

**Thomas A. Edison Media Arts Consortium  
FY21-FY23 ADA PLAN – Diversity, Equity, Inclusion and Access**

**1) Please provide your organizational information.**

Organization: **Thomas A. Edison Media Arts Consortium, Inc.**

Contact Name: **Jane Steuerwald**

Contact Pronouns: **She/her/hers**

Title: **Executive Director**

City: **PO Box 3426, Hoboken**

County: **Hudson**

Email Address: **Jane@TEFilmFestival.org**

Phone Number: **201-856-6565**

2) Website: **www.blackmariafilmfestival.org**

3) Grant type: **GOS**

4) Category: **Media**

5) Please provide your organization's mission and one paragraph describing the type of programming your organization offers here:

Since 1981 the mission of the Thomas A. Edison Media Arts Consortium, Inc. has been to promote and advocate innovation in the art of the moving image with a primary focus on non-commercial film and video. The Thomas Edison Film Festival, formerly known as the Black Maria Film Festival, advances and exhibits the work of diverse filmmakers from across the US and internationally. These artists often represent an under-served constituency who might not otherwise have the opportunity for live public exhibition nationwide or abroad.

6) Please provide one paragraph describing the programming your organization offers.

The Thomas Edison Film Festival (TEFF) focuses on animation, documentary, experimental, movement-based and narrative films that push boundaries. The festival's juried collection of short films addresses issues and struggles within contemporary society, such as public health, people with disabilities, race and class, climate change, substance abuse, family, sustainability, immigration, LGBTQ issues and more. We reach out to varied audiences in settings including colleges, museums, libraries, community organizations, and arts venues, with custom-curated programs. The Consortium also administers the NJ Young Filmmakers Festival (NJYFF), and the Global Insights/ADA collection. NJYFF recognizes, celebrates, and supports students in NJ through workshops, a juried competition, and exhibition. The Consortium's Global Insights/ADA Collection draws work from the TEFF archive for exhibition - specifically films that focus on people with disabilities, racial equity, issues of the environment, diversity, and social justice. Annually, works selected for inclusion by the jury and festival director are taken on tour to colleges, museums, libraries and cultural institutions throughout NJ, the US, and abroad.

7) Please indicate the types of events your organization offers. You may choose more than one:

**Teen Arts**

**Lectures/Workshops**

**Film**

**Outdoor Events**

8) Since the submission of your last ADA plan, please provide a **brief** overview (350 words or less) of your organization's access efforts in a variety of areas, (policies, marketing, programming, facilities, etc.).

Since submission of our last ADA plan, the Thomas Edison Film Festival's Global Insights Award has become an essential part of the Festival and has attracted a significant number of films that deal with issues that relate directly to our mission - to highlight the struggles of people with disabilities, the LGBTQ community, social justice issues, environmental concerns, immigration, and more. Filmmakers have continued to respond enthusiastically to this opportunity to submit work highlighting these subjects. The Festival has been able to grow this collection of work and to promote to audiences across the US and abroad. Since initiating the Global Insights Award, we have received works by filmmakers across the spectrum of race, culture, disability, and gender.

Since the Thomas Edison Film Festival is a touring festival, each host site is vetted carefully for ADA compliance. Jane Steuerwald, Executive Director, personally contacts each venue to discuss ADA requirements and the film festival's "Tour Schedule" on our website lists accessibility information on every host's program listing. Our website also posts an ADA information overview and the Consortium's complete ADA Compliance Plan under the "About Us" headline.

In response to the pandemic, the Thomas Edison Media Arts Consortium launched a Virtual Film Festival on April 6th, 2020 – initially showcasing award-winning selected shorts from the 2020 season and the Festival's archive. Filmmakers from all over the world, agreed to have their films screened for free – no strings attached – for as long as the pandemic would last.

Viewing any or all of the films on our site has been offered to the public completely for free. To date we have logged more than 10,000 views by individuals around the world. This model has allowed us to reach out to communities and individuals who are in isolation, people with disabilities, people unable to travel to live film screenings, and those who do not have the funds or the access to participate in arts events in-person.

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## Organizational Policies and Practices

A good plan should at minimum demonstrate the organization has all the items listed below. Please provide answers to the following questions for each area listed below.

9) Organization has used the ADA Self-Assessment Survey Tool or contracted a professional assessment of its facilities and programs. **Yes**

10) Explain the process your organization used to conduct the assessment, who from the organization was involved and how you plan to use the assessment in the future. How often does the organization reassess its programs and facilities?

The Thomas A. Edison Media Arts Consortium maintains an active committee to assess ADA compliance. Members include, Jane Steuerwald, Executive Director, Thomas A. Edison Media Arts Consortium, [Jane@TEFilmFestival.org](mailto:Jane@TEFilmFestival.org); Debi Glennon - a person with a disability (Multiple Sclerosis - MS), [debig59@aol.com](mailto:debig59@aol.com); Steve Gorelick, Executive Director, NJ Motion Picture and Television Commission, and Robert Foster, Executive Director of the Hoboken Historical Museum, [rfoster@hobokenmuseum.org](mailto:rfoster@hobokenmuseum.org), (201)656-2240. Jane Steuerwald is responsible for conducting the assessment and she reaches out to every host site on the festival's national/international tour. The ADA Compliance Committee receives updates regarding ADA Compliance annually. The Consortium is committed to making its programs and facilities accessible to everyone. It is the policy of the Consortium to maintain a working environment and a program exhibition environment free from all forms of unlawful discrimination. The Consortium is an Equal Employment Opportunity employer. Host sites presenting

Consortium programs are required to be in compliance with ADA guidelines, and we reassess programs and facilities annually.

11) Date Self-Assessment completed: **12/16/20**

12) Organization has a board-approved policy statement regarding ADA compliance. Please include date of adoption. **Yes**

Place policy here: **Thomas A. Edison Media Arts Consortium, Inc. ADA Compliance - Americans with Disabilities Act. As an organization with a nationally touring film program, the Thomas Edison Media Arts Consortium, Inc. proactively supports and advocates ADA accessibility guidelines. People with disabilities and their companions or liaisons are encouraged to contact the festival office prior to a scheduled screening event in order to ascertain and confirm the specific accessibility features of the host venue. The Executive Director supplies the contact information for the host venue in order to confirm any needed accommodations. On the Thomas Edison Film Festival's "Tour Schedule" link, approved ADA symbols are posted indicating each host site's accessibility. The festival provides each host venue with program notes in a minimum of 16-point type, and can provide enlarged program notes upon request to individuals with impaired vision. The festival will also seek to facilitate procurement of Assistive Listening devices for patrons upon request. For these special accommodations, the festival must be contacted at least two weeks prior to a scheduled program. Each season the Thomas Edison Film Festival's comprehensive program booklet is linked to the festival website and may be viewed by patrons on their home computers and/or other digital devices such as tablets and smart phones. In this way, based on individual requirements, the program booklet can be accessed to accommodate people with vision or other physical impairment.**

The Thomas A. Edison Media Arts Consortium is committed to making its programs accessible to everyone. It is the policy of the Consortium to maintain a working environment and a program exhibition environment free of all forms of unlawful discrimination. The Consortium is an Equal Employment Opportunity employer. Host sites presenting Consortium programs are required to be in compliance with ADA guidelines. Contact information for ADA related questions: Jane Steuerwald, Festival Director – [Jane@TEFilmFestival](mailto:Jane@TEFilmFestival); Steve Gorelick, Thomas A. Edison Media Arts Consortium Trustee & ADA coordinator - [steven.gorelick@sos.nj.gov](mailto:steven.gorelick@sos.nj.gov) Festival office - 201-856-6565.

