

# VIDEO MAKING FOR ALL

*A toolkit for making videos  
that include persons with  
disabilities*



together we can do more



# ACKNOWLEDGEMENTS

Thank you to all participants who took part in the CBM End the Cycle and UNICEF Australia workshop from 21-26 March 2016 in Yangon, Myanmar. Without your participation and feedback on the video making process, this toolkit would not be possible.

Thank you to the Myanmar Independent Living Initiative (MLI) and other individuals who provided valuable input and review into the creation of this toolkit.

Thank you to UNICEF Myanmar for hosting the Yangon workshop and providing support throughout the development of this toolkit.

Thank you also to Julie Smith for providing illustrations.

This document is available online at **[www.endthecycle.info](http://www.endthecycle.info)**

## ACCESSIBLE FORMATS

This document is available in screen reader compatible formats online at **[www.endthecycle.info](http://www.endthecycle.info)** and an easy to read version is in production.



*Workshop participants in Myanmar, 21-26 March 2016 © UNICEF Myanmar*

# CONTENTS

Acknowledgements	2
Why a disability inclusive video?	4
Who is this toolkit for?	5
Glossary	6
Guiding principles	8
Planning your video	10
Filming your video	15
Post-production	17
Communication	18
How did you go?	19

# WHY A DISABILITY INCLUSIVE VIDEO?



Short films or videos are a great tool for raising awareness, delivering messages and contributing to social change.

Videos have been used to successfully raise awareness on disability inclusion in many contexts. They can play a powerful role in helping transform negative attitudes that prevent the full and equal participation of persons with disabilities.

Producing a video - even a short one - has many components to consider, so it is important to approach it with a detailed plan, as you would with any project. This toolkit is designed to help you create video(s) that include persons with disabilities at all stages of the process.

This toolkit is relevant to all video making, not just those that directly relate to disability as a topic. All videos, whether or not they are about disability, can and should take an inclusive approach. There are many talented persons with disabilities who are able and willing to contribute to making video or films.

## HUMAN RIGHTS PRINCIPLES

This toolkit applies the human rights principles in Article 3 of the United Nations Convention on the Rights of Persons with Disabilities to video making.

### **The principles are:**

- a. **Respect for inherent dignity, individual autonomy including the freedom to make one's own choices, and independence of persons;**
- b. **Non-discrimination;**
- c. **Full and effective participation and inclusion in society;**
- d. **Respect for difference and acceptance of persons with disabilities as part of human diversity and humanity;**
- e. **Equality of opportunity;**
- f. **Accessibility;**
- g. **Equality between men and women; and**
- h. **Respect for the evolving capacities of children with disabilities and respect for the right of children with disabilities to preserve their identities.**

# WHO IS THIS TOOLKIT FOR?

This toolkit is for anyone who is making a video, especially one that includes persons with disabilities.

This toolkit seeks to broadly apply human rights principles to the different phases of making a video. It does not seek to be a guide on the technical aspects of film making.

Including persons with disabilities in film can take many forms; making a video on the topic of disability, making a video that features persons with disabilities, making a video that highlights the disabling barriers in society or a video that is made by persons with disabilities. This toolkit encourages all these aspects, and is especially aimed at individuals and organisations working in international development, whether in the field or in fundraising offices.

## HOW TO USE THIS TOOLKIT

This toolkit is designed to be simple, practical and easy to apply. The toolkit is structured according to the four main phases of making a video: planning, filming, post-production and communication. The layout of this toolkit allows you to go through each step and apply the principles. Each step will have some practical tips to help you plan, and a column to tick once you have completed it.



