

# More like *unseen*

A STUDY OF ACCESSIBILITY AND REPRESENTATION  
IN DOCUMENTARY FILM

EXECUTIVE SUMMARY AND KEY FINDINGS



PERSPECTIVE FUND

**Part of the Documentary Power  
Research Institute Series**

The Documentary Influence:  
A Social Science Investigation  
of Film Impact Campaigns



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**INCLUSIVE RESEARCH DESIGN COMMITMENTS:**

This study's design involved a commitment to centering considerations of accessibility and representation in each stage of the research, including working with a research team inclusive of people with lived experience with a disability and being undocumented. A report of learnings from this research design and approach will be forthcoming. Please contact David Conrad-Pérez, at [dconrad@american.edu](mailto:dconrad@american.edu), for more information.

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# ABOUT THE CENTER FOR MEDIA & SOCIAL IMPACT (CMSI)

The Center for Media & Social Impact (CMSI), based at American University's School of Communication, is a creative innovation lab and research center that creates, studies, and showcases media for equity, social change, and social justice. Focusing on independent, documentary, and entertainment media, the Center bridges boundaries between scholars, producers and communication practitioners across media industries, social justice, public policy, and public engagement. The Center produces resources for the field and academic research; creates original media; convenes conferences and events; and works collaboratively to understand and design media that matter.

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# ABOUT THE DOCUMENTARY POWER RESEARCH INSTITUTE

Based at the Center for Media & Social Impact, the Documentary Power Research Institute produces public research and convenes topical conversations to investigate and strengthen the role and power of documentary storytelling in democracy, social change, and justice. With seed funding from the Perspective Fund, the multi-disciplinary Institute grapples with the field's most urgent challenges and works to expand access to timely learnings, needs and tools of documentary-centered research in order to serve academic and practitioner communities interested in the role that documentaries can play in community building and fields of social impact, justice and change. The Institute also spotlights the legacies and present-day work of impact producers, activists, filmmakers, and organizations who are committed to leveraging documentaries for social impact.

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# ABSTRACT SUMMARY: *UNSEEN*

**A broad lack of attention paid to communities with disabilities and undocumented audiences in film and media means that their experiences are being overlooked by a genre of media that has a unique history of catalyzing social reform. This can contribute to a persistent lack of public understanding and exclusion from the policies and conversations that affect them.**

To address this gap, this groundbreaking audience study of the documentary film *unseen* centers communities with disabilities and undocumented people in its design and primary interests. Additionally, it endeavors to help filmmakers and advocates better understand the potential of highlighting the stories of underrepresented and misrepresented communities in media and public discussion to create positive social change.

Through an unprecedented **survey of more than 350 audience members<sup>1</sup>** who attended a screening of the film *unseen*, one of the only films in the last decade which centers an openly undocumented person with a disability as its main protagonist, and in-depth **interviews with 12 partners** who screened the film, this study highlights several insights and experiences around the importance of films like *unseen* for/to a range of diverse audiences. The survey was co-designed by and distributed to audiences who identify with a disability and/or who are undocumented, and it benefited from partnerships with several student groups, universities and organizations across the country. The survey was distributed to audiences who either participated in a screening that took place in the United States or who joined a virtual screening

led by a US-based organization, during the summer and fall of 2024.<sup>2</sup>

This study raises several important findings on the power of film and the importance of documentaries that center underrepresented protagonists, and which are made by underrepresented filmmakers, who are mindful of accessible filming practices.

While this report's "Executive Summary of Key Findings" section outlines the top findings of this report, some of its insights include highlighting how the film inspired a significant majority of audience members with disabilities and undocumented audiences to want to improve their situation, improve things for others, and feel more hopeful about the future. The study also reveals how the film increased confidence among a large majority of audiences to want to share their experience with others, especially among undocumented audiences and those who identify with a disability; the significance of this finding can't be understated as a notably high percentage of both of these communities also shared that they "rarely" or "never" spoke to people who are not immediate friends or family about their experience before the film.

<sup>1</sup> Since not every participant completed the survey, some questions received fewer responses than others. The total number of respondents is noted for each question in the full report of the findings.

<sup>2</sup> While *unseen* has been screened with audiences around the world, including Latin America, the Philippines, Europe, and New Zealand, this study focuses only on US-based audiences.

AMONG ITS MOST SIGNIFICANT FINDINGS, THIS STUDY ALSO OFFERS SEVERAL REVEALING INSIGHTS AROUND HOW THE FILM CHANGED PERCEPTIONS AND THINKING ON IMPORTANT SOCIAL ISSUES, ESPECIALLY FOR AUDIENCES WHO DID NOT HAVE SHARED LIFE EXPERIENCE IN THE EVENTS AND CIRCUMSTANCES OF THE FILM'S MAIN PROTAGONIST.

