



EXHIBITION ACCESSIBILITY REQUIREMENTS, EXPLANATIONS, AND RESOURCES

SUNDANCE INSTITUTE ACCESSIBILITY STATEMENT

Sundance Institute is committed to improving overall experiences & belonging for our staff, audiences, and artists, in alignment with our core values. We consider inclusion, racial equity, and accessibility the drivers of institutional excellence, and it is our aim, therefore, that our programs and platforms reflect and embrace these core values at every level.

Our goal is to make our experiences (in-person and online) as accessible as possible for all participants. This is an ongoing effort with many improvements still in process. Your participation in this effort is critical to creating the most inclusive experiences possible. Learn more about our accessibility efforts on our [How to Fest](#) page of the Sundance Film Festival website.

Sundance Film Festival requires all titles to provide Closed Caption and Open Caption versions for individuals with hearing loss. The Festival will schedule at least one open caption screening of every title. Filmmakers may opt-in to additional screenings with open caption instead of closed caption. We encourage films to provide Audio Description audio tracks for viewers with vision loss, sensory processing disabilities, and neurodivergent disabilities. Resources for having accessibility tracks made for your movie can be found on page five of this document.

ACCESSIBILITY ELEMENTS EXPLAINED

Open Captions (OC)

Open Captions refer to content that has the captions showing during the screening for anyone watching. Text appears on screen in the theater with the image. The 2024 edition of the Sundance Film Festival will provide at least one open caption screening for Utah audiences when available. **Open caption screenings are the preferred style of the d/Deaf and hard of hearing community as it is an equitable experience for all viewers.**

Closed Captions (CC)

Closed Captions are visible to patrons who choose to see them when the movie is playing. For online screenings, a viewer selects to see them via a button on the user interface. In-person, at the movie theater, the patron requests a caption-viewing device that will display film dialogue on a small LED screen on a bendable support arm that sits directly in the patron's field of view.

Closed captions for films that include non-English dialogue, must be aware that most captioning services will create a caption that reads as "[spoken Non-English language]" for all instances where dialogue is subtitled on screen. It is recommended to reduce or eliminate these descriptors where they do not impart any new information to the viewer in consideration that subtitles are read from the screen, but captions are read from a caption-viewing device so information to be read in two places at the same time is problematic. In general, try to avoid closed captions that occur at the same time as on-screen subtitles.

For Non-English language films, our preference is for English subtitles for the d/Deaf and hard of hearing (SDH) in place of standard English subtitles.

Closed captions for DCP must be formatted to a **maximum of 30 characters per line, 3 lines maximum**; otherwise, they will not display correctly on a captioning device.

The use of free open-source DCP creation software in recent years has been problematic for the creation of closed captions; please ensure you are only using the most recent non-beta versions of available software if you are making the DCP yourself.

For more information & related resources on Caption types and purposes, please review our Accessibility Department's [Captioning One-Sheet](#).

Subtitles

Traditional subtitles (also referred to as non-SDH) for non-English language films assume the viewer can hear the audio but doesn't know the spoken language. Subtitles for Non-English language films are *not the same as CC or OC*. English subtitles for Non-English language films translate spoken dialogue or written text on but do not include descriptions of other auditory cues throughout the film such as, character's reactionary sounds, music, sound effects, and ambient sounds, etc. Dual-language films that include some spoken English must include CC for the spoken English sections for audiences with hearing loss.

Subtitles for the d/Deaf and Hard of Hearing (SDH)

Subtitles for the d/Deaf and hard of hearing are designed for audiences that cannot hear the dialogue and include important non-dialogue information such as sound effects, music, and speaker identification. With this version of subtitles, both the dialogue translation and the audio descriptions are seen on screen in-person. For in-person, theatrical screenings, the SDH version of subtitles functions as the OCAP version. The 2024 edition of the Sundance Film Festival will provide at least one “open caption” screening for Utah audiences using the SDH version for non-English films, when available

Audio Description (AD)

Audio Description is an additional audio track with narration of a film’s key visual elements by inserting visual descriptions into pauses in the film’s dialogue. For home viewing, the Audio description is provided mixed in with the main audio. In Cinema, the audio description is a separate audio track on the DCP and does not duplicate the main audio. In Cinema, an individual who is Blind or Low Vision listens to the AD tracks via personal Assistive Listening Devices. At home, an individual who is Blind or Low Vision listens to the AD tracks through regular TV/computer speakers by choosing the AD track in the streaming platform menu.

