

# **AFF Project Report**

**24/06/2025**

# Table of Contents

Accessible Films Festival Design Analyses

Accessible Films Festival Alternative Designs

Puruli Culture and Arts Interviews

Interview Analyses and Findings

What Is Accessibility? How Did We Use It Within the Festival Context?

# 1st Interview

## Goals and Scope

The festival's main goal is to ensure equal access to cinema culture for individuals with visual, hearing, and orthopedic disabilities, as well as individuals on the autism spectrum.

The festival aims to enable everyone to watch films in the **same theater and under the same conditions**.

Inclusivity should include not only physical accessibility, but also **linguistic and economic accessibility**.

For example: English subtitles and affordable ticket policies.

## Target Audience

Individuals with visual, auditory, cognitive, and orthopedic disabilities (primary group)

Individuals on the autism spectrum (included in the target audience, though not currently the priority)

Cinephiles and alternative film audiences

Foreign-language speakers / foreign population in Ankara

# 1st Interview

## Existing Practices and Infrastructure

- A festival guide / city map is provided to guests.
- Screenings with audio description and detailed subtitles are available.
- Sign language practices were tested in the past but were removed due to viewing comfort.
- Orthopedic accessibility is prioritized: details such as toilets, parking, theater layout, and seating arrangements are taken into account.
- At first, accessible cultural centers were preferred, but due to technical inadequacies, the festival moved to cinema theaters.
- Although the online festival experience is not fully supported by the film industry, it is seen as a valuable alternative in terms of accessibility.

# 1st Interview

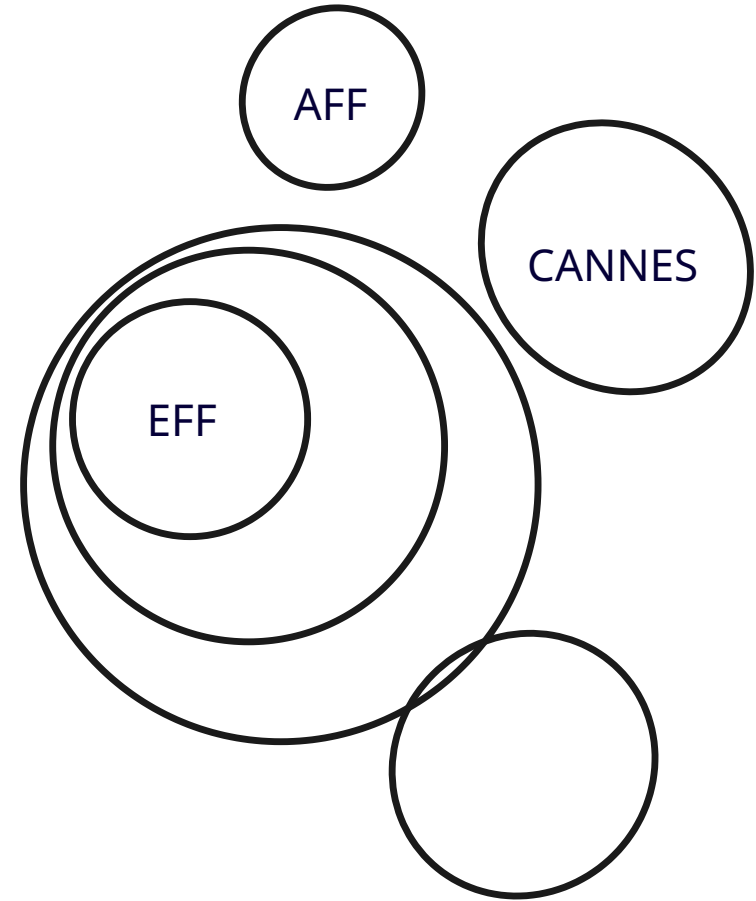
## Puruli Stakeholders and Relationships

### Main Stakeholders

- Audio Description Association
- GETEM
- Eskişehir Municipality
- Foreign embassies
- (film costs, flight tickets)
- Young filmmakers, directors, academics, consultants

### Stakeholder Relationship-Building Process

- Initial contact: via email / phone
- Mutual statement of intent
- Sharing of costs and schedule
- Defining accessibility conditions from the beginning



# 1st Interview

## What Can We Do as Visual Communication Designers?

- **Prepare a stakeholder map:** The festival's supporters, partners, and consultants should be shown clearly through visual mapping.
- **Adapt accessibility standards:** Standards customized for all disability groups should be included in the report; general standards can be presented in the appendices.
- **Catalog and material analysis:** Development suggestions should be made by drawing accessibility-related conclusions from existing catalogs.
- **Introductory section for the design process:** The report introduction can be structured by visualizing the question: "Where did we start, and where have we arrived?"
- **Context mapping:** Relational analysis and mapping can be used to understand the festival's position within the arts and culture environment.
- **Festival process timeline:** The organizational process can be visualized both to make our own design tracking easier and to contribute to Puruli.
- **Process and service design:** System / service / process design can be developed through observations and analyses of the festival process.

## 2nd Interview

**Aim:** To obtain the information we could not gather in the previous interview.

**Result:** We decided on our project goal and determined which festival materials we would focus on.

# **Our Project Goal**

**To develop design proposals aimed at increasing the accessibility level of AFF's printed and digital materials.**

**What can be done for this?**

# Accessibility Research

## What Is Accessibility?

- Accessibility is the practice of making information, events, and/or environments understandable, meaningful, and usable for as many people as possible. Accessibility is a practice of fair and responsible design.
- **Source:** SeeWriteHear, LLC., 2020

## What Is Inclusivity?

- Inclusivity means ensuring that everyone feels welcomed, valued, and respected, regardless of who they are or where they come from. This means that every opportunity offered to others should also be available to everyone.
- **Source:** What is Inclusivity? [2025 DEI Resources] | Diversity for Social Impact.