On issues of representation, the study reveals how audiences who identified as undocumented were significantly more likely to say that they could “imagine themselves” in the events of the film when compared to audiences who did not identify with this community. Similarly, underscoring the importance of representation, while less than half of respondents said they felt the film was relevant to their everyday life, the majority of audiences who identified as undocumented or with a disability felt that the content was relevant to their everyday life. Impact of the film for communities who identified as undocumented or with a disability is revealing, especially when it came to inspiring emotions of optimism, hope and happiness—all of which were among the most-cited emotions experienced by these communities. While a significant number of audience members experienced the emotion of “happiness” during the film, for instance, this emotion was experienced by every participant who identified as undocumented.

Among its most significant findings, this study also offers several revealing insights around how the film changed perceptions and thinking on important social issues, especially for audiences who did not have shared life experience in the events and circumstances of the film’s main protagonist.

Beyond these revealing discoveries, this study challenges dominant understandings of interest among people with disabilities—including blind and low-vision audiences—in film. Not only does this study find that almost 8 in 10 people with disabilities believe that “many people with disabilities enjoy movies,” it also finds that almost twice as many people with disabilities “strongly” believe this when compared to people without disabilities. This suggests that people without disabilities severely underestimate the interest of the disability community in documentaries and film.

In lifting up these findings—and many more—on the influence that *unseen* had on the hopes, beliefs and actions of diverse audiences (including those who did and did not identify with the experiences of the main protagonist), this study spotlights the interest and power of documentaries among audiences. It also reveals the significant positive impact that films which center under-represented protagonists—and which are made by under-represented filmmakers (the makers of the *unseen* film team were predominantly disabled, undocumented, and LGBTQIA)—can have on audiences regardless of their background.

# EXECUTIVE SUMMARY OF KEY FINDINGS

This section spotlights a selection of this study’s findings. See the “Full Report on Findings: A Closer Look” for a comprehensive analysis and reporting of the study’s results.

## ON ‘TAKING ACTIONS’

- **The film inspired a significant majority of people who identified with a disability to want to improve their situation**, especially when compared to other audiences. A far greater percentage of surveyed participants who identified **with a disability** (83%) said they were “very likely,” “likely,” or “already did” take action to “improve their situation” because of the film—compared to just 67% of participants who did not identify with a disability. Similarly, 88% of participants who identified as **undocumented** said they were “very likely,” “likely,” or “already did” take action to improve their situation because of the film—compared to just 70% of participants who did not identify as undocumented.
- **The film increased confidence among undocumented audiences to want to share their experience with others.** While 68% of participants said they had already shared their experience or were “very likely” or “likely” to share their own experiences with other people after the film, this was especially true for people who identified **with disabilities** (72%) or as **undocumented** (74%). This finding is particularly revealing since this study also found that 58% of **undocumented** respondents said they “rarely” or “never” speak to people who are not immediate friends or family about their experience.<sup>3</sup>
- Every person who identified as **undocumented** (100%) said they either had already taken action or were “very likely” or “likely” to take action to **improve things for others** because of the film, as did 87% of all audience members (89% of **LGBTQIA+** participants and 91% of participants who identified **with a disability** indicated interest improving things for others because of the film).
- **The majority of audiences (52%) felt that the film was life changing.** Audiences with disabilities felt similarly as those without disabilities (54% and 52%). **Undocumented** audiences (86%), however, were twice as likely as those who were not undocumented (48%) to say they could see the film changing their lives.
- Across all types of screenings, interviews with screening partners revealed several examples of direct impact. Several interview participants noted how audience members shared an interest in creating meaningful action after the screenings. At one university in Philadelphia, for instance, a professor was approached by students who wanted to start an organization for students with disabilities on campus, as a direct result of a film screening. In another screening, in Washington DC, an audience member approached the organizer to say that she felt that she could advocate for herself after seeing so many people with disabilities coming together in community and advocating for themselves. After a screening in Southern California, another organizer noted how an undocumented audience member with a disability approached her after one screening and said that the film brought him “hope that I can exist and thrive in this country.”
- The majority of participants, across identities of race and ethnicity, expressed an interest in taking “action” to improve things for themselves (72%) and others (87%) after the film.

<sup>3</sup> This finding was not statistically significant ( $p=.06$ ,  $df=1$ ), but trended in that direction (36 participants identified as undocumented).

# ON CHANGING PERSPECTIVES AND RAISING AWARENESS ON IMPORTANT ISSUES

- **The film helped change the perspectives of both audiences who did not have shared lived experience with the events and identities featured in the film and those that did have shared lived experience.** This study found that a majority of audience members (83%), regardless of their background, felt that the film “made me think differently about an important issue.” More than three-quarters of people with no lived experience being undocumented (77%) and those with experience being undocumented (84%) feel that the film made them “think differently about an important issue.” Similarly, large percentages of both people who did not identify with a disability and those who did identify with a disability feel that the film made them think differently (84% and 82%, respectively).
- A notable majority of audience members (92%) felt that the film “made me more aware of an important issue.”
- Roughly half of respondents (48%) said they felt the film was relevant to their everyday life. These percentages were similar for those who identified with a disability and those who did not (54% and 46%). Those who identified as undocumented were significantly more likely to say the content was relevant to their everyday life (81% vs. 44%).
- **The majority of audience participants (85%) felt that the film “made them care more about an important issue,”** with no significant difference between those who identify with a disability (84%) and those who did not (86%).

