

The Tuba Thieves

Requirements for Public Exhibition

Thank you for inviting *The Tuba Thieves* to be part of your festival or screening series.

The Tuba Thieves is an artistically unique film that challenges many expectations around theatrical exhibition, and around the representation and experiences of filmmakers, performers, and audience members with disabilities. With that in mind we the filmmakers offer the following technical and positioning requirements to make your screening(s) of *The Tuba Thieves* a success.

Technical Requirements

The Tuba Thieves sound should be played at **Dolby 7** for all public exhibitions. Sound checks should be done with the scene that starts around **06:30 - 08:30 (Nature Boy at the Audiologist)**.

Accessibility Requirements

Please note in any and all publicity materials and screening listings that *The Tuba Thieves* always screens with Open Captions.

Please note in any and all publicity materials and screening listings that *The Tuba Thieves* can be screened with Audio Description. Audio Description is available on Channel 8 of the DCP and is best accessed through a separate audio device, usually headsets.

Sign Language Interpretation Requirements

At any screening of *The Tuba Thieves* that involves a pre or post-show announcement, Q&A, or discussion, ASL interpretation must be provided for the audience regardless of whether members of the film team are present.

At any event wherein director Alison O'Daniel and/or members of the cast and crew including Nyeisha Prince ("Nyke), Russell Harvard ("Nature Boy"), Wawa Snipe ("Arcey"), and Jonaz Macmillan (Director of ASL) are invited to speak on a panel, Q&A, or provide any other kind of public statement or performance, at least two ASL interpreters must be provided for the cast and crew listed above at each event to which they have been invited to speak. We recommend that you work with a trained disability coordinator for best practices regarding how many interpreters to hire. Each d/Deaf person may have different needs, so the coordinator will need to communicate and prepare prior to the screening.

At any Q&A or event where audience or moderator engagement is part of the presentation, two sets of interpreters are required: dedicated interpreters must be provided to sign questions and comments to the film team, and a dedicated interpreter must also be provided to interpret the film team's comments for the audience.

At any virtual screening of *The Tuba Thieves* that involves a pre or post-show announcement, Q&A, or discussion over video conference, ASL interpreters must be provided for the audience and captions must be enabled on Zoom or similar software. Some software can have a significant delay, so it may be necessary to hire a live captionist, rather than rely on AI captions. Zoom has good AI captioning. Please test it in advance and double check with the disability coordinator.

If *The Tuba Thieves* is screening in a part of the world where ASL is not the language used by the local d/Deaf community, interpreters should use the local sign language. Please note that any interpreters for Alison O'Daniel or the cast/crew should sign American Sign Language.

If you are inviting Alison O'Daniel to a virtual conversation over Zoom or similar, please ensure captions are enabled in the conferencing software. You must set up captions before a zoom meeting. You can find [set up instructions for enabling captions here](#).

A Note About Balloons

We invite you to offer balloons to the audience attending *The Tuba Thieves*. d/Deaf people have long gathered in Deaf clubs to watch movies. They would hold balloons to feel the vibrations of the soundtrack. Sound waves pass through the thin latex membrane, which acts as a vibratory speaker, allowing the balloon-holder to feel the soundtrack or audio performance in tactile detail. The balloon represents an expansive sensory experience, as well as a key accessibility tool and a link to d/Deaf history.

If you decide to provide balloons, audience members should be handed a balloon upon entering the theater and are expected to blow up their own balloon. If there is no representative from the film team present, please make a brief statement about the purpose and history of the balloon (you can use the language above) before the film starts. Any kind of latex balloon will work. If you would like the balloons to match the ones we have used so far, please let us know and we'll provide the logo design.

A Note about Outreach to the d/Deaf and Disabled Community

The film is intended to be screened to mixed hearing, hard of hearing and d/Deaf audiences. We applaud and strongly encourage efforts to reach local d/Deaf audiences. We are happy to consult on how best to engage with d/Deaf audiences around the world. We welcome collaboration from programming teams about how best to bring *The Tuba Thieves* to d/Deaf and disabled audiences in your city.

