

Guidelines for Creating Inclusive Media Assets

Updated: 11/10/20

IMPORTANT NOTE:

**This document is optimized for use in Adobe Acrobat Reader.
Links will not function correctly if viewed in a browser.**



CENGAGE

Objective

To support inclusive media assets and align our creative guidelines with Cengage's Quality Learning Principles and values on inclusion and diversity.

What the Term 'Inclusivity' Means to Us:

Our goal is to create content that makes all people in our audience feel seen, represented, and included. This content should reflect the diversity of Cengage's user base through the characters in our animation videos as well as through the stock images, on-screen talent, and voice-over artists that we choose to feature. Our aim is to create animated characters that are diverse in race and ethnicity, gender and sexuality, age, body shape and height, physical and mental abilities, socioeconomic status, and cultural background. We also will provide guidelines for working with SMEs, independent contractors and other content creators to ensure that diversity and inclusion factor into decisions on the hiring of talent and the licensing of intellectual property. Reaching this goal will involve many complex challenges that these guidelines aim to address, while understanding that the push for developing inclusive media content will be an ongoing and incremental process.

The Need and Value of Inclusivity for Learning

Inclusion, for Cengage, is a matter of implementing quality learning design. Learners are not standardized: They come to learning settings with a vast range of identities, experiences, abilities, and needs. Inclusive content recognizes the full range of our learners' diversity.

Designing for inclusivity involves adding models of inclusive language, behavior, and attitudes, and using multiple and diverse examples. For this reason, Cengage integrates the Universal Design for Learning (UDL) framework in its design process. The comprehensive, regularly-updated UDL Guidelines are available on the CAST website. For additional background information, please visit <http://udlguidelines.cast.org/>.

One way to design an inclusive learning experience is to create content that does not intentionally or unintentionally introduce barriers to our learners' ability to successfully engage with the course materials. Meeting a student's individual needs can lead not only to a greater sense of belonging but also to better learning outcomes.

These guidelines will cover best practices during the production process, divided into the following sections: **Content Development**, **Media Production**, and **Content Review**.

Table of Contents

Content Development

1. **SME Selection**
 - a. Inclusive Recruiting
 - b. Guidelines for Established SMEs and Authors
2. **Script Writing**
 - a. Script Writing Guidelines
 - b. Helpful Resources

Media Production

1. **Casting**
 - a. Live Action Production
 - b. Live Action Video Talent
 - c. Selecting Voice-Over Actors
2. **Animation**
 - a. Style Guidelines for Animators
 - b. Current Animation Offerings
3. **Cover Design**
4. **Skin Tone Palette**
 - a. Digital Color Palette
 - b. Print Color Palette
5. **IP Resources**

Content Review

1. **How to Evaluate Content on a Case-by-Case Basis**
 - a. Questions When Reviewing
 - b. Avoiding Stereotypes

Content Development

SME Selection

Inclusive Recruiting

Cengage has a diverse body of customers, and we are dedicated to partnering with a diverse body of content creators. Our goal is to provide high-quality, inclusive learning materials for everyone, in ways that educate and resonate. When sourcing and selecting SMEs and Independent Contractors, you may consider the unique backgrounds and experiences of candidates that may be appropriate for your project needs.

Guidelines for Established SMEs and Authors

We believe in the power of diversity and inclusion in order to advance the way students learn inside and outside the classroom—it is the reason for our existence. Our comprehensive vision of inclusivity encompasses the learner's need for social belonging. Research demonstrates that students who experience a sense of belonging in class more successfully make meaning out of, and find relevance in, what they encounter in learning content.

We recognize a special responsibility to develop and deliver content that is responsive to that powerful need, in part by eschewing the idea of a generic student. Instead, in order to improve both the learning process and outcomes, our materials seek to affirm the fullness of human diversity with respect to ability, language, culture, gender, age, socioeconomics, and other forms of human difference that students may bring to the classroom.

We do more than simply acknowledge diversity—we actively strive for inclusivity in content through the solicitation, promotion, recruitment, valuation, and incorporation of different views and experiences. Our efforts center on recognizing and reducing implicit biases, being intentional in our learning design, and including diverse sources of scholarship and authorship.

Script Writing

Script Writing Guidelines

Achieving Diversity and Inclusivity in script writing for media means writing and designing characters for historically and currently marginalized communities that are not well represented or misrepresented in educational video products. These include: people of color, women, trans and gender-non-conforming

people, actors with disabilities, and other members of under-represented groups. The production process starts with Script Writing. It is our first endeavor at establishing diverse characters and stories to facilitate delivery of relevant subject matter to students.

Designing Characters

Cengage takes a learner-centric approach to content design. As such, authors need to consider their target audience.

Our learners' educational experiences are influenced by:

- Invisible disabilities, including neurologically-based processing problems that affect certain areas of learning, mental health disorders, medical conditions, and cognitive disabilities—these can be undiagnosed, known but not self-reported, or disclosed.
- Sensory disabilities
- Physical disabilities
- Unique backgrounds, perspectives, and experiences

To learn more, and see examples of the learners who will engage with your content, read **Inclusive Learner Personas** in the Resources.

Because Cengage's learners are diverse, characters should represent people of different races, ethnicities, religions, genders, sexual orientations, ages, body types, and physical abilities. Characters' names should reflect a culturally diverse student population and a balance of male, female, and gender-neutral personas. Be cautious of constructing scenarios in which a character presents as a stereotype. Being mindful not to create characters that represent stereotypes will prevent you from making sweeping statements and generalizations about any social group.

Using Inclusive Language

The APA provides guidelines for writing using inclusive and bias-free language. ([Access here](#)) These guidelines will help you create scripts that are sensitive to our learner's diverse social, cultural, economic, political, and physical experiences.

General Principles for Reducing Bias

The following are general principles for writing about all people and their personal characteristics without bias:

- **Describe at the Appropriate Level of Specificity:** When you refer to a person or persons, choose words that are accurate, clear, and free from bias or prejudicial connotations. Bias, like inaccurate or unclear language, can be a form of imprecision. For example, using "man" to refer to all human beings is not as accurate or inclusive as using the terms "individuals," "people," or "persons."
- **Focus on Relevant Characteristics:** Be mindful to describe only relevant characteristics. Although it is possible to describe a person's age, disability, gender identity, racial and ethnic identity, sexual orientation, socioeconomic status, or other characteristic without bias, it is not always necessary to include all of this information.

- **Be Appropriately Specific:** Once you have determined which characteristics to describe, choose terms that are appropriately specific. (See examples of bias-free language in the tables presented for each group in the resources section.)
- **Be Sensitive to Labels:** Language changes with time, and individuals within groups sometimes disagree about the designations they use to refer to themselves. We should make an effort to determine what's appropriate and respectful and refer to people as they would choose. Consideration of label use in content is critical. Labels can dehumanize, rob people of their individuality and perpetuate harmful stereotypes. Writing bias-free scripts prevents these barriers from impacting student learning.
- **Avoid False Hierarchies:** Bias can be easily introduced when comparing two or more groups. Bias occurs when authors use one group (often their own group) as the standard against which others are judged (e.g., using citizens of the United States as the standard without specifying why that group was chosen). Be aware that the order of social group presentation may imply that the first-mentioned group is the norm or standard and that later-mentioned groups are abnormal or deviant. Thus, the phrases "men and women" and "White Americans and racial minorities" subtly reflect the perceived dominance of men and White people over other groups.

The resources contain examples of bias-free language, and links to the relevant entry from the APA bias-free language guidelines.

Resources

Racial and Ethnic Identity

Race refers to *physical* differences that groups and cultures consider socially significant. For example, people might identify their race as Aboriginal, African American or Black, Asian, European American or White, Native American, Native Hawaiian or Pacific Islander, Māori, or some other race. **Ethnicity** refers to shared *cultural characteristics* such as language, ancestry, practices, and beliefs. For example, people might identify as Latino or another ethnicity. Be clear about whether you are referring to a racial group or to an ethnic group. Race is a social construct that is not universal, so one must be careful not to impose racial labels on ethnic groups.

Terms for Specific Racial or Ethnic Groups

Group	Preferred	Problematic
People of African Origin	Black African American (should not be used as an umbrella term for people of African ancestry worldwide)	Negro Afro-American
People of Asian Origin	Asian Asian American Asian Canadian	Oriental
People of European Origin	White European American	Caucasian
Indigenous Peoples Around the World	People Nation Indigenous Peoples Native (North) American First Nations	Tribe Indians Eskimo
People of Middle Eastern Origin	Use the nation of origin	
People of Hispanic or Latinx Ethnicity	Hispanic Latino/Latina/Latin@/Latinx	

Age

Terms for Different Age Groups

Different terms are used for individuals of different ages, and these terms are often [gendered](#).

