

**SYDNEY
FILM
FESTIVAL** | **4 – 15
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2025**

DISABILITY INCLUSION ACTION PLAN 2023–2026

2025 Annual Review



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CEO'S FOREWARD



Frances Wallace
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'm excited to introduce the Sydney Film Festival's Disability Inclusion Action Plan (DIAP) for 2023-2026. The DIAP outlines our strategy for improving access and inclusion at the Festival by implementing programming initiatives and operational reforms.

Building on the success of our Screenability strand in our Festival program since 2017, this plan provides a roadmap for future years to shape and extend our focus beyond the screens.

The DIAP focuses on improving access across several areas, including venues, production and operations, customer experience, and industry inclusion. I'm confident that these improvements will enable us to provide a more accessible Sydney Film Festival for both filmmakers and our audience.

The Festival would like to extend our gratitude to the many organisations that have supported our efforts and generously guided us in our mission to improve the festival's accessibility



Sydney Film Festival, 2017 – Screenability Opening Night presentation of *Intimate Encounters: 20 Years On*. Sofya Gollan (SFF Guest Programmer) and Dieter Knierim (Director, Producer) are on the red carpet with a Festival attendee.

INTRODUCTION

Now in its 71st 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. It opens doors for Australian and international filmmakers to further their craft and careers by creating a community rich with possibilities and opportunities.

The Festival takes place at a range of venues, including the State Theatre, State Library of NSW, cinemas in the CBD and throughout the Metropolitan area of Sydney, including Newtown, Cremorne, Innerwest 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 during the Festival. Sydney Film Festival also runs the year-round Travelling Film Festival, bringing the highest quality cinema to New South Wales, Queensland, and the Northern Territory regional centres.

The NSW Government supports the Sydney Film Festival through Create 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, 2017 – Screenability Opening Night.



Sydney Film Festival, 2021 – Woodville Alliance Volunteers, State Theatre.

2023-2026 DISABILITY INCLUSION ACTION PLAN

The Sydney Film Festival's Disability Inclusion Action Plan (DIAP) 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. It is aligned with our Strategic Plan 2023-2027, 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. Our DIAP covers all business areas, 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 and understand universal design principles 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.

In the next phase of our Festival's development, our DIAP will continue to support and value filmmakers with disability and their contribution to the broader 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. We 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 – 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.



Sydney Film Festival – 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 the next steps 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, increase our understanding of access, and gather insights into how we can continue to improve in the future. It also gave us an opportunity to share our commitment to access and develop our reputation as welcoming and inclusive.

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 various 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 were analysed. Data from these sources has continued to inform the development of this DIAP and has been embedded into this roadmap for the next three years.

MONITORING AND REVIEWS

The DIAP Project Team will review and monitor the DIAP at least twice a year, in line with the Festival's planning and delivery cycle. The Executive and board will prepare and discuss evaluations on an annual basis.

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

Feedback from staff, filmmakers, audiences with disabilities, and arts and disability organisations will be gathered over the DIAP's life to contribute to the plan's evaluation and ensure continuous improvement. Our DIAP is available to the public on the Festival website.



Sydney Film Festival, 2024 – A talk at The Hub, with AUSLAN and Live Captions via QR Code.

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

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- 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 – 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	RESPONSIBLE	2025 REVIEW
1.0 ATTITUDES AND BEHAVIOURS - The attitudes and behaviors of the general community towards people with disability have been described as the single greatest barrier to their full access and inclusion. Attitudes and behavior 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.				
1.1 DIAP Successfully launch, implement, monitor and report on the DIAP	1.1.1 DIAP launched at a mainstream Festival event	May-19	CEO/All Marketing	Achieved in 2022
	1.1.2 DIAP published on SFF website and Australian Human Rights Commission website and shared with stakeholders	May-19	CEO/All	Achieved in 2022
	1.1.3 DIAP is integrated into and referenced in organization's business plan. All departments/staff take ownership for implementing the DIAP	Ongoing	DIAP Project Team	Achieved in 2022, ongoing for 2025
	1.1.4 Reviews held twice annually (prior to budgeting and post-Festival).	From 2019	DIAP Project Team	August 2025
	1.1.5 Annual progress report on DIAP discussed by Board and published on website.	By end 2019	Board/Marketing	Annually
1.2 LEADERSHIP Position the Festival as a thought leader by demonstrating best practice in access and inclusion in the film/screen industry	1.2.1 Involve people with disability in decision-making processes where practical (e.g. through regular consultation, surveys and industry engagement	Ongoing	CEO/All	Ongoing. To be reviewed in October 2025
	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	From 2021	CEO	Consider opportunities to partner with Accessible Arts to coordinate a film festival forum to lead discussions for improvements
	1.2.3 Work with and advocate to the film industry for the business and creative cases for inclusion, to help shift negative perceptions around access	Ongoing	Programming	Hosted panel during festival.
	1.2.4 Actively engage with film industry discussions and groups relating to diversity (e.g. Screen Diversity Inclusion Network)	Ongoing	Programming	SFF continues to include accessibility topics in programming for each festival
	1.2.5 Successful access case studies published on website	Dec-20	DIAP Project Team	September 2025
1.3 PARTNERSHIPS AND ENGAGEMENT	1.3.1 Seek partnerships which will enable expansion of the access	Ongoing	Philanthropy	Ongoing. Philanthropic

