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BEST PRACTICES FOR EQUITY, DIVERSITY & INCLUSION IN MARKETING

Pacific University | Office of Marketing & Communications

INTRODUCTION

The Office of Marketing & Communications (MarCom) has been rightly criticized for misusing students' likenesses and insensitivity to students' concerns. In early 2018, MarCom developed a Thematic Framework to address these criticisms. The framework (which is appended to this document) created an abstract foundation by which MarCom could improve its processes. This best practices document is a sister piece. It is an articulation of the framework — a collection of actionable items and practicable guidelines.

It is not possible to solve an unrecognized problem. Therefore, the Office of Marketing & Communications acknowledges it has inherited systemic, historical and institutional biases. These biases have caused cultural insensitivities, non-diverse representation in marketing materials and non-inclusive practices.

The Office of Marketing & Communications at Pacific University is committed to equity, diversity and inclusion. Our office affirms the mission of Pacific University and its commitment to diversity, care and the pursuit of justice. These best practices promote these values and resolve to correct the above issues.

How to Use This Document

This document is full of page references and hyperlinks (as a PDF). Use them to access pertinent information and to bypass irrelevant sections. You may skip between chapters or follow track one idea as it is applied in different domains.

This is a reference document — not a monograph to be read through in one sitting. Consult these best practices when you need guidance, when starting a project or just to steal from the templates.

Finally, these are not policies. These are best practices: recommended procedures for attaining the best outcome. They may not be applicable to every situation, and there may — on occasion, deliberately — be good reason to try something different.

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GOOD & BAD PHOTOGRAPHY

Some marketing photography is better than others. Using certain criteria, we can establish a hierarchy of photography, a ranking of better and worse photography. As a rule of thumb, the more specific in purpose an image is, the better that image is. The best photo is a staged picture of more than one student from your program performing an action.

NOTE | A “better photograph” means an image that is less likely to misrepresent the student or the program. This better photograph is more difficult to misuse or exploit. In this section, good and bad are not aesthetic principles, or even ethical rules, but practical guidelines.

DOs & DON'Ts | if nothing else, follow these guidelines

DO use actual students performing typical actions.

DO use photos of volunteer models, where possible.

Do use photos of students in your program.

Hierarchy of Photographs

The best images are photographs that are topic specific and that were created with student involvement. The worst images are generic photographs taken without prior consent.

1. Staged photos using student volunteers (best)
Volunteer students modeling in a photo shoot, where the images have a planned purpose or use. For example, art students agree to be photographed while painting. Current students are preferable to graduated students.
2. Program photo captured with permission
Images of an actual class, practice, activity, etc. where participants were informed beforehand that photographs would be taken for marketing materials. For example, a professor teaching a biology lab.
3. A group of students performing an activity
Images, staged or not staged, of student performing an activity, like reading in the library. Generally, these are generic images but the activity aligns with the topic. For example, students playing soccer outside their residence hall could be used for athletic training.
4. A group of students smiling at the camera (worst)
Staged or not staged images of a group of students smiling at the camera.

This is not to say that all photographs should be staged with volunteers. Different circumstances may demand different forms of photography. However, in all cases, students must be made aware of the image and that the image will be used in marketing materials. Only use images of a single student smiling at a camera deliberately or as a last resort.

This hierarchy is defined by four questions: how was the photo made, how many students are in the photo, who is in the photo, and what are they doing in the photo? The rest of this section will explore those questions.

How (Staged vs. Candid)

How was the photo made? That is, was it staged or candid photography?

DEFINITION | Candid photography captures images in public settings without forewarning. For example, snapping a photo of students studying while passing through the library. Staged photography uses models whose actions are directed. For example, recruiting a student volunteer to be photographed reading in the library.

Staged photography is preferable because you can be certain the student was informed of the image's purpose. However, you can use candid photography if the student is made aware of the image and if the student provides permission for its usage in marketing materials.

Though the photography is staged, that does not give you license to produce inauthentic photography. For example, do not hire models to pose as students or bring in student volunteers to make a program appear diverse.

CONNECTION | For further discussion, see the appendix [“Authentic Representation” on page iv.](#)

How Many (Many vs. One)

How many students are in the photo?

The best images have more than one student in the photo. These images are preferable because there is less pressure on any one student to represent the topic (e.g., biology) or their perceived race, gender, etc.

It is only acceptable to use a photograph of a single individual if they have consented and are aware of how the image will be used.