## What Are Accessibility Standards?

- They are necessary for everyone in society to have equal access to physical spaces, services, and opportunities. These standards remove barriers and create inclusive environments from which everyone can benefit.

# Accessibility Research Sources

- European Blind Union
- UK Association for Accessible Formats
- American Council of the Blind
- WCAG — Web Content Accessibility Guidelines

## 3rd Interview

**Aim:** To share the analysis results of the Accessible Films Festival's printed materials using the information and criteria we obtained from our research on accessibility standards.

**Result:** To decide on the project outputs.

# Project Outputs

- Two structured accessibility checklists to be used in designs for printed and digital media.
- An accessibility guide visualized with examples that can be used in AFF designs.
- An alternative version of the festival catalog that complies with print accessibility standards.
- An alternative version of the festival film schedule that complies with print accessibility standards.
- A proposed application design to accompany the EFF mobile application that is currently being designed.

# **How Did We Use Accessibility?**

**We analyzed AFF's printed and digital materials through accessibility standards.**

**What did we find as a result?**

# Standards-Based Analysis - Catalog

## Positive Findings

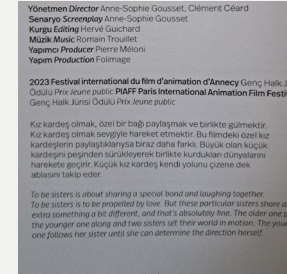
- Recommended contrast uses such as black-white and yellow-black are present.
- Plain, jargon-free language is used.
- The use of matte paper reduces reflection.
- The text fonts are generally readable.

## Problematic Areas

- On some pages, the title and background do not have sufficient contrast.
- There are texts with point sizes below 12.
- Italic style and narrow spacing make readability difficult.
- Letter spacing and line spacing are insufficient; the use of negative space is disproportionate.
- The page number being written horizontally and in a small size makes tracking difficult.

## Standard References

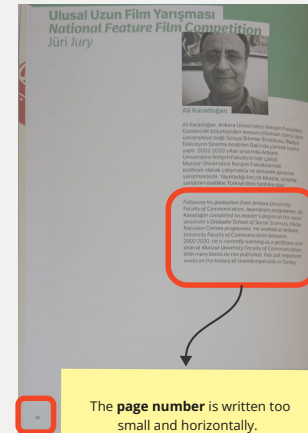
- WCAG AA: Contrast should be at least 4.5:1.
- Plain Language: 14 pt sans-serif font, left-aligned text, sufficient white space, and careful balanced use of bold and italic.



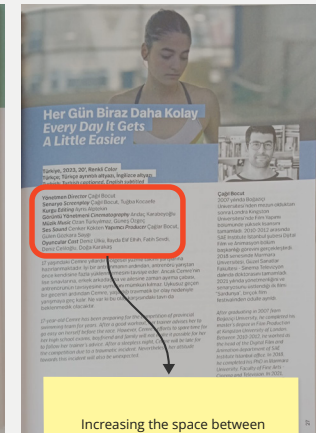
In terms of accessibility standards, the catalog meets the requirement for "contrast" when black text is used on a white page.



The title blending into the background does not meet the requirement for "contrast" according to accessibility standards. The closeness of the letters and the closeness of the texts also fail to meet accessibility standards.



The page number is written too small and horizontally. Text point sizes should be between 12 and 18, and italic should not be used in body texts.



Increasing the space between letters and lines on the pages could improve readability.

# Standards-Based Analysis - Program

## Positive Findings

- It is seen that information blocks are clearly separated on some pages.

## Problematic Areas

- The texts inside the tables are too close to the edges and too dense.
- Some content is given without being divided into paragraphs.
- There is inconsistency between tables; for example, film categories and time slots do not match clearly.
- Color coding exists, but the meaning of the colors is not explained everywhere.

## Standard References

- EN 301 549: Information must be presented in a plain, structured, and consistent way.

The lack of distinction between the competition section and time slots featuring standalone screenings tied to a category creates confusion (am I seeing one film or several?). Although the films are color-coded, the schedule does not indicate which categories those colors correspond to.

Across all media, it's difficult to access film categories and related information. Film details shouldn't rely on color alone; the meaning of the colors and venue information should be presented together.

We found the digital film schedule works better in terms of scale, legibility, contrast, and typography, but like the print version, it still needs a legend.

The boundaries are weak. So much information being compressed into such a small area in this format causes reading difficulty, even though the design is simple and understandable.

The table borders should be made thicker and the information texts should be moved away from the borders. It does not comply with the accessibility standard for "Content Tables." The point size of the information texts should be increased.

Why does it not work in print?  
• Point size  
• Contrast level  
• English in italic

# Standards-Based Analysis - Website

## Positive Findings

- The main menu can be accessed with the keyboard (spacebar and arrow keys).
- Basic compatibility tests were carried out with screen readers such as TalkBack.
- Video content includes subtitles and transcripts.

## Problematic Areas

- Breadcrumbs indicating where the main headings come from are missing.
- Differences between films (category, time, etc.) are not fully clarified on the web pages.

## Standard References

- WCAG 2.0
  - Perceivable: Alt text, contrast, adaptability
  - Understandable: Plain language, system warnings against errors
  - Operable: Keyboard navigation, sufficient time
  - Robust: Technological compatibility

# Our Design Decisions

## Interactive PDF and Catalog

### General Goal

- To make the festival catalog digital and interactive.
- To enable users to choose films, create their own schedules, and actively interact with the content.

### Suggestions

- A feature for creating a personal calendar through the film schedule.
- Adding the PDF version of the catalog to the application.

# Our Design Decisions

## AFF Mobile Application

### Application Features

- To allow users to create their own film schedules and to make film descriptions and schedules easily portable and easily changeable.

### Suggestions

- Analyzing the existing structure and presenting alternative structural suggestions.