# GLOSSARY

<b>Audio description</b>	Additional narration track intended primarily for viewers with vision impairment. The narrator describes what is seen on the screen.
<b>Captioning</b>	Text version of speech (subtitles) displayed at the bottom of the screen.
<b>Documentary</b>	Using pictures or interviews with people involved in real events to provide a factual report on a particular topic.
<b>Footage</b>	Part of a film capturing a particular event.
<b>Head and tail</b>	The beginning and end of an individual story within the film.
<b>Open ended questions</b>	A question that requires a full answer using the subject's own knowledge or feelings. The questions don't lead a person into a particular answer, are objective and generally result in an answer with many words.
<b>Post-production</b>	This encapsulates the editing process that occurs after the footage has been captured. A skilled editor will put the footage together in a way that forms the video's narrative.
<b>Screen grab</b>	A frame of film footage that is digitized and stored as a still image.
<b>Script</b>	Written information that guides the development of a video. For example, spoken content, parts to be played and music.
<b>Sound bite</b>	Brief remark or statement taken from sound of the film footage that is digitized.
<b>Styling</b>	The film techniques used to create a 'mood' in the video. For example, music and camera angles.
<b>Talent</b>	Person who is selected to be filmed.
<b>Talking head</b>	The image of a person talking to the camera, usually with only the head and upper body visible.
<b>Visual communication</b>	Sign language interpretation serviced at the right side of the bottom of the screen that helps viewers who are deaf or hard of hearing to understand the narration and dialogues of the film.
<b>Voice over</b>	Spoken word that plays whilst a visual scene is shown. This is sometimes called narration.

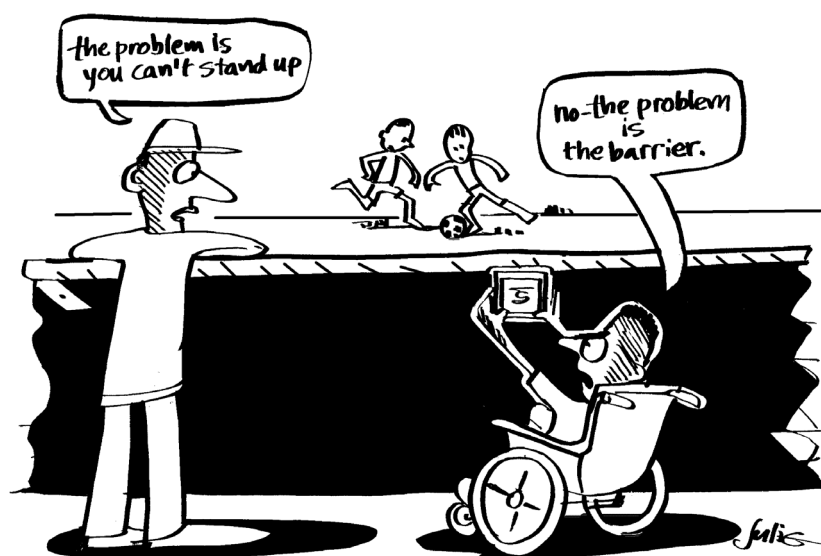
## ACRONYMS

<b>CBM</b>	CBM is an international Christian development organisation that is committed to improving the quality of life of persons with disabilities in the poorest communities in the world.
<b>DPOs</b>	Disabled Person's Organisations. Disabled Person's Organisations are organisations made up of and for persons with disabilities, who advocate for the rights of persons with disabilities.
<b>UNICEF</b>	United Nations Children's Fund

## THE HUMAN RIGHTS MODEL OF DISABILITY <sup>1</sup>

This toolkit applies the human rights model of disability to making a video. The human rights model is enshrined in the United Nations Convention on the Rights of Persons with Disabilities.

In this model, universal human rights are the starting point. That is, persons with disabilities have the right to access and benefit from all within their society on an equal basis to others. This model also contends that disability is caused by the way society is organised, rather than by a person's impairment or difference. The aspects of society that cause this exclusion are called barriers. The rights model then looks at ways of removing the barriers. Making a disability-inclusive video can be particularly helpful in removing barriers that are caused by people's negative attitudes towards disability.



<sup>1</sup> Marcia Rioux and Anne Carbert, 'Human Rights and Disability: The International Context', *Journal on Developmental Disabilities* (10:2) 3. Scope UK, 'The Social Model of Disability' <http://www.scope.org.uk/about-us/our-brand/social-model-of-disability>. Accessed 28 May 2016.

# GUIDING PRINCIPLES

## ‘Nothing About Us, Without Us.’

The disability movement’s slogan is ‘nothing about us, without us.’ This means persons with disabilities are involved in making decisions at all levels that affect them or are about them, including how disability is portrayed in film. Get in touch with your local Disabled Person’s Organisation (DPO) and ask them what issues they would like highlighted in a video. DPOs can assist with advice on attitudes, what language to use, sound and camera angles and how they want to be represented in the video.

