1.8 Include roles and responsibilities relating to access in appropriate position descriptions (e.g. Front of House, marketing, customer service) and KPIs in performance agreements.	Dec 2018	CEO/HR
	3.1.9 Consider advantages and disadvantages of a defined access role within the Festival.	Dec 2019	CEO
	3.1.10 Consider the best methods of embedding access knowledge across the organisation, in a high-pressure environment and with seasonal nature of festival work.	March 2019	DIAP Project Team
	3.1.11 Develop mentoring opportunities for new staff, including staff with disability, to facilitate maximum learning.	Ongoing	CEO/HR
	3.1.12 Consider access in the development of the 'Staff Recruitment and Retention Plan.'	Feb 2019	CEO/HR
	3.1.13 If/when floor is re-fitted and/or the administration office of the Festival moves, make sure access is considered.	2020	CEO/HR
	3.1.14 Investigate the potential of a disability equality workforce strategy to increase the number of people with disability working at SFF, across a range of areas (including outside Screenability) and at different levels.	2020	CEO
	3.1.15 Design and implement an employment engagement survey to gauge employee perceptions on equality, diversity and inclusion.	Dec 2018	CEO/HR
	3.1.16 Encourage discussion around appointment and consider active recruitment of people with disability to board and leadership positions.	Ongoing	CEO/Board
	3.1.17 Ensure internships are valuable, engaging and offer new experiences, to ensure they act as a pathway to further employment.	Ongoing	CEO/HR

<p>3.2 TRAINING</p> <p>Ensure that staff and volunteers are equipped with knowledge, so they can be welcoming and of assistance to people with disability.</p>	<p>3.2.1 Deliver detailed Disability Inclusion Training to senior staff, to ensure high level of current knowledge, which can be used for decision-making.</p> <p>3.2.2 Deliver general Disability Inclusion Training to remaining staff, including seasonal box office and ticketing staff, and volunteers, on an annual basis.</p> <p>3.2.3 Scope the possibility of making an in-house video about access, inclusion and the Screenability program to share with seasonal staff and volunteers on commencement.</p> <p>3.2.4 Develop and distribute an ‘access cheat sheet’, to ensure every SFF team member is aware of the Festival’s accessibility options available to film-goers, using inclusive language.</p> <p>3.2.5 Encourage key staff to attend additional, more advanced access training/industry opportunities as they arise, to continue building knowledge.</p>	<p>Annually</p> <p>Annually</p> <p>Dec 2019</p> <p>April 2019</p> <p>Ongoing</p>	<p>HR</p> <p>HR</p> <p>Marketing</p> <p>Marketing</p> <p>CEO/HR</p>
<p>4. SYSTEMS AND PROCESSES - A common barrier for people with disability is the difficulty navigating systems and processes to access the services, venues and support they need in the community. This could include accessing information, communication, or lack of options to access services.</p>			
<p>4.1 COMMUNICATIONS (INTERNAL AND EXTERNAL)</p> <p>Ensure communication is inclusive and accessible to people with a range of different access needs.</p>	<p>4.1.1 Establish disability language guidelines which align with the social model of disability and universal design and access (ensuring the language in all documents and website is consistent with these guidelines).</p> <p>4.1.2 Ensure communication is designed with access in mind (e.g. font size, colour contrasts, publishing start and end times of films) and is available in a range of accessible formats, including large print, Braille, electronic.</p> <p>4.1.3 Consider producing key information in Easy Read.</p> <p>4.1.4 Offer people a range of ways to communicate with the festival and its staff (e.g. direct email, direct phone number, physical address, mailing address, Skype, text etc.).</p> <p>4.1.5 Continue producing an access guide, highlighting all Festival access offerings in one place.</p>	<p>Ongoing</p> <p>Ongoing</p> <p>April 2019</p> <p>Ongoing</p> <p>Ongoing</p>	<p>Marketing/DIAP Project Team</p> <p>Marketing</p> <p>Marketing</p> <p>Marketing</p> <p>Marketing</p>
<p>4.2 WEBSITE</p> <p>Ensure the website reflects the Festival’s commitment to accessibility.</p>	<p>4.2.1 Ensure website complies with WCAG standards and aim for AA rating.</p> <p>4.2.2 Ensure website and Festival App include useful, consistent and comprehensive whole-of-journey access information (e.g. map of wheelchair friendly routes from parking to venues).</p> <p>4.2.3 Ensure all appropriate SFF documents are digitally available (all to be provided in word format or html).</p> <p>4.2.4 Scope the potential for ensuring film trailers which are shown on the SFF website and at the Festival are accessible (captioning, AD, transcripts, alternative viewing such as smart phone and tablet versions of films). Ensure video material produced by SFF, and on SFF website, has captions. Work towards a higher number of website videos also having audio description. Develop an ‘Accessible Video Policy’.</p>	<p>April 2019</p> <p>Ongoing</p> <p>Ongoing</p> <p>Dec 2019</p>	<p>Marketing</p> <p>Marketing</p> <p>Marketing</p> <p>Marketing</p>

<p>4.3 CONSULTATION (INTERNAL AND EXTERNAL)</p> <p>Establish consultation methods to receive regular internal and external feedback relating to the DIAP.</p>	<p>4.3.1 Establish and implement an external Disability Inclusion Advisory Panel, comprised of people with disability, to seek their input on how the Festival can be more accessible and inform decisions made about Screenability and the access program. Establish an annual meeting schedule for this group that complements the Festival lifecycle.</p> <p>4.3.2 Establish an internal DIAP Project Team to monitor progress and share outcomes across the organisation.</p>	<p>Mar 2019</p> <p>Jan 2019</p>	<p>DIAP Project Team</p> <p>CEO</p>
<p>4.4 FEEDBACK AND COMPLAINTS</p> <p>Provide accessible feedback and complaints processes that everyone can access.</p>	<p>4.4.1 Ensure all feedback and complaints processes are accessible, are available in a range of different formats and are clearly identifiable.</p> <p>4.4.2 Ensure feedback reports are reviewed regularly and integrated with DIAP reviews and post-Festival access debriefs.</p>	<p>Ongoing</p> <p>Ongoing</p>	<p>CEO</p> <p>CEO</p>

SYDNEY FILM FESTIVAL

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