Thank you for participating in the Experimental Media Arts Project's Accessibility Survey.

This survey is part of the Experimental Media Access Project (EMAP), conducted by XINEMA, grunt gallery, and Crip Cinema Archive.

This survey is intended for people who engage with experimental media arts presentations and programming—or would like to—as an audience member, curator, filmmaker, cultural worker or event organizer and experience barriers to participation. This can include but is not limited to people who identify as d/Deaf, d/Disabled+, sick, crip or chronically ill. We welcome responses from people with all types of disabilities, whether permanent, temporary, visible, or invisible. If you do not identify with any of these labels but experience barriers to accessing media arts presentations, we want to hear from you.

Experimental media art focuses on exploring new, unusual or unconventional ideas and methods. It often uses technology and creative techniques to challenge traditional media and create novel forms of expression, like digital art, interactive installations, and video or film works. This interdisciplinary field emphasizes the process of creation and the artist's exploration of ideas, rather than commercial viability, to encourage new perspectives and engage with contemporary issues.

Instructions:

All questions in the survey are optional. You are welcome to skip anything at any time. Any form or amount of survey input is helpful; please fill out as much as your capacity allows – do not feel pressure to complete every question.

We also welcome survey responses via video, audio or text file sent to us at emap@xinema.ca.

If you have any questions, please email us at emap@xinema.ca.

Your individual responses are for internal reference only, but aggregated and anonymized data collected through this survey will inform publicly shared resources created through this project.

This survey is hosted on Jotform, their privacy policy is here. If you would prefer not to use the Jotform platform, please submit responses in video, audio or text format to emap@xinema.ca.

We are accepting responses until January 26, 2026.

About EMAP:

The Experimental Media Access Project is led by a diverse committee of cultural workers, curators, and artists to conduct research focused on dismantling barriers and prohibitive practices in media arts presentation, particularly those excluding d/Deaf, d/Disabled+, sick or chronically ill individuals. This project aims to generate resources such as best practices, guidelines and tools based directly on feedback from affected communities to help arts organizations transform media arts programming and event planning through the lens of radical accessibility, inclusion, and disability justice.

The project centers d/Deaf, d/Disabled+, sick and chronically ill voices through a lateral working group—a committee assembled to study and report on accessibility gaps and make recommendations, composed of cultural workers who identify as d/Disabled, sick and chronically ill, with Crip Time as a central organizing and relational tenet. The term Crip Time is used by some disability theorists and advocates to describe disabled individuals' unique relationship to time.

This survey is the project's first stage of public research and community consultation. This builds on each of the project partners' ongoing engagement with d/Disabled+ artists and communities, which has helped us identify accessibility gaps and opportunities in the experimental media

sector. The feedback will deepen our understanding of intersectional challenges and exclusionary structures and inform program components, our working structure going forward and development of best practices.

We do not position ourselves as experts, and acknowledge the fluctuating nature of our own capacities as a working group and those of the communities with whom we are engaging. We welcome feedback on this survey and knowledge sharing towards the shared goal of increasing accessibility in contemporary media arts presentation practices.

Survey:

All Questions are optional. Please email your completed survey to emap@xinema.ca

1. What region are you based in? (City, Country)

2. Do you identify as d/Deaf, d/Disabled, sick, crip and/or chronically ill (whether permanent, temporary, visible, or invisible)? This includes all people who have lived experiences of bodily, cognitive, sensory, or mental differences and/or chronic illness. If you wish to provide any other relevant details about your answer, please do that here. You do not need to identify with these groups to partake in this survey.

3. Are there any other aspects of your lived experience that impact your engagement with media arts presentations that you wish to share? This may include but is not limited to financial, sensory, cultural or scheduling considerations.

4. What role(s) in the media arts sector do you have experience in? Please mark all that apply to you.
    - Arts administrator
    - Filmmaker

- ○ Curator
- ○ Cinephile
- ○ Educator
- ○ Student
- ○ Audience member
- ○ Other

5. How often do you engage with experimental media art presentations and programming?

6. Do you mainly engage with experimental media art presented in-person, online, or both? Why?

Access barriers and supports at screenings and media arts presentations:

7. If any, what are some barriers to access that you experience in typical in-person experimental media arts presentation settings? This may include, but is not limited to: physical, sensory, communication, financial, timing, cultural, ableism.