Age	Preferred
Any	Person, individual
12 years and younger	Infant, child, girl, boy, transgender girl, transgender boy, etc.
13 years to 17 years	Adolescent, young person, youth, young woman, young man, female adolescent, male adolescent, etc.
18 years and older	Adult, woman, man, transgender man, trans man, etc.
Boys and men/girls and women	Males/females
Older adults	Older persons, older people, older adults, older patients, older individuals, persons 65 years and older. Avoid seniors, senior citizens, elderly, the aged, aging dependents, senile, etc.

Socioeconomic Status

Socioeconomic status (SES) encompasses not only income but also educational attainment, occupational prestige, and subjective perceptions of social status and social class.

SES Description Category	Preferred (examples)	Problematic
Legal status	individuals who are undocumented, people who are undocumented undocumented people, undocumented children, undocumented adults undocumented Bulgarians DACA students undocumented workers people who lack documents required for legal immigration	the undocumented illegal aliens illegal immigrants
Income	people whose incomes are below the federal poverty threshold people whose self-reported income were in the lowest income bracket	the poor low-class people poor people
Housing Status	people experiencing homelessness, youth experiencing homelessness people who are homeless people who are living in a place not meant for human habitation, in emergency shelter, or in transitional housing people without fixed, regular, or adequate nighttime residence low-income housing, low-income areas of the city	the homeless the projects, the ghetto, the inner city
Government Assistance	mothers who receive TANF benefits people who are unable to work because of a disability families whose main income is from TANF benefits	welfare mothers welfare reliant
Educational Attainment	people who have completed 10th grade people with less than a high-school education opportunity gap	high-school dropouts achievement gap

Disability

Disability is a broad term that is defined in both legal and scientific ways and encompasses physical, psychological, intellectual, and socioemotional impairments.

Group or Category	Preferred	Problematic
General	person with a disability, person who has a disability disabled person person with a mental illness people with intellectual disabilities child with a congenital disability child with a birth impairment physically disabled person, person with a physical disability	special needs physically challenged mentally challenged mentally retarded mentally ill handi-capable
Deaf or hard-of-hearing people	Deaf person hard-of-hearing person, person who is hard-of-hearing Deaf-Blind person* <i>*Most Deaf or Deaf-Blind individuals culturally prefer to be called Deaf or Deaf-Blind (capitalized) rather than "hearing-impaired," "people with hearing loss," and so forth.</i>	person with deafness person who is deaf hearing-impaired person person who is hearing impaired person with hearing loss person with deafness and blindness
Blind people or people who are visually impaired	blind person visually impaired person, vision-impaired person person who is blind person who is visually impaired, person who is vision impaired	visually challenged person sight-challenged person person with blindness
Use of pictorial metaphors, negative terms and slurs	wheelchair user, person in a wheelchair person with AIDS person with a traumatic brain injury person with a physical disability, person with a mental illness person with alcohol use disorder, person with substance use disorder	wheelchair-bound person AIDS victim brain damaged cripple, invalid, defective, nuts alcoholic, meth addict

Gender Versus Sex

Gender refers to the attitudes, feelings, and behaviors that a given culture associates with a person’s biological sex (APA, 2012). Gender is a social construct and a social identity. Use the term “gender” when referring to people as social groups. Sex refers to biological sex assignment. Using “gender” instead of “sex” also avoids ambiguity over whether “sex” means “sexual behavior.”

Gender Identity

Gender identity describes an individual’s personal psychological sense of their gender. Many people describe gender identity as a deeply felt, inherent sense of being a boy, a man, or male; a girl, a woman, or female; or a nonbinary gender that may or may not correspond to a person’s sex assigned at birth, presumed gender based on sex assignment, or their primary or secondary sex characteristics.

Terms That Imply Binaries

Avoid referring to one sex or gender as the “opposite sex” or “opposite gender”; appropriate wording may be “another sex” or “another gender.” These phrases ignore the existence of individuals who have disorders or differences of sex development or who are intersex.

Category	Preferred	Problematic
Differentiation of gender from sex	It was participants’ gender (whether they were women, men, or nonbinary), not their sexual orientation, that affected number of friendships.	It was participants’ sex (whether they were women, men, or nonbinary), not their sexual orientation, that affected number of friendships.
Discussion of humans in general	people, humanity, human beings, humankind, human species staff a project, hire personnel, employ staff user–system interface, person–system interface, human–computer interface workforce, personnel, workers, human resources the search for knowledge	man, mankind man a project man–machine interface manpower man’s search for knowledge
Use of “males” and “females” as nouns	men, women, boys, girls cisgender men, cis men, cisgender women, cis women, cis people, cis allies transgender men, trans men, transgender women, trans women, transgender people, trans people gender-fluid people, gender-nonconforming people, gender-expansive people, gender-creative people, agender people, bigender people, genderqueer people individuals, adults, children, adolescents, people, humans	males, females

Continued

Category	Preferred	Problematic
Discussion of a generic person	The client is usually the best judge of the value of counseling. The client is usually the best judge of the value of their counseling. Clients are usually the best judges of the value of the counseling they receive. The best judge of counseling is usually the client.	The client is usually the best judge of the value of his counseling. The client is usually the best judge of the value of his or her counseling.
Respect for pronouns	identified pronouns self-identified pronouns	preferred pronouns
Specifying gender when it is not relevant	doctor, physician nurse	female doctor, female physician male nurse
Use of gendered terminology	parenting nurturing [or specify exact behavior]	mothering
Use gender-neutral terminology when available and appropriate	research scientists and their spouses	research scientists and their wives
Use of gendered occupational titles	supervisor or superintendent postal worker or letter carrier homemaker selling ability flight attendant server chairperson	foreman housewife mailman salesmanship stewardess waitress chairman
Use of adjectives in a gendered context	cautious men and women, cautious people timid men and women, timid people	cautious men and timid women
Parallel description of participants	women and men	girls and men
Comparison of sexes and genders or descriptions of couples	another sex mixed-gender couples	opposite sex opposite-gender couples

Helpful Resources - Click to Access

Comprehensive Cengage Inclusivity Guidelines

Inclusive Personas

Video Script Template

Module/CLA Title:

Video Title:

Scene Overview/Setting:

Character Descriptions (in order of appearance):

- [Character Name -see LCoE names list], [character age], [character description – see LCoE personas list]
- [Example: Anita, Age 45, a Mexican American Biology Professor at a major US public university. Uses the pronouns she/her/hers. Advisor and mentor to Jamal.]
- [Example: Jamal, Age 20, a junior and student of Anita’s who is seeking advising on balancing his biology research project with the demands of his part-time job at the university. Jamal is a first-generation Egyptian immigrant who has lived in the US since childhood. Uses the pronouns they/their/theirs.]

Narration/voiceover/dialogue	Visual description	Additional Notes

Media Production

Casting

Live Action Production

Cengage and Creative Studio are committed to ensuring that our video products represent the broad and diverse users of our products. This section of the guidelines addresses Diversity and Inclusivity in casting live action and voice talent for video production.

Achieving Diversity and Inclusivity in media means casting actors of historically and currently marginalized communities that are not well represented or misrepresented in educational video products; actors of color, women, trans and gender non-conforming, actors with disabilities, and other members of under-represented groups. Here are some examples of past live action video work that achieves D&I:



Live Action Video Talent

The casting process starts early – at script writing. The script typically provides Media Producers in Creative Studio with a list of characters needed for the video. Creative Studio then works with an external Casting Agency that provides actors for consideration based on characters outlined in the script writing process. These guidelines are relevant to, and can be shared with hiring/casting agencies, and the Content Team.

Casting is another opportunity to confirm that we are being diligent in ensuring our video products meet our D&I standards. Before sending out casting calls, the Media Producer should review the script and its list of characters/roles to be sure they are diverse and free from broad stereotypes. We can bring diversity into a character by asking the team these questions: “Can this character/role be played by a person of color, an older person, someone with a disability, a woman, someone who is gender non-conforming, or trans, etc.” Another way to ask is, “Must this character be played by a nondisabled, white and cis-gendered male, and if yes, why?”.

We can also achieve diversity by considering intersectionality when casting. Intersectionality is defined as the interconnected nature of social categorizations such as race, class, and gender as they apply to a given individual or group, regarded as creating overlapping and interdependent systems of discrimination or disadvantage. For example, “Can this character be played by a trans, older person of color?”.