# ON NARRATIVE TRANSPORTATION, REPRESENTATION AND PERSONAL EXPERIENCE OF FILM

- **More than 9 in 10 audience participants (94%) felt “transported” into the film (across identities).**
- **The film was particularly immersive for audiences that identified with the experiences of the main protagonist, but it was also immersive for the majority of audiences of all backgrounds.** Audiences who identified with a disability were as likely as those who did not identify with a disability to say that they could “imagine themselves” in the film (59% vs 58%). Those identifying as undocumented were significantly more likely to say that they could “imagine themselves” in the events of the film than audiences who did not identify with the undocumented community (89% vs 55%).
- While exactly half of all audience members (50%) **identified with Pedro** in some way, undocumented audiences (89%), audiences with a disability (67%), and LGBTQIA+ audiences (60%) disproportionately shared identifying with Pedro.
- Another statistically significant finding in this research is revealed when looking at which audiences shared the feeling that they have similar challenges to Pedro. While less than half of all audience members (48%) said they **face similar challenges to Pedro** in their own life, about 83% of all undocumented audiences (vs. 44% documented) and 61% of audiences with disabilities (vs. 43% without disabilities) said they face similar challenges; the majority of LGBTQIA+ audiences (55% vs. 43% non-LGBTQIA+) also said they face similar challenges to Pedro.
- Slightly more than half (53%) of all participants identified with a character in the film. Participants who identified as Asian American or Pacific Islander (59%) or Latinx (63%) were significantly more likely to identify with a character in the film than other participant groups. Similarly, participants who identified as Latinx (58%) were significantly more likely than any other participant group to identify with Pedro. White/Caucasian audiences were significantly less likely than participants who did not identify as White/Caucasian to say they “identified with a character in this film” (38% vs. 61%), “can identify with Pedro” (37% vs. 56%), and “face some of the same challenges as Pedro” (32% vs. 55%).

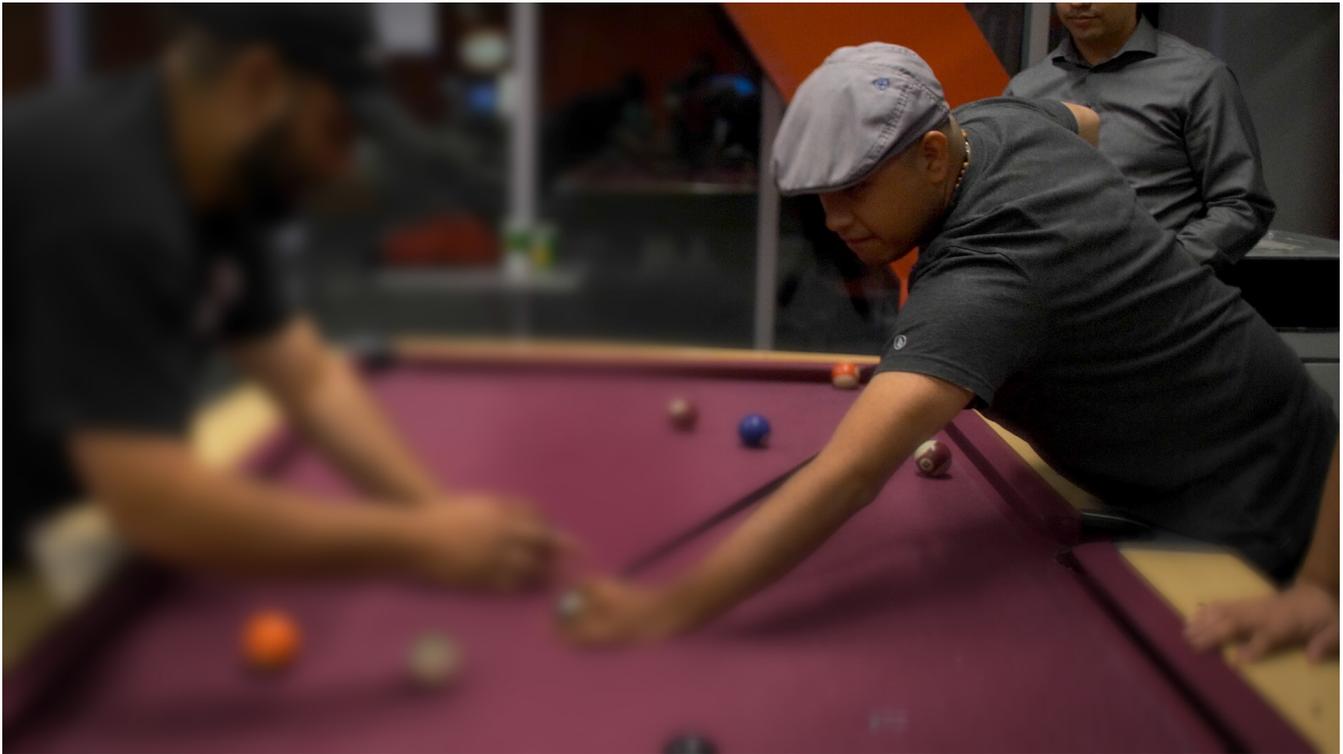
# ON OVERCOMING CHALLENGES AND MODELING POSITIVE CHANGEMAKERS

- The majority of all audiences **liked how Pedro handled challenges** (86%), with no significant difference between undocumented (92%) and documented (86%) audiences.
- The majority of all audiences shared that they **wanted to be more like Pedro** (70%). There appeared to be a tendency for audiences who identified as **undocumented (83%)** to say they wanted to be more like Pedro (compared to 68% for documented audiences).<sup>3</sup>