Date of adoption: 11/29/14 – updated 12/16/20.

9) Organization has/shares an ADA coordinator. **Yes**

Please provide Name, Phone and Email of ADA Coordinator. If your organization does not have a coordinator, please explain the plan for identifying one.

**Steve Gorelick, Trustee and Board Treasurer, Thomas A. Edison Media Arts Consortium Phone: (973) 648-6279 Email: [steven.gorelick@sos.nj.gov](mailto:steven.gorelick@sos.nj.gov)**

10) Organization has/shares an established ADA advisory board. **Yes**

List names and affiliation (note if any of the members have a disability): If no, please explain your organization's process and timeline for establishing an advisory board.

The Thomas A. Edison Media Arts Consortium maintains an advisory board to assess ADA compliance. Members include, Steve Gorelick, Trustee, Thomas A. Edison Media Arts Consortium, Phone: (973) 648-6279, Email: [steven.gorelick@sos.nj.gov](mailto:steven.gorelick@sos.nj.gov); Jane Steuerwald, Executive Director, Thomas A. Edison Media Arts Consortium, [jane@blackmariafilmfestival.org](mailto:jane@blackmariafilmfestival.org); Debi Glennon - a person with a disability (Multiple Sclerosis - MS), [debig59@aol.com](mailto:debig59@aol.com); Robert Foster, Executive Director, Hoboken Historical Museum, (201) 656-2240.

11) Organization offers sensitivity training to staff, board, and/or volunteers on an annual basis. **Yes**

20) Provide a description of the training, who conducts the sessions, and their qualifications. If no, please explain process and timeline for offering training opportunities.

Jane Steuerwald, Consortium Exec. Director conducts an ADA awareness session with the Consortium's ADA Committee annually. They review ADA policies based on the NJSCA ADA guidelines. At the Consortium's Board of Trustees meeting held on November 2, 2020, Steuerwald provided an overview of ADA Compliance requirements, policies and procedures to Consortium board members. Plans were discussed for self-assessment and preparation of an updated ADA Compliance Plan for FY21-23.

#### 21) Cultural Access Roundtable – Yes Jane & Maureen April 19 2018

22) Do you have a budget for your access programs and services? **yes**

If so, how much? **\$1000**

If not, what are your plans for developing one? **The Consortium has no immediate plans for resuming in-person programming at this time. All curated film programs, lectures, filmmaker talks, etc. will be conducted virtually for as long as the pandemic lasts. That said, a major impact of Covid-19 on the Consortium's programming has been to expand opportunities for people with disabilities to participate in on-line and live streamed events. Initially we adopted a hybrid platform for delivering media and live streaming to festival patrons which we accomplished by streaming our film programming on Vimeo paired with a Q&A, lecture, and/or filmmaker interview via Zoom. We have earmarked funds to test a new platform known as Eventive that would potentially streamline the virtual experience for all participants including but not limited to those with disabilities. This will increase access to the festival's film catalog for all. Expanding the reach of the festival through on-line streaming has been a logical extension of our in-person traveling model and has already proven to be popular with our audiences and easy for all to access.**

13) Does the organization have an Emergency Preparedness Plan that includes provisions for patrons with disabilities? **No**  
Place policy here: **As part of the Consortium's overall plan for ADA Compliance, we consulted a number of websites seeking guidance, policies, and procedures for ensuring that the venues that host film festival screenings are in compliance in case of emergency. In particular, the website listed below has detailed information regarding how to proceed, including resources related to the Covid-19 pandemic. <https://www.safetyinfo.com/emergency-ada-evacuation-disabled-free-index/> The Thomas Edison Film Festival's festival tour beginning in February 2021 annually includes special vetting of host sites to ensure that all participating theaters, colleges and universities, libraries, etc. have an Emergency Preparedness Plan in place for patrons with disabilities. That said, the festival has no immediate plans for in-person programming. All curated film programs, lectures, filmmaker talks, etc. will be conducted virtually for as long as the pandemic lasts.**

Date of adoption: **11/27/17 – reviewed 11/2/20.**

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#### Employment Issues

**A Good plan should at minimum demonstrate the organization has all the items listed below. Please provide answers to the following questions for each area listed below.**

14) Organization has an organizational employment non-discrimination policy statement, which includes people with disabilities. **Yes**

Place statement here: **If no, please explain your organization's process and timeline for adopting a non-discrimination policy. The Thomas A. Edison Media Arts Consortium, Inc. does not discriminate on the basis of disability in admission or access to events engaged in by the Consortium, treatment of its employees, or its services, programs or activities. It is the policy of Thomas A. Edison Media Arts Consortium, Inc. to maintain a working and program exhibition environment free of all forms of unlawful discrimination. In recognition of the importance of good employee relations, all applicants are extended an equal opportunity to gain access to our office and employment. All employees are extended an equal opportunity to progress in their field of endeavor. Our program hosts are required to be in compliance with ADA guidelines. The Consortium does not tolerate any form of discrimination or lack of access and will take appropriate action as determined appropriate by the ADA Committee in order to resolve and rectify any shortcomings or to correct any unlawful conduct under this policy. Upon request, accommodation will be provided to allow individuals with disabilities to participate in the Consortium's services, programs and activities.**

The Consortium has a designated coordinator to facilitate compliance with the Americans with Disabilities Act of 1990 (ADA), as required by Section 35.107 of the U.S. Department of Justice regulations, and to coordinate compliance with Sections 504 and 508 of the Rehabilitation Act of 1973. While the above laws mandate equal access to people with disabilities, the Consortium makes it a priority to establish a work place and environment that embraces the spirit of the law ensuring an optimal experience for all. Upon request, information will be made available in alternative formats such as large print, or via the Consortium's website. The Consortium's accessibility policy and appropriate access symbols are listed in publications. The Thomas A. Edison Media Arts Consortium, Inc. understands the physical limitations of the host sites with which it partners. The Consortium is committed to addressing host sites facility's needs in order to eliminate physical barriers inside the venues through long term planning. These efforts, combined with an ongoing array of services, have established events engaged in by the Consortium as venues to be enjoyed by all audiences.

15) Organization offers employment forms in alternate formats or offers assistance in filling out employment forms. **Yes**  
Explain:

**The Executive Director offers assistance in filling out employment forms and conducting personal interviews with applicants and offers enlarged forms whenever necessary or requested. All printed materials provided by the Consortium are available at all times in 16pt. in order to aid people with vision loss. The Consortium does not maintain a physical office space. All operations are handled virtually via phone, email, text, and file-sharing.**

16) Organization has a plan to provide reasonable accommodations for meeting and/or employee interviews if its current administrative office is not accessible. **Yes**  
Explain:

**The Consortium's homebase – the Hoboken Historical Museum - is accessible to persons with disabilities. Our Museum is fully accessible to ground floor parking with designated parking zones for people with disabilities, fully automatic and full-width entryway doors, bathrooms, etc.**

17) Organization is proactive in hiring artists/staff/volunteers with disabilities. **Yes**  
Explain:

**The Thomas A. Edison Media Arts Consortium staff consists of one full-time employee (the Executive Director), and one part-time assistant who assists the ED. The Festival Assistant identifies as Hispanic and is a fluent Spanish-speaker. The Consortium welcomes interns and volunteers, and provides a positive working environment for all. In past years the Consortium employed a part-time bookkeeper with mobility disabilities, who received designated parking. Student interns are welcomed on a formal and informal basis. We have engaged a volunteer student intern, a person who is physically disabled and requires a wheelchair, to participate in pre-screening events and attend numerous film festival programs.**

18) When hiring individuals with disabilities, it is important to identify the essential and the marginal functions of the job.