In selecting the hiring team, it is important to acknowledge its own diversity or lack thereof. The team should be aware of where conscious and unconscious bias could occur when considering age, ethnicity/race, gender/gender identity, national origin, sexual orientation, disability, religion, and veteran status. While the areas mentioned above are explicitly protected by US law, other areas where bias can occur should also be considered – education, marital status, socio-economic status, being a parent/caregiver, etc.

When sending out casting calls, be sure to be clear on the notification that if a role can be played by an actor of any race/ethnicity, disability, age, or gender/gender identity, that you want to review talent of all these backgrounds. It is helpful to be specific so that individuals can be sure they will be considered. For example, if casting non-gender specific or ambiguous roles, use terms like any gender identity instead of male or female. If the gender has to be specific, you could say female-identifying, male-identifying, or gender non-conforming.

The casting call should also list any information about accessibility accommodations, such as wheelchair accessibility, or any other accessibility accommodations.

Selecting Voice-Over Actors

Similar to casting for live onscreen talent, casting for voice over actors is informed by the script. Creative Studio works with an external casting agency or directly with internal resources to provide actors for consideration based on characters outlined in the script.

By virtue of the medium, it is easy to perceive the diversity of characters represented on screen, voice actors on the other hand are not seen. Therefore, special consideration needs to be taken when hiring voice talent.

If a script calls for a character with a diverse background, we should make every attempt to hire someone with a similar background. People of the same heritage or background of the character being portrayed

will often have a deeper connection to that character. This connection will ideally lend to a more authentic delivery of the script. We can encourage this by defining characteristics (gender, age, background, etc.) of our character/role in our casting call, for example - Carmen, female-identifying, 30-year-old, Mexican descent, nondisabled or disabled.

We can also ask similar questions as outlined in the Video casting section above to ensure diversity and inclusivity are considered.

Animation

Style Guidelines for Animators

Cengage animated characters are inclusive.

They represent people of different races, ethnicities, and religions.

They can be male, female, transgender, a-sexual. They represent all ages.

Characters should have varying body types, and physical ability.

Relationships can be inter-racial, same- or opposite-sex.

Generalized descriptions of possible characters from the SMEs are encouraged and welcomed, and will be used as starting points for animation directors and designers.

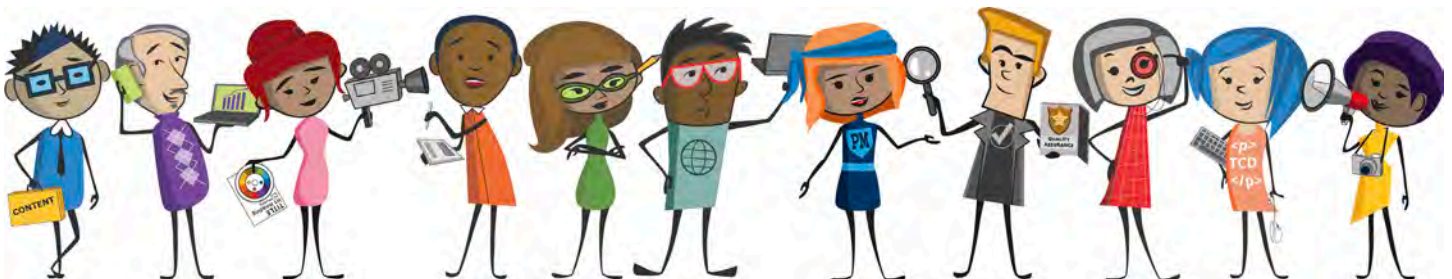
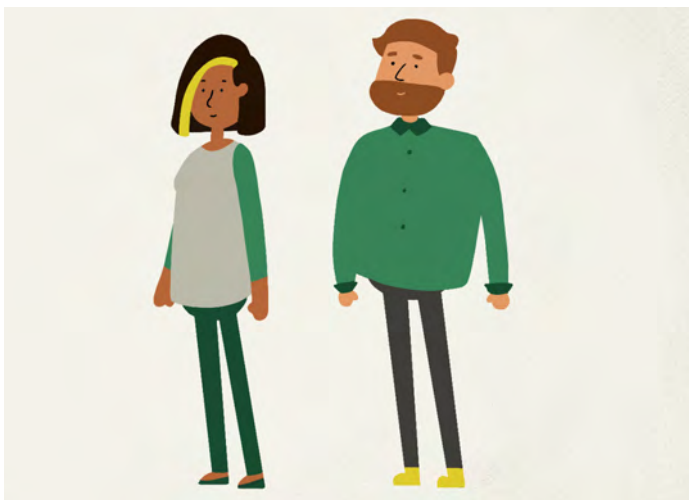
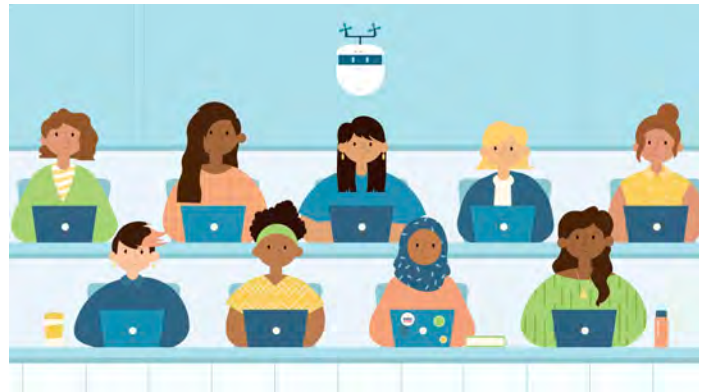
When designers create a new character, special attention should be given to details such as:

- Cultural dress
- Facial hair
- Eye-glasses
- Head coverings and hats
- Height and girth
- Hair (color, texture, styles: cultural and fashion trends)
- Tattoos and piercings

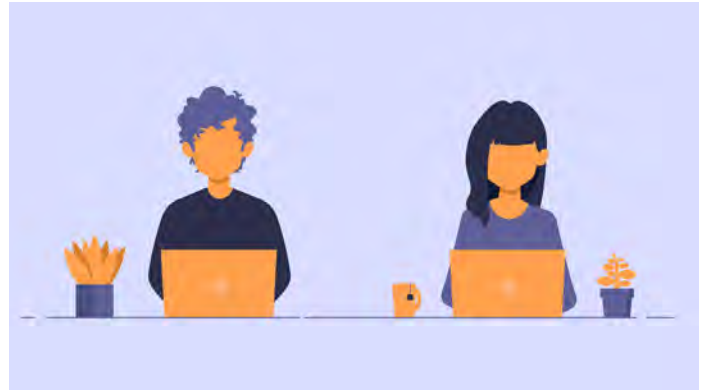
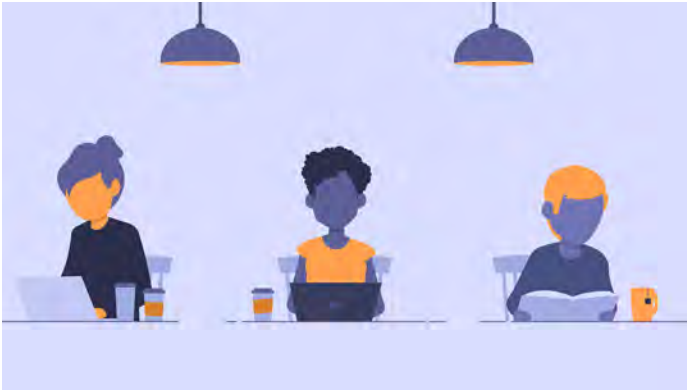
A style guide from the Media Design team will be provided to all third-party vendors. It covers in detail the common specifications of all Cengage animations and will include these same guidelines on inclusive animated characters.

Current Animation Offerings

Here are some examples from previous work created by the Creative Studio Media Design Team:



Inclusive design can also include simplified characters that are representative of people in general without specific identifying characteristics. They can be abstract or even faceless, enabling the viewer to more easily relate to a character or situation.



Characters will be assessed by the Pod before a series begins with the review of concept art or the style guide.

Characters introduced once a series is in production, through the submission of subsequent scripts, will be reviewed as they appear in the storyboards or rough animations.

Cover Design

Style Guidelines for Designers

Cover design is informed by discussions with the product team. They provide insight into the product and market. The designer (or outside vendor) must use that information in designing inclusive and diverse covers.

