

AdPro Disability Inclusion Policy



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Policy Objective

To enable Unilever brands and their agencies to become disability-confident in providing the most appropriate support and achieve greater and more meaningful inclusion of people living with disability, in-front of and behind the camera.

Why do we need this policy?

Not only is the right thing to do but the business case is clear. Approximately one billion people globally have a disability – this represents a market larger than China. And with a spending power of \$8 trillion, people with disability and their loved ones represent a huge untapped opportunity that our advertising is yet to truly connect with. In a recent Unilever audit of advertisements, just 1% of our characters in-front of the camera were people with disability.

It makes for similar reading when we look behind the camera, in the latest [Fourth Cut Diamond Report](#) by Creative Diversity Network, just 5.8% of the broadcast industry is made up of people with disability versus the 17% (UK only, 15% globally) of the current working age population. In the US, people with disabilities are the largest minority group representing roughly 20% of the population, yet the disabled community is often forgotten in conversations about inclusion and diversity.

[The Doubling Disability Report](#) by CDN found that almost 80% of (disabled) people in the survey stated that management's poor understanding of disability and discriminatory views about disabled people had limited their career progression. Half of respondents said their careers had been significantly limited, for instance by false assumptions about the workforce capability of people living with disability.

Crucially, 80% of respondents feel uncomfortable discussing access requirements with employers or clients.

The small changes to the current process, combined with a commitment to the principles highlighted in this document, will accelerate efforts to increase the inclusion of people with disability by removing barriers and enabling increased opportunity in advertising production. In turn, help build that much needed pipeline of talent to include more persons with disabilities in the creation of our marketing communications.

Definition of Disability

Unilever have adopted the United Nations definition of disability, as an evolving concept. It wasn't until the 21st century that the World Health Organization redefined their definition of disability to be a mismatch between the needs of an individual and a product, service, or social structure offered.

People with disabilities include those who have situational, temporary, or permanent physical, mental, intellectual, or sensory impairments. These impairments, in interaction with external barriers may cause disability therefore hindering their full and effective participation in society on an equal basis with others, as referenced in the [Social Model of Disability](#). The social model of disability is a way of viewing the world, developed by the disability community. This model takes the position that people are disabled by barriers in society, not by their impairment or difference. This goes against the outdated Medical Model, which is based on a view of diagnosis and that disability is something to be fixed or cured. This model looks at what is 'wrong' with the person, not what the person needs.

Partners & Partnerships

Unilever's Global Advertising Production Roster (UGAPR) plays a vital part in amplifying the broadest, diverse creative talent globally. To support our brands and creative agencies, AdPro is working with over 600+ production partners to ensure that UGAPR offers our creative agencies and brands access to creative talent that is representative of the countries and consumers we serve and in doing so, providing greater opportunity to those that are under-represented.



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To reach Unilever's 2025 Diversity & Inclusion aspirations, we now require all existing and proposed new production suppliers to meet the following criteria:

- I. 50% of directors/creative talent on UGAPR will be female (or female identifying) by 2025.
- II. At least 35% of directors/creative talent on UGAPR will be from an under-represented group with regards to ethnicity, LGBTQI+, people with disabilities or age (>60) by 2025.
- III. Evidence of one or more Diversity & Inclusion initiatives are in place to provide industry **access, opportunities** or **attachments** via meaningful mentorship schemes to help foster and develop creative talent and these should be utilised on all Unilever productions both in-house and on-set.
- IV. A Pledge: 35% of department heads or crew/other key roles (inclusive of post-production), will be creative talent from diverse or under-represented groups based on gender, ethnicity, LGBTQI+, people with disabilities or age (>60) by 2025.

AdPro, in collaboration with UGAPR suppliers, has compiled a global list of programs and initiatives by region and country to help identify local diverse and accessible programs and initiatives supporting industry entry through to mentoring and career development available for use on every Unilever production and these will build over time as we have more and more engagement.

AdPro ACT 2 Disability Inclusion Framework

Championing new voices and new perspectives can only make our productions and advertising even more relevant. We have identified a unique industry approach to accelerate the inclusion, and ultimately the conversion to award, of people with disability in the current advertising production pitch process. [The Equality Act 2010](#) treats disabled people differently from those with other protected characteristics because organisations are required to make reasonable adjustments to accommodate disability. In such cases, it is lawful to treat a disabled person more favourably than a non-disabled person because of their disability, in addition, positive action is possible. For example, it is lawful to treat disabled people more favourably in a recruitment process by operating a guaranteed interview scheme for those who identify themselves as disabled, automatically short-listing them for an interview if they meet the minimum criteria for the post.