If you do have a *sample* job description for management and volunteers that separates marginal and essential functions, please paste here:

**Job descriptions including marginal and essential functions of Consortium employees, are as follows: Executive Director - full-time employee.**

**Essential functions: Sufficient mobility, eyesight, hearing and physical stamina to travel to host sites throughout NJ and at selected venues across the US. The Executive Director must be physically able to maintain a rigorous travel schedule that includes but is not limited to travel by car, train, and airplane. The ED is required to engage in public speaking and create presentations for large and small audiences at varied venues including museums, colleges, universities, libraries, etc. The ED is responsible for maintaining the Consortium's extensive database, website, program development, curation of film programs, grant writing and development, and to enter and**

maintain data electronically. The ED is also responsible for writing checks for accounts payable and for depositing all checks received by the Consortium. Communication with host sites, filmmakers, volunteers, grants organizations, and more is required daily via email and phone. Throughout the year the ED is responsible for managing on-line presentations via Zoom and Vimeo and interviewing and editing talks with filmmakers in far-flung locations around the world. The ED is also responsible for program presentations that sometimes require weekend travel and lodging, and the occasional set-up of complex video projection equipment including video projectors, sound systems, portable screens, and more.

**Marginal functions:** Directing the Consortium's social media initiatives, managing mass mailings through email, contacting filmmakers, maintaining the film archive.

**Assistant to the Executive Director - Part-time employee.**

**Essential functions:** Sufficient eyesight to maintain oversized wall calendar as part of scheduling the annual film festival tour, including communication with host venues and filmmakers. Sufficient hearing to communicate via phone or adaptive phone technology for assisted listening, and email. Sufficient physical ability to label, open, and process mail packages. The ability to enter and maintain submissions data and donations data electronically via computer keyboard and to effectively facilitate communication via email, phone, and in-person with jurors, interns, filmmakers and host site representatives.

**Marginal Functions:** Managing the Festival's administration system and all festival submissions, planning of special events, attending festival screenings and special events, and maintaining the Consortium's Facebook page and other social media.

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## Grievance Procedure

19) Does the organization have a Board of Directors approved procedure for accepting grievances from the public? Please include the date the procedure was adopted. If no, please explain your organization's process and timeline for adopting a Grievance Procedure.

The Thomas A. Edison Media Arts Consortium Grievance Procedure is meant to provide an internal mechanism for the Consortium to use in the event of a complaint received from a member of the public regarding accessibility. This procedure also assures commentary in reference to the organization's policies concerning ADA compliance. Every effort is made to satisfy the complainant at the earliest stages of interaction, based upon the organization's capacity to provide for full physical and programmatic access. The Consortium's Executive Director communicates with the complainant to determine the nature of the complaint, and creates an open dialogue with the complainant. Depending upon the location of the complaint, other staff may be involved in this initial process. The goal of this exchange is to address the complainant's need as quickly and positively as possible, within the scope of the organization's ability to meet that need, and to use that information to assess future needs determinations. The Executive Director is responsible to document all information received.

Following the initial interview, if the complainant is not satisfied by the information gathering process/interview, the Executive Director will encourage the complainant to participate in additional mediation which would include the host site liaison of the location where the complaint occurred. If the complainant is not satisfied by the above additional mediation, the Executive Director will assist the complainant in preparing a written description of the problem, which will be presented for review to the organization's ADA Advisory Committee. This complaint must include: Name, Address, telephone number of complainant, a detailed description of complaint, including date, time, and location of access barrier, and complainant's recommendation for resolution. The Executive Director will assure the complainant that the purpose of the Advisory Committee's review is to ensure that a solution is devised that will meet the needs of the complainant to the best of the Consortium's ability. This will be done within established programs and facilities, and the committee will consider establishing new policies, programs and facility improvements as warranted. Review of the complaint will take place within 30 (thirty) days of receipt of the

written complaint. The committee will consider the following: Is the complaint valid? Was access denied? What were the circumstances of the denied access? Is this a standard or unusual condition? Was lack of access a result of policy, and if so, is a new policy warranted? What must happen to ensure access? Are there possible alternatives? Are there any mitigating factors that would limit resolution to the problem? What is to be done to assure success in the future? Will the solution demand funding? If so, how will it be funded and on what timeline? Who should do follow-up with the complainant and what should it consist of?

The complainant is assured that the recommendations of the committee will be presented to the Board of Trustees of the Thomas A. Edison Media Arts Consortium. The complainant is required to sign a document indicating that the proposed recommendation(s) are acceptable to him/her, agreeing that if the recommendation is followed, the matter will then be considered closed. At the next appropriate Board of Trustees meeting, the recommendations of the ADA Advisory Committee for resolution are presented, and a decision is made. Such decision may require the allocation of existing funds and resources and may require ongoing resource development. All staff are then notified by the Executive Director of the nature of the grievance and its resolution. The Consortium implements the recommended solution. Adopted 11-29-2014

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### Programmatic Issues

Please provide an explanation for each program area listed below. Please include who is responsible, how often the program is offered, and the estimated cost. If you do not offer any of the services listed below, please explain the timeline for offering the service or why the service is not applicable to your organization. The timeline should include goals that are readily achievable and goals the organization would like to meet within the framework of this 3 year plan.

#### Programs and services for patrons with hearing disabilities:

20) Assistive listening system provided in assembly areas, seating areas, and/or for guided tours or lectures. **N/A:**

As a touring film festival visiting venues in the US and abroad, and presenting 60 or more programs a year. We carefully vet, work with, and coordinate the resources of our host institutions to accomplish the highest level of ADA compliance possible. All of our host institutions such as The National Gallery of Art in Washington, DC; the Crandall Public Library in Glens Falls, NY; the Hoboken Historical Museum; Ramapo College of NJ; Princeton University, and more, are ADA compliant and some provide Assistive Listening Devices on site upon request. Each host site must confirm that they meet the Consortium's ADA Compliance requirements in advance in order to qualify as a host venue for a Thomas Edison Film Festival program, or a NJ Young Filmmakers program, or for any program provided to the public as part of a Consortium initiative.

Person Responsible: **Jane Steuerwald, Exec. Dir.**

Estimated Cost:

Goals for FY18 Assistive listening devices may be made available upon request, based on the resources of the host venue. In the entire history of the Consortium, this service has never been requested.

Goals for FY19 Assistive listening devices may be made available upon request, based on the resources of the host venue. In the entire history of the Consortium, this service has never been requested.

Goals for FY20 Assistive listening devices may be made available upon request, based on the resources of the host venue. In the entire history of the Consortium, this service has never been requested.

21) Sign language interpretation of performances, guided tours, or lectures. **N/A:**

The Thomas Edison Film Festival – pre-Covid - visited venues in 20 or more states in the US and abroad. The Consortium expects and requires its host institutions to respect and fulfill ADA Compliance guidelines. Under the ADA, offering an accommodation is always on a case-by-case basis, and the decision is based on what is "readily achievable." For the Consortium, since we travel from one venue to another, this varies according to

administrative and financial resources. A large theatre organization is much more likely to offer sign language interpretation than a small one, for example. Moreover, sign language interpreters are available in some but not all locations. That said, prior to Covid-19, Ramapo College of NJ worked with the Consortium to provide a sign-language interpreter for an audience member with hearing loss.