## Focus on Ability and Strengths

It is important to portray and focus on the ability and strengths of a person with disability rather than focusing on a person’s impairment or what a person may find difficult doing. Throughout the video making process, think about how your video can promote the rights of persons with disabilities and help turn around negative attitudes that many people hold towards persons with disabilities.

## Mutual Benefit

Ensure you take a mutually beneficial approach to making your video. Seek to understand why the persons with disabilities have agreed to take part in the video and make sure the process and outcome is meeting their needs, as well as yours.

## Support equal participation

Like everyone, persons with disabilities have their preferred ways of communicating, getting around and learning. It is important to ask what support, if any, a person with disability needs to fully participate in making the video and make any adjustments accordingly. Be aware that persons with intellectual disabilities or psychosocial disability often face additional barriers to being included. Consider how you can include persons with intellectual or psychosocial disabilities and know that you will need to take a flexible approach and recognise that people may have different styles and preferences for communicating.<sup>2</sup>

## Have a go!

While it may be overwhelming thinking about all the things you need to do to include persons with disabilities in your video, so long you take a respectful approach that aligns with the human rights principles, just have a go! After you have finished you can ask for everyone’s feedback on how they found the process, that way you can learn for next time.

<sup>2</sup> For more information on including persons with intellectual disabilities visit and/or contact Inclusion International at <http://inclusion-international.org/category/resources/>. For more information on persons with psychosocial disabilities visit and/or contact the World Network of Users and Survivors of Psychiatry at <http://wnusp.net/>.



## FILMING CHILDREN WITH DISABILITIES

The human rights principles applied to this toolkit also apply to children with disabilities. However, there are extra things to consider if you are filming a child with disability. While this toolkit isn't intended to specifically cover how to include children with disabilities in video, it is important to understand some basic principles.

According to the United Nations Convention on the Rights of the Child, children, including children with disability, have a right to survival, development, non-discrimination and to live in an environment where their views are respected and their interests put first.<sup>3</sup>

**The best interests of the child are always paramount** and should be considered at all stages of making a video, including before filming.<sup>4</sup>

### TIPS:

- ✓ **Before filming any child, get consent from the parent, guardian or care giver and assent from the child. Ensure they both understand they can withdraw from the process at any time. Constantly monitor the child's willingness to participate and end the filming if you sense the child is not comfortable.**
- ✓ **Plan to ensure that the child is in a safe environment at all times and that their best interests is the primary concern.**
- ✓ **Make sure any information and support you give to a child with disability is accessible, child friendly and appropriate to the child's age and natural development.**
- ✓ **Listen, include, respect and give weight to the input and ideas of children with disabilities according to their age and maturity.**
- ✓ **When interacting with the child, ensure another adult is present at all times.**
- ✓ **If you are filming children with and without disabilities, it can be helpful to provide the children with a culturally appropriate and accessible activity to encourage the natural interaction between the children.**

<sup>3</sup> These are general principles taken from the United Nations Convention on the Rights of the Child. See UN General Assembly, Convention on the Rights of the Child, 20 November 1989, United Nations, Treaty Series, vol. 1577. [http://www.unicef.org/crc/index\\_30160.html](http://www.unicef.org/crc/index_30160.html). Accessed 7 June 2016.

