

Allianz 



Worldwide Olympic and Paralympic
Insurance Partner

The Inclusive Production Manual

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Hello

What you're about to read is a document that aims to help you make your work more inclusive. We understand that when you take on a new project – especially an inclusive one – preparation is everything. But just to be clear, this isn't the holy grail of how to be fully inclusive from end-to-end. Sorry. This is our learnings taken from a project titled, 'MoveNow Training Series' for Allianz and the IPC – where we intended to be as inclusive as possible from strategy to delivery. We didn't do everything right, far from it, but we learnt a lot and wanted to share our findings. Treat this as an iterative piece of work so feedback is welcome. Great, read on!

Throughout this project we followed the language of the UN Convention on the Rights of Persons with Disabilities - so throughout this document we use the term 'persons with disabilities/person with a disability.'

Background

First, a bit of context to set the scene.

Allianz – Worldwide Insurance Partner of the Olympic and Paralympic Movements – teamed up with the International Olympic Committee (IOC) and the IPC to launch the MoveNow programme to strengthen the role of sport in society to create a healthier environment for young people.

Problem

During the pandemic, the sports industry has undergone a transformation. New solutions have been created to motivate the younger generation. But not everyone was able to take advantage of these solutions due to their impairments. One of the main barriers young people with disabilities are facing is the lack of access to instructors with the skills and willingness to be inclusive, as well as the lack of opportunities.

Creative Insight

No matter the number of successes, medals, and sponsorship deals, what's true for almost every Paralympian is that on Day 1, they were just like you.

Solution

Together with the International Paralympic Committee and three Para athletes, we developed an accessible training series to encourage young people with disabilities to break through that day-one wall and prepare them for their journey into sports.

The [MoveNow Training Series](#) includes Instructional Training Films, a 21-day Training Plan, and Motivational Calendar Tips.

Exec summary

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**Set yourself up
for success**

You want your team to work closely, building knowledge and understanding together throughout the process.

2

**Include the
community**

When it comes to marketing, it's necessary to understand your audiences in depth.

3

**Casting is really difficult
but representation
matters, so try harder**

Casting can be hard work but it is worth it in order to get an authentic voice.

4

**Choose your
words wisely**

What we say and write can be incredibly powerful – capable of both empowering and alienating.

Exec summary

5 Inclusive design should not be an afterthought

Every design decision has the potential to include or exclude your audience.

6 Shoot to suit all

Before you step onto set ask yourself, how are you making your shoot as accessible as possible?

7 Accessibility features will elevate your work

Without accessibility, you miss out on communicating with your full potential audience.

8 Conclusion: Inclusive marketing is a lever not a switch

Throughout this entire project we've had this learn-unlearn mindset to be as inclusive and accessible as possible.

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“When we design for disability, we all benefit.”

– Elise Roy

Disability rights lawyer and design thinker

Set yourself up for success

When it comes to inclusive projects you're constantly learning and unlearning at speed, so from the get-go make sure your team is set-up correctly. You want your team to work closely, building knowledge and understanding together throughout the process.



Our learnings

- Everyone in the team; agency, clients, inclusive consultants and the production company had access to all documents for ongoing, end-to-end transparency and collaboration.
- We worked in Google Slides so feedback – especially from our inclusive consultants – was faster, so we could react and action.
- The creative team, director and producers had a WhatsApp group leading up to the shoot and during post production – so any alterations or pivots could be actioned quickly.

Things to consider

- Take a 'one-team-one-dream' approach for aligning all stakeholders.
- Plan ahead to allow enough time for additional inclusion-focused creative reviews. We guarantee there will be something you have overlooked.



“Nothing about
us, without us.”

– James Charlton

*American author, disability rights activist,
Executive Vice President of Access Living in Chicago.*

Include the community

When it comes to marketing, it's necessary to understand your audiences in depth. Inclusive marketing demands this, but also knowing how they have historically been excluded, stereotype or misrepresented. This means seeking multiple first hand perspectives from members of the community at the start of your project, to discover deeper insight and nuance across experiences.

Our learnings

- From our accessibility consultants we learnt about 'Inspiration Porn' a term coined by Stella Young, disability activist that means communications that portray:
 - Sentimentality and/or pity
 - An uplifting moral message, primarily aimed at viewers without a disability
 - Persons with disabilities anonymously objectified, even when they are named
- 'Inspiration Porn' provides a kind of superficial pleasure and gratification for the viewer, whilst objectifying and often harming the mostly passive subjects being looked at. Not cool.