### **Checking whether the research steps have been completed: Was a user interview conducted? Which needs does it respond to?**

Insights:

- Designing the interface of the application.
- Conducting fieldwork and identifying participants' wishes and needs.
- Developing the application in the context of these findings.

# Our Design Decisions

## General Design Process Proposal

### Steps

- 1. Structural design:** What content will there be? Which needs will it respond to?
- 2. Interface design:** It should be prepared with visual simplicity, clarity, and accessibility principles.
- 3. Interaction design:** How will a connection be established with the user? (e.g. touching, clicking, dragging.)

## Strategic Approach

### Aim

- To reassess AFF and Puruli's digital presence, content, and user experience within the **framework of accessibility standards**.

## What Can We Provide for AFF?

- Alternative suggestions for existing printed material designs.
- Accessibility evaluation criteria to be used every year (accessibility guide and checklists).
- A record of insights obtained as a result of fieldwork.

# Accessibility Checklists

## Print Materyalleri Erişilebilirlik Standartları:

### Kontrast:

- Okunabilirlik açısından beyaz kağıt üzerine siyah yazı en güçlü kontrast sağlar. Ancak diğer iyi kombinasyonlar açık renkli bir arka plan üzerine koyu mavi veya siyah metin, veya tam zıtlar.
- Renk etkilerinden kaçın.

**Kaynak:**  
Making information accessible for all. European Blind Union. (2016).

### Yazı Renkleri:

- Yazılarda siyah veya beyaz harici renkler başlıklara ve önemli bilgilere ayrılmalı, ana metinlerde renkli yazılar kullanılmamalı.
- Renk seçilirken yüksek kontrastlı renkler kullanılmalıdır.

**Kaynak:**  
Making information accessible for all. European Blind Union. (2016).

### Renk Kötüğü Spektrumundakiler ve Okunabilirlik İçin:

- Kırmızı ve yeşil renkleri birleştirmekten kaçın.
- Sarı ve mavi renklerini birleştirmekten kaçın.
- Koyu mavi ve siyah gibi benzer tonlardaki renkleri birleştirmekten kaçın.

**Resource:**  
Standards - UK Association for Accessible formats. (2020b, July 31). UK Association for Accessible Formats.

## WCAG 2.0 Web Erişilebilirlik Standartları:

**Seviye A:** Asgari gereklilikleri karşılayan en temel erişilebilirlik seviyesidir.  
**Seviye AA:** Erişilebilirliği uygulama kolaylığı ile dengeleyen tavsiye edilen seviyedir.  
**Seviye AAA:** En kapsamlı erişilebilirliği sağlayan en yüksek düzeydir, ancak tüm içerik türleri için her zaman ulaşılabilir olmayabilir.

### Algılanabilirlik:

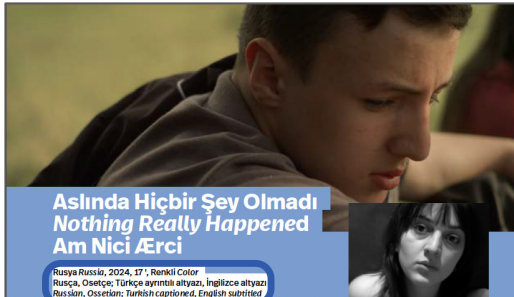
**Bilgi ve kullanıcı arayüzü bileşenleri kullanıcılara algılayabildikleri şekilde sunulmalıdır.**

- Metin Alternatifleri (Text Alternatives):** Metin olmayan her türlü içerik için metin alternatifleri sağlanmalıdır.  
Büyük baskı, braille alfabesi, konuşma, semboller veya daha basit bir dil gibi insanların ihtiyaç duyduğu diğer biçimlere dönüştürülmeli.
- Hareketli Görüntü (Time-based Media):** Hareketli görüntüye alternatif olarak ayrıntılı betimleme sağlanmalıdır.
- Uyarlanabilir (Adaptable):** İçerik, bilgi veya yapı kaybı olmadan farklı biçimlerde (örneğin daha basit bir sayfa düzeni) sunulmalıdır.
- Duyusal Özellikler (Sensory Characteristics):** İçeriğin anlaşılması ve işlenmesi için verilen talimatlar yalnızca şekil, boyut, görsel konum, yönlendirme ve ses gibi bileşenlerin duysal özelliklerine dayanmamalıdır. (Seviye A) – tek tek değil ama beraber çalışacak şekilde olmalıdır.

# Accessibility Guide

# EFF Erişilebilirlik Klavuzu

# AFF Catalog Page Analysis



## Aslında Hiçbir Şey Olmadı Nothing Really Happened Am Nici Aerci

Rusya, 2024, 17', Renkli Color  
Rusça, Ossetçe; Türkçe ayrıntılı altyazı, İngilizce altyazı  
Rusçan, Ossetçen; Turkish captioned, English subtitled

**Yönetmen** Director Dana Arshagti  
**Senaryo** Screenplay Dana Arshagti  
**Görünüş** Yönetmenlik Cinematography Anastasiya Davtydova  
**Kurgu** Editing Alexander Dolberg, Dana Arshagti  
**Yapımcı** Producer Amur Arsogov  
**Oyuncular** Cast Amina Agkhatseva, Hetag Hinchagov, Leyla Telloeva

**2024 Yale Student Film Festival** En İyi Anlatı Best Narrative

Babasının cenazesi için memleketi Ossetya'ya dönen Sandro kendini bir anda cenaze rutinlerinin karmaşası içinde bulur. Doğduğu topraklara yeniden ayak basıldığında bir eve dönük duygusundan daha çok yabancılaşma hissediyor. Yalnızca kendisi ve kardeşi Geor, dışı getirilmeyen gerçekleri ağır yükünü omuzlarında hissetmektedirler. O gerçek de, Sandro'nun hiç bilmeyen göme isteğidir.