Programs presented by the TEFF are not live theatrical events, but are visual projections held in darkened rooms, theaters, and auditoriums. Therefore, in most instances sign language interpretation is sometimes impractical. Thus, the Consortium requires its host institutions to provide clear and concise information to people with hearing loss, as to whether sign language interpretation of performances will be available. Alternatively, many of the festival's films have subtitles, and may be programmed upon request for people with hearing loss. Many festival presentations are visual experiences that utilize no dialogue, therefore sign language interpretation would not be applicable.

Person Responsible: **Jane Steuerwald, Exec. Dir.**

Estimated Cost:

Goals for FY21 **Sign language interpretation of film presentations may be made available upon request for a TEFF program.**

Goals for FY22 **Sign language interpretation of film presentations may be made available upon request for a TEFF program.**

Goals for FY23 **Sign language interpretation of film presentations may be made available upon request for a TEFF program.**

22) Open/closed captioning at performances, lectures, tours, workshops, or for film/video. **N/A:**

**The Thomas A. Edison Media Arts Consortium, Inc. – TEFF is an annual international juried competition, which supports the work of non-commercial, independent filmmakers. Hundreds of films are entered into the competition every year and are evaluated by a formal jury. The Consortium does not produce programming for exhibition; it curates already existing film and video productions for inclusion in its annual festival tour. That being said, the Consortium does not have the technical expertise, the facilities, nor the funding required to close or open caption the 50 or so films typically included in a festival tour each year for public presentation at this time.**

**Many films submitted to the festival contain only images, music, and sound effects, and do not lend themselves to closed captioning. Closed captioning has often been considered as an afterthought, not only by filmmakers, editors and production facilities, but also for hardware and software manufacturers. Different video systems had to invent different workarounds in order to support closed captioning, so there are a huge variety of different workflows needed to support all the various formats and systems available. Closed captioning is created in the post-production stage of a film. The bulk of the closed captioning work occurs in the transcription step, in which any dialogue and audio cues have to be entered as computer text. This step is very labor intensive. Having a script (shooting script, notes, etc.) can drastically cut down the time needed for this step. The kind of film that is typically made with a narrative script, or a shooting script, and with budgets large enough to include script supervisors, are not generally entered into our competition, or chosen by the jury. In fact, the Thomas Edison Film Festival has long been a champion of experimental film typically made with virtually no budget by individual filmmakers exploring the medium without actors or dialog driven stories. In order for the Consortium, to provide closed or open captioning for each film, it would have to require every single filmmaker to create the captioning prior to entering his or her work in the annual festival competition. Filmmakers with very minimal funds make the vast majority of films supported by the mission of the Consortium and the festival. More than 90% of the films in each year 's festival tour are under 20 minutes in length and are not commercial productions, but rather are made by artist/filmmakers for the love of making film. Often films are made with archival materials, and with historic production methods, which do not lend themselves to current technological post-production advancements.**

Filmmakers submit their work to the TEFF for consideration on-line through the FilmFreeway platform. For reasons stated above, we believe that requiring this service is not practical for our organization at this point in time. Despite these limitations, the Consortium has moved proactively to advocate for closed captioning through our Call for Entries Submission Guidelines annually. In 2015, we created a specific entry category for films that are released with closed captions. The festival jury judges all films entered in this category on their individual merits, and the closed-captioned films chosen by the jury for the festival tour are made available to host sites upon request. Our policy of creating custom curated shows allows us to do this very easily. We are now able to promote closed captioning as a viable format for independent filmmakers, as well as offering this service for patrons with hearing loss upon request.

Person Responsible: **Jane Steuerwald, Exec. Dir.**

Estimated Cost:

Goals for FY21 **Open/closed captioning for film/video programs can be made available upon request based on the availability of films that are touring with the respective season. This service has not been requested to date, but is a viable programming option.**

Goals for FY22 **Open/closed captioning for film/video programs can be made available upon request based on the availability of films that are touring with the respective season. This service has not been requested to date, but is a viable programming option.**

Goals for FY23 **Open/closed captioning for film/video programs can be made available upon request based on the availability of films that are touring with the respective season. This service has not been requested to date, but is a viable programming option.**

23) Advance copies of scripts or synopses. N/A:

The Consortium website offers synopses of all of the films contained in the annual award collection, so interested patrons can easily review this information prior to attending any screening in the Festival tour. Each program presentation typically consists of 10 or so independent short films, including experimental/abstract works, documentaries, animation, and narrative drawn from a larger collection of award-winning works annually. These individually-curated programs are made available to each host site in advance for a more enriching experience. Additionally, the annual program booklet (including enlarged editions upon request) is provided to each host site in advance via email. This allows each host site to email their patrons a link to our digital program booklet in advance of presentations, and patrons can engage with program content appropriately. For example, a patron with vision loss can review the entire annual program booklet in an enlarged print version at home via computer. Perhaps most importantly, programs that are presented in-person or virtually by the Festival Director allow for personalized engagement with patrons in attendance. Not only does this practice allow for descriptive narration provided in real time by the Festival Director, but in Q & A the Director is able to lead a discussion and answer questions from patrons regarding the visual and aural aspects of each film screened.

Person Responsible: **Jane Steuerwald, Exec. Dir.**

Estimated Cost: **Printing of annual booklets is approximately \$4500 annually.**

Goals for FY21 **The Consortium will continue its established practice of providing program booklets in advance of film presentations, providing large print programs for host venues, and digital access to the annual TEFF program booklet via the Consortium's website.**

Goals for FY22 **The Consortium will continue its established practice of providing program booklets in advance of film presentations, providing large print programs for host venues, and digital access to the annual TEFF program booklet via the Consortium's website.**

Goals for FY23 The Consortium will continue its established practice of providing program booklets in advance of film presentations, providing large print programs for host venues, and digital access to the annual TEFF program booklet via the Consortium's website.

24) Printed self-guided tours. N/A:

**Thomas A. Edison Media Arts Consortium – Thomas Edison Film Festival is not a museum or gallery nor does it present physical installations of any kind, which means that there is no facility to tour. Programming consists of film programs presented in the auditoriums of its host institutions. The programs are of a specifically temporal nature, projected on screen and are not permanent installations. The Consortium provides tour program booklets, including 16pt. print versions, to accompany each program presentation.**

Person Responsible:

Estimated Cost:

Goals for FY21 The concept of a printed, self-guided tour, is not applicable to our programs.

Goals for FY22 The concept of a printed, self-guided tour, is not applicable to our programs.

Goals for FY23 The concept of a printed, self-guided tour, is not applicable to our programs.

25) Admits service animals: N/A:

**The Consortium functions as a touring organization, presenting back-to-back film programs at venues in the US and abroad. The Consortium requires host institutions to fulfill ADA Compliance guidelines. Thus the Festival requires host institutions to convey clear and accessible information to people with disabilities and to admit service animals whenever necessary.**

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Programs and services for patrons with visual disabilities:

26) Audio described performances or guided tours. N/A:

**Under the ADA, accommodation is always offered on a case-by-case basis, and decisions are based on what is "readily achievable. " For the Consortium, since we travel from one venue to another, this varies according to the administrative and financial resources of each host organization. A large theatre organization is much more likely to offer audio described performances than a small one, for example; and it must also be taken into account whether or not "audio describers " are available in the area. The Consortium requires host institutions to provide clear and concise information to people with vision loss, including notice as to whether or not and when audio described performances will be available. We require all of our host institutions to be a pro-actively ADA Compliant and we monitor the offering of audio described performances upon special request and in advance of a program presentation, on a case-by-case basis. Facility tours are not applicable as festival programs are exclusively on-screen presentations in theater auditoriums.**

Person Responsible: **Jane Steuerwald, Exec. Dir.**

Estimated Cost:

Goals for FY21 Audio described performances of film presentations is not viable addition, and not applicable to Thomas Edison Film Festival programs. In the entire history of the Consortium, this service has never been requested.