Things to consider


- Failing to learn from the community and collaborate on the process can lead to harmful assumptions, stereotyping and misrepresentation.
- Finding the right partner and agreeing on the level of collaboration takes time, so be aware of this when scoping your project.
- With your accessibility and inclusion partner, set up diverse qualitative research groups because one person's lived experience is not representative of every person in that community.
- Test, learn and consult with the community as you go.



“People with disabilities,
like any other group –
when you don’t see
yourself, you feel invisible.”

– Judith Heumann

*Disability rights activist and Special Advisor for
International Disability Rights*



Casting is really
difficult but
representation
matters, so try
harder

For inclusive work it's vital to empower underrepresented voices from your team, your partners and the talent you cast – this empowerment should be inclusive of: different abilities, genders, ethnicities, as well as sexual orientation. Casting can be hard work but it is worth it in order to get an authentic voice.



Our learnings

- Finding ethnically diverse teens with disabilities – willing to do sport on camera – was incredibly difficult, which suggests that there are compound societal barriers in play that seriously need addressing. It was extremely time consuming and we had to widen our reach by partnering with several specialised casting agencies to find our final talent.
- When casting our voice-over artist we were thoughtful of tone and accent, which led us to select female talent from an underrepresented group.

Things to consider

- Look to expand points of entry within your casting process – don't use the same 'tried and tested' talent search methods.
- Ensure your casting brief reflects diversity and representation; gender, race, ethnicity, socio-economic status and religion.
- To expand your team's perspectives, consider partners whose ownership, management and creative leads are made up of underrepresented talent.



“The words we choose and the language we use have the power to affect the people and the world around us.”

– Amy Agarwal

Principal Writer at EngenderHealth

Choose your words wisely

What we say and write can be incredibly powerful – capable of both empowering and alienating. Constant consultation with your accessibility and inclusion partners will help you craft authentic, inclusive stories. Test, learn and consult as you go.

Our learnings

- We had regular reviews with our accessibility consultants on our scripts, messaging and CTAs. We learnt to;
 - Avoid ableist language – omit value judgement words such as; “best” or “worst”, “easy” or “difficult” and to use “alternatively” rather than “challenging”
 - Avoid place-based language
 - Be mindful of abstract language, sarcasm and metaphors.
- We wanted to reflect stories authentically so on set we created a “safe space” for our talent and Paralympian (no crew) to have intimate conversations – then we weaved their voice-overs into our final films.
- When crafting ‘audio-guides’ for the visually impaired we made sure the language was simple and descriptive – including as much detail as possible, within the time frame for each asset.
- Also, capitalizing the first letter of each word in hashtags makes them easier to read via screen readers, so we used #MoveNow rather than #movenow.

Things to consider

- Reflect stories authentically – not over engineered and stereotypical – allow people to tell their own stories. A disability doesn't define the person.
- Descriptive headlines and subheadings is good practice.



“There is no such
thing as an
average user.”

– Daniel Tammet
Essayist, memoirist, novelist

Inclusive design should not be an afterthought

Every design decision has the potential to include or exclude your audience. Inclusive design ensures that the experience you're providing is open to all people regardless of age, disability or background.

Our learnings

- To help our visually impaired viewers we thought a lot about colour and contrast; our wardrobe choice, the graphics, lighting our talent on set, how people and objects were differentiated within the studio background.
- We also ran all our designs through [Pilestone](#) – a colour blind test for legibility.
- Font size and framing of graphics within the film were considered and tweaked after feedback from research groups.

Things to consider

- High contrast is important. Text and imagery should be well defined against the background.
- For colourblind viewers, check your film has enough contrast so when seen through a black and white filter it is still legible.
- Accessibility features such as captions and sign language interpreter should be planned ahead as a priority. Trying to retrofit will only increase effort in the long run.



“Diversity is being invited to the party; inclusion is being asked to dance.”

– Verna Myers

Inclusion strategist, author, lawyer, cultural innovator, thought leader, and social commentator.



Shoot to suit all

Months of preparation squeezed into a three-day shoot. Before you step onto set ask yourself, how are you making your shoot as accessible as possible? If your cast has a disability find out their specific needs and requirements.



Our learnings

- We specifically chose a studio space located on the ground floor. Changing rooms, catering and toilets were accessible for all.
- Over 50% of our film crew had a disability; director, soundie, wardrobe, make-up, runner etc. so during our shoot we factored in more breaks and shorter days on set to accommodate for the different energy levels of the team.

Things to consider

- Not all disabilities are visible so ensure crew and client are briefed before going on set so that they are mindful of the way they interact with disabled cast and crew.
- It might not always be possible to have 100% of a crew to be persons with disabilities eg. gaffers, sparks etc. Think about pairing up a person without a disability with a person with a disability to work together and/or teach each other. Empower people, don't patronise them.
- Find a suitable location that can cater to the needs of persons with disabilities (eg. everything on the ground floor).
- Bear in mind wardrobe sizes/fittings – they might not be what we are used to, for example someone of short stature might need their clothes altered. They might decide to use their own wardrobe depending on requirements.