*Sandro goes back to her native Ossetia for the funeral of her father and is immediately immersed in the chaos of the ceremony. When she sets foot on the fatherland again, she feels more alienation than a sense of homecoming. She and her brother Geor can feel the crushing weight of an unvoiced truth: Sandro wants to leave forever.*

Born in 2001 in Beslan, the Republic of North Ossetia-Alania. Enrolled at the Gerasimov Institute of Cinematography, the Department of Non-Feature Film (the workshop of A.V. Osipov) in 2019. Made several documentary films in the following four years, two of which were shown at the VGK International Student Festival.

**60**  
Words

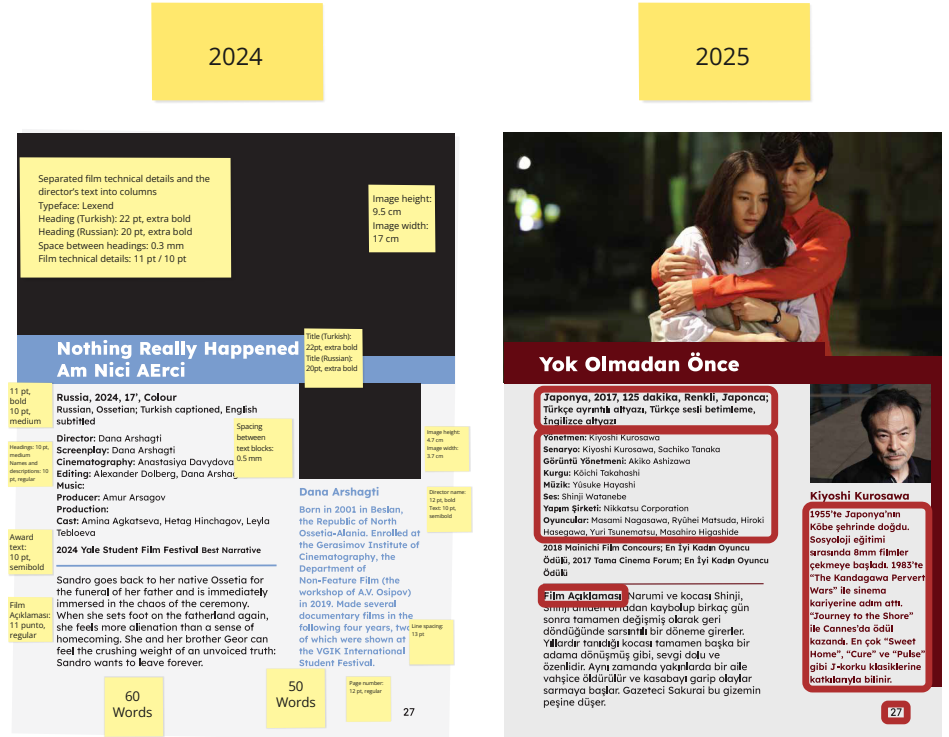
**50**  
Words

**27**  
Page number  
12 pt, regular

- Tight line, word, and letter spacing  
- Text sizes smaller than recommended accessibility standards

- Using italic style to distinguish Turkish-English text  
- Page numbers set vertically and in a small size

# Alternative Catalog Page



2024

Separated film technical details and the director's text into columns  
Typeface: Lxend  
Heading (Turkish): 22 pt, extra bold  
Heading (Russian): 20 pt, extra bold  
Space between headings: 0.3 mm  
Film technical details: 11 pt / 10 pt

Image height: 9.5 cm  
Image width: 17 cm

## Nothing Really Happened Am Nici Aerci

11 pt, bold  
10 pt, medium

Russia, 2024, 17', Colour  
Russian, Ossetian; Turkish captioned, English subtitled

Spacing between text blocks: 0.5 mm

Director: Dana Arshagti  
Screenplay: Dana Arshagti  
Cinematography: Anastasiya Davtydova  
Editing: Alexander Dolberg, Dana Arshagti  
Music:  
Producer: Amur Arsogov  
Production:  
Cast: Amina Agkhatseva, Hetag Hinchagov, Leyla Telloeva

Image height: 4.7 cm  
Image width: 8.7 cm

Director name: 12 pt, bold  
Text: 10 pt, semibold

**Dana Arshagti**  
Born in 2001 in Beslan, the Republic of North Ossetia-Alania. Enrolled at the Gerasimov Institute of Cinematography, the Department of Non-Feature Film (the workshop of A.V. Osipov) in 2019. Made several documentary films in the following four years, two of which were shown at the VGK International Student Festival.

Award text: 10 pt, semibold

**2024 Yale Student Film Festival** Best Narrative

Sandro goes back to her native Ossetia for the funeral of her father and is immediately immersed in the chaos of the ceremony. When she sets foot on the fatherland again, she feels more alienation than a sense of homecoming. She and her brother Geor can feel the crushing weight of an unvoiced truth: Sandro wants to leave forever.

**60**  
Words

**50**  
Words

**27**  
Page number  
12 pt, regular

2025

## Yok Olmadan Önce

Japonya, 2017, 125 dakika, Renkli, Japanca; Türkçe ayrıntılı altyazı, Türkçe sesli betimleme, İngilizce altyazı

**Yönetmen** Kiyoshi Kurosawa  
**Senaryo** Kiyoshi Kurosawa, Sachiko Tanaka  
**Görünüş** Yönetmenlik Akiko Akiyama  
**Kurgu** Kōichi Takahashi  
**Müzik** Yūsuke Hayashi  
**Ses** Shinji Watanabe  
**Yapım** Birleşik Nikkatsu Corporation  
**Oyuncular** Masami Nagasawa, Ryūhei Matsuda, Hiroki Higashimura, Yūri Tsunemitsu, Masahiro Higashide

**2018 Mainichi Film Concours**; En İyi Kadın Oyuncu Ödülü, 2017 Tama Cinema Forum; En İyi Kadın Oyuncu Ödülü

**Film Açıklaması** Norumu ve kocası Shinji, sinemadünyasından kaybolup birkaç gün sonra tamamen değişmiş olarak geri döndüğünde sarınsı bir öneyme girifer. Yıllardır tanıştığı kocası tamamen başka bir adama dönüşmüş gibi, sevgi dolu ve özenlidir. Aynı zamanda yokluklarda bir alle vahşice öldürülür ve kasabayı garip olaylar sarmaya başlar. Gazeteci Sakurai bu gizemli peşine düşer.