8. If any, what access supports do you need or would like to see implemented in typical in-person experimental media arts presentation settings? Please select any/all that apply. If you wish to provide any other relevant details about your answers, please do so under the Other selection.
   - ○ American Sign Language (ASL) - English interpretation
   - ○ Other Sign Language (e.g. BSL; PSE; SEE; cued speech)
   - ○ Simultaneous Language Interpretation
   - ○ Assistive Listening Devices (ALD)
   - ○ Open Captioning
   - ○ Closed Captioning (CC)
   - ○ Live or Real-Time Captioning (CART) of speakers; discussions and Q&As
   - ○ Transcripts of conversations (live or recorded)
   - ○ Audio Description (AD)

- Visual descriptions of presentation materials; signage; and personal descriptions
- Large print text
- Braille text
- Accessible seating & companion seating
- Accessibility Standards Canada compliant ramps
- Accessible bathrooms
- Accessible transportation
- Self-provided personal support (medical aide; guide; etc.)
- Event-provided assistance (human guide; reader; etc.)
- Scheduled breaks and/or assigned rest areas
- Low sensory programs and spaces (low light, low volume, etc.)
- Content warnings (photosensitivity; sensitive content; etc.)
- Free or sliding scale admission
- Food or refreshments
- Multiple screenings or flexible start times
- Other

Access barriers and supports at non-screening events such as workshops:

9. If any, what are some barriers to access that you experience in attending in-person workshops or other media arts-related programming (other than screening presentations)? This may include, but is not limited to physical, sensory, communication, financial, timing, cultural, ableism.

10. If any, what access supports do you need or would like to see implemented in in-person workshops or other media arts-related programming? Please select any/all that apply. If you wish to provide any other relevant details about your answers, please do so under the Other selection.
    - American Sign Language (ASL) - English interpretation
    - Other Sign Language (e.g. BSL; PSE; SEE; cued speech)
    - Simultaneous Language Interpretation
    - Assistive Listening Devices (ALD)
    - Open Captioning

- ○ Closed Captioning (CC)
- ○ Live or Real-Time Captioning (CART) of speakers; discussions and Q&As
- ○ Transcripts of conversations (live or recorded)
- ○ Audio Description (AD)
- ○ Visual descriptions of presentation materials; signage; and personal descriptions
- ○ Large print text
- ○ Braille text
- ○ Accessible seating & companion seating
- ○ Accessibility Standards Canada compliant ramps
- ○ Accessible bathrooms
- ○ Accessible transportation
- ○ Self-provided personal support (medical aide; guide; etc.)
- ○ Event-provided assistance (human guide; reader; etc.)
- ○ Scheduled breaks and/or assigned rest areas
- ○ Low sensory programs and spaces (low light, low volume, etc.)
- ○ Content warnings (photosensitivity; sensitive content; etc.)
- ○ Free or sliding scale admission
- ○ Food or refreshments
- ○ Multiple screenings or flexible start times
- ○ Other

Access barriers and supports for online programming:

11. If any, what are some barriers you experience in accessing online experimental media arts screening presentations or programming? This may include, but is not limited to physical, sensory, communication, financial, timing, cultural, ableism.

12. If any, what access supports do you need or would like to see implemented in online screening presentations, workshops or other media arts-related programming? Please select any/all that apply. If you wish to provide any other relevant details about your answers, please do so under the Other selection.
    - ○ American Sign Language (ASL) - English interpretation

- ○ Other Sign Language (e.g. BSL; PSE; SEE; cued speech)
- ○ Assistive Listening Devices (ALD)
- ○ Open Captioning
- ○ Closed Captioning (CC)
- ○ Live or Real-Time Captioning (CART) of speakers; discussions and Q&As
- ○ Transcripts of conversations (live or recorded)
- ○ Audio Description (AD)
- ○ Visual descriptions of presentation materials; signage; and personal descriptions
- ○ Large print text
- ○ Screen-reader access
- ○ Scheduled breaks
- ○ High contrast visuals
- ○ Adjustable playback speed
- ○ Content warnings (photosensitivity; sensitive content; etc.)
- ○ Flexible streaming times / video on demand (VOD)
- ○ Other

Access barriers and supports for arts administration and curation:

13. If any, what are some barriers to access you experience in undertaking curatorial, administrative or event production for experimental media arts presentation? This may include, but is not limited to physical, sensory, communication, financial, timing, cultural, ableism.