Who (Specific vs. Generic)

Who is in the photo?

A better photo has models unique to their topic. These images are better because they will be authentic representations of the topic. For example, the College of Education would use student teachers; Athletics would use student athletes. It is better to use a graduate student to represent a graduate program.

You can use generic photography if it aligns with your message or fits your unique materials. However, do not use stock photography.

What (Active vs. Passive)

What are they doing in the photo?

Photography with a student performing an action is better for two reasons. One, you can reinforce your message if the action aligns with your materials. For example, a student using a computer aligns with an advertisement recruiting for computer science. Two, active images put less pressure on the student to represent the topic (e.g., biology) or their perceived race, ethnicity, etc. Instead the action represents the topic, and the action is the rationale for the photo's selection.

You can use images of passive students. Typically, these photos will be of students smiling at the camera. But use these images sparingly and with the students' prior informed consent.

STOCK PHOTOGRAPHY

Stock photography is images that can be licensed for use in your marketing materials. The use of stock images is discouraged for two reasons. First, it is easy to create hokey and stale communications when using stock images. Second, and most importantly, stock photos misrepresent the university when used indelicately.

DOs & DON'Ts | if nothing else, follow these guidelines

DON'T use stock photography of people.

DO use stock photography of a specific item or setting that is otherwise unavailable.

When Not To Use Stock Images

Generally, do not use stock photography when the viewer would believe the image represents an actual object, person, etc.

- Never use stock images of people — they are misleading and not authentic. Generally, stock images of people are chosen by the appearance of the models. Therefore, they are easily misused to manufacture diversity or to misrepresent students or student groups.
- Never use stock images to represent facilities or amenities that may be of interest to potential students. For example, do not use stock photography of dorm rooms, classrooms or athletic courts.

When To Use Stock Images

You can use stock imagery in four circumstances.

1. When there is not existing photography of the event or a similar Pacific event. For example, if Athletics launched a hockey team.
2. When you have a need to represent a precise location or object. For example, Outdoors Pursuits could use a stock photo of Crater Lake to advertise an upcoming trip; Optometry could use a stock image of broken glasses.

NOTE | As a rule of thumb, you can use stock photography of objects whenever the viewer would not believe they are seeing a singular object. For example, the viewer would not expect to locate the flowers used in the photograph of a bouquet. However, the viewer would expect to be able to find the exact lab equipment or dorm room used in an image.

3. When the subject of the photo is external to the university. For example, Portland's Grand Floral Parade.
4. When the subject of the photo is a famous person. For example, Senator Ron Wyden. This is the only time it is appropriate to use stock photography of a person.

NOTE | Use stock photography legally and do not infringe copyright. This means purchasing images or using images under a Creative Commons or similar license. There are free stock image websites, and Google Images has a copyright filter. For additional guidance, contact MarCom@groups.pacificu.edu

CLASSROOM PHOTOGRAPHY

Shooting photos during class time raises unique students' rights concerns. For example, did the students volunteer or did faculty volunteer the students? Are you taking something of value from students (class time, learning, etc.)? Consider how you might approach a classroom setting in a transparent but unobtrusive manner.

DOs & DON'Ts | if nothing else, follow these guidelines

DO be clear about your expectations.

DO confirm final arrangements with faculty directly, not an admin or department head.

DON'T insert volunteer models into a teaching environment exclusively to achieve visual diversity.

Before the Photo Shoot

1. Faculty member emails the students

Ask the faculty member to send an email to their students informing them of the in-class photography. This should occur at least one week before the photo shoot.

TEMPLATE | Email

Staff from the Office of Marketing & Communications (MarCom) will be attending our class on [date]. They will be taking photos of our usual classroom activities. These images may be used in advertisements, recruitment materials, social media or on the website.

You do not need to participate. It is your choice to participate, and students who choose not to join will not be penalized. If you do not wish to participate, please let me know.

If you have questions for MarCom, you can contact them at MarCom@groups.pacificu.edu

Thank you,

CONSIDER | Customize this email to fit your specific photo shoot before providing it to the faculty member. If these photos have a specific use (e.g., the Pacific magazine), indicate that. Include other issues you wish to forewarn students about, like volunteering after class or expected disruptions.

2. Faculty member distributes "Student Rights Handout"

Provide printed handouts to the faculty member to distribute in class prior to the photo shoot. The handout should identify the students' rights and ways for the students to opt-out of photography. Each student should receive a handout.