**Kiyoshi Kurosawa**  
1955'te Japonya'nın Kōbe şehrinde doğdu. Sosyaloloji eğitimi arasında 8mm filmler çekmeye başladı. 1983'te "The Kondogawa Pervert Wars" ile sinema kariyerine adım attı. "Journey to the Shore" ile Cannes'da ödül kazandı. En çok "Sweet Home", "Cure" ve "Pulse" gibi J-korku klasiklerine katalanıyla bilinir.

**60**  
Words

**50**  
Words

**27**  
Page number  
12 pt, regular

# AFF Film Program Analysis

**Gösterim Programı Screening Schedule**

Perabu Cineverse ANKAMall / Salon Room 7 + 50 TL /	13:00	15:30	18:00	21:00	Goetie Enstitüsü Ücretsiz / Ücretsiz /	11:00	13:00	16:30	Ataköy Buharı No: 231, Baharlık
7 Haziran / June Cum / Fri		Kısa Film Yarışması 1 / Short Film Competition 1	Deha / Deha	Dr. Adnan Koca Hakkında / Short History of Dr. Adnan	99	8 Haziran / June Cum / Sat	Cahramanlar Bir Pazar & Sunday in the	Yıldızlar ve Sa'at Yarışması / The Stars and the Star Calendar	107
8 Haziran / June Cum / Sat	Hangin / Hangin / Sings of Earth	99	Kısa Film Yarışması 2 / Short Film Competition 2	74	İmparatorluk / The Empire	110	9 Haziran / June Sat / Sun	Çocuklar İçin / For Children	67
9 Haziran / June Cum / Sat	35. Sesi / 35 Senses	75	Kısa Film Yarışması 3 / Short Film Competition 3	77	Dr. Adnan Koca Hakkında / Short History of Dr. Adnan	89	10 Haziran / June Sat / Mon	Çocuklar İçin / For Children	67
10 Haziran / June Sat / Mon	Beyaz Beyazın Beyaz / White Way of Living	81	Kısa Film Yarışması 1 / Short Film Competition 1	70	Ölüm Yataklarında Sonu / Death Beds at the End	84	11 Haziran / June Sat / Tue	Çocuklar İçin / For Children	67
11 Haziran / June Sat / Tue	Birbirin / Birbirin / Belonging	81	Kısa Film Yarışması 2 / Short Film Competition 2	74	Sığınma / Safe Haven	81	12 Haziran / June Sat / Wed	Çahramanlar Bir Pazar & Sunday in the	107
12 Haziran / June Sat / Wed	Kıyda / Kıyda / On the Shore	81	Kısa Film Yarışması 3 / Short Film Competition 3	77	Tun / Tunisia	81	13 Haziran / June Sat / Thu	Deha / Deha	80

**Gösterim Programı Screening Schedule**

Mükkiyeler Birliği / Birleşik & Ücretsiz / Free of charge	11:00	13:00	16:30	Konur Sokak No: 1, Kızılay
8 Haziran / June Cum / Sat	Cahramanlar Bir Pazar & Sunday in the	107	Yıldızlar ve Sa'at Yarışması / The Stars and the Star Calendar	107
9 Haziran / June Sat / Sun	Çocuklar İçin / For Children	67	Yıldızlar ve Sa'at Yarışması / The Stars and the Star Calendar	107
10 Haziran / June Sat / Mon	Çocuklar İçin / For Children	67	Yıldızlar ve Sa'at Yarışması / The Stars and the Star Calendar	107
11 Haziran / June Sat / Tue	Çocuklar İçin / For Children	67	Yıldızlar ve Sa'at Yarışması / The Stars and the Star Calendar	107
12 Haziran / June Sat / Wed	Çahramanlar Bir Pazar & Sunday in the	107	Konur Sokak No: 1, Kızılay	107

**Mükkiyeler Birliği / Birleşik & Ücretsiz / Free of charge**

30-35 / Açık Hava Gösterimi / Open air screening (Without English subtitle)	11:00	13:00	16:30	Konur Sokak No: 1, Kızılay
9 Haziran / June Sat / Sun	Çocuklar İçin / For Children	67	Yıldızlar ve Sa'at Yarışması / The Stars and the Star Calendar	107

The boundaries are weak. So much information being compressed into such a small area in this format causes reading difficulty, even though the design is simple and understandable.

The table borders should be made thicker and the information texts should be moved away from the borders. It does not comply with the accessibility standard for "Content Tables." The point size of the information texts should be increased.

Why does it not work in print?

- Point size
- Contrast level
- English in italic

# Alternative Film Program

2024

**Perabu Cineverse ANKAMall | Salon 7 | Ücretsiz, 50 TL**

09/06/2024 Cumartesi	10/06/2024 Pazar	11/06/2024 Pazartesi	12/06/2024 Salı	13/06/2024 Çarşamba	14/06/2024 Perşembe
Yıldızlar ve Sa'at Yarışması / The Stars and the Star Calendar	Yıldızlar ve Sa'at Yarışması / The Stars and the Star Calendar	Yıldızlar ve Sa'at Yarışması / The Stars and the Star Calendar	Yıldızlar ve Sa'at Yarışması / The Stars and the Star Calendar	Yıldızlar ve Sa'at Yarışması / The Stars and the Star Calendar	Yıldızlar ve Sa'at Yarışması / The Stars and the Star Calendar