OUTCOME AREA AND ACTION	PERFORMANCE MEASURES	TIMELINE	RESPONSIBLE	2025 REVIEW
Continue to partner and engage with stakeholders who can advance SFF's aspirations relating to access and inclusion	program, including philanthropic and sponsorship opportunities.			support is ongoing. Looking at new opportunities in 2025.
	1.3.2 Build partnerships with disability organisations to reach target audiences and get to know artists within the sector	Min. 1 new partnership per Festival	Marketing	Ongoing relationship with AArts
	1.3.3 Collaborate with other Australian film festivals, to learn from their access and inclusion and experiences, and share knowledge of artists/films.	Ongoing	Programming	Ongoing outreach
	1.3.4 Explore potential for an accessible film Festival network.	Dec-20	Programming	Ongoing
	1.3.5 Continue working closely with Create NSW on their delivery of various initiatives for filmmakers with disability, to ensure they learn from SFF experiences.	Ongoing	Programming	Ongoing
	1.3.7 Explore accessible film technology solutions	Ongoing	CEO	Ongoing with festival experts. Ongoing partnership with Ai Media for Live Captions during Talks and Major Events, Ai Captions rolled out to Launch, Opening and Closing Night for 2025.
1.4 PUBLICITY AND MARKETING Utilise strategic marketing and publicity opportunities to increase awareness of the access and Screenability programs	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.	Mar-19	Marketing	Ongoing. Continually reviewed and discussed
	1.4.2 Ensure available access services are well promoted, and clearly and transparently explain decisions made in relation to access	Mar-20	Marketing	Ongoing. Investigations with web provider to improve information in 2025.
	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.	Dec-19	Marketing	Cross promo with organisations to build awareness. Access panel and Screenability curator act as SFF Champions
	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).	Ongoing	All	To form part of venue re-assessment and education regarding different access requirements. Programming

OUTCOME AREA AND ACTION	PERFORMANCE MEASURES	TIMELINE	RESPONSIBLE	2025 REVIEW
				Team to work closely with Marketing Team to ensure related screenings are appropriately promoted to community. In 2025, provided an Autism-Friendly screening opportunity at Dendy Newtown collaboration with the Filmmakers and Aspect Australia. This included enrolling in the Sunflower Hidden Disability Initiative, developing a Visual Story Venue and Film Guide, adaptations to the Cinema (low volume, lights left on low levels, left doors ajar, and announcements create an environment where noise and moving during the film is okay), and additional training with staff including online training with AccessibleArts.
	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.	Ongoing	Programming	Achieved in 2022 and continues.
	1.4.6 Continue to work on educating the SFF audience to tackle audience attitudinal barriers (e.g. annoyance at captioning)	Ongoing	Industry	No negative responses received.
	1.4.7 Consider the appropriateness of holding an access briefing session for all interested parties, in alignment with the launch of the Festival.	Mar-19	Production	Team to include links to accessibility info on launch enews and website
1.5 SCREENABILITY PROGRAM Build on the success of the Screenability program to diversify story-telling, showcase high quality work, encourage discourse and advocate for more films to be made by people with disability.	1.5.1 Build upon the strong branding of Screenability to highlight disability-led storytelling.	Ongoing	Marketing	Continues to remain a priority for SFF
	1.5.2 Subject to availability, continue to program a mix of	Ongoing	Programming	Continues to remain a priority