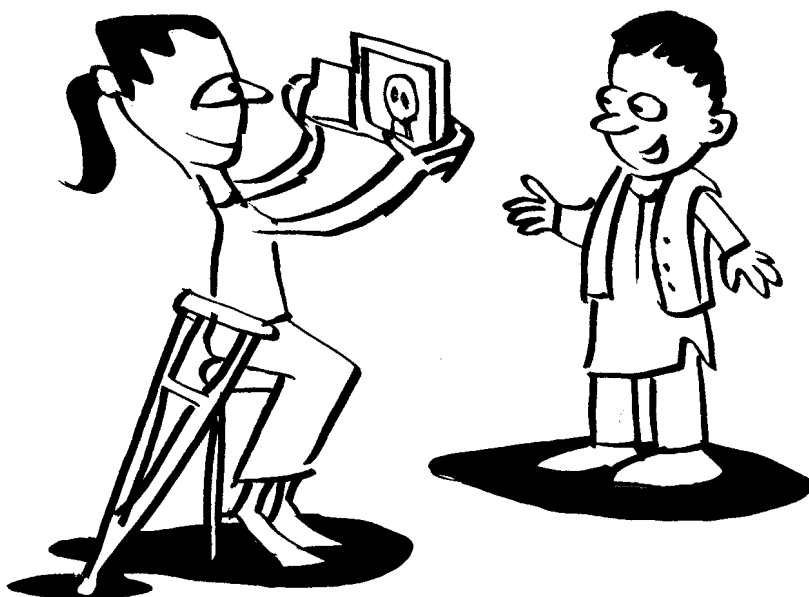
<sup>4</sup> The United Nations Convention on the Rights of Persons with Disabilities, Article 7, affirms the rights of children with disabilities. See UN General Assembly, Convention on the Rights of Persons with Disabilities : resolution / adopted by the General Assembly, 24 January 2007, A/RES/61/106. <http://www.un.org/disabilities/convention/conventionfull.shtml> Accessed 7 June 2016.

# PLANNING YOUR VIDEO

The key to any high impact video is planning. As well as planning for what kind of video you want to make and the message you want to send, you should also plan for how you will include persons with disabilities in each phase of the video making process, from filming through to the way you will use and promote your video.



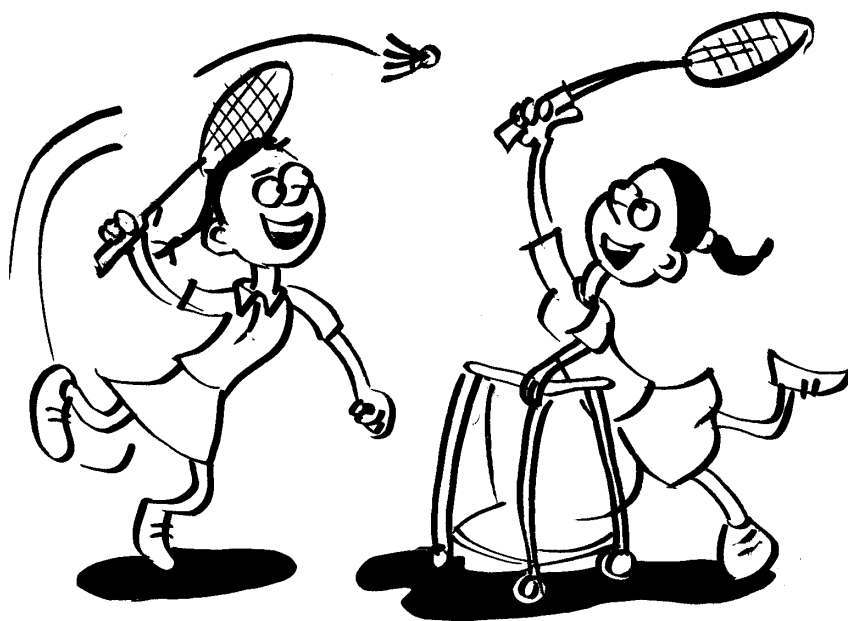
TASK	COMPLETED?
<p><b>PURPOSE</b></p> <p><i>What are you trying to achieve with this video?</i></p> <p>Be clear on why you are making the video. Are you searching for policy change, changing a particularly discriminatory rule or law or perhaps you want to raise awareness of disability?</p> <p><b>TIPS:</b></p> <ul style="list-style-type: none"> <li>✓ Be able to say in one sentence why you are making the video, it will be important to convey this to the talent later in the process.</li> </ul>	<input type="checkbox"/>
<p><b>AUDIENCE</b></p> <p><i>Who do you want to watch this video?</i></p> <p>Be clear on who you are aiming the video at. For example, are you aiming it at policy makers, general public, your local faith-based community or another audience?</p> <p><b>TIPS:</b></p> <ul style="list-style-type: none"> <li>✓ It's okay to have multiple audiences, but it can be helpful to prioritise them.</li> <li>✓ When you are planning the video content, include persons with disabilities in brainstorming the common attitudes and beliefs that your audience might have towards disability or persons with disabilities. This will help you tailor your message to your audience.</li> </ul>	<input type="checkbox"/>



How are you including persons with disability in your video?