**Goethe Enstitüsü | Ücretsiz**

08/06/2024 Cumartesi	09/06/2024 Pazar	10/06/2024 Pazartesi	11/06/2024 Salı	12/06/2024 Çarşamba	13/06/2024 Perşembe
Yıldızlar ve Sa'at Yarışması / The Stars and the Star Calendar	Yıldızlar ve Sa'at Yarışması / The Stars and the Star Calendar	Yıldızlar ve Sa'at Yarışması / The Stars and the Star Calendar	Yıldızlar ve Sa'at Yarışması / The Stars and the Star Calendar	Yıldızlar ve Sa'at Yarışması / The Stars and the Star Calendar	Yıldızlar ve Sa'at Yarışması / The Stars and the Star Calendar

**Mükkiyeler Birliği / Birleşik | Ücretsiz | Açık Hava Gösterimi**

08/06/2024 Cumartesi	09/06/2024 Pazar	10/06/2024 Pazartesi	11/06/2024 Salı	12/06/2024 Çarşamba	13/06/2024 Perşembe
Yıldızlar ve Sa'at Yarışması / The Stars and the Star Calendar	Yıldızlar ve Sa'at Yarışması / The Stars and the Star Calendar	Yıldızlar ve Sa'at Yarışması / The Stars and the Star Calendar	Yıldızlar ve Sa'at Yarışması / The Stars and the Star Calendar	Yıldızlar ve Sa'at Yarışması / The Stars and the Star Calendar	Yıldızlar ve Sa'at Yarışması / The Stars and the Star Calendar

**Notlar:**

- Perabu Cineverse ANKAMall Salon 7'de gösterim yapılacaktır.
- 09/06/2024 Cumartesi: 11:00, 13:00, 16:30
- 10/06/2024 Pazar: 11:00, 13:00, 16:30
- 11/06/2024 Pazartesi: 11:00, 13:00, 16:30
- 12/06/2024 Salı: 11:00, 13:00, 16:30
- 13/06/2024 Çarşamba: 11:00, 13:00, 16:30
- 14/06/2024 Perşembe: 11:00, 13:00, 16:30

2025

**Goethe Enstitüsü | Ücretsiz**

23/06/2025 Cumartesi	24/06/2025 Pazar	25/06/2025 Pazartesi	26/06/2025 Salı	27/06/2025 Çarşamba	28/06/2025 Perşembe
Yıldızlar ve Sa'at Yarışması / The Stars and the Star Calendar	Yıldızlar ve Sa'at Yarışması / The Stars and the Star Calendar	Yıldızlar ve Sa'at Yarışması / The Stars and the Star Calendar	Yıldızlar ve Sa'at Yarışması / The Stars and the Star Calendar	Yıldızlar ve Sa'at Yarışması / The Stars and the Star Calendar	Yıldızlar ve Sa'at Yarışması / The Stars and the Star Calendar

**Bir Çoğ Yarışma:** Konularımız, oturma alanları ve film gösterimlerinden oluşan bir çoğ Yarışma bölümü, 2. yılının 16. yarışımı ile yarışımı girişte beraberlik, duyuruların son yirmi beş yıldır yapıldığı değişimi temsil etmektedir.

**Filmfest Dresden: Tamamen Publiktir:** Bu film, günlük hayatımızdaki psikolojik sorunları anlatıyor. Uzun süreli sosyalizm, trafik, parklar, hastaneler, Hepsini karıştıran kişileri bağlar. Filmler bu konuda dikkat çekiyor.

**Kısa Film Yarışması:** Kısa Film Yarışması 2025'te başlıyor. Ancak bu film, başka bir film. Bu yıl tekniği yapıyor. Kısa film yarışması, yarışma. Ödülleri: En İyi Film, En İyi Yönetmen, En İyi Senaryo, Seyirci Ödülü.

**Çocuklar İçin:** Bu 14 çocuk filmi için Çocuklar İçin, Çocuklar İçin en iyi çocuk film yarışmasında birinci. Çocuklar İçin yarışması, yarışma. Ödülleri: En İyi Çocuk Film, En İyi Çocuk Yönetmen, En İyi Çocuk Senaryo, Seyirci Ödülü.

- Notlar:**
- Filmfest Dresden:** Anlatıcı Mustafa (10 Dakika), Başkaldırıcı Eren (5 Dakika), Ben İbrahim Özlüm (10 Dakika), Doğru İsim (10 Dakika), Sığınan Hilmiye (15 Dakika)
  - Kısa Film Yarışması 1:** Bir Ne Son Gün (15 Dakika), Delenim, Dolgunluk (8 Dakika), Karanlık İçin Tutarlı (10 Dakika), Sen Tuzun Kararı (10 Dakika), Sığınan Hilmiye (15 Dakika)
  - Kısa Film Yarışması 2:** Başın Tüm İhtiyar (5 Dakika), Moşyan Son Pazar (10 Dakika), Neredeyse Keskinle Tarih (10 Dakika), Seni Berimleme (4 Dakika), Topraklar (7 Dakika)
  - Kısa Film Yarışması 3:** Derinde (10 Dakika), Eki (4 Dakika), Gözetim Altında (20 Dakika), Kuş (19 Dakika), Merhamet (10 Dakika)
  - Filmfest Dresden:** Kayıp Çarşamba Güzemi (10 Dakika), Kuş (4 Dakika), Güçlü Kayıp (7 Dakika), Turp Hissesi (10 Dakika)
  - Çocuklar İçin:** Çocuklar için bölümü dışındaki filmler sadece çocuklar için değildir. Tam gösterim ve etkinlikler için ayrı ayrı duyurular yapılacaktır. Filmfest Dresden'inde ara verilmeyecek, film bölümünün sonuna kadar izlenmeyecek. Filmfest yönetimi programı düzenleyecektir.
  - Gözetim Duru Gösterimi:** Gözetim Duru filmi sadece gösterilecek. Seçimi seçtiğiniz günlerde gösterilecek. Seçimi seçtiğiniz günlerde gösterilecek. Seçimi seçtiğiniz günlerde gösterilecek.
  - Film ekibinin katılımı.**
  - Sunup.**

# Personas Created for the Designs

## Visually Impaired - Regular Participant

**Name:** Ali

**Age:** 32

**Background:** Ali is a visually impaired individual. He uses a screen reader and a digital Braille display. He regularly attends the Accessible Film Festival every year. Ali enjoys participating in cultural events. At the festival, he listens carefully to the storytelling of the films and the audio descriptions.