Goals for FY22 Audio described performances of film presentations is not viable addition, and not applicable to Black Maria film programs. In the entire history of the Consortium, this service has never been requested.

Goals for FY23 **Audio described performances of film presentations is not viable addition, and not applicable to Black Maria film programs. In the entire history of the Consortium, this service has never been requested.**

27) Sensory seminars in conjunction with an event or exhibition. **N/A:**

**Thomas A. Edison Media Arts Consortium – Thomas Edison Film Festival is not a museum or gallery nor does it present physical installations of any kind, which means that there is no exhibition to tour. Programming consists of film programs presented in the auditoriums of its host institutions. The programs are of a specifically temporal nature, projected on screen and are not permanent installations accompanied by seminars.**

Person Responsible: **Jane Steuerwald, Exec. Dir.**

Estimated Cost:

Goals for FY21 **Sensory seminars are not a viable addition to Black Maria film programs. In the entire history of the Consortium, this service has never been requested.**

Goals for FY22 **Sensory seminars are not a viable addition to Black Maria film programs. In the entire history of the Consortium, this service has never been requested.**

Goals for FY23 **Sensory seminars are not a viable addition to Black Maria film programs. In the entire history of the Consortium, this service has never been requested.**

28) Braille materials (programs, exhibit or display signage, and/or other materials). **N/A:**

**The Consortium's modest annual budget only allows for the production of its program booklet and individual programs in 16 pt. type and web-based versions at this time. The Consortium requires its host institutions to respect and fulfill ADA Compliance guidelines. Under the ADA, accommodation is always offered on a case-by-case basis, dependent upon what is "readily achievable." For the Consortium, since we travel from one venue to another, this varies according to administrative and financial resources of each venue. A large theatre organization is much more likely to have the financial wherewithal to offer a Braille version of a Thomas Edison Film Festival program than a small one.**

**As part of our research into ADA Compliance, we contacted an organization called BrailleWorks, which specializes in transcribing text documents into Braille. We learned that the cost for transcribing and producing one copy of a 2-3-page word document - in this case a sample program - is cost prohibitive at a total of more than \$70.00. Of course, we should try to accommodate people who have partial loss of eyesight, but fully blind people cannot possibly appreciate our programs in a meaningful way. Our touring films are largely and sometimes completely visual, and without verbal corollary. Thus, the festival requires host institutions to provide clear and concise information to people with vision loss, in regard to whether or not and when Braille programs will be available. We require all of our host institutions to include a pro-active statement and to monitor the offering of Braille materials upon special request and in advance of a program presentation, on a case-by-case basis.**

Person Responsible: **Jane Steuerwald, Exec. Dir.**

Estimated Cost:

Goals for FY21 **Braille programs are not a viable addition to Thomas Edison Film Festival programs. In the entire history of the Consortium, this service has never been requested.**

Goals for FY22 **Braille programs are not a viable addition to Black Maria film programs. In the entire history of the Consortium, this service has never been requested.**

Goals for FY23 **Braille programs are not a viable addition to Black Maria film programs. In the entire history of the Consortium, this service has never been requested.**

## 29) Marketing Materials

Are your materials available online or in hard copy? Do you offer large print materials (event brochures, programs, signage, exhibit or display signage, and/or other materials)? **YES**

Person Responsible: **Jane Steuerwald, Exec. Dir.**

Estimated Cost:

Goals for FY21

The Thomas A. Edison Media Arts Consortium website carries the Thomas Edison Film Festival's annual program booklet which includes essays by experts in the field of independent film, including history and aesthetics; synopses of all of the films in the annual award collection; and a list of the host sites to which the Festival will travel within the year. The program booklet is available for preview on-line by all patrons interested in reviewing an advance synopsis of any film in the Festival tour. This allows for patrons to research the Consortium and preview a work to be included in an upcoming screening in advance and serves as an enriching opportunity. In addition, the annual program booklet (including enlarged print editions upon request and in advance) is provided to each host site in advance of each scheduled program via email. This allows each host site to email program booklets to patrons before film screenings, and for patrons to engage with program content appropriately. For example, a patron with vision loss can review the entire annual program booklet in an enlarged print version at home on his/her computer, smart phone or related device. The Consortium provides a 16pt. print version of each program presented at every host site, to accompany each screening across the US and abroad.

Goals for FY22

The Thomas A. Edison Media Arts Consortium website carries the Black Maria Film Festival's annual program booklet which includes essays by experts in the field of independent film, including history and aesthetics; synopses of all of the films in the annual award collection; and a list of the host sites to which the Festival will travel within the year. The program booklet is available for preview on-line by all patrons interested in reviewing an advance synopsis of any film in the Festival tour. This allows for patrons to research the Consortium and preview a work to be included in an upcoming screening in advance and serves as an enriching opportunity. In addition, the annual program booklet (including enlarged print editions upon request and in advance) is provided to each host site in advance of each scheduled program via email. This allows each host site to email program booklets to patrons before film screenings, and for patrons to engage with program content appropriately. For example, a patron with vision loss can review the entire annual program booklet in an enlarged print version at home on his/her computer. The Consortium provides a 16pt. print version of each program presented at every host site, to accompany each screening across the US and abroad.

Goals for FY23

The Thomas A. Edison Media Arts Consortium website carries the Black Maria Film Festival's annual program booklet which includes essays by experts in the field of independent film, including history and aesthetics; synopses of all of the films in the annual award collection; and a list of the host sites to which the Festival will travel within the year. The program booklet is available for preview on-line by all patrons interested in reviewing an advance synopsis of any film in the Festival tour. This allows for patrons to research the Consortium and preview a work to be included in an upcoming screening in advance and serves as an enriching opportunity. In addition, the annual program booklet (including enlarged print editions upon request and in advance) is provided to each host site in advance of each scheduled program via email. This allows each host site to email program booklets to patrons before film screenings, and for patrons to engage with program content appropriately. For example, a patron with vision loss can review the entire annual program booklet in an enlarged print version at home on his/her computer. The Consortium provides a 16pt. print version of each program presented at every host site, to accompany each screening across the US and abroad.

## 30) Digital Media

Digital media of exhibits, such as MP-3s digital audio, smartphone, iPod or other recordings. **N/A:**

**Under development - please see below.**

Person Responsible: **Jane Steuerwald, Exec. Dir.**

Estimated Cost: **TBD**

Goals for FY21

The Thomas A. Edison Media Arts Consortium has begun research on an ambitious project, the goal of which is to provide personal subscriptions for patrons that obviate the need to travel to a venue. This option would be particularly attractive to people with disabilities who have mobility issues. For example, a patron of The Bickford Theater in Morristown, NJ may be interested in a TEFF screening scheduled there, but cannot attend in person for whatever reason. The new program we are developing would allow said patron to participate from home. Having done so, the patron can then watch the program on their computer, and will be able to zoom into images, increase volume, repeat segments they wish to view more than once, and customize computer settings to their liking. This renders the viewing and listening experience of the films completely personal and adaptable to each individual's needs. Toward that end we have begun development and testing of a system for storing curated film programs on Amazon's cloud services and providing secure access. This project has the potential to afford access and an enhanced viewing experience to many potential patrons who find it difficult or problematic in any way to visit a venue.