# ON EMOTIONAL EXPERIENCE DURING FILM

- **The film unseen inspired a significantly greater emotional experience for audiences who identified as undocumented.** While the study found that these groups were the most likely to strongly feel both “positive” and “negative” emotions, the most-cited emotions across groups were positive emotions. For instance, a majority of audiences (97%) experienced the emotion of “happiness” to some degree during the film, but this emotion was experienced more “deeply” and by a greater percentage of audiences who identified as undocumented compared to any other participant group. And, by contrast, while the majority of audiences (95%) also reported feeling “sadness” to some degree during the film, there appeared to be a tendency for this emotion to be experienced more by undocumented audiences than those with no experience being undocumented in the U.S.<sup>4</sup>
- **Across audiences, “optimism” was the most commonly and strongly experienced emotion** (with 62% of audience participants reporting strongly experiencing optimism during the film), but it was particularly felt in audiences that identified as undocumented. Audience participants were almost twice as likely to report feeling optimism “deeply” during the film if they identified as undocumented (42% vs 23%), and they were significantly more likely to report experiencing this emotion in some way during the film if they identified as undocumented (86% vs 59%).
- **A significant majority of audiences (83%) felt that the film made them feel more hopeful about an important issue,** with 94% of **undocumented** audiences feeling that the film made them “more hopeful.”
- **About 91% of audiences reported experiencing a sense of “pride” during the film.** Of all the emotions, “pride” was the emotion experienced most “deeply” by audiences who identified as undocumented (51% vs 17%).
- **Catharsis was an emotion experienced strongly by nearly half of all audiences** (45%).

<sup>4</sup> This finding was not statistically significant ( $p=.07$ ,  $df=1$ ), but trended in that direction (36 participants identified as undocumented).



## ON ADDITIONAL AUDIENCE PERSPECTIVES ON DOCUMENTARIES

- ***There is significant interest in documentaries and film among audiences with disabilities, and people who do not identify with a disability grossly underestimate the interest of people with disabilities in film.*** While almost 1 in 2 people who identified with a disability (45%) said that “they strongly agree” that “many people with disability enjoy movies,” only about 1 in 4 people (29%) without a disability strongly believe this to be true. Similarly, while 72% of all respondents “strongly agree” or “agree” that “many people with disabilities enjoy movies,” significantly more people who identify with a disability (79%) believe this than people who do not (69%).
- Nearly every audience participant (94%) said they felt it was ***meaningful to know that the filmmaker and main character had real life experience with a disability or being undocumented.***
- Screening partners felt that the film was most successful when a screening was organized in close coordination with an organization working in an immigration or disability-related space. On college campuses, the film was most successful when organized with student groups (especially with those who work in related spaces) and other centers and faculty. When the film was part of a general conference and not coordinated by an organization engaged in the issues of the film then attendance was lower.
- Small group discussions after the film—where the filmmaker and main protagonist could engage with student groups on issues of mental health, disability, and the undocumented experience—were among the most meaningful public engagements some interview participants recalled ever participating in.

# STUDY BACKGROUND

**About one in four people in the United States identify as having some type of disability. And an estimated 20 million PEOPLE—nearly ten percent of the country—experience blindness, low vision or vision loss, including blindness. And yet people with vision loss and other disabilities are rarely the central focus of research in the field of documentary film, including the sub-set of independent nonfiction storytelling with human rights or social justice aims.**

Further, people with disabilities are rarely centered as the community of interest in the production and distribution efforts of documentary films, despite research showing that people with disabilities—including blind and low—vision audiences—watch as much television and have as high a level of interest in films and other media as non-disabled people (Nielsen, 2016; Comcast & American Foundation for the Blind, 2018; Vines, 2023). This lack of representation is also true for the undocumented immigrant community in the United States, which reflects more than 10 million people—about 1 in 30 people—in the country. And so it's perhaps not surprising, though nonetheless concerning, that there is an even greater lack of research and documentary attention directed at communities residing at the intersection of these two significant communities: undocumented immigrants with disabilities.