You can locate the standard handout on Box or download is at pacificu.edu/BestPractices [Note for CASE reviewers: these web pages are not yet published.]

Continues on next page

During the Photo Shoot

1. Announce yourself

Briefly and before class begins, introduce yourself and other marketing staff to the class. Set expectations and restate that students do not need to participate. Allow students to identify themselves if they do not wish to participate.

Template | Announcement

Hello,

I am [Name] from the Office of Marketing and Communications. We are here today to take photographs of your class. The photographs may be used in advertisements, recruitment materials, social media or on the website. You do not have to participate if you do not want to.

We are going to pass around two things: a notice with our contact information that explains your student rights and a media release form. The media release form allows us to use your image.

If you do not want to be photographed, you can contact us using the information on the notice, or you can identify yourself either by raising your hand or telling a marketing staff member.

Thank you!

2. Distribute "Student Rights Handout 2"

Give printed handouts to all students in the class.

The handout should identify the students' rights and ways for the students to opt-out of photography.

You can locate the standard handout on Box or download is at [pacificu.edu/BestPractices](https://www.pacificu.edu/BestPractices)

[Note for CASE reviewers: these web pages are not yet published.]

3. Distribute a group media release form

Have all students sign the media release form. The form should have fields for names, signatures, graduation year(s) and program.

You can locate the standard releases at [pacificu.edu/MediaRelease](https://www.pacificu.edu/MediaRelease)

After the Photo Shoot

1. Scan media release forms

Scan the media release forms and include the scans within the photo shoot folder on Box.

Continues on next page

2. Send thank you email

Ask the faculty member to send an email to their students thanking them for participating.

TEMPLATE | Email

Hello,

Thank you from Marketing & Communications for participating in our photo shoot. We know you have a lot to do, and we truly appreciate the time and energy that you contributed. When we use the photos, we'll send a quick heads-up so that you can see how you have helped to advance the mission of Pacific University.

In the meantime, let us know if you have any questions or concerns. You can email MarCom@groups.pacificu.edu or stop by our offices in Scott 121 & 127 anytime.

Thanks again!

3. Follow up with students

Communicate with students when their image is used in new and different ways. Honor any removal requests that are received.

CONNECTION | To learn more or to find templates, see [“Photography Updates” on page 10.](#)

PUBLIC PHOTOGRAPHY

A public space is an open area accessible to all people. Photography conducted in a public space requires extra care. Campus visitors, for example, could be accidentally photographed.

Pre-planning and public notices can help you avoid later challenges.

TEMPLATE | Find templates of the public notices below at pacificu.edu/BestPractices
[Note for CASE reviewers: these web pages are not yet published.]

DOs & DON'Ts | if nothing else, follow these guidelines

DO provide advance warning when photographing in public.

DO make contact information available to bystanders.

Be Visible

You can avoid accidentally photographing someone by helping bystanders to avoid you. At a minimum, wear a nametag and be conspicuous in your behavior (e.g., do not use a telephoto lens).

Additional ways to increase visibility include the following.

- Wear highly visible clothing, like a brightly colored vest.
- Make eye contact with your subject.
- Introduce yourself to the subject before or after taking the photo.
- Provide contact information to subjects.

Media Releases

You must receive student consent to use student photography. Consent is documented via media releases.

It is not always necessary to secure consent before taking a picture. Many excellent candid shots would be ruined with prior intervention. For example, a student on a slack line. However, you must receive consent afterward or at a later date to use the image.

CONNECTION | For more on consent and releases, see the section [“Student Consent” on page 25.](#)

Have every subject sign a media release. However, if you are photographing events or large groups, this may be unreasonable. The next section, “Event Photography,” will cover this topic in more depth.

Continues on next page

Common Rooms

1. Reserve rooms

Reserve public spaces using usual methods. For example, some spaces can be reserved by contacting the program's administrative assistant; other spaces can be reserved through Conference & Event Support Services.

2. Post signs

Use a sign to provide notice that a common room on campus will be used for photography.

DEFINITION | A common room is a space that students would expect to use routinely. For example, meeting rooms in the library or computer labs in Strain. However, unlike with Trombley square, no one could walk through the background.

Because students use these spaces in the course of a typical day, your activity may interrupt their activities and upset plans. Photography notices are a courtesy that acknowledges these possible interferences and prevents interruptions during the photo shoot.

Your notice should list the time the space will be used and posted several hours before the photo shoot, at least.