Each discipline will have their own special considerations and stereotypes.

For example, when designing covers for titles that discuss marriage and families, it's important to include a full range of relationships: interracial, same- or opposite-sex.

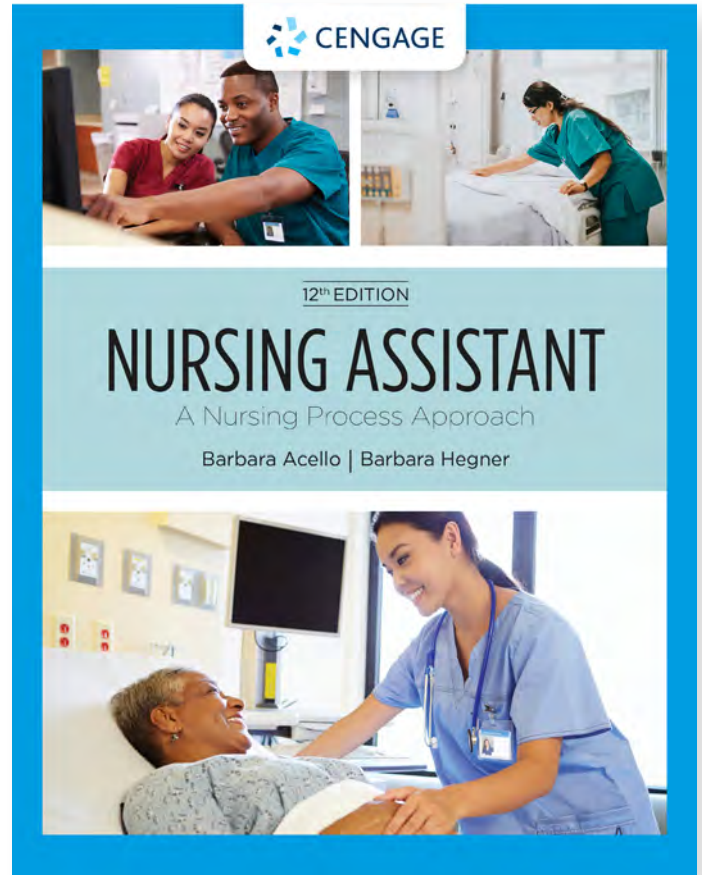
Another example is that the majority of paralegal students are women but covers need to feature both men and women.

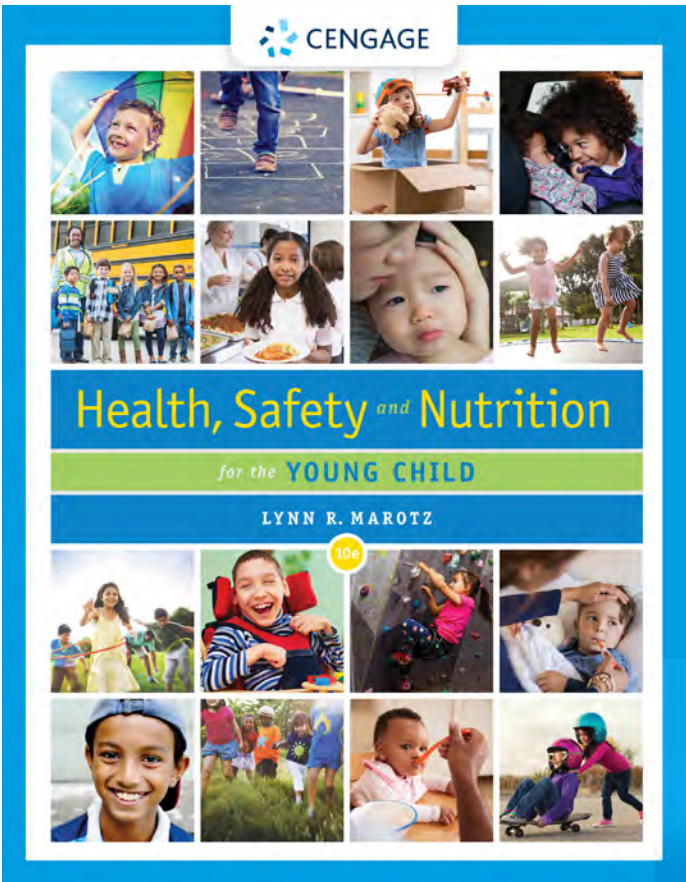
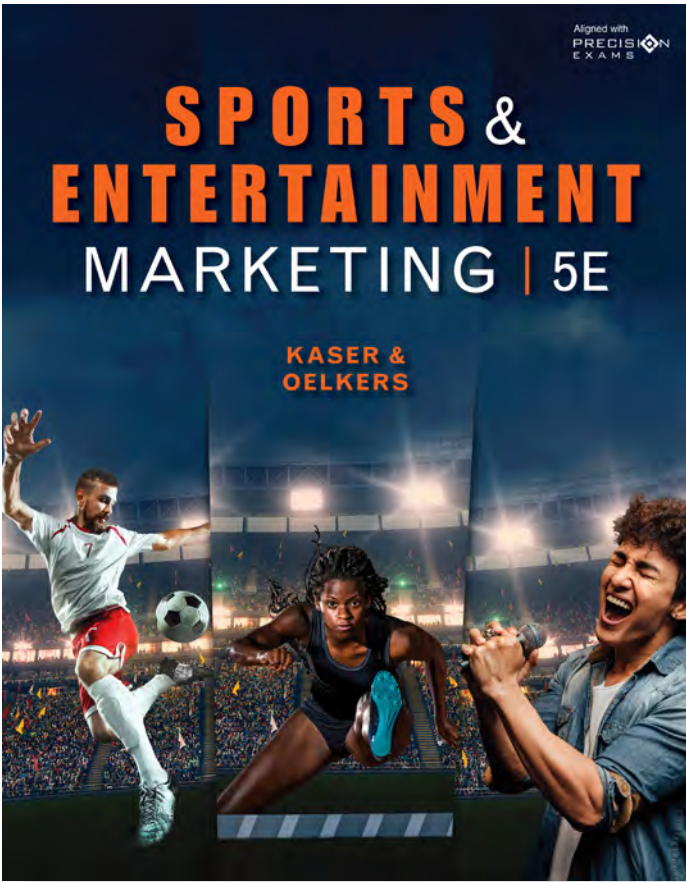
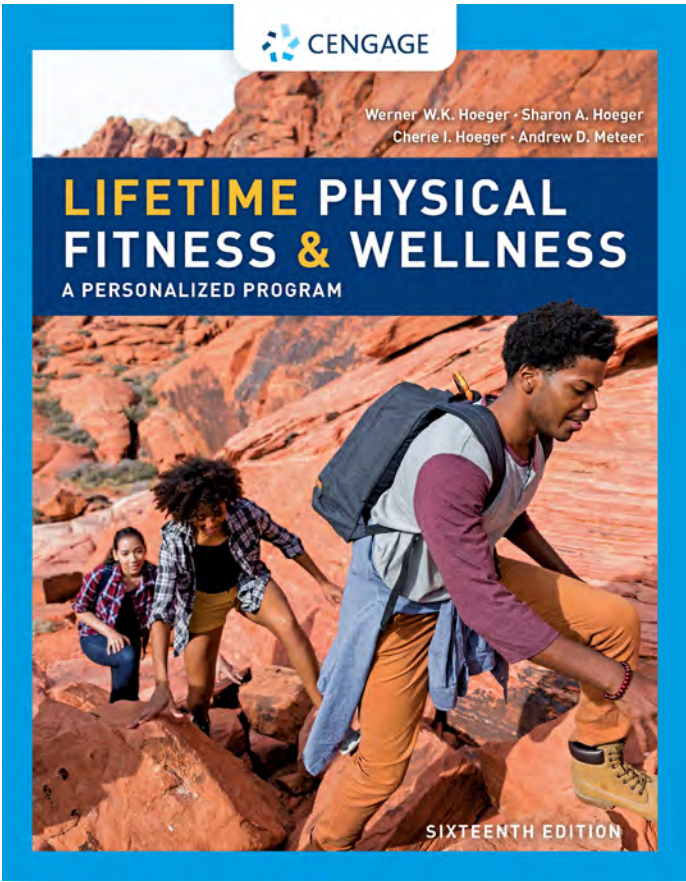
If a given cover/topic is complicated, designers might choose a different solution, such as: using silhouettes, blurring an image, or choosing an image that doesn't include people.