Undocumented immigrants with disabilities reflect an intersection of the United States population that faces multiple structural challenges (Echave & Gonzalez, 2022). Considerable research has shown how structural, societal and institutional barriers impact people with disabilities in unique ways, along with how such barriers contribute to greater discrimination and lack of equitable services, leading to lower wages, greater poverty, employment and pay gaps (Baldwin & Choe 2014; Echave & Gonzalez, 2022; Kruse et al. 2018; Moynihan, et al., 2021; Schur et al. 2017). Such structural challenges are exacerbated for undocumented immigrants with disabilities (Moyce and Schenker 2018), who face systematic exclusion from several federal safety net programs and status restrictions that prevent them from accessing critical services, and

## 20 MILLION

**number of people in the United States who experience blindness, low vision or vision loss, including blindness.**

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who are also less likely to assert the rights they do have because of fear of retaliation from employers and law enforcement officers (Bernhardt et al. 2009; Echave & Gonzalez, 2022; Perreira and Pedroza 2019). Echave and Gonzalez (2022) provided a detailed overview of the immigrant population with disabilities in the US and found that non-elderly immigrants with disability are “about half as likely as US-born non-elderly adults to report a disability” (p. 13). In other words, undocumented people with disabilities are far less likely to seek support or share their disability with people outside of their immediate family. Further, language barriers also provide additional challenges for these communities, as roughly one in three immigrants with disabilities in the United States have limited English proficiency (Echave & Gonzalez, 2022).

And while there have been increasing calls for researchers, lawyers, activists, government officials and community organizations to give greater attention to this intersection

5 This study uses “immigrant” to reflect a large community that is inclusive of people who are in the United States with a status that includes being undocumented, refugee, asylum seeker, humanitarian parole, temporary protected. These status categories are further defined in Table 1.

(Butterworth, 2023), these calls have not yet received significant public attention. As Alice Wong, a disabled activist and author, put it succinctly in an episode of her Disability Visibility podcast: “there’s little known or written about undocumented disabled people.” And this observation is supported by research (Crock, et al., 2017).

Encapsulating this challenge is the reality that even in the field of documentary film—which is known for its activist and investigative tradition and its ability to raise awareness and lift stories that feature under-represented issues, creators and communities—the intersection of disability and the undocumented/immigrant experience has received strikingly little attention. The authors of this research are aware of only one film—*unseen*, the focus of this study—in the last decade that has centered an openly undocumented person with a disability as its main protagonist.

By centering undocumented immigrant audiences with disabilities, along with more nuanced understandings of the intersectionality and differences within this diverse group, this study contributes to a movement of researchers and film teams who are working to provide greater research and attention to the issues and experiences of this community. This focus matters for many reasons, but perhaps most significantly because a lack of attention provided to immigrants with disabilities within the field of documentary film and media means that their experiences are being overlooked by a genre of media that has a unique history of catalyzing social reform, resulting in their continued exclusion from policies, oversight, understandings, and conversations that affect them.

## ***Research Questions***

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**The research’s design, survey and interview questions, and analysis are informed by the following research questions:**

- (1)** How do audiences with disabilities experience a documentary film (*unseen*) that was made with them in mind?
- (2)** How do undocumented audiences experience a documentary film (*unseen*) that was made with them in mind?
- (3)** How do undocumented audiences with disabilities experience a documentary film (*unseen*) that was made with them in mind?
- (4)** How do audience members feel the documentary is accessible—or not accessible—to them?
- (5)** In what ways do audiences feel the film resonates with—and connects with—their own experiences? In what ways do they feel it deviates from their own experiences?

## ***Overview of this Report***

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The sections that follow reflect (1) a summary overview of the key findings of the study, (2) a “closer look” at the findings and key learnings, and (3) a detailed description of relevant research that informed the design and method of the study. A method description at the end of this study further details the accessibility and privacy considerations and protections of this work (including providing the option for participants to remain anonymous, and the use of survey tools that protect the anonymity of participants).