14. What access supports do you need or would like to see implemented in media arts curatorial, administrative and event production practices? This may apply to undertaking this work with others or at/with an organization, institution or venue. Please select any/all that apply. If you wish to provide any other relevant details about your answers, please do so under the Other selection.
    - ○ American Sign Language (ASL) - English interpretation
    - ○ Other Sign Language (e.g. BSL; PSE; SEE; cued speech)
    - ○ Assistive Listening Devices (ALD)

- Closed Captioning (CC)
- Transcripts of conversations (live or recorded)
- Visual descriptions of presentation materials; signage; and personal descriptions
- Large print text
- Information available in braille
- Screen-reader access
- Accessible seating & companion seating
- Accessibility Standards Canada compliant ramps
- Accessible bathrooms
- Accessible transportation
- Self-provided personal support (medical aide; guide; etc.)
- Event-provided assistance (human guide; reader; etc.)
- Scheduled breaks and/or assigned rest areas
- Flexible scheduling
- Sensory friendly
- Content warnings (photosensitivity; sensitive content; etc.)
- Other

Access barriers and supports for media artists:

15. If you identify as an artist, what are some access supports that would support you in presenting or exhibiting work within experimental media contexts? This may apply to working with others or at/with an organization, institution or venue. Please select any/all that apply. If you wish to provide any other relevant details about your answers, please do so under the Other selection.
    - American Sign Language (ASL) - English interpretation
    - Other Sign Language (e.g. BSL; PSE; SEE; cued speech)
    - Assistive Listening Devices (ALD)
    - Closed Captioning (CC)
    - Transcripts of conversations (live or recorded)
    - Visual descriptions of presentation materials; signage; and personal descriptions
    - Large print text
    - Information available in braille

- ○ Screen-reader access
- ○ Accessible seating & companion seating
- ○ Accessibility Standards Canada compliant ramps
- ○ Accessible bathrooms
- ○ Accessible transportation
- ○ Self-provided personal support (medical aide; guide; etc.)
- ○ Event-provided assistance (human guide; reader; etc.)
- ○ Scheduled breaks and/or assigned rest areas
- ○ Flexible scheduling
- ○ Sensory friendly
- ○ Content warnings (photosensitivity; sensitive content; etc.)
- ○ Other

Media Arts Content:

16. If any, what are some aspects of experimental media artwork content or style that present access barriers for you? This can include but is not limited to: strobing, overlapping audio, camera movements.

17. Are there themes, subjects and/or identities that you would like to be included or explored in a d/Disability+ focused experimental media arts program?

Reflections on Crip Time:

18. If the idea of Crip Time is relevant or important to you, please describe how you approach or use it in your daily life, work or creative practice.
    - ○ The term Crip Time is used by some disability theorists and advocates to describe disabled individuals' unique relationship to time, and is core to the approach of the Experimental Media Adcess Project. Crip time challenges ableist societal norms by rejecting a linear, productivity-focused concept of time and instead creating a temporal framework that is flexible, adaptive, and honours the complex needs and rhythms of disabled bodies and minds.

Closing questions:

19. Can you list any examples of arts organizations, online platforms, or media arts presentations that have provided successful models for media arts access? How did they do this?

20. If you work in an organization and/or produce events that focus on experimental media art, what barriers do you face in making your programs more accessible? Are there resources you wish existed? What would help you undertake this work?

21. Would you like to be contacted about future engagements or events by the Experimental Media Access Project? If yes please provide your email address.

22. Are you interested in supporting or volunteering for Experimental Media Access Project programming?

23. If you would like to provide feedback on this survey, please do so here. Thank you for your time and insight!