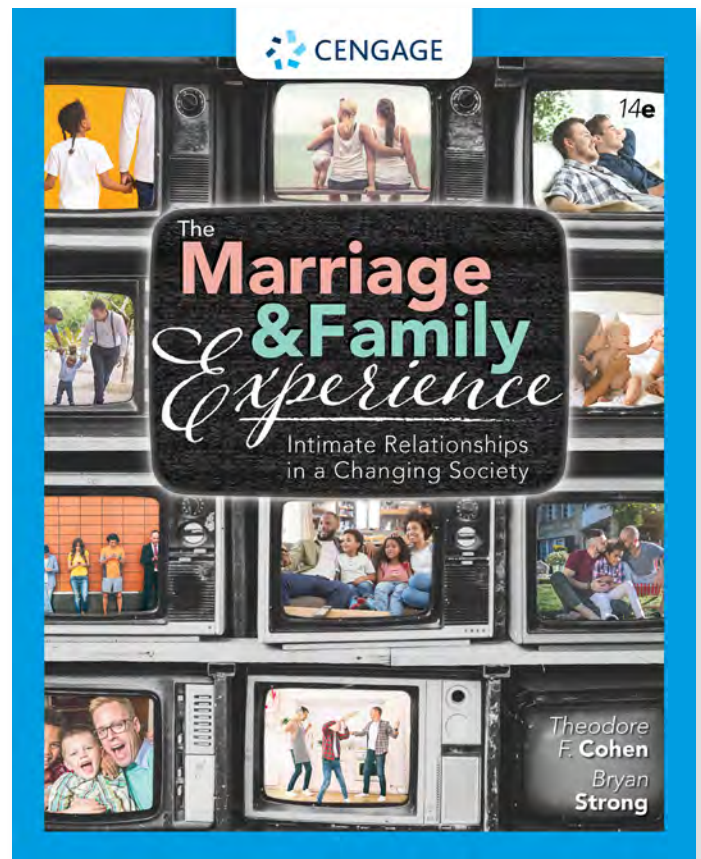
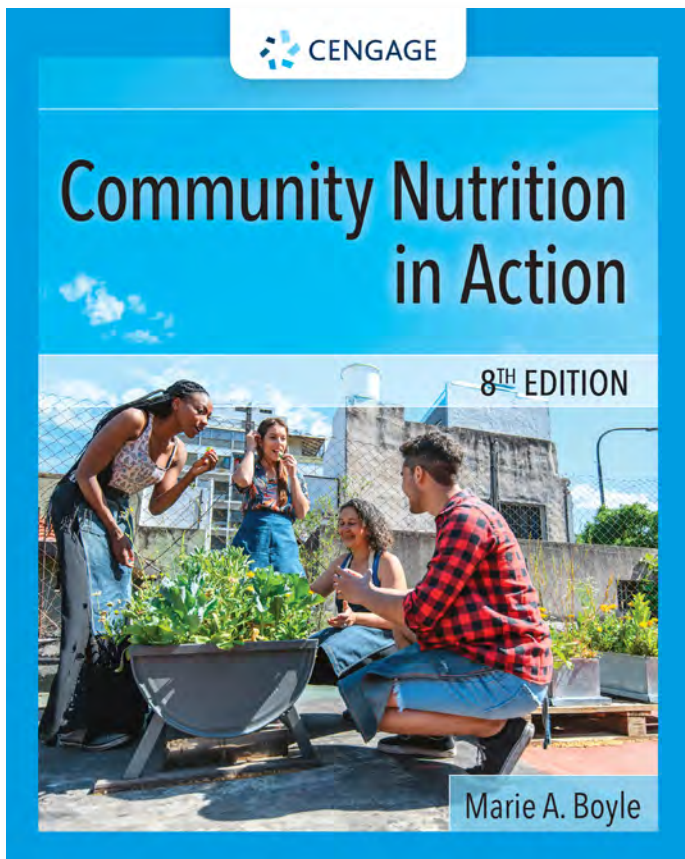
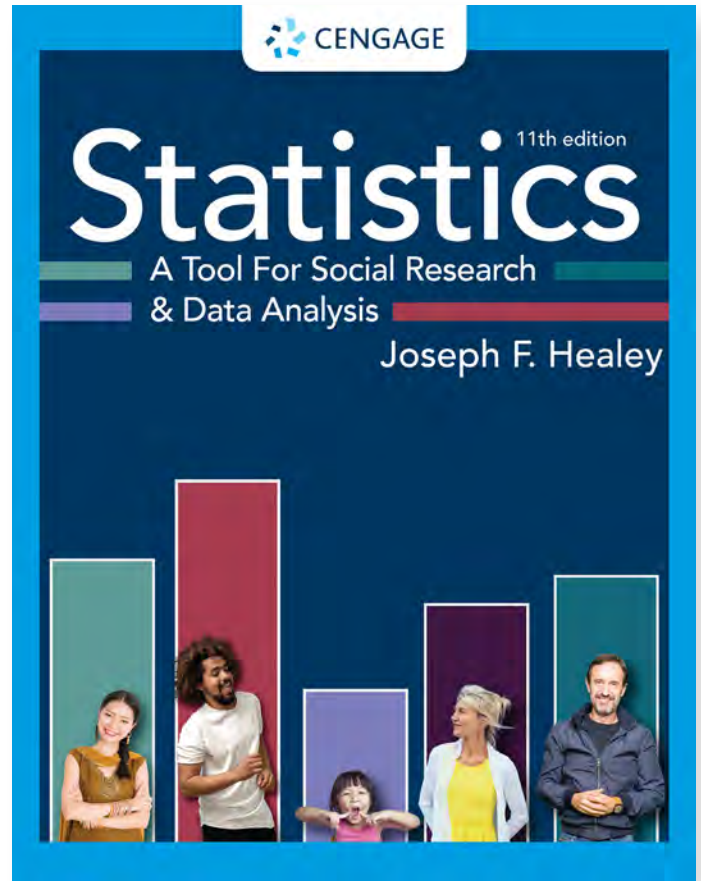
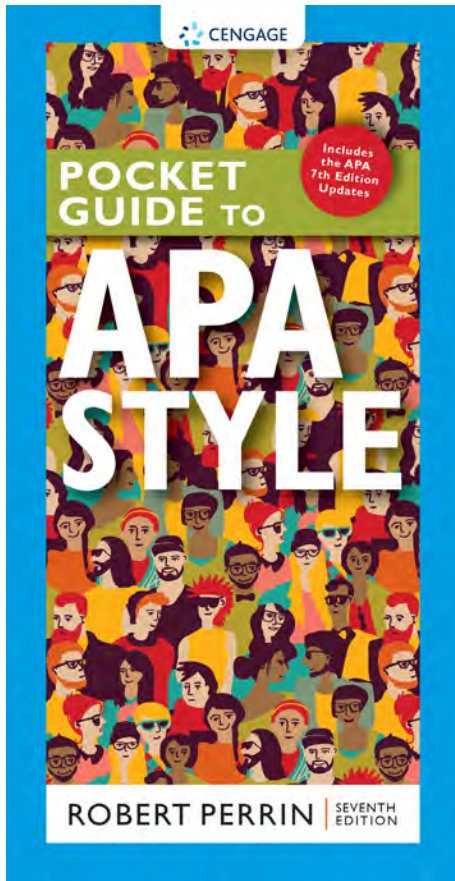
When covers are created, special attention should be given to:

- Cultural dress/clothing of individuals
- Facial hair
- Head coverings and hats
- Hair (color, texture, styles: cultural and fashion trends)
- Tattoos and piercings
- Ages (including a range)
- Including a range of ethnic backgrounds/race
- Including varying genders

Here are some examples from previous work created by the Creative Studio Design Team:







Skin Tone Color Palette

The following color palettes are provided in order to include a diverse range of skin tones in our products. Different color palettes are provided for digital and print products in order to provide the best range of colors for each medium.

Digital Color Palette

For colors A-G, use black text when overlaid on top of skin tone.

For colors H-J, use black text when overlaid on top of skin tone.