## Hearing Impaired - Regular Participant

**Name:** Elif

**Age:** 25

**Background:** Although Elif has a hearing impairment, she is a social person and wants to participate in cultural events. She prefers events that provide sign language and subtitle support. The richness of visual content and subtitles are important to her. The availability of sign language interpreters contributes to her feeling comfortable.

## Orthopedically Disabled - New Participant

**Name:** Sinan

**Age:** 40

**Background:** Mehmet hears about AFF while wanting to actively participate in cultural events and decides to attend. The accessibility of festival venues and being able to communicate easily with people from whom he can receive help during the festival are important. In order not to feel excluded, he expects an event experience under equal conditions with everyone else.

Personas are fictional individuals that can be used when users in the target audience cannot be reached during design processes; they represent the needs of the audience.

# Interviews with Accessibility Experts

**To gain insight about accessibility, we interviewed experts on visual impairment, hearing impairment, and general accessibility.**

We conducted 3 interviews with a total of 5 people:

In the first interview, we spoke with 2 people (it was about visual impairment; since one of the experts was blind, they served both as a user and as an expert).

In the second interview, we spoke with 2 people (it was about hearing impairment; one of the experts was a CODA, and we focused on what they had observed in their surroundings).

In the third interview, we spoke with 1 person.

# Findings from Accessibility Experts

It was emphasized that the application should be compatible with screen readers, buttons should be labeled, alt text should be added to images, and headings should be specified in a hierarchical order.

Through the application, access to festival categories, marking films and receiving notifications, accessing the catalog PDF, buying tickets, and giving feedback were identified as user needs.

It was stated that screen readers offer users the option to read all content on a page or selected elements.

Access barriers such as unlabeled buttons, images without alt text, and PDFs in image format that cannot be read were explained through examples.

It was stated that information about venue accessibility should be included in the application before going to the festival venue: details such as building accessibility, whether there is an elevator and its width, whether there are stairs in front of the elevator, and the condition of the toilets.

The concept of “blind-oriented directions” was frequently emphasized; for example, it was suggested that directions such as “How can one get to Kent Cinema from Kızılay?” should be provided in audio or written form.

It was suggested that in-venue help buttons, communication with the information desk, audio guidance, and assistance for finding toilets, the café, or seats should be provided.

**Live Support Feature Idea**

# Findings from Accessibility Experts

For hard-of-hearing individuals, the use of plain, clear language in accordance with Turkish Language Association rules was recommended.

In videos, indirect sentences should be avoided; direct and explanatory sentences should be preferred.

**Catalog PDFs should be placed on the website or in the mobile application.**

Participants may be able to create their own profiles, but it was stated that data such as disability type should be requested together with an informed consent text.

It was emphasized that user testing should be conducted with the target audience, and that applications should be designed through real user experience beyond developer testing.

**Accessibility of audio description.**

Access to the application or catalog PDF through QR codes was suggested.

Accessible example applications: AJet, Enpara, Haberler.com  
Inaccessible example application: SonDakika.com (not used due to accessibility problems)

Pop-up content should be accessible, and tables should be designed in a way that is compatible with screen readers.

# Fieldwork Interviews

In the fieldwork, we conducted one-on-one interviews with 9 audience members. Six of the participants were visually impaired, two were orthopedically disabled, and one was an elderly film viewer.

The aim of these interviews was to learn directly from the people in the festival's actual user group about their experiences, needs, and ideas.

In the design process, we aimed to produce more inclusive and accessible solutions based on these views.

# Findings from Fieldwork - Interviews

We spoke with Ms. Berrak. She mentioned a deaf audience member who came on the first day. The audience member stated that they did not experience any difficulty during the screening, but when it came to the seminar / Q&A section, they stated that they did not know sign language and had difficulty following the speakers. Ms. Berrak made a suggestion regarding this situation: during talks, what the speakers say could appear as live subtitles on a screen (as happens on Zoom or in some live broadcasts).

We spoke with an audience member who attended the autism-friendly screening. They told us that they came thinking there would be a talk or training session about autism. This expectation may have occurred because this year the autism-friendly screening was placed under the event title on the website; or it may also come from a desire or need on the audience member's part for not only a screening, but also an informative event.

Information such as whether the building is accessible, whether there is an elevator (and whether it is wide enough), whether there are stairs in front of the elevator, and information about toilets should be provided in advance in the application (so people can prepare for the festival).

Most people said they could **access festival information through the website and social media**. (Visually impaired participants used the website, while orthopedically disabled participants used social media.)

There is a request for the **audio files of audio descriptions** to be available on the website or in the application. (This was mentioned by three visually impaired participants and one visually impaired expert.)

Preparation of **"blind-oriented directions"** for route guidance was suggested. (Two visually impaired participants stated that they do not trust satellite-based navigation systems.)

The idea was raised that the **venue floor plan** could be included in the venue **accessibility information**.

For indoor navigation, participants receive help from staff.

Participants said they would like prior information (biographies) about the people coming to the event, such as directors, producers, and speakers.

Three participants said they would like a countdown showing the number of days remaining until the festival

Three participants said that the catalog should be available as a PDF in the application or on the website.

Digital versions of feedback forms should be available in the application.