#### Goals for FY22

The Thomas A. Edison Media Arts Consortium has begun research on an ambitious project, the goal of which is to provide personal subscriptions for patrons that obviate the need to travel to a venue. This option would be particularly attractive to people with disabilities who have mobility issues. For example, a patron of The Bickford Theater in Morristown, NJ may be interested in a Black Maria Film Festival screening scheduled there, but cannot attend in person for whatever reason. The new program we are developing would allow said patron to participate from home. Having done so, the patron can then watch the program on their computer, and will be able to zoom into images, increase volume, repeat segments they wish to view more than once, and customize computer settings to their liking. This renders the viewing and listening experience of the films completely personal and adaptable to each individual's needs. Toward that end we have begun development and testing of a system for storing curated film programs on Amazon's cloud services and providing secure access. This project has the potential to afford access and an enhanced viewing experience to many potential patrons who find it difficult or problematic in any way to visit a venue.

#### Goals for FY23

The Thomas A. Edison Media Arts Consortium has begun research on an ambitious project, the goal of which is to provide personal subscriptions for patrons that obviate the need to travel to a venue. This option would be particularly attractive to people with disabilities who have mobility issues. For example, a patron of The Bickford Theater in Morristown, NJ may be interested in a Black Maria Film Festival screening scheduled there, but cannot attend in person for whatever reason. The new program we are developing would allow said patron to participate from home. Having done so, the patron can then watch the program on their computer, and will be able to zoom into images, increase volume, repeat segments they wish to view more than once, and customize computer settings to their liking. This renders the viewing and listening experience of the films completely personal and adaptable to each individual's needs. Toward that end we have begun development and testing of a system for storing curated film programs on Amazon's cloud services and providing secure access. This project has the potential to afford access and an enhanced viewing experience to many potential patrons who find it difficult or problematic in any way to visit a venue.

31) Admits service animals. **N/A:**

32) Please explain other services your organization offers or plans to offer individuals with autism, cognitive disabilities or developmental disabilities. Explain here:

**The Thomas A. Edison Media Arts Consortium - TEFF presents a program each year to children with autism, cognitive and developmental disabilities, vision loss, hearing loss, and physical disabilities at the A. Harry Moore School for Children with Disabilities in Jersey City, NJ. This program is open to the public and is custom-curated for the children and presented in-person by the Executive Director in cooperation with Steve Goldberg, Principal of the A. Harry Moore School.**

## Effective Communications (Publications, Marketing/Outreach, Website)

Please provide an explanation for each marketing area listed below. Please include who is responsible, how often the program is offered, and the estimated cost. If you do not offer any of the services listed below, please explain the timeline for offering the service or why the service is not applicable to your organization. The timeline should include goals that are readily achievable and goals the organization would like to meet within the framework of this 3 year plan.

### 33) Website

Organization has an accessible website providing basic accessibility features: high contrast, adjustable type size, alternate text for images, plain text option, etc. **Yes**

Person Responsible:

Estimated Cost:

Goals for FY21

**The Thomas A. Edison Media Arts Consortium operates a website with features including high contrast, adjustable type size, and a plain text option. Our website also includes streaming media and archives previously curated film programs, interviews with filmmakers, and curated programs of individual short films.**

Goals for FY22

**The Thomas A. Edison Media Arts Consortium operates a website with features including high contrast, adjustable type size, and a plain text option. While the above requirements are currently supported, through functionality built into web browsers, items such as alternate text for images is a goal to be included in new iterations. Our plans for website upgrades also include streaming media.**

Goals for FY23

**The Thomas A. Edison Media Arts Consortium operates a website with features including high contrast, adjustable type size, and a plain text option. While the above requirements are currently supported, through functionality built into web browsers, items such as alternate text for images is a goal to be included in new iterations. Our plans for website upgrades also include streaming media.**

34) Organization has an accessibility statement on their website. **Yes**

**Person Responsible: Jane Steuerwald, Exec. Dir.**

Estimated Cost:

Goals for FY21

**The Thomas A. Edison Media Arts Consortium website lists the appropriate international access symbols and carries a statement regarding accessibility policies. Patrons going to the Consortium's home page and clicking on the About Us link - ADA can find this statement."**

Goals for FY22

**The Thomas A. Edison Media Arts Consortium website lists the appropriate international access symbols and carries a statement regarding accessibility policies. Patrons going to the Consortium's home page and clicking on the About Us link - ADA can find this statement.**

Goals for FY23

**The Thomas A. Edison Media Arts Consortium website lists the appropriate international access symbols and carries a statement regarding accessibility policies. Patrons going to the Consortium's home page and clicking on the About Us link - ADA can find this statement.**

35) Organization has an accessibility section on the website that lists accessible programs and services to patrons. **Yes**

**Person Responsible: Jane Steuerwald, Exec. Dir.**

Estimated Cost:

Goals for FY21

The website is updated as necessary - sometimes weekly - to list all services provided by host sites as they make their program reservations throughout the festival tour season. This data is entered by the executive director regularly. every host site presenting a TEFF program throughout the touring season is listed on the website under the "Tour Schedule" link. Here patrons are informed as to what specific services are offered at each host site. International symbols are used to inform patrons of accessibility services. Patrons can also click on links to each host site's webpage to learn what accessible programs and services are offered.

Goals for FY22

The website is updated as necessary - sometimes weekly - to list all services provided by host sites as they make their program reservations throughout the festival tour season. This data is entered by the executive director regularly. every host site presenting a TEFF program throughout the touring season is listed on the website under the "Tour Schedule" link. Here patrons are informed as to what specific services are offered at each host site. International symbols are used to inform patrons of accessibility services. Patrons can also click on links to each host site's webpage to learn what accessible programs and services are offered.

Goals for FY23

The website is updated as necessary - sometimes weekly - to list all services provided by host sites as they make their program reservations throughout the festival tour season. This data is entered by the executive director regularly. every host site presenting a TEFF program throughout the touring season is listed on the website under the "Tour Schedule" link. Here patrons are informed as to what specific services are offered at each host site. International symbols are used to inform patrons of accessibility services. Patrons can also click on links to each host site's webpage to learn what accessible programs and services are offered.

36) Does your agency sell tickets online to events? If no, skip to Question 39. **No**

37) Organization offers ticket sales on its website or through an on-line ticketing service. **No (Explain in text box below)**

Person Responsible: **Jane Steuerwald, Exec. Dir.**

Estimated Cost:

Goals for FY21 **The Consortium has no plans to offer ticket sales on its website or through an on-line ticketing service.**

Goals for FY22 **The Consortium has no plans to offer ticket sales on its website or through an on-line ticketing service.**

Goals for FY23 **The Consortium has no plans to offer ticket sales on its website or through an on-line ticketing service.**

### **38) Seating**

Organization offers seating diagram or chart showing location of accessible seating for ticket sales on its website or through an on-line ticketing service. **No (Explain in text box below)**

Person Responsible:

Estimated Cost:

Goals for FY21 **The Consortium does not manage seating for any host venue.**

Goals for FY22 **The Consortium does not manage seating for any host venue.**

Goals for FY23 **The Consortium does not manage seating for any host venue.**

### **39) Pricing**

Organization offers tickets in all price ranges to people with disabilities and up to three companions requesting accessible seating. **N/A:**

Person Responsible:

Estimated Cost: **Thomas A. Edison Media Arts Consortium**

Goals for FY21 **The Consortium has no plans to engage in ticketing.**

Goals for FY22 **The Consortium has no plans to engage in ticketing.**

Goals for FY23 **The Consortium has no plans to engage in ticketing.**

40) Organization offers discounted ticket prices to individuals with disabilities and their companion. **N/A:**