“Accessible design is good design – it benefits people who don’t have disabilities as well as people who do.”

– Steve Ballmer

Former chief executive of Microsoft

Accessibility features will elevate your work

Without accessibility, you miss out on communicating with your full potential audience. At least one billion people...that's 15% of the world's population, experience some form of disability, so it's crucial to integrate it into your work. And, if you approach it creatively, your work will be better.

Our learnings

- We created different variations of our films; audio-guided, sign language and subtitle versions to make the content as accessible as possible. We did explore having our sign language interpreter interact with the content; e.g. catching a tennis ball, but in reality it came across too childish and tonally off.
- The delivery of our audio-guides for our 'tease' films added to the dramatic tone of the spot.

Things to consider


- Shift away from a 'one-size-fits-all' approach to provide a variety of ways for people to engage with your work.
- Have regular check-ins and work sharing sessions with other agency partners on the project to ensure they're setting accessibility standards too.
- Understand the accessibility features of the social platforms you're communicating on. For example, you can edit subtitles and closed captions on YouTube, don't use coloured backgrounds in Facebook posts, limit text in images on Instagram.
- If you're designing a website as part of your campaign, make sure you're factoring in colour contrast, legible type size, formatting, minimising 'click here' buttons and reducing clutter.



"Inclusion works to the advantage of everyone. We all have something to learn and we all have something to teach."

– Helen Henderson

Journalist and disability rights activist



Conclusion: Inclusive marketing is a lever not a switch

Throughout this entire project we've had this learn-unlearn mindset to be as inclusive and accessible as possible. We've documented our experience and we're well aware that this is an ongoing journey to make our work an engaging experience for all. Progress over perfection. Here's a snapshot of the key learnings during each phase of the project.

Our learnings

- **Research:** It was fundamental to have an inclusivity consultant to work with, but we wish we had more time to test, reflect and learn.
- **Casting and crew:** Our inclusive production company had a lot of contacts, but the reality is disabled talent and crew are hard to find. Next time, we would reach out to more disability charities, organisations and casting agencies sooner in the process.
- **Storytelling, terminology and language:** It was incredibly useful to have inclusivity consultants at hand; working together at speed via Google Slides, but we should've had additional calls with the consultants to unpack more nuanced feedback. Also having a variety of research groups give us feedback on our concepts early on would have optimised our thinking.



- **Design and art direction:** We really considered colour contrast fonts and designs throughout the project, but next time we would like to have more time to test and learn from the disabled community.
- **Shoot and edit:** Selecting a large studio on the ground floor was a simple win. But, the framing of shots and pace of the edit could have been better for our audio-guided and sign language film versions.
- **Accessibility features:** We explored integrating our sign language interpreter into the films but tonally it wasn't quite right and on reflection we could thought about this more.

[Watch our Behind The Scenes film](#)



Further resources

Here are additional resources that we used to help us with our project and indeed, may help you.

- [Accessibility Basics: Designing for Visual Impairment](#)
- [All in with Google](#)
- [YouTube Automatic Captioning](#)
- [University Information Technology services](#)
- [Williamette University Video Accessibility](#)
- [WCAG 2.1 Guidelines](#)
- [Instagram accessibility features](#)
- [How to create inclusive tiktoks](#)
- [Bureau of Internet Accessibility Checklist for Creating Accessible Videos](#)
- [How to Improve the Accessibility of Fonts and Typography in Your Designs](#)
- [How to make your video accessible and reach a bigger audience](#)
- [Adobe- Video accessibility guide for content creators and viewers](#)
- [Creating Video and Multimedia Products That Are Accessible to People with Sensory Impairments](#)
- [W3C Accessibility Standards Overview](#)
- [WCAG conformance levels: How high should you aim?](#)
- [What are the Levels of WCAG Compliance?](#)
- [Accessibility Requirements for People with Low Vision](#)
- [Princeton University Captioning Guide](#)
- [WAI, User Experiences and Benefits to Organizations](#)
- [Portland State University, Digital Accessibility, Part 4: Accessible Media Video](#)
- [Princeton University, Video and Audio Accessibility Guidelines](#)
- [Signing Books, Sign Language Captioning Guide](#)

*Disclaimer: unfortunately we did not create the resources linked here, so some of the links may not be fully accessible.

*Disclaimer: the people quoted in this document have not given their approval to be featured, but are being used for research and educational purposes.

Thank
You