A Note about Publicity and Social Media

We applaud and encourage any efforts made to drive audiences to *The Tuba Thieves* using traditional news outlets, festival newsletters, social media and more. When sharing and publishing media from the film, please use image identifications for people who are blind or low-vision. You can see examples of image identifications throughout our film's social media (@thetubathieves)

You can also tag us on social media:

@thetubathieves

@zamboni.duet (Alison O'Daniel)

A Note About Intersectionality

We applaud your efforts to celebrate Diversity, Equity, Inclusion and Belonging. It is important to not leave out the Disabled community when you celebrate Filmmakers of Color, Non-binary, gender-inclusive and LGBTQAI+ filmmakers. All of our concerns overlap and benefit everyone.

A Note About Disability and Language

Some of these guidelines are courtesy of the National Center on Disability and Journalism (NCDJ), AI Media, Reid Davenport for "I Didn't See You There" and the National Association on Deafness (NAD).

What is ASL?

ASL is a visual, natural language complete with its own grammar and syntax rules. ASL is visual--taken in with the eyes and expressed in sign with our hands, faces, bodies, and 3D space. It is a dynamic, living language that is the core of Deaf culture and identity.

Sign language is not a universal language — each country has its own sign language, and regions have dialects, much like the many languages spoken all over the world. Like any spoken language, ASL is a language with its own unique rules of grammar and syntax. Like all languages, ASL is a living language that grows and changes over time.

Descriptions to Avoid:

Avoid descriptions of ASL as a "communication tool"; as "Broken English"; as "Codified English"; as a "communication mode"; or that ASL is "signed word for word like English". Do not refer to d/Deaf or Hard of Hearing people as "Hearing impaired".

Who owns ASL and for any Deaf people, culture, language-related Questions:

When asked questions about ASL, Deaf people, "how to sign...?", etc., respectfully defer these to deaf people to answer, if present.

What is the difference between a person who is “deaf,” “Deaf,” or “hard of hearing”?

The deaf and hard of hearing community is diverse. There are variations in how a person becomes deaf or hard of hearing, level of hearing, age of onset, educational background, communication methods, and cultural identity. How people “label” or identify themselves is personal and may reflect identification with the d/Deaf and hard of hearing community, the degree to which they can hear, or the relative age of onset. ([NAD website](#))

‘Uppercase D’

Deaf is used to describe people who identify as culturally Deaf and are actively engaged with the Deaf community. Deaf with a capital D indicates a cultural identity for people with hearing loss who share a common culture and who usually have a shared sign language.

‘Lowercase d’

deaf simply refers to the physical condition of having hearing loss. People who identify as deaf with a lowercase ‘d’ don’t always have a strong connection to the Deaf community and don’t always use sign language. They may prefer to communicate with speech. There are a variety of reasons why a person identifies as deaf with a lowercase ‘d’. For instance, they may have been born to hearing parents and grown up in the hearing world with little or no exposure to the Deaf community.

Hard-of-hearing is a widely-accepted term to describe mild to moderate hearing loss. A person who is hard-of-hearing often does not use sign language as their first or preferred language. This may be due to them never having the opportunity to learn a sign language, or preferring not to. ([Al Media](#))

Disabled

Many disabled people identify with “disability” (and all its iterations) as a political identity. The reasoning behind this is that disability is a social construct, rather than a medical phenomenon.

The terms “people with disabilities” or “disabled people” are both valid. A rule of thumb is for non-disabled people to refer, when appropriate, to someone as a person with a disability unless asked by that person to use other language (i.e. disabled person).

Terms like differently-abled, special needs, handicapable, impaired, limited, wheelchair-bound are problematic. Framing disabled people as inspiring, courageous, etc. is dehumanizing and othering. The media at large has perpetuated these storylines to the detriment of disabled people.

Able Bodied / Non-disabled

This term is used to describe someone who does not identify as having a disability. Some members of the disability community oppose its use because it implies that all people with disabilities lack “able bodies” or the ability to use their bodies well. They may prefer “non-disabled” or “enabled” as being more accurate.

Thank you for your adherence to these requirements and for your support of the film. We are happy to answer any questions.

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