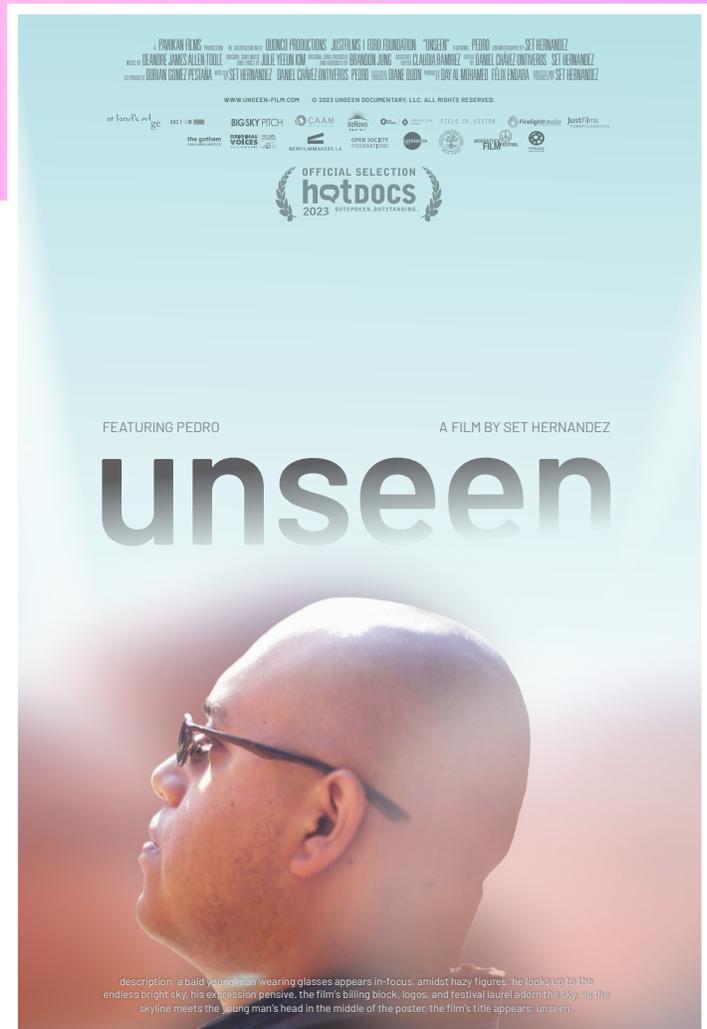
# ABOUT THE FILM: UNSEEN

The film, *unseen*, directed by Set Hernandez, was released in 2023. The documentary centers the experiences of Pedro, an aspiring social worker, who is also a blind, undocumented immigrant. Through experimental cinematography and sound (which included a distinct style of purposefully blurring scenes and enhancing voices and sounds as a method of imagining what “equitable enjoyment” of films would be like where a sighted audience member doesn’t enjoy a film more than the blind protagonist that the film is about. *unseen* reimagines a cinema accessible for blind/low-vision audience members, while exploring the intersections of immigration, disability, and mental health. For better accessibility for audiences that prefer to enjoy media through audio platforms, including blind and low-vision audiences, *unseen* was also released in October of 2024 as a four-chapter immersive podcast.

In making the film, an early lesson that the director, Set, noted as significant was the importance of understanding accessibility in film as something that isn’t “one size fits all,” but as an opportunity which requires special intentionality and consideration of the experiences and preferences of a multitude of communities.

***“During the initial stages of production, I intended for our film to be universally accessible. I wanted to reimagine cinema so drastically and create sound design so good that there would be no need for audio descriptions for blind audiences. Everyone could watch the same film at the same time, and it would be equally accessible for all of them. But as I’ve come to realize, universal access is impossible, because conflicting access needs can arise when one person’s access needs might make the film less accessible for somebody else.”***

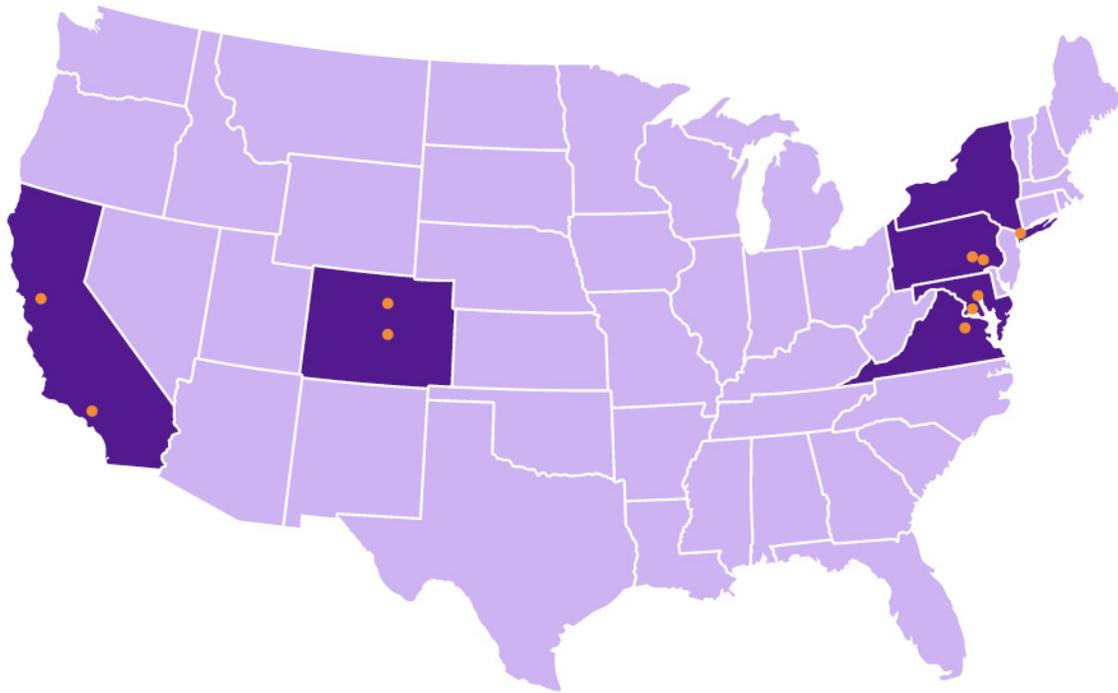
As a result, among other inclusive and accessibility-focused considerations, Set’s team created multiple film files, which



address various access requests—including incorporating audio description and captioning in English and Spanish, description of bilingual dialogue, and audio description that can be accessed through headphones or a venue’s main speakers (where headphones aren’t accessible). This study’s inclusive design attempts to ensure that many of these film files and the perspectives of its diverse target audiences are reflected in its findings.