OUTCOME AREA AND ACTION	PERFORMANCE MEASURES	TIMELINE	RESPONSIBLE	2025 REVIEW
	stories: some with disability content (including a range of impairment types) and some without: subject to product availability.			for SFF
	1.5.3 Develop clear guidelines and criteria that ensure high-quality standards in relation to film selection and venue choice.	Ongoing	Programming	Ongoing
	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.	Ongoing	Programming	Ongoing in 2024
	1.5.5 Celebrate program successes publicly, to promote the film professionals involved and expand the program further.	Ongoing	Industry	Screenability short films screened in TFF centres throughout 2023 and filmmakers invited to attend.
	1.5.6 Ensure the Screenability programmer is a person with lived experience of disability.	Ongoing	Industry/Marketing	Done
	1.5.7 Consider Screenability films for general Festival awards, where appropriate.	Ongoing	Programming	Ongoing
	1.5.8 Give filmmakers a choice of whether to be included in Screenability stream or main Festival.	Ongoing	Programming	All Screenability films are considered for award selection.
	1.5.9 Plan for replacement funding if/when current funding ends.	Ongoing	CEO	Current government funding ended. Corporate government continues to be sought.
	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.	Ongoing	Programming	Ongoing
	1.6.2 Ensure headline films are accessible where possible. Include access information in programming launch.	Jun-19	Production/Marketing	Remains an aspiration
	1.6.3 Promote authentic casting.	Ongoing	Programming / Marketing	Continue to do this where possible in the Screenability Program.
	1.6.4 Proactively recruit submissions of films by filmmakers with disability.	Jun-19	Programming	Ongoing
1.7 DATA Capture and utilise data to increase learning and make improvements	1.7.1 Where possible conduct an access and inclusion survey annually, for audiences, filmmakers and staff. Incorporate learnings into future Festivals.	Ongoing	Marketing	Ongoing in 2025.
	1.7.2 Hold an annual access debrief post-Festival, considering survey results and any	Ongoing	DIAP Project Team	Ongoing in 2025.

OUTCOME AREA AND ACTION	PERFORMANCE MEASURES	TIMELINE	RESPONSIBLE	2025 REVIEW
	feedback/complaints received.			
	1.7.3 Capture access program successes for acquittals, marketing and to demonstrate SFF's commitment to inclusion and good investment potential.	Ongoing	Philanthropy	Reported in all Festival acquittals and partner reports.
1.8 FILMMAKERS / CREATORS Continue to champion the quality of films made by people with disability and acknowledge the important role they play within the film industry	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.	Ongoing	Industry	Ongoing
	1.8.2 Support access needs of filmmakers attending the Festival, to ensure they have equitable and positive experiences	Ongoing	Industry	Ongoing
	1.8.3 Support filmmakers with disability to help build their career trajectory (e.g. through programming, networking and industry events).	Ongoing	Programming	Panel discussion held during 2025 festival and planned for 2026.
	1.8.4 Ensure award processes are accessible and that Screenability films that are eligible for Festival awards have been entered.	Ongoing	Programming	Yes, ongoing. Same process used as other entrants. Flexibility is extended for participants with a disability.
	1.8.5 Profile actors and filmmakers with disability to SFF team, to ensure staff increase and retain their knowledge.	Ongoing	Programming	Ongoing
	1.8.6 Explore ways to continue to advocate for more films made by people with disability (e.g. establishment of a fund).	Ongoing	DIAP Project Team	SFF continues to speak with government and corporate partners to further this
2.0 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.				
2.1 VENUES Continue to improve the accessibility of venues used by the Festival.	2.1.1 Produce a venue access checklist to conduct regular venue audits (prior to and during the Festival).	Mar-19	Production	Annual
	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	Advocacy for these issues remains a strong priority for SFF. SFF continues to engage with all venues to advocate for greater accessibility and review each year
	2.1.3 Publish the location and number of wheelchair seats available. Find alternative solutions/arrangements where possible.	May-19	Marketing	Seat maps display wheelchair seat availability at each venue.
	2.1.4 Provide high-level customer service at each venue, including volunteers providing way-finding, early entry to venue for those	Ongoing	Production	A volunteer assigned as an accessibility support for each

OUTCOME AREA AND ACTION	PERFORMANCE MEASURES	TIMELINE	RESPONSIBLE	2025 REVIEW
	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.			shift. VC's are responsible to read session information to be aware of needs for each session.
	2.1.5 Upskill venue staff to best support visitors with disability (e.g. through training).	Ongoing	Production	SFF Venue Coordinators attend compulsory SFF Access Training
	2.1.6 Consider various options to improve venue accessibility (e.g. adding access considerations within venue contracts, choosing alternative venues).	Ongoing	Production	Ongoing
	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	Ongoing advocacy by SFF with its venues
	2.1.8 Ensure films with access features are programmed in appropriate venues (e.g. with capacity to deliver the access service).	Ongoing	Programming	SFF is reviewing this annually in response to venue updates
2.2 TICKETING Ensure ticketing processes are inclusive and accessible to everyone.	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	Ongoing commitment to this
	2.2.2 Ensure ticket pick-up processes are accessible.	Ongoing	Ticketing	Ongoing - digital delivery
	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-19	Ticketing	SFF to continue work with Accessible Arts to contact a targeted group to expand this
2.3 ACCESS SERVICES Offer a wide range of high quality access services to a variety of films across the program.	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.	Mar-19	Programming	Due to the very tight turnarounds for Programming Team to finalise the selection of films for each Festival, SFF relies on what is provided by each individual film. Where possible SFF screens accessible versions of the films that have been provided with these attributes.
	2.3.2 Investigate gradual increase of captioning services for an increased number of films over time.	Jun-19	Programming	As per comment above, SFF strives to do this and works with venue access equipment to facilitate accessible screenings or at least one of the sessions for each film.