A

Highlight	R: 255 G: 229 B: 205 #ffe5cd
Base Skin Tone	R: 254 G: 218 B: 188 #fedabc
Shadow	R: 240 G: 189 B: 147 #f0bd93

B

Highlight	R: 245 G: 213 B: 176 #f5d5b0
Base Skin Tone	R: 254 G: 218 B: 188 #fedabc
Shadow	R: 227 G: 172 B: 125 #e3ac7d

C

Highlight	R: 236 G: 197 B: 162 #ecc5a2
Base Skin Tone	R: 230 G: 183 B: 145 #e6b791
Shadow	R: 215 G: 156 B: 115 #d79c73

D

Highlight	R: 253 G: 217 B: 201 #fdd9c9
Base Skin Tone	R: 248 G: 197 B: 178 #f8c5b2
Shadow	R: 220 G: 159 B: 142 #dc9f8e

E

Highlight	R: 234 G: 189 B: 170 #eabdaa
Base Skin Tone	R: 228 G: 174 B: 154 #e4ae9a
Shadow	R: 205 G: 141 B: 117 #cd8d75

F

Highlight	R: 214 G: 167 B: 146 #d6a792
Base Skin Tone	R: 204 G: 151 B: 130 #cc9782
Shadow	R: 174 G: 115 B: 94 #ae735e

G

Highlight	R: 202 G: 151 B: 129 #ca9781
Base Skin Tone	R: 182 G: 129 B: 108 #b6816c
Shadow	R: 151 G: 99 B: 78 #97634e

H

Highlight	R: 180 G: 127 B: 101 #b47f65
Base Skin Tone	R: 163 G: 110 B: 88 #a36e58
Shadow	R: 135 G: 86 B: 64 #875640

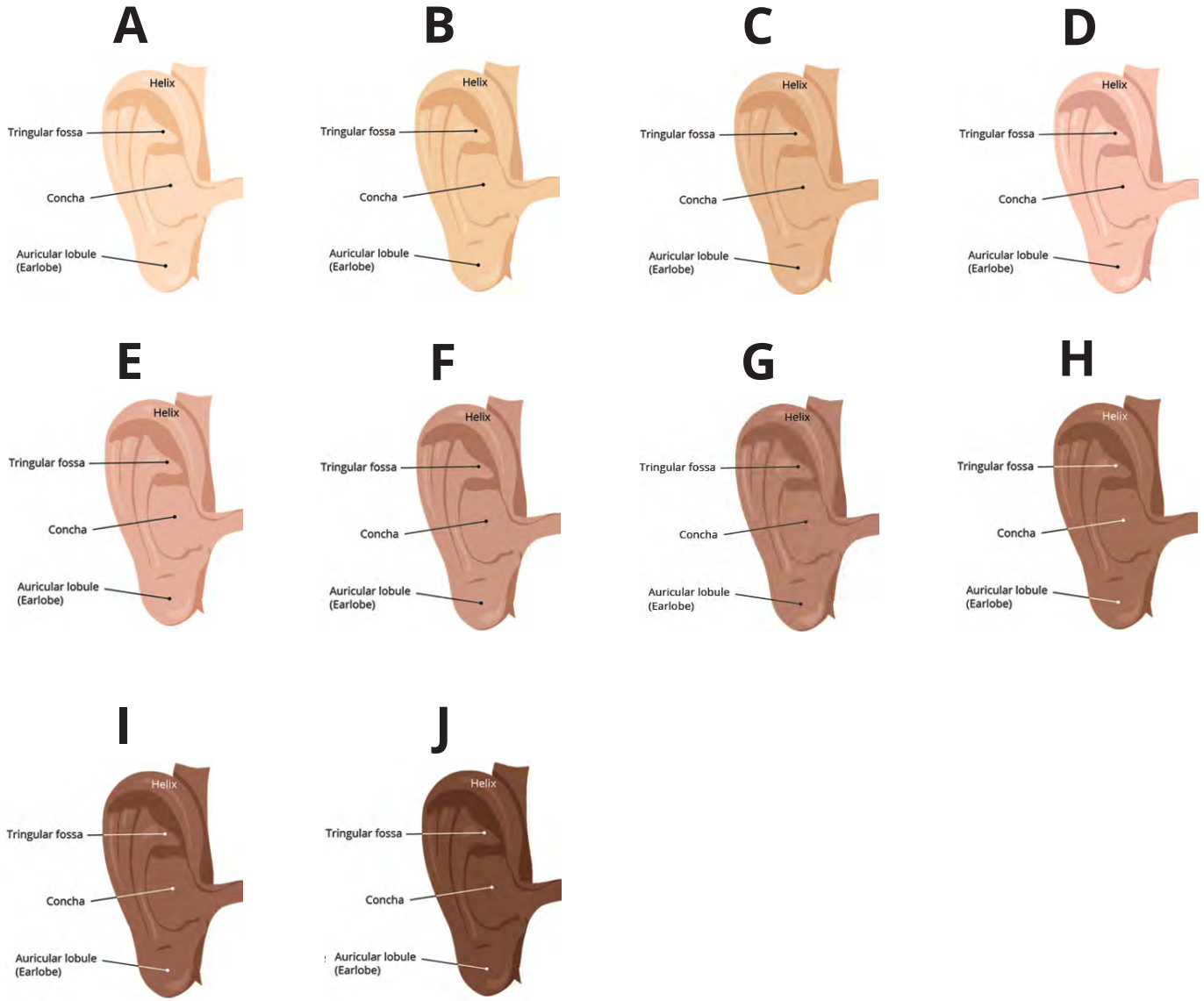
I

Highlight	R: 167 G: 114 B: 92 #a7725c
Base Skin Tone	R: 150 G: 98 B: 78 #96624e
Shadow	R: 121 G: 72 B: 53 #794835

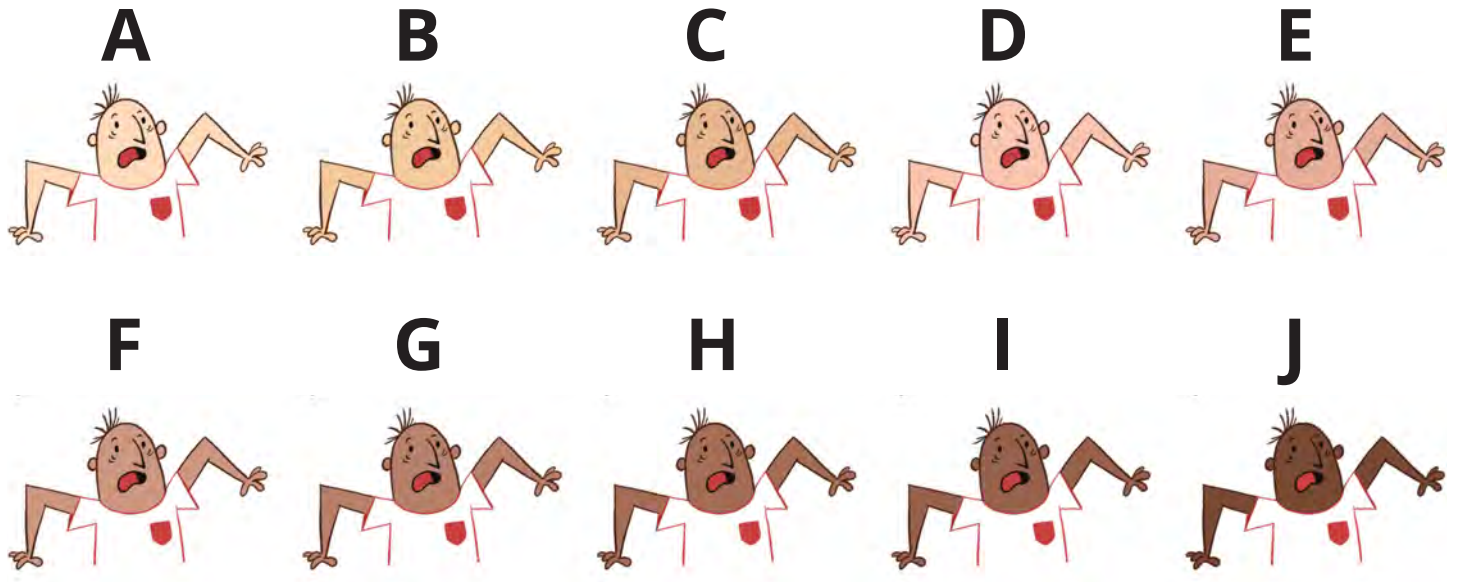
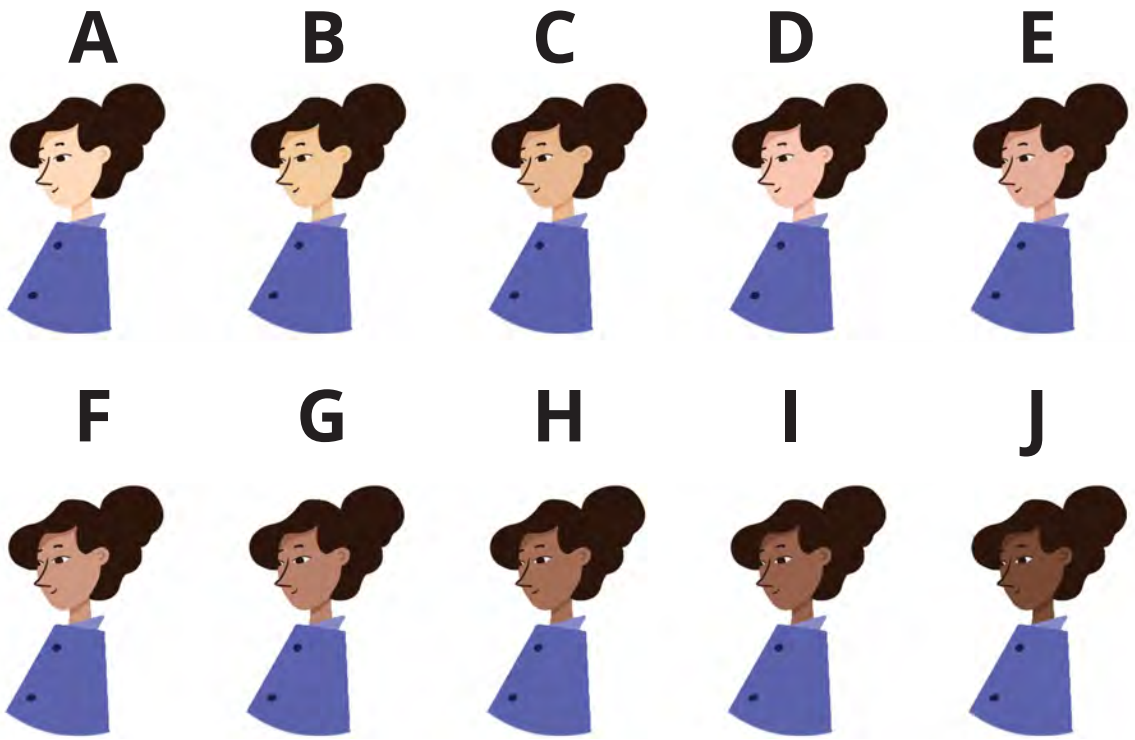
J