TASK	COMPLETED?
<p><b>DURATION</b></p> <p><i>How long do you want the video to go for?</i></p> <p>When thinking about duration, keep in mind your budget, audience, and that many people don't have time to watch a long video. For many audiences new to disability, the opening is especially important. Think about how you will draw your audience in and entice them to watch the entire film.</p> <p><b>TIPS:</b></p> <ul style="list-style-type: none"> <li>✓ Remember it's possible to send a powerful message in a short time.</li> <li>✓ Remember you don't have to use all the footage you collect.</li> </ul>	<input type="checkbox"/>
<p><b>INCLUSION</b></p> <p><i>How are you including persons with disabilities?</i></p> <p>Think about how you can include persons with disabilities in all aspects of making the video. Just like anyone, persons with disabilities can have unique talents for filming, photography, storytelling and set design.</p> <p><b>TIPS:</b></p> <ul style="list-style-type: none"> <li>✓ Get in touch with a local Disabled Person's Organisation to see if they know of anyone with talents that could contribute to making your film.</li> <li>✓ Remember, just like any role or job, ensure persons with disabilities are recognised for their time and contribution to the video.</li> </ul>	<input type="checkbox"/>

TASK	COMPLETED?
<p><b>KEY MESSAGE</b></p> <p><i>What message do you want to send to your audience?</i></p> <p>An effective video has a clear key message. If a key message relates to disability or a particular experience of persons with disabilities, you should invite people who have that lived experience to input into the formation of the key message. You should also use language that supports the human rights and capacities of persons with disabilities, and puts the person, not the impairment first. For example, instead of saying ‘blind person’, say ‘person who is blind’.</p> <p><b>TIPS:</b></p> <ul style="list-style-type: none"> <li>✓ If in doubt of what language to use to describe disability, ask the talent with disability what language they prefer or contact a local Disabled Person’s Organisation.</li> <li>✓ Unless it’s a long video, try and keep to one, clear message.</li> <li>✓ Try to articulate your key message in just one sentence – the clearer you are about it, the stronger and more precise the video will be.</li> </ul>	<input data-bbox="1307 353 1374 421" type="checkbox"/>
<p><b>STYLING</b></p> <p><i>How do you want your audience to feel when watching the video?</i></p> <p>How you want your audience to feel when watching the video will help you make decisions about what camera angles, music and backdrops to use. When styling your video, ensure the decisions you make highlight the capacity of persons with disability and focus on the barriers or their removal, rather than a person’s impairment.</p> <p><b>TIPS:</b></p> <ul style="list-style-type: none"> <li>✓ While it can be inspirational to hear the story of a person with disability who has overcome significant barriers to achieve a goal, it is important to do so in a way that highlights the person’s ability, not their impairment. This means, rather than highlighting the difficulties or barriers a person may face as a way to make a film inspirational; highlight how that person applied their own strengths and abilities to overcome the barriers.</li> <li>✓ When considering what camera angles to use, don’t unnecessarily zoom in or focus on a person’s impairment.</li> </ul>	<input data-bbox="1307 1124 1374 1191" type="checkbox"/>



How do you want your audience to feel when watching the video?

## TASK

### IDENTIFY TALENT

*Who will you invite to be in the film?*

Think about who is going to be the best person to get your key message across to your audience. If you want to highlight a particular experience of a person with disability, make sure a person that has lived that experience plays this role and has the opportunity to speak about their experience in the film. It is also essential they can input to the formation of key messages and how their experience will be portrayed.

#### TIPS:

- ✓ Try to be as inclusive as possible when thinking about what talent to invite. For example, think about what message you are sending by including women and girls and people with diverse impairment types such as sensory, physical, intellectual or psychosocial impairments.
- ✓ If you are unsure of what steps to take to ensure the participation of a person with a particular impairment type - just ask the person with disability. Persons with disabilities are best placed to advise you on what you can do to help ensure their participation.