OUTCOME AREA AND ACTION	PERFORMANCE MEASURES	TIMELINE	RESPONSIBLE	2025 REVIEW
				SFF to investigate renting additional equipment to facilitate more opportunities for accessible screenings.
	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.	Ongoing	Production	Information is available in program guide and on website. Investigate better communications around relaxed screenings to increase attendance.
	2.3.4 Consider introduction of live audio description for some films as an innovative experience which could be marketed for a new audience.	Jun-20	Marketing	Under continuing consideration. SFF looking at a possible event around this for 2025 Festival, to build awareness
	2.3.5 Consider a dialogue soundtrack to enable visually impaired people to access subtitled films.	Jun-20	Production	Ongoing and film dependent
	2.3.6 Increase accessible screenings (number of different films, types of films and overall number of screenings), including films outside of Screenability.	Annually	Production / Programming	SFF continues to investigate more opportunities for accessible screenings.
	2.3.7 Consider providing some films with multiple types of access for the same screening.	Jun-20	Programming	SFF is currently doing this in Screenability strand. Strive to expand this selection.
	2.3.8 Ensure clear and timely communication about access services provided, so people can plan in advance.	Jun-20	Marketing	Ongoing
	2.3.9 Ensure venue staff are informed and can clearly communicate how to use all access equipment (e.g. AD headsets).	Ongoing	Production	SFF to focus on improving staff awareness of venue capacity for access
	2.3.10 Continue dialogue with filmmakers to encourage them to make their films accessible.	Ongoing	Programming	SFF encourages filmmakers to provide accessible versions of their films during the submission process and notes where this has been done for possible accessible screening sessions.
2.4 TECHNOLOGY Embrace technology to provide further access for film audiences.	2.4.1 Develop stronger systems regarding access technology, including adequate time to test access prior to screenings.	Jun-19	Production/ Programming	Captioning and Audio Description gets tested in advance. Venue access features tested and checked by Venue Coordinator
	2.4.2 Consider sourcing a	2020	Production	Continue to

OUTCOME AREA AND ACTION	PERFORMANCE MEASURES	TIMELINE	RESPONSIBLE	2025 REVIEW
	technology partner to invent more technology solutions to support more accessible film screenings.			partner with Ai Media and Silvertrack and consult industry experts each year on latest developments
	2.4.3 Ensure that existing App technology (e.g. AD apps) and their functionality is clearly explained to audiences prior to screening.	Jun-19	Marketing	SFF is investigating technological advancements in this area - eg Sennheiser App
	2.4.4 Stay up to date with current technology advancements in accessible film, and utilise via the Festival where appropriate.	Ongoing	Production	Ongoing and as above
2.5 TRAVELLING FILM FESTIVAL Increase the accessibility and diversity of the Traveling Film Festival	2.5.1 Program Screenability films as part of the Travelling Film Festival, where appropriate.	Jun-19	Programming	Ongoing
	2.5.2 Produce a venue access guide to highlight the access features of each venue (if appropriate).	Jun-20	Marketing	Annually
	2.5.3. Work with partner venues to raise awareness of access and assist them in improving their accessibility.	Ongoing	Production	Ongoing
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 organizational commitment to workforce equality and inclusion is closely linked to strong business performance.				
3.1 STAFF AND VOLUNTEERS Ensure that SFF is an inclusive workplace and employs a diverse range of staff.	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	Ongoing
	3.1.2 Ensure positions are advertised in a range of different, accessible media.	Ongoing	CEO	SFF will advertise all new jobs on "The Field" to ensure jobs reach people with access needs as well as more traditional websites and those mentioned in previous review. SFF office needs upgrade to make entry accessible.
	3.1.3 Work with service providers to engage more volunteers with disability.	Jun-19	All	Woodville Alliance program repeated each year since 2022.
	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	Ongoing - review with all current SFF staff to ensure this is being done
	3.1.5 Ensure that all staff are asked about their access	Ongoing	CEO	Ongoing - review with all current