For more information & related resources on AD, review our Accessibility Department’s [Audio Description One-Sheet](#).

Assistive Listening Devices (ALDs)

Assistive listening devices are wireless receivers that transmit all film sound in a compatible headset or neck loop with an adjustable volume setting. Some ALDs are used to play AD for individuals who are Blind or Low Vision, some are used simply to amplify audio for individuals who are d/Deaf or Hard of Hearing, and some have the capabilities to amplify AD tracks for individuals who are DeafBlind. ALDs are available for all screenings of Festival films at all Festival theaters.

Sensory Screenings

A sensory-friendly screening changes the sensory experience of the film in the theater, but the film itself does not change. Not every theater will offer the same experience; however, you can typically expect for the house lights to be on and the soundtrack volume to be turned down. Sensory screenings are often a preference of individuals who have sensory sensitivities or experience sensory overload, such as people with anxiety, autism, hearing loss, concussion, or post-traumatic stress disorder.

For in-person screenings, you may request one or more sensory-friendly screening. This only requires action on our part during the screening of the film. However, there may be unique challenges with arranging sensory screenings at each theater; our ability to offer this option to audiences will increase with more time to prepare. We ask that you include this preference with the submission of your film files to allow our teams appropriate planning time.

For more information & related resources on sensory-friendly screening, review our Accessibility Department's [Sensory Screening One-Sheet](#).

WHAT EXHIBITION FORMATS ARE REQUIRED FOR SUNDANCE SCREENINGS?

Participating projects are required to provide DCP for in-person screenings. A ProRes file is also required for all feature competition projects (U.S. Dramatic Competition, U.S. Documentary Competition, World Cinema Dramatic Competition, World Cinema Documentary Competition, and NEXT) and all other projects that wish to opt into our online screenings. Closed captions work differently with online and in-person formats and technologies. Open Captions are for in-person screenings only.

- All projects are required to deliver their DCP and ProRes files with Closed Captions (CC). Closed Captions are required for both in-person and online screenings.
- All English language projects are required to deliver an Open Caption version of their DCP (OCAP) for in-person screenings at the Festival in Utah.
- Non-English language projects are requested to deliver subtitles for the d/Deaf and hard of hearing (SDH) for both online (burned into the ProRes file) and in-person (OCAP DCP) screenings.
- The Festival will schedule at least one in-person Open Caption screening of every Project in the Festival program. For Non-English language projects, a version with subtitles for the d/Deaf and hard of hearing (SDH) will be used to meet the Open Caption requirement.
- For English language titles, the Festival reserves the right to use the OCAP version in place of a CCAP version for in-person screenings if the CCAP DCP does not work properly or does not conform to character count requirements for caption viewers.
- The Festival recommends making an Audio Descriptive (AD) track for your ProRes file and DCP(VI) so they can be accessible to low-vision patrons.

SUGGESTED VENDORS:

Deluxe: Deluxe Media Inc. (Deluxe) provides innovative, secure distribution and localization services for studios, streaming platforms, and content creators worldwide. Deluxe’s cloud-based solutions offer unprecedented flexibility and reach through its customizable, end-to-end solutions that enable customers to create, transform, localize, and distribute content and immersive streaming experiences to audiences on a global scale. As an official partner of Sundance Film Festival, we are proud to offer filmmakers our Accessibility services at a special festival rate; for more information, please visit www.bydeluxe.com/sundance.

3PlayMedia: For audio description (AD) tracks, captioning, and other services: <https://www.3playmedia.com/services/audio-description/>

Rev: If you don't already have CC for your project, Rev is an affordable starting point for the required closed captions for online. Rev has a budget-friendly rate, and the turnaround is fast: Rev.com. Please make sure you take the time to review the caption file they generate with your movie, (or else you won't see placement and timing), and address any edits to these files with Rev before you send it to us for online use or to your DCP vendor for the in-person DCP format.

Media Access Group at WGBH: For more than 45 years, the Media Access Group at WGBH has been providing accessible media services to the 36 million Americans who are deaf, blind, hard of hearing, or low vision this year, they are supporting Sundance Filmmakers with a discounted rate on their Audio Description (AD) services. As an original innovator of closed captioning and audio description, the Media Access Group (MAG) provides services across all media platforms. With offices in Boston and Los Angeles, they customize their workflow based on your content and technology needs.

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