## COMPLETED?



*Have you asked what support, if any, the talent requires on the day of filming?*

TASK	COMPLETED?
<p><b>ACCESSIBILITY OF FILMING</b></p> <p><i>Have you asked what support, if any, the talent requires on the day of filming?</i></p> <p>It is important to ask the talent what support they may need to enable their full participation on the day of filming. For example, you may need to arrange for a sign or language interpreter, video script with the Braille format, ramps into the building or bathroom, accessible transportation or the talent may wish to have a support person with them.</p> <p><b>TIPS:</b></p> <ul style="list-style-type: none"> <li>✓ If you don't know what steps to take to include someone with a particular impairment type – just ask them.</li> </ul>	<input type="checkbox"/>
<p><b>ACCESSIBILITY OF VIDEO</b></p> <p><i>Will everyone watching the finished video enjoy it equally?</i></p> <p>Think about what actions you will take to make the finished video accessible to all people. Your local Disabled Person's Organisation can provide advice on how you could do this. For example you should at a minimum include subtitles, but it is even better to include a sign interpreter on screen and audio description.</p> <p><b>TIPS:</b></p> <ul style="list-style-type: none"> <li>✓ Factor the cost of accessibility into your budget and think about what message you will send to your audience by making the film accessible to all</li> </ul>	<input type="checkbox"/>

# FILMING YOUR VIDEO

When filming persons with disabilities, it is important to be respectful, like you would to any talent. Make the talent feel comfortable and before the day of filming, ask if there is anything you can do to support their participation. If you are not sure how to film or what words or language to use – just ask.

TASK	COMPLETED?
<p><b>INFORMED CONSENT</b></p> <p><i>Informed consent recognises the talent has a right to make their own decisions about what they want to do and what they want to participate in.</i></p> <p>At a minimum, informed consent means the talent understands:</p> <ul style="list-style-type: none"> <li>– the purpose of the video;</li> <li>– how they will participate in the video;</li> <li>– how the video will be used; and</li> <li>– knowing they can withdraw from the process at any time, even after you have filmed.</li> </ul> <p>Put aside enough time to do this and make sure you communicate consent in a clear and respectful way that best suits the talent.</p> <p><b>TIPS:</b></p> <ul style="list-style-type: none"> <li>✓ Think about if you need any language or sign interpreters to help you communicate the basic components of informed consent. Keep the language clear and simple.</li> <li>✓ If possible, prepare a consent form for the talent to sign or fingerprint, and keep it as a record of their consent.</li> <li>✓ When filming a child with or without disability, you must first obtain the consent of the parent, guardian or care-giver. You should also gain assent from the child. It is imperative that the best interests of the child is the primary consideration at all times.<sup>6</sup></li> <li>✓ In case the footage you collect isn't suitable, make sure you let the talent know that you cannot guarantee you will use their footage.</li> <li>✓ Remember that it is okay if the talent changes their mind. This means you must not use any footage that features them.</li> <li>✓ You will need the talent's contact details for the post-production and communication phases, so find out the best way to stay in contact beyond the filming.</li> </ul>	<div style="text-align: center; margin-top: 20px;"> <input type="checkbox"/> </div>

<sup>6</sup> For more information on Child Safeguarding visit [www.keepingchildrensafe.org.uk](http://www.keepingchildrensafe.org.uk)



*Informed consent recognises the talent has a right to make their own decisions about what they want to do and participate in.*

TASK	COMPLETED?
<p><b>INTERVIEW QUESTIONS OR SCRIPT</b></p> <p><i>Have you formulated interview questions or a script that is inclusive?</i></p> <p>Depending on your film, you may need to come up with interview questions or a script. When developing these, get the advice and input from persons with disabilities and make sure language is inclusive and focuses on the barriers, not impairment. For example, instead of asking “how hard is it to go shopping in your wheelchair” ask “when shopping, what challenges do you face?”</p> <p><b>TIPS:</b></p> <ul style="list-style-type: none"> <li>✓ Start with a few easy ‘warm-up’ questions to help the talent feel comfortable. Remember that some persons with disabilities may not have spoken much about their experience. It is therefore crucial to be patient and supportive and to allow the talent to express themselves in a way that works for them.</li> <li>✓ Use open ended-questions that don’t elicit a direct yes/no response. Open ended questions provide the talent with an opportunity to use their own words to answer.</li> <li>✓ Allow time in your interviews to just let things flow – sometimes the best content is unexpected!</li> </ul>	<input type="checkbox"/>