**The Consortium does not handle ticketing at any venue hosting a film program.**

Person Responsible: **Jane Steuerwald, Exec. Dir.**

Estimated Cost:

Goals for FY21 **The Consortium has no plans to engage in ticketing.**

Goals for FY22 **The Consortium has no plans to engage in ticketing.**

Goals for FY23 **The Consortium has no plans to engage in ticketing.**

#### **41) Brochures and other marketing materials**

Brochures and other marketing materials are available or offered in alternate formats (e.g. large print/Braille/electronic media). **N/A:**

**The Thomas A. Edison Media Arts Consortium website carries the Thomas Edison Film Festival 's annual program booklet which includes essays by experts in the field of independent film, including history and aesthetics; synopses of all of the films in the annual award collection; and a list of the host sites to which the Festival will travel within the year. The program booklet is available for preview on-line by all patrons interested in reviewing an advance synopsis of any film in the Festival tour. This allows for patrons to research the Consortium and preview a work to be included in an upcoming screening in advance and serves as an enrichment opportunity. In addition, the annual program booklet (including enlarged print editions available upon request and in advance) is provided to each host site in advance of each scheduled program via email. This allows each host site to email program booklets to patrons before film screenings, and for patrons to engage with program content appropriately. For example, a patron with vision loss can review the entire annual program booklet in an enlarged print version at home on his/her computer. The Consortium provides a 16pt. print version of each program presented at every host site, to accompany each screening across the US and abroad. Person Responsible: Jane Steuerwald, Exec. Dir.**

Estimated Cost:

Goals for FY21 **The Thomas A. Edison Media Arts Consortium website lists the appropriate international access symbols and carries a statement regarding accessibility policies. The statement can be read by going to the Consortium's home page and clicking on the link to About Us - ADA. The Consortium does not plan to publish any additional brochures or other marketing materials at this time.**

Goals for FY22 **The Thomas A. Edison Media Arts Consortium website lists the appropriate international access symbols and carries a statement regarding accessibility policies. The statement can be read by going to the Consortium's home page and clicking on the link to About Us - ADA. The Consortium does not plan to publish any additional brochures or other marketing materials at this time.**

Goals for FY23 The Thomas A. Edison Media Arts Consortium website lists the appropriate international access symbols and carries a statement regarding accessibility policies. The statement can be read by going to the Consortium's home page and clicking on the link to About Us - ADA. The Consortium does not plan to publish any additional brochures or other marketing materials at this time.

42) Brochures and other marketing materials list appropriate international access symbols and a statement regarding accessibility policies. **N/A:**

The Thomas A. Edison Media Arts Consortium website carries the Thomas Edison Film Festival 's annual program booklet which includes essays by experts in the field of independent film, including history and aesthetics; synopses of all of the films in the annual award collection; and a list of the host sites to which the Festival will travel within the year. The program booklet is available for preview on-line by all patrons interested in reviewing an advance synopsis of any film in the Festival tour. This allows for patrons to research the Consortium and preview a work to be included in an upcoming screening in advance and serves as an enriching opportunity. In addition the annual program booklet (including enlarged print editions upon request and in advance) is provided to each host site in advance of each scheduled program via email. This allows each host site to email program booklets to patrons before film screenings, and for patrons to engage with program content appropriately. For example, a patron with vision loss can review the entire annual program booklet in an enlarged print version at home on his/her computer. The Consortium provides a 16pt. print version of each program presented at every host site, to accompany each screening across the US and abroad. The Consortium does not publish any additional brochures or other marketing materials at this time.

Person Responsible: **Jane Steuerwald, Exec. Dir.**  
Estimated Cost:

Goals for FY21 The Thomas A. Edison Media Arts Consortium website lists the appropriate international access symbols and carries a statement regarding accessibility policies. The statement can be read by going to the Consortium's home page and clicking on the link to About Us - ADA. The Consortium does not plan to publish any additional brochures or other marketing materials at this time.

Goals for FY22 The Thomas A. Edison Media Arts Consortium website lists the appropriate international access symbols and carries a statement regarding accessibility policies. The statement can be read by going to the Consortium's home page and clicking on the link to About Us - ADA. The Consortium does not plan to publish any additional brochures or other marketing materials at this time.

Goals for FY23 The Thomas A. Edison Media Arts Consortium website lists the appropriate international access symbols and carries a statement regarding accessibility policies. The statement can be read by going to the Consortium's home page and clicking on the link to About Us - ADA. The Consortium does not plan to publish any additional brochures or other marketing materials at this time.

43) Advance notification policy

Organization has reasonable advance notification policy for patrons interested in utilizing its programs and services (e.g. sign interpretation, large print programs, etc.). **N/A:**

The TEFF is a guest presenter across the US and abroad. As such we must rely on the commitment to ADA guidelines by our host institutions. To accomplish our essential ADA compliance goals, the Thomas A. Edison Media Arts Consortium has developed a "Host Organization Americans With Disabilities Act (ADA Compliance) Rider and Survey " which must be completed by every one of our host sites prior to booking a film program presentation. Through this survey the Consortium establishes a reasonable advance notification policy for

patrons interested in utilizing ADA programs and services including large print programs, assistive listening devices, wheelchair accessibility, etc.

Person Responsible: **Jane Steuerwald, Exec. Dir.**

Estimated Cost:

Goals for FY21 **The Consortium will continue its policy of working with each host venue to complete the required Host Organization Americans With Disabilities Act (ADA Compliance) Rider and Survey annually.**

Goals for FY22 **The Consortium will continue its policy of working with each host venue to complete the required Host Organization Americans With Disabilities Act (ADA Compliance) Rider and Survey annually.**

Goals for FY23 **The Consortium will continue its policy of working with each host venue to complete the required Host Organization Americans With Disabilities Act (ADA Compliance) Rider and Survey annually.**

44) Organization utilizes its ADA advisory board or similar representation to reach patrons with disabilities. **Yes**

Person Responsible: **Jane Steuerwald, Exec. Dir.**

Estimated Cost:

Goals for FY21

**ADA Advisory board member Debi Glennon - also a member of the Ridgewood Community Access Network (CAN), a committee advocating for ADA Compliance in Ridgewood, NJ - consults with the Consortium's Executive Director to make recommendations on accessibility for program presentations.**

Goals for FY22

**ADA Advisory board member Debi Glennon - also a member of the Ridgewood Community Access Network (CAN), a committee advocating for ADA Compliance in Ridgewood, NJ - consults with the Consortium's Executive Director to make recommendations on accessibility for program presentations.**

Goals for FY23

**ADA Advisory board member Debi Glennon - also a member of the Ridgewood Community Access Network (CAN), a committee advocating for ADA Compliance in Ridgewood, NJ - consults with the Consortium's Executive Director to make recommendations on accessibility for program presentations.**

45) The organization has developed or is planning to develop a targeted marketing approach to reach out to patrons with disabilities. **Yes**

Person Responsible: **Jane Steuerwald, Exec. Dir.**

Estimated Cost:

Goals for FY21

**One of the important initiatives of the Thomas A. Edison Media Arts Consortium is our Global Insights - ADA Collection. ADA related works are available upon request and are accessible to patrons. The festival's executive director is available, also upon request, to custom-curate programs that focus on issues of the environment, people with disabilities, and/or social justice. The Global Insights - ADA Collection is updated annually with works as they become available through the Thomas Edison Film Festival's annual juried international film competition and tour. The festival has designated an award called the Global Insights Stellar Award which recognizes an outstanding film focusing on issues of the environment, people with disabilities, and/or issues of social justice. By establishing this award, which recognizes filmmakers with a stake in the promotion of ADA-related topics, the TEFF festival concurrently promotes and encourages the importance of ADA Compliance.**

Goals for FY22

**One of the important initiatives of the Thomas A. Edison Media Arts Consortium is our Global Insights - ADA Collection. ADA related works are available upon request and are accessible to patrons. The festival's executive**

director is available, also upon request, to custom-curate programs that focus on issues of the environment, people with disabilities, and/or social justice. The Global Insights - ADA Collection is updated annually with works as they become available through the Black Maria's annual juried international film competition and tour. The Black Maria Film Festival has designated an award called the Global Insights Stellar Award which recognizes an outstanding film focusing on issues of the environment, people with disabilities, and/or issues of social justice. By establishing this award, which recognizes filmmakers with a stake in the promotion of ADA-related topics, the TEFF concurrently promotes and encourages the importance of ADA Compliance.