OUTCOME AREA AND ACTION	PERFORMANCE MEASURES	TIMELINE	RESPONSIBLE	2025 REVIEW
	requirements on commencement and that reasonable adjustments are made.			SFF staff to ensure this is being done
	3.1.6 Ensure future workplace design and flexibility strategies take this into consideration. Utilise Job Access funding, where appropriate.	Ongoing	CEO	Investigate Job Access Funding in relation to improving office access
	3.1.7 Incorporate access information and DIAP into staff induction processes, and support access-related professional development for relevant staff.	Dec-19	CEO/HR	Include this consideration in current policy reviews
	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-19	CEO/HR	Included in PD's
	3.1.9 Consider advantages and disadvantages of a defined access role within the Festival.	Dec-19	CEO	Under review
	3.1.10 Consider the best methods of embedding access knowledge across the organization, in a high-pressure environment and with seasonal nature of festival work.	Mar-19	DIAP Project Team	Ongoing – Accessible Arts Education session completed annually
	3.1.11 Develop mentoring opportunities for new staff, including staff with disability, to facilitate maximum learning.	Ongoing	CEO/HR	Ongoing
	3.1.12 Consider access in the development of the 'Staff Recruitment and Retention Plan'	Feb-19	CEO/HR	Reviewed
	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	Noted. Currently no plans to move
	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	Ongoing
	3.1.15 Design and implement an employment engagement survey to gauge employee perceptions on equality, diversity and inclusion.	Dec-19	CEO/HR	Culture reviewed in July 2024
	3.1.16 Encourage discussion around appointment and consider active recruitment of people with disability to board and leadership positions.	Ongoing	CEO/Board	Ongoing. FW to discuss with the 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	Continuing
3.2 TRAINING Ensure that staff and volunteers are equipped with knowledge, so they can be welcoming and of assistance to people with disability.	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.	Annually	HR	Continuing: * Accessible Arts training session For 2025, expanded
	3.2.2 Deliver general Disability Inclusion Training to remaining	Annually	HR	Continuing * Accessible Arts

OUTCOME AREA AND ACTION	PERFORMANCE MEASURES	TIMELINE	RESPONSIBLE	2025 REVIEW
	staff, including seasonal box office and ticketing staff, and volunteers, on an annual basis.			training session
	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.	Dec-19	Marketing	As per last update. Partnerships Team continuing to seek support
	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.	Apr-19	Marketing	Annually as part of induction.
	3.2.5 Encourage key staff to attend additional, more advanced access training/industry opportunities as they arise, to continue building knowledge.	Ongoing	CEO/HR	Annually
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.				
4.1 COMMUNICATIONS (Internal and External) Ensure communication is inclusive and accessible to people with a range of different access needs.	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.	Ongoing	Marketing/DI AP Project Team	Guidelines reviewed
	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	Ongoing	Marketing	Ongoing
	4.1.3 Consider producing key information in Easy Read.	Apr-19	Marketing	Under Consideration. Marketing to investigate.
	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.	Ongoing	Marketing	Ongoing.
	4.1.5 Continue producing an access guide, highlighting all Festival access offerings in one place.	Ongoing	Marketing	Ongoing
4.2 WEBSITE Ensure the website reflects the Festival's commitment to accessibility.	4.2.1 Ensure website complies with WCAG standards and aim for AA rating.	Apr-19	Marketing	Ongoing
	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)	Ongoing	Marketing	Ongoing in 2025
	4.2.3 Ensure all appropriate SFF documents are digitally available (all to be provided in word format or html)	Ongoing	Marketing	Ongoing
	4.2.4 Scope the potential for	Dec-19	Marketing	Ongoing

OUTCOME AREA AND ACTION	PERFORMANCE MEASURES	TIMELINE	RESPONSIBLE	2025 REVIEW
	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'.			
4.3 CONSULTATION (Internal and External) Establish consultation methods to receive regular internal and external feedback relating to the DIAP.	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.	Mar-19	DIAP Project Team	Under review
	4.3.2 Establish an internal DIAP Project Team to monitor progress and share outcomes across the organization.	Jan-19	CEO	Ongoing
4.4 FEEDBACK AND COMPLAINTS Provide accessible feedback and complaints processes that everyone can access.	4.4.1 Ensure all feedback and complaints processes are accessible, are available in a range of different formats and are clearly identifiable.	Ongoing	CEO	Ongoing
	4.4.2 Ensure feedback reports are reviewed regularly and integrated with DIAP reviews and post-Festival access debriefs.	Ongoing	CEO	Ongoing

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