Highlight	R: 136 G: 87 B: 65 #885741
Base Skin Tone	R: 119 G: 74 B: 54 #774a36
Shadow	R: 93 G: 52 B: 36 #5d3424

Sample of Digital Color Palette in Use



Sample of Digital Color Palette in Use



Print Color Palette

The print color palette should be used for recoloring or building new art programs in our print products. The palette should be provided to vendors with the sample below in order to facilitate this process.

For colors A-G, use black text when overlaid on top of skin tone.

For colors H-J, use black text when overlaid on top of skin tone.

A

Highlight	C: 0 M: 11 Y: 18 K: 0
Base Skin Tone	C: 0 M: 16 Y: 25 K: 0
Shadow	C: 0 M: 28 Y: 43 K: 0

B

Highlight	C: 0 M: 16 Y: 32 K: 0
Base Skin Tone	C: 0 M: 22 Y: 39 K: 0
Shadow	C: 10 M: 35 Y: 54 K: 0

C

Highlight	C: 10 M: 24 Y: 37 K: 0
Base Skin Tone	C: 10 M: 29 Y: 44 K: 0
Shadow	C: 18 M: 43 Y: 56 K: 0

D

Highlight	C: 0 M: 16 Y: 16 K: 0
Base Skin Tone	C: 0 M: 23 Y: 23 K: 0
Shadow	C: 10 M: 40 Y: 38 K: 0

E

Highlight	C: 0 M: 28 Y: 29 K: 10
Base Skin Tone	C: 12 M: 39 Y: 40 K: 0
Shadow	C: 24 M: 51 Y: 50 K: 0

F

Highlight	C: 15 M: 39 Y: 48 K: 0
Base Skin Tone	C: 20 M: 45 Y: 52 K: 0
Shadow	C: 38 M: 62 Y: 74 K: 0

G

Highlight	C: 23 M: 45 Y: 51 K: 0
Base Skin Tone	C: 27 M: 51 Y: 57 K: 0
Shadow	C: 48 M: 71 Y: 81 K: 0

H

Highlight	C: 42 M: 61 Y: 73 K: 0
Base Skin Tone	C: 47 M: 68 Y: 81 K: 0
Shadow	C: 64 M: 82 Y: 95 K: 0

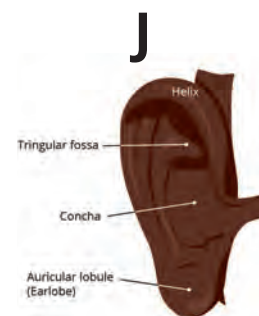
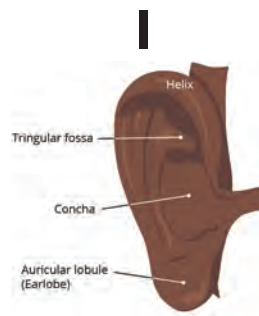
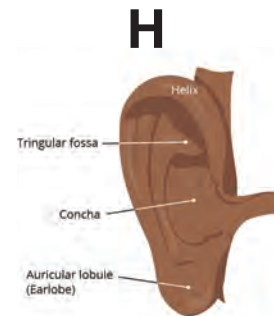
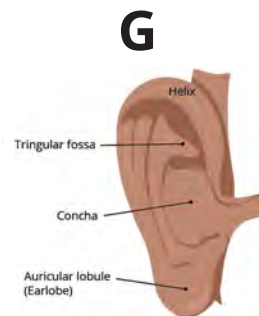
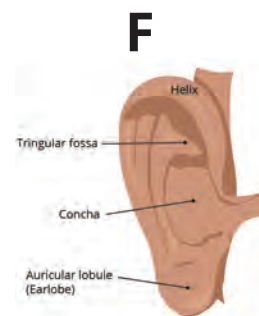
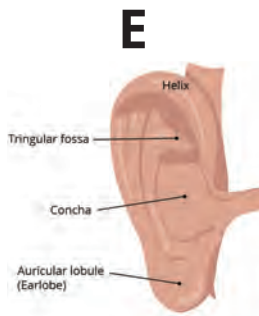
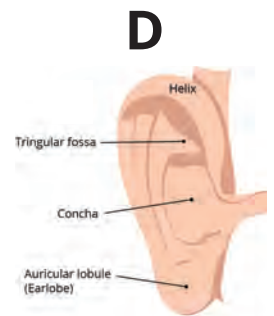
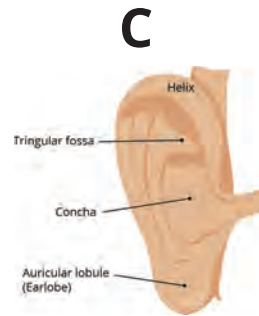
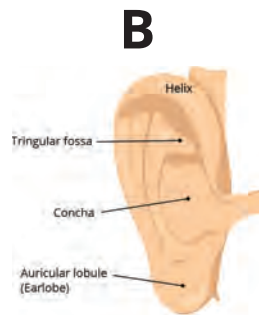
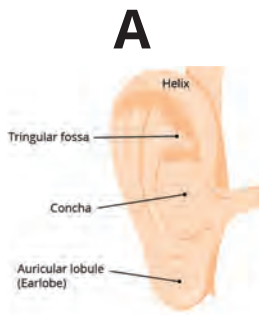
I

Highlight	C: 53 M: 73 Y: 82 K: 0
Base Skin Tone	C: 63 M: 80 Y: 87 K: 0
Shadow	C: 78 M: 91 Y: 95 K: 0