# POST-PRODUCTION

The post-production phase of the project mainly involves editing the video, which can come from using the services of a video professional. However, it marks an important part of the video making process and you should make sure you engage persons with disabilities when making decisions about what parts to keep or cut.

TASK	COMPLETED?
<p><b>APPROVAL</b></p> <p><i>Talent in the film has the right to know and comment on how they are portrayed in the film.</i></p> <p>Once you have a draft video, share it with the talent to get their feedback and make sure they are happy with how they are portrayed. Make any changes that are reasonable and support your overall message.</p> <p><b>TIPS:</b></p> <ul style="list-style-type: none"> <li>✓ When editing and making decisions about what footage to cut, it is important that persons with disabilities are directly given an opportunity to comment. This means not relying on others or care givers to speak for that person and ensuring you include the talent with lived experience talking about the issue in the final cut.</li> </ul>	<div data-bbox="1305 775 1374 842" style="text-align: center;"> <input type="checkbox"/> </div>

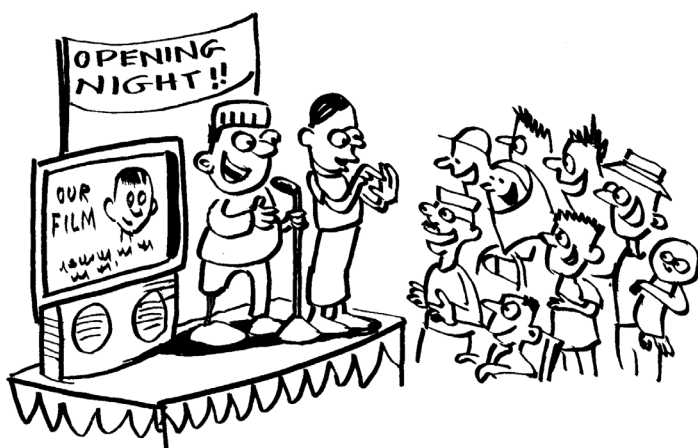


*Talent in the film has the right to know and comment on how they are portrayed in the film.*

# COMMUNICATION

Disability inclusion doesn't stop once the video is made. How you use and promote the video, and encourage others to do the same, should also be inclusive.

TASK	COMPLETED?
<p><b>CHANGES</b></p> <p><i>Will changes to the video be made in the future?</i></p> <p>If you or anyone else makes any substantial changes to the video, make sure you obtain the approval of the talent first.</p> <p><b>TIPS:</b></p> <ul style="list-style-type: none"> <li>✓ Keep up-to-date contact details so you are able to contact the talent when needed. It may be most appropriate to do this through your local Disabled Person's Organisation.</li> </ul>	<input type="checkbox"/>
<p><b>PROMOTION</b></p> <p><i>How will you promote the video?</i></p> <p>It is important that you and others promote the video in a way that supports the human rights, capacity and ability of persons with disability.</p> <p><b>TIPS:</b></p> <ul style="list-style-type: none"> <li>✓ Ask the talent and your local Disabled Person's Organisation what ideas they have about the best way to promote the video.</li> <li>✓ If having a launch event, invite the talent or a person with disability to talk – remember the slogan, 'nothing about us without us.'</li> </ul>	<input type="checkbox"/>



*How will you promote the video?*

## HOW DID YOU GO?

If you followed this toolkit to make a video, we would love to hear from you!

If you have any comments or suggestions on how we can improve the toolkit, please get in touch  
**[contact@endthecycle.info](mailto:contact@endthecycle.info)**



[www.endthecycle.info](http://www.endthecycle.info)

End the Cycle is a CBM program that promotes the human rights and lived experience of persons with disabilities in low and middle income countries.