Unilever is moving to adopt this approach with our agencies and production partners in addition to the Act 2 KPI: All ad production **triple bids will have at least one bid** from a diverse group with regards to Race & Ethnicity, LGBTQI+, People with Disabilities, Age (>60).

- Any creative talent who self-declares a disability and meets a *minimum standard production selection criteria for the brief will automatically be given the opportunity to provide a treatment and present to brand as per the [AdPro Inclusive Treatment Policy](#) that anonymises treatments, (including this submission), along with all other directors, with the intent of this framework focussing simply on the acceleration of creative talent with disabilities being included in the triple bid.

**A minimum standard production selection criteria is a set of objective criteria to assess bids e.g. experience, expertise, skills, insight, content, cost and speed of delivery etc.*

- While we recognise behind the camera 'crewing up' is not typically a formal employment process, we ask that in the spirit of the intention outlined here, that any awarded production company identifying behind the camera crew should ensure that any crew member with a disability that meets the minimum criteria is automatically presented to the director or relevant heads of department for final consideration in the production or shoot. Unilever strongly encourages production companies to be mentoring crew with disabilities/seeking out suppliers from this community.



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- Any on-screen talent put forward by a casting director or producer who meets the minimum criteria for the brief will be automatically included and presented as a cast option to the brand or creative director for final potential selection. The casting director should be informed of Unilever’s disability framework either by the agency or production company prior to commencing casting, at the casting brief stage.

Accessible Production Guidance

- 1 All Unilever’s production partners must comply with the country regulations or local equality and or discrimination laws. For those countries where no provision is made in law, the minimum acceptable standard will be [The Equality Act 2010](#) or [Americans Disabilities Act Amendments Act 2008](#) (ADAAA 2008), whichever provides the greatest protection for people with disabilities. Both the Equality Act and the ADAAA require companies to make reasonable adjustments/accommodations to operating practice to ensure people with disabilities are not treated less favourably. Furthermore, all actions relating to disabled people should aim to combat and eliminate ableism.
- 2 **Consider using an inclusion rider to help people with disabilities when hiring celebrity or influencer talent.**

An inclusion rider is a provision that ensures diversity and inclusion not only for in-front of camera talent within a campaign but also the behind the camera talent (crew). The result can lead to a celebrity talent or Brand Ambassador ensuring gender, ethnicity, LGBTQI+ and disability equality via their employment contracts. Equitable hiring can lead to equal roles and pay for women, under-represented ethnicities, the LGBTI+ community, and talent with disabilities. An inclusion rider is available to anyone who negotiates a contract for their involvement in a campaign. Inclusion riders can help eliminate bias in the hiring and casting process and would produce marketing communication that more accurately reflect real-world diversity. But many high-profile talent talking about an inclusion rider today are doing so in the context of ethnicities, races, and sexual orientations – leaving out disability.

The use of inclusion riders that cover all under-represented groups, including disability, can then be discussed with the Talent Procurement Supplier when researching suitable talent and an effective tool to drive broader opportunity for talent with disabilities through contracting.
- 3 Any production company currently involved in disability mentorship should include mentorship attachments or internships on all Unilever productions. Where current programs don’t exist, agencies and production suppliers could consider collaborating to form partnerships with applicable not-for-profit organisations to develop such programs.
- 4 AdPro’s ACT 2 Practical “How To” toolkit outlines on-set considerations specifically related to accessibility and our brands should be aware of these ahead of any interactions they may have on-set. They also have a responsibility to ensure that the partners they work with, align to these core values and undertake the necessary steps to ensure their sets are inclusive and safe environments.

Working with crew and cast with disabilities (behind the camera)

- Include a call for respect and inclusion on call sheets and at the start of production safety briefings. Cultural safety is a vital part of workplace safety especially on set. When considering celebrity talent, take the time to ensure potential talent are aware of Unilever’s ACT 2 ambitions so they embrace and willingly get behind it to champion the ambition.
- “What can I do to help you work at your best?” Asking all crew ahead of any production what you can do for all crew to do their best work allows an open and willing conversation.
- Shooting can be a pressured environment and it’s easy to get impatient if someone needs a few extra moments to process a piece of direction, to move to a different position, or adapt to a sudden change of the shooting schedule. Try to be mindful of the requests you make.