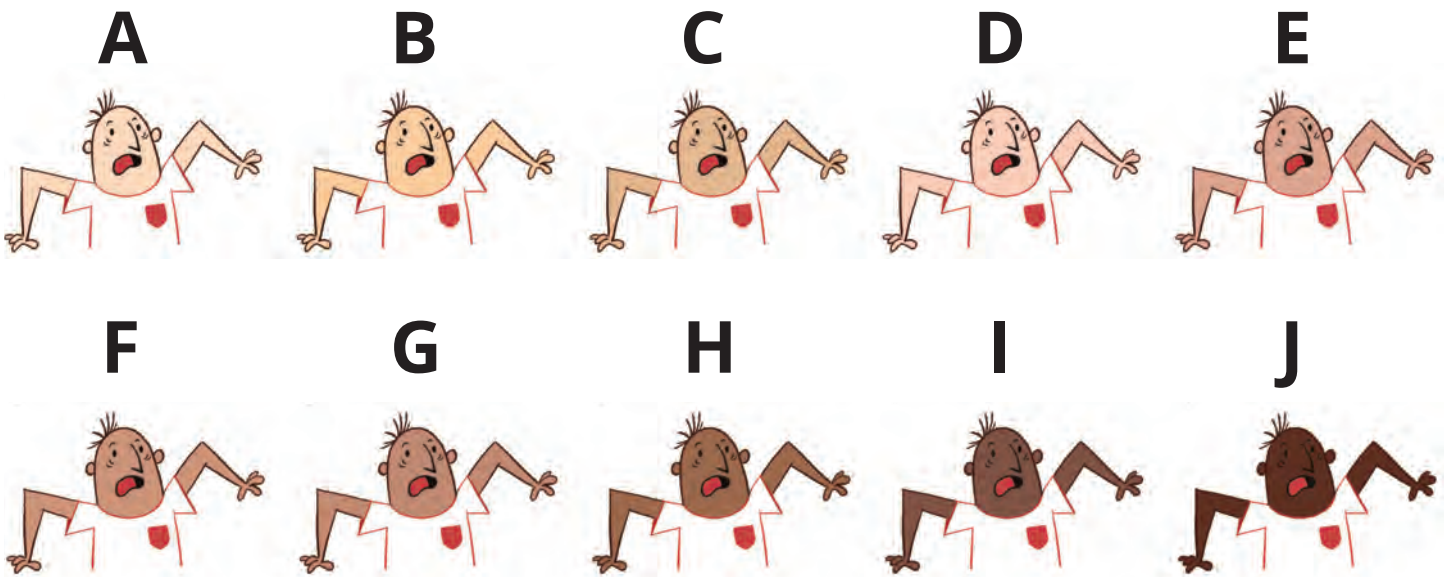
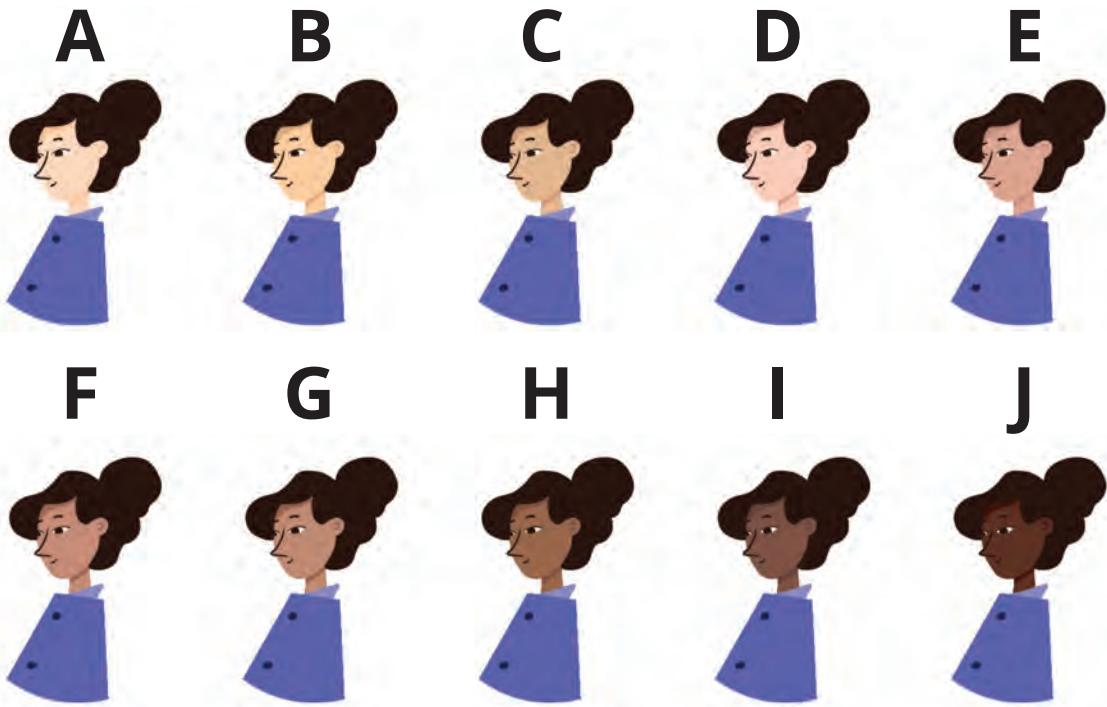
J

Highlight	C: 0 M: 50 Y: 50 K: 67
Base Skin Tone	C: 0 M: 53 Y: 53 K: 76
Shadow	C: 0 M: 69 Y: 69 K: 87

Sample of Print Color Palette in Use



Sample of Print Color Palette in Use



IP Resources

Your IP Resources for I&D support and guidance is your discipline or business unit assigned IP Analyst who can assist with guiding on content selection via our Preferred Vendor Sources. IP Analysts will be reviewing new content to meet Cengage's I&D guidelines and providing feedback to stakeholders when necessary. All IP Vendor Partners will be provided ongoing training and support related to Cengage's developing I&D standards.

For specific questions on a content vendor or asset, please reach out to your IP Analyst.

Content Review

How to Evaluate Content on a Case-by-Case Basis

As a content reviewer, how do you ensure that inclusive practices are followed by the resources that we hire? How do you know when to give the green-light to publish content and when to hold something back? The previous sections of these guidelines have focused on building inclusive practices into the work of vendors and hired video production specialists. This section is intended for Content Managers, Learning Designers, Subject Matter Experts and anyone else who reviews content. Any content reviewer can use the suggested questions below as part of their regular evaluation process.

In most cases, content reviewers are working with multiple media assets at one time. It's important to consider the project as a whole when reviewing for inclusivity. How do all of the videos (or other media assets) fit together as pieces of a puzzle? On the whole, do they balance each other out in their representation? The goal shouldn't be to reach certain quotas when it comes to character representation. Inclusivity is about making content that equitably represents our wide and varied society; it's about making our audience feel included in the world we build with our content.

Questions When Reviewing

In short: Be cautious about sweeping statements and generalizations about any social group. This includes assumptions based on gender, culture, ancestry, age, and other characteristics. Be cautious of scenarios or examples in which a fictional person used in the example appears as a stereotype.

- Are images, illustrations, and animation elements intentional? (Intentional means they align with learning objectives and serve an educational purpose.)
- If using alt text, is it pedagogically appropriate?
- Are all images accessible?
- Is there anything that could be non-inclusive or inauthentic for students?
- Is the voice/style appropriate?
- Is the experience engaging and meaningful?
- Is there evidence of bias, either in source material, images, or content?

Avoiding Stereotypes

- Does the content avoid stereotypes? (refer to Script Writing above)
- Have we limited characteristics and descriptions to relevant characteristics?
- Have we chosen terms that are specific and bias-free? (See full Cengage Inclusivity Guidelines for full explanation.)
- Have we respected the language people use for themselves (self-selected labels)? Refer to the Cengage Inclusivity Guidelines or the APA Style Guidelines if in doubt.
- Have we used care when comparing groups?
- If we're not sure if something is a stereotype, have we checked for additional perspectives (from experts or peers)? Ask a peer for review/comment or check with experts (in office, online, or in the field).
- If using drawings or animation, do the characters avoid exaggerated features and caricature?

Considering Accessibility

When reviewing content for inclusivity, it is important to factor in accessibility. Students with a variety of capabilities or needs should be able to engage with the content in a way that still enables them to be successful. Because of this, content reviewers, specifically Content Managers, should review media according to the most recent ADA guidelines and Cengage's Learning Center of Excellence's Accessibility Video and Audio Guidelines [here](#).

Questions for content reviewers to consider when reviewing media for accessibility:

- Does the video animation include accurate closed captions and a transcript?
- Do the closed captions and transcript include descriptive text?
- Can the learner manipulate the video using the keyboard for functions such as Play, Pause, Rewind and Fast Forward?
- Does the video animation properly exclude Flash media, which can be problematic to view?

To Sum Up

We recommend thinking about the [Inclusive Learner Personas](#) document referenced in the scriptwriting section as you review the content. Ask: Did the scriptwriter successfully write to these student personas as a sample audience?

Quality learning design reflects the diversity of Cengage's user base, and lowers barriers to our learners' ability to engage with the course materials we create. Use the resources provided in this document to pursue Cengage's goal of creating content that makes all people in our audience feel seen, represented, and included.



CENGAGE