Though a focus on the film *unseen*, this study endeavors to better understand how audiences with disabilities—with special attention to undocumented audiences with disabilities and blind/low-vision audiences—experience a film that was made with someone from their community in mind.

# ABOUT THE SURVEY PARTICIPANTS



## California

- Pilipino Workers Center of Los Angeles\*
- Cerritos College in California
- Grantmakers Concerned with Immigrants and Refugees (GCIR)\*
- UCLA
- Disability Rights California

## Colorado

- National Federation of the Blind-Colorado Chapter
- Center for People With Disabilities\*

## Maryland

- National Federation of the Blind\*

## New York

- CUNY Brooklyn's Ethyle R. Wolfe Institute
- CCNY
- DCTV in NYC

## Pennsylvania

- Swarthmore College
- Temple University

## Virginia

- Arlington Public Library

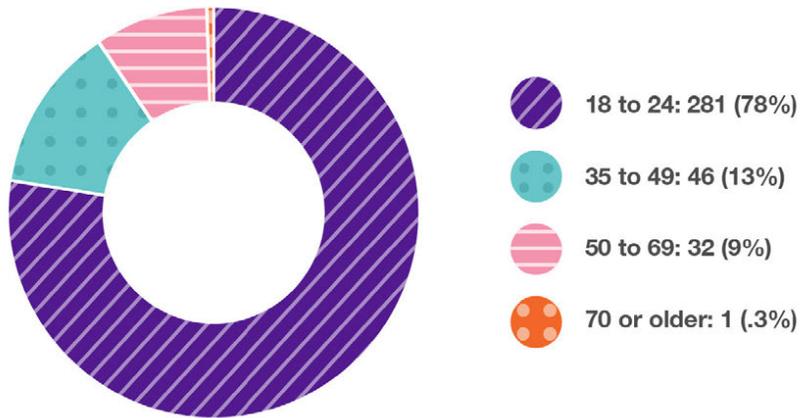
## Washington, D.C.

- MLK Library Washington DC
- National Association of Social Workers\*

*\*Note: These screenings were made accessible to both local and national audiences through a virtual screening. While the headquarters location is noted on this map, the participants joined from communities throughout the United States.*

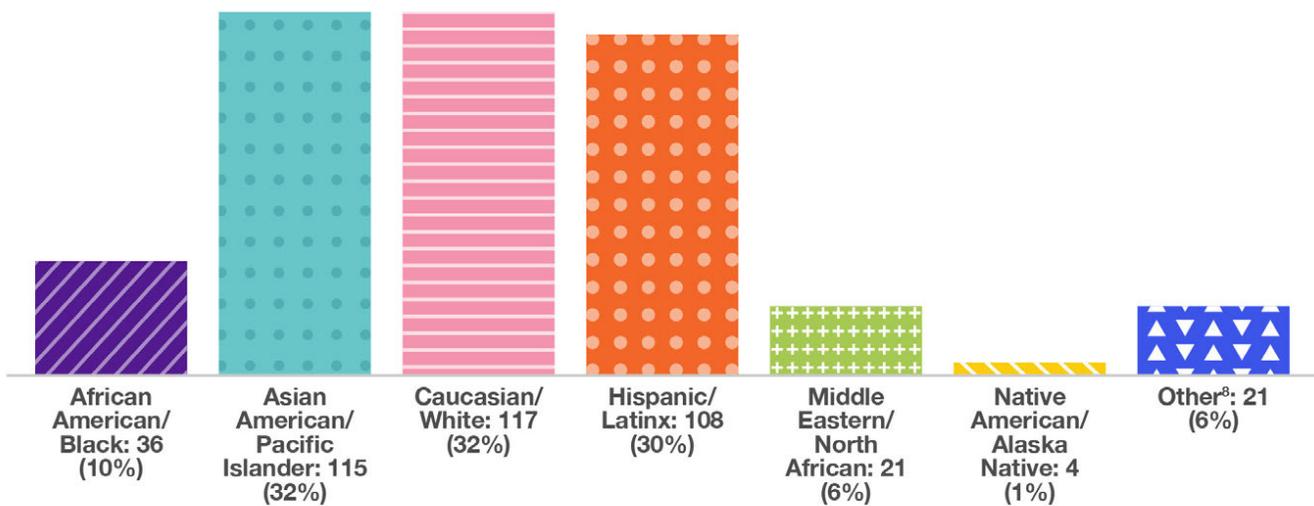
# SURVEY PARTICIPANTS

## Age group<sup>6</sup>



<sup>6</sup> A successful effort to engage university-based partners and organizations in this study contributed to its ability to engage a younger demographic in this research.