Goals for FY23

One of the important initiatives of the Thomas A. Edison Media Arts Consortium is our Global Insights - ADA Collection. ADA related works are available upon request and are accessible to patrons. The festival's executive director is available, also upon request, to custom-curate programs that focus on issues of the environment, people with disabilities, and/or social justice. The Global Insights - ADA Collection is updated annually with works as they become available through the Black Maria's annual juried international film competition and tour. The Black Maria Film Festival has designated an award called the Global Insights Stellar Award which recognizes an outstanding film focusing on issues of the environment, people with disabilities, and/or issues of social justice. By establishing this award, which recognizes filmmakers with a stake in the promotion of ADA-related topics, the TEFF concurrently promotes and encourages the importance of ADA Compliance.

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## Facility Accessibility

Please provide an explanation for each facility area listed below as it relates to your owned public spaces, (i.e. performance, exhibit, classroom) including persons responsible and the estimated cost.

### 47) Accessible route from public transportation to the facility.

Please accurately describe this accommodation for ALL of the facilities you maintain or utilize. (i.e., performance, exhibit, classroom, office and rehearsal space)

As a nationally touring film program, TEFF proactively supports and advocates ADA accessibility guidelines. People with disabilities and their companions or liaisons are encouraged to contact the festival office prior to a scheduled screening event in order to ascertain and confirm the specific accessibility features of the host venue.

TEFF associates supply the contact information for the host venue in order to confirm any needed accommodations. On the Festival's Tour Schedule link approved ADA symbols are posted indicating each host venue's accessibility.

The Festival provides each host venue with program notes in a minimum of 16-point type, and can provide enlarged program notes upon request to individuals with impaired vision.

The Festival seeks to facilitate procurement of Assistive Listening devices for patrons upon request. For these special accommodations, the Festival must be contacted at least two weeks prior to a scheduled program.

Each season the comprehensive TEFF program booklet is linked to the Festival website and may be viewed by patrons on their home computers. In this way, based on personal requirements, the program booklet can be accessed to accommodate people with vision or other physical impairment.

The TEFF is a guest presenter at host sites annually across the US and in countries abroad. We require our host institutions to commit to and fulfill ADA guidelines. To accomplish our essential ADA compliance goals, the Thomas A. Edison Media Arts Consortium has developed a "Host Organization Americans With Disabilities Act (ADA Compliance) Rider and Survey" which must be completed by every one of our host sites prior to booking a film program presentation. Through this survey the Consortium establishes a reasonable advance notification

**policy for patrons interested in utilizing ADA programs and services including large print programs, assistive listening devices, wheelchair accessibility, etc.**

If you do not offer the accommodation, please explain your goals for offering the accommodation, estimated resources and the person responsible for implementing the accommodation.

**The Consortium will continue its policy of working with each host venue to complete the required Host Organization Americans With Disabilities Act (ADA Compliance) Rider and Survey annually.**

**48) ADA compliant parking.**

Please accurately describe this accommodation for ALL of the facilities you maintain or utilize. (i.e., performance, exhibit, classroom, office and rehearsal space)

**The Consortium will continue its policy of working with each host venue to complete the required Host Organization Americans With Disabilities Act (ADA Compliance) Rider and Survey annually.**

**49) Accessible route from parking to primary accessible entrance.**

Please accurately describe this accommodation for ALL of the facilities you maintain or utilize. (i.e., performance, exhibit, classroom, office and rehearsal space)

**The Consortium will continue its policy of working with each host venue to complete the required Host Organization Americans With Disabilities Act (ADA Compliance) Rider and Survey annually.**

**50) ADA compliant doors to entrance, bathrooms, assembly areas, gallery and display areas.**

Please accurately describe this accommodation for ALL of the facilities you maintain or utilize. (i.e., performance, exhibit, classroom, office and rehearsal space)

**The Consortium will continue its policy of working with each host venue to complete the required Host Organization Americans With Disabilities Act (ADA Compliance) Rider and Survey annually.**

**51) Multi-level facility has an elevator or interior ramps at level or floor changes.**

Please accurately describe this accommodation for ALL of the facilities you maintain or utilize. (i.e., performance, exhibit, classroom, office and rehearsal space)

**The Consortium will continue its policy of working with each host venue to complete the required Host Organization Americans With Disabilities Act (ADA Compliance) Rider and Survey annually.**

**52) Restrooms (or unisex bathroom) used by the public are ADA compliant.**

Please accurately describe this accommodation for ALL of the facilities you maintain or utilize. (i.e., performance, exhibit, classroom, office and rehearsal space)

**The Consortium will continue its policy of working with each host venue to complete the required Host Organization Americans With Disabilities Act (ADA Compliance) Rider and Survey annually.**

**53) Seating area(s) of facility has the correct percentage of wheelchair locations on each level as required by law. Please include the % of seats that are wheelchair accessible.**

Please accurately describe this accommodation for ALL of the facilities you maintain or utilize. (i.e., performance, exhibit, classroom, office and rehearsal space)

**The Consortium will continue its policy of working with each host venue to complete the required Host Organization Americans With Disabilities Act (ADA Compliance) Rider and Survey annually.**

**54) ADA compliant signage (compliant signage would include Braille, correct type size, high contrast design elements, correct mounting and height).**

Please accurately describe this accommodation for ALL of the facilities you maintain or utilize. (i.e., performance, exhibit, classroom, office and rehearsal space)

**The Consortium will continue its policy of working with each host venue to complete the required Host Organization Americans With Disabilities Act (ADA Compliance) Rider and Survey annually.**

**55) ADA compliant box office window/information desk.**

Please accurately describe this accommodation for ALL of the facilities you maintain or utilize. (i.e., performance, exhibit, classroom, office and rehearsal space)

**The Consortium will continue its policy of working with each host venue to complete the required Host Organization Americans With Disabilities Act (ADA Compliance) Rider and Survey annually.**

**56) ADA compliant concession stand/gift shop.**

Please accurately describe this accommodation for ALL of the facilities you maintain or utilize. (i.e., performance, exhibit, classroom, office and rehearsal space)

**The Consortium will continue its policy of working with each host venue to complete the required Host Organization Americans With Disabilities Act (ADA Compliance) Rider and Survey annually.**

**57) ADA compliant performance/dressing room/artist space.**

Please accurately describe this accommodation for ALL of the facilities you maintain or utilize. (i.e., performance, exhibit, classroom, office and rehearsal space)

**The Consortium will continue its policy of working with each host venue to complete the required Host Organization Americans With Disabilities Act (ADA Compliance) Rider and Survey annually.**