- Working with disabled colleagues develops your skillset for the next job and creates a more mindful production team.
- You wouldn't physically move non-disabled actors around to 'help' them, so don't do that to your deaf or disabled actors.
- Most requests for adjustments for disabled cast and crew will be straightforward. Others might be more complex - such as needing specialist software, equipment, or a support person.
- If your disabled colleague, crew member or performer has a support person with them, address your direction and feedback to the disabled person, **not** the support worker.
- Not all disabilities are visible, so try not to make any assumptions about your team.
- Some crew and cast can find directors a bit intimidating. You already work to put people at their ease - finding out what a person with disability needs to feel comfortable is part of that same process.
- There is a fear that hiring disabled talent will impact productivity, but by asking everyone how things can be better, productivity should increase.
- Many of us worry about asking our disabled colleagues the wrong questions or using the wrong language or that we'll cause offense. Asking is better than assuming, and it's OK to get it wrong.
- Some people who are deaf or hard of hearing, may not identify as being disabled. They may see themselves as culturally Deaf, and part of cultural community with its own language and ideology.

In-front of Camera

- Identify the diverse talent needed to reflect the fact that almost 2 billion people worldwide live with disabilities.
- Access raw, real, compelling, diverse, and inclusive stories that will make advertising more relevant.
- Set the bar higher in the creation of welcoming entertainment that powerfully resonates with audiences.
- Become the go-to creative and marketing ally that can help established voices and a new generation of artists and filmmakers reach new heights.
- Acquire facts, resources and contacts needed to tell authentic disability stories in a way that will win audiences and advance dignity for all.
- Understand disability etiquette and ensure disability is not viewed through a "pity lens."
- Update lexicons to ensure that scripts are culturally sensitive to the one-in-four people with disabilities and the people who love them.
- Where possible, include people with disability in script development, through methods such as focus groups, to avoid perpetuating negative troupes or myths and addressing this before you get on set.
- When depicting disabled people in communications ensure that they are representative of the type of disability, sexual, racial, ethnic, gender and age diversity in the region.
- Every person with a disability is different, so talk to multiple people with disabilities to get a better insight.
- Identify the human truth that you want to feature and then consult with people with disabilities to see how this human truth manifests in their lives.
- [Nothing about us, without us.](#)
- Consult disabled people when featuring them in communications to ensure authentic storytelling since disabled people are usually featured for their emotional value rather than their accuracy.
- Talent/Actors without disability should never play actors with disabilities.
- Encourage the talent to speak up if they have any ideas or something doesn't feel authentic.
- Ask people with disabilities how they want to be portrayed.

Who must adhere to the process?

In the interest of inclusivity, all Creative Agencies (digital, PR/other), working on all advertising production activity and Unilever brands. They must ensure the hired third party suppliers are creating appropriate



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cultural safety given agencies won't often be on the front line of the production execution and on-set management.

Additional Unilever Resource:

[Disability Inclusive Marketing-Brands Getting it Right](#)

Additional Industry Resources:

AdPro have identified some important industry resources to amplify the work that can be done to ensure the production on-set environment is as accessible as possible. These will change and be updated from time to time as more and more work is done in this space by our industry associations.

- [Respectability.org - Hollywood Toolkit](#)
- [SCOPE Get inclusive - Interview Toolkit](#)
- [2020 Annual Report - The Global Economics of Disability](#)
- [Bus Stop Films Inclusive Filmmaking Toolkit](#)
- [Pact tool kit for disabled on screen talent](#)
- [We Shall Not Be Removed](#)
- [Focus on Ability Short Film Festival](#)
- [Disability Arts Online](#)
- [Film & TV Charity: Better Mental Health](#)

Access Services

Accessibility in advertising addresses the campaign's ability to be experienced by those with physical or cognitive impairments.

Access Services should meet the needs of various disabilities, including impairments in mobility, vision, hearing, speech, and cognition. For example, someone with vision impairment would need audio descriptions to understand the content being presented. Individuals who are hard of hearing require captions, so they can read about what is happening. To implement Access Services on your campaigns and for Access Service suppliers contact: advertising.production@unilever.com



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