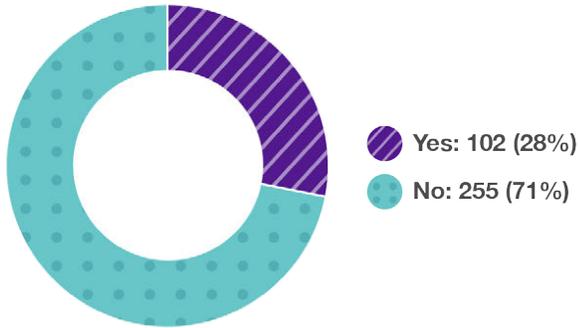
## Race/Ethnicity



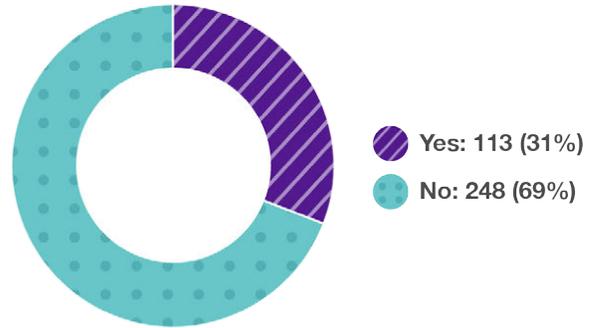
<sup>7</sup> Note: Percentages do not total 100% because participants could check multiple identities.

<sup>8</sup> (including Afghanistan, African, Armenian, Asian Filipino, Black Caribbean, Eastern Europe, Jewish, Multi-race, South Asian, South East Asian, Sri Lankan)

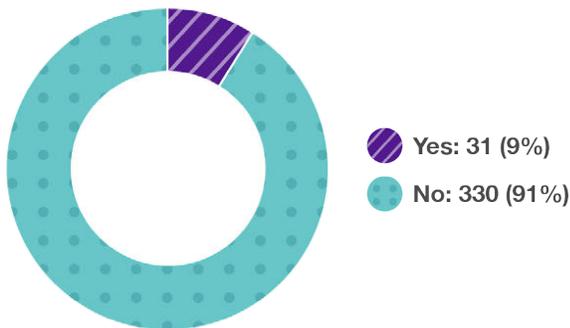
***Identify as part of LGBTQIA+ community?***



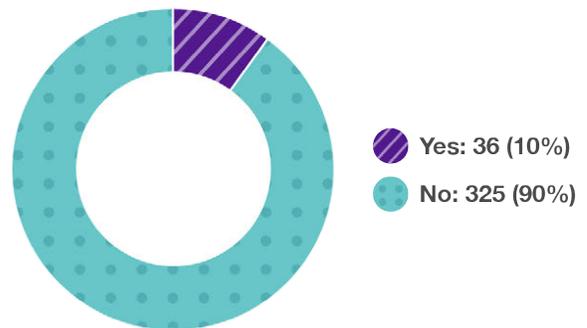
***Do you identify as a person with a disability?***



***Do you identify as blind/low vision?***



***Do you have experience being undocumented in the US?***



**Note**

Six respondents identified as both having a disability and as undocumented. While the perspectives of these respondents are included in this study, this group was not large enough for statistically valid cross-comparisons with other groups. However, this study did receive adequate numbers of people—for some cross-group comparisons—who identified with at least one of the following communities: undocumented, LGBTQIA+, and disability.

# ABOUT THE RESEARCH TEAM

In response to vital calls for more inclusive research practices, especially on research which centers people with disabilities, this study's approach was grounded in the recruitment, leadership and inclusion of researchers who have lived experience with a disability or being undocumented. This research team was central in shaping the research questions, design and analysis of this research.

**A BRIEF DESCRIPTION OF THE RESEARCH TEAM AND CONTRIBUTIONS ARE LISTED BELOW:**

## **CMSI**

- Caty Borum: principal investigator and director of CMSI
- David Conrad-Pérez: lead author, researcher and research coordinator
- Paula Weissman: survey/quantitative research specialist
- Aras Coskuntuncel: researcher and lead on in-depth interviews

## ***unseen* Film Team (research design, translation and coordination support):**

- Set Hernandez: provided coordination support with film screening organizers—and provided accuracy and accessibility reviews of research materials
- Conchita Hernández Legorreta: provided support on accessibility of survey design, review of research questions and research design materials, and other research design support activities
- Ana Portnoy Brimmer: provided coordination support with film screening organizers, provided accuracy and accessibility reviews of research materials, and provided Spanish translation and other research design/coordination support.

## **Additional research support and consultation from:**

- Maggie Bowman: Provided research guidance, reviews, and research support on the final design and release of the report.
- Mustafa Rfat: Provided research expertise, reviews, and research support on all stages of research design and analysis.

- RJ Ronquillo: provided expertise and reviews of research design materials.
- Alma Leyva: provided expertise and reviews of research design materials.

## **Further guidance and support was provided by representatives from the following organizations (through either in-depth interviews or written consultation)**

- MLK Library Washington DC
- National Association of Social Workers
- National Federation of the Blind-Colorado Chapter
- National Federation of the Blind
- CUNY Brooklyn's Ethyle R. Wolfe Institute
- Pilipino Workers Center of Los Angeles
- Cerritos College in California
- Arlington Public Library
- Swarthmore College
- Grantmakers Concerned with Immigrants and Refugees (GCIR)
- Temple University
- University of California, Los Angeles (UCLA)
- District of Columbia TV (DCTV)
- Make the Road NY
- NY State Youth Leadership Council
- Center for People With Disabilities
- City College of New York (CCNY)
- Disability Rights California

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