**Note: We tried to speak with the deaf individual Ms. Berrak mentioned. However, because they had a device in one ear, we communicated by speaking. Later, we tried writing, but because of our writing speed, they gave us their phone number so we could ask our questions later.**

# Findings from Fieldwork - Observations

## Observation 1

When the 9th participant had a problem with the right ear of the audio description device, the issue could only be fixed when the film was paused. (Support feature or Turkcell My Dream Companion could be considered for audio description.)

## Observation 2

The disabled lift broke down (the device used to carry wheelchairs / mobility devices up and down stairs). The participant could not leave the theater where the films were being screened. In order for them to exit, a cabinet door was removed and used as a temporary ramp. (In her speech at the award ceremony, Ms. Linda apologized for the problem and stated her belief that the issue would be resolved / that something would be done.)

## Observation 3

Festival feedback forms are not available on the website, and there are no Braille versions at the festival venue. According to what they said, the forms are filled out verbally (a staff member reads the questions, the blind participant answers, and the staff member marks the answer on the form).

## Observation 4

A hearing-impaired participant came (Ms. Berrak's mother). She experienced a problem related to phone signal, but because there was no one on the team nearby who knew sign language (and we learned that the team felt this absence), and because Ms. Berrak was not there at that moment, communication could not be established.

## Observation 5

When "Fedakar Abi" tried to exit the elevator, he could not get out because of the narrowness and rectangular shape of the elevator. With the help of Kivanç and others, the necessary maneuver was made and he was able to exit.

# Suggestions Added to the Application After Fieldwork

- A countdown showing the number of days remaining until the festival was requested (3 participants).
- Prior information (biographies) about the people coming to the event, such as directors, producers, and speakers, was requested.
- The catalog being available as a PDF in the application or on the website was requested (3 participants).
- Information about whether the building is accessible, whether there is an elevator (and whether it is wide enough), whether there are stairs in front of the elevator, and toilet-related information should be provided in advance in the application (to allow preparation for the festival).
- Digital versions of feedback forms were requested in the application.

# Login and Home Screen

9:41

**Hoş Geldiniz!**

Üye olmak için e-posta adresinizi girip birkaç soruyu yanıtlayabilirsiniz. Engelsiz Filmler Festivali sitesine üyeseniz, **aynı e-posta** ile devam edebilirsiniz.

Soruları yanıtlamadan, en alttaki **"atla"** seçeneğini kullanarak da üye olabilirsiniz. Bu bilgileri festival katılımcı sayı ve demografik bilgi almak üzere alıyoruz.

Adınız ve Soyadınız Nedir?

Cinsiyetiniz Nedir?

**Devam Edelim**

**Kaydolmayı Atla**

9:41

Ana Menü Yardım Menu

**Festival Hakkında**

Festival içerisindeki bütün film kategorilerini ve bu kategorilerin içindeki tüm filmlere buradan ulaşabilirsiniz.

**Gösterim Takvimi**

Festival boyunca gösterimi olacak filmlerin hangi günlerde gösterileceğini ve film sürelerine buradan ulaşabilirsiniz.

**Erişim Bilgileri**

Festival mekânının, film salonlarının, ve film içeriklerinin erişilebilirlik bilgilerine buradan ulaşabilirsiniz.

# About the Festival and Films

9:41

Ana Menü Yardım Menu

**Gösterim Takvimi**

**24 Mayıs**

12:00	<b>Bir Çağ Yangını</b> 166'
	HiperNormalleşme 166'
15:15	<b>Konuşma: Alevler Arasında Anka'nın Peşinde</b>
17:30	<b>Filmfest Dresden: Tamamen Politik</b> 76'
	Anasının Kuzusu 10'
	Bataklıkların Efendisi 05'
	Ben İrpim'de Öldüm 12'
	Dağlar Ülkesi 29'
	Münferit Bir Olay 20'
19:45	<b>Kısa Film Yarışması 2</b> 70'
	Bugün Tüm İstegim 08'
	Mayısın Son Pazarı 18'
	Neredeyse Kesinlikle Yanlış 20'
	Sesli Betimleme 06'
	Yapraklar 17'

**23 Mayıs'a Git** **Ana Sayfaya Dön** **25 Mayıs'a Git**

9:41

Ana Menü Yardım Menu

**Film Kategorileri**

**Bir Çağ Yangını**

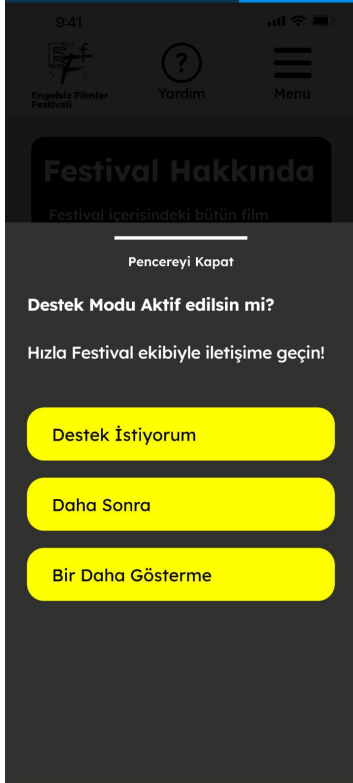
**Kısa Film Yarışması**

**Filmfest Dresden: Tamamen Politik**

**Çocuklar İçin**

**Ana Sayfaya Dön**

# Festival Assistance



# Access Information



# What Can Be Focused on in the Next Process?

- Meeting with hearing-impaired and visually impaired individuals about the festival, website, and application, and testing with them whether the written texts work (alt texts and written content).
- Including the target audience in the design stages of the website and application. This way, all designs can meet as many participant needs as possible.
- Interviews and tests with audiences should continue throughout the process so that the designs can be comfortably used by participants.

**PURULİ**  
KÜLTÜR+SANAT



**TED UNIVERSITY**

Visual Communication Design  
Department

Aslı Aydın & Irmak Ata