3. Send emails

If you will be using a common room that is often reserved for a class or specific program, ask a faculty member to notify students on your behalf.

Ideally, this should occur at least one week before the photo shoot. This notice should include the time the space will be used and urge students to remove any belongings they might need to access during that time.

TEMPLATE | Email

Staff from the Office of Marketing & Communications (MarCom) will be using the computer lab in room 170 on [date], from [start–finish time].

You will not be able to use the computer lab during that time, so please arrange to do your work elsewhere. If you need any files from your computer or if you will need any supplies from the room, please take them beforehand.

If you have questions for MarCom, you can contact them at MarCom@groups.pacificu.edu

Thank you,

Public Spaces

If you will be photographing in a public place, provide advanced warning to users of that space where possible. For example, if you are photographing in the dining areas of the UC, place warning signs on the tables in advance of your photo shoot.

Notices in public spaces should include the scheduled time of the photo shoot and information on who to contact if the student believes they were photographed on accident or without permission.

TEMPLATE | There are template signs available at pacificu.edu/BestPractices [Note: not yet live.]

EVENT PHOTOGRAPHY

Because it is impossible to gain consent from every person attending large events, it is useful to provide an alternative methods for avoiding or opting-out of photography.

TEMPLATE | There are templates for all of the signs below. Find them at pacificu.edu/BestPractices
[Note for CASE reviewers: these web pages are not yet published.]

DOs & DON'Ts | if nothing else, follow these guidelines

DO provide advance warning when photographing in public spaces.

DO make contact information available to bystanders.

Event Materials

Event materials, like programs, should include text informing attendees of their rights. The language should indicate where event photography will be used and who to contact in order to opt-out.

TEMPLATE | Example text is provided in [“Photography Rights Language for Events” on page 15.](#)

Public Notices

Provide advanced warning to event attendees where possible. For example, place signs at stadium entrances notifying fans that photography will occur at the football game.

Notices should include information on who to contact if the subject believes they were photographed on accident or without permission.

Photography Safe Spaces

One method of allowing people to control their own likeness at large events is “Photography Safe Spaces.” These are differentiated areas where individuals who prefer not to be photographed can reside. For example, a section of bleachers at an athletic game or a group of tables at a banquet could be reserved as “Photography Safe Spaces.”

Care should be taken so that these spaces are not coercive. If your safe space is isolated or the worst seats at the event, then you are actively discouraging people from using the photo free areas.

You can mark off “Photography Safe Spaces” by using signs. Do not create a boundary that restricts access (e.g., walled or roped enclosures). Signs should clearly explain the purpose of the area but should not deter anyone from using the space.

PHOTOGRAPHY UPDATES

Within reason, you should inform students if their photo will be used in new and different ways. This includes when a photograph is used in a new setting (e.g., an advertisement vs. a blog post), is used in a different setting (e.g., a newspaper advertisement vs. a billboard advertisement), or is used to promote a different topic (e.g., recruitment vs. fundraising).

Promotion of a different topic is the most substantial change in usage and so requires far-in-advance warning, at the very least. Depending on your initial conversation with the student, you may want to ask again for permission to use the student's image.

CONSIDER | There are many reasons promotion of a different topic is an area of concern. Consider the following two examples. One, an image of members of the Animal Ethics Club is used on a flyer promoting Lu'au's pig roast. In this example, the new use of an old photo forces students to promote something to which they are morally opposed. Two, a Pacific Index journalist reports on a new College of Education scholarship, and later an image of the journalist is used in a recruitment advertisement for the College of Education. In this example, the new use of an old photo creates the appearance of a conflict of interest.

DOs & DON'Ts | if nothing else, follow these guidelines

DO give the student reasonable advance notice with ample time to respond.

DO respect the student's choice if they decline further participation.

DO share the final product. Mail a clipping or share a link.

Reusing Student Photography

1. Reusing a photo in a new setting, to the original purpose

Inform students that you will be reusing their photo in a new setting, but that the original intent is being honored. Include as much detail as is available: publishing date, text that will accompany the photo and so on.

TEMPLATE | Email

Hi [Name],

I wanted to give you a heads-up that we will be re-using your portrait in an upcoming issue of the Pacific magazine. The magazine will be on campus [DATE].

The photo will be used on a page that promotes Annual Giving. The content of the page is substantially similar to the direct-mail campaign in March that you were featured in. So, we won't be using your image to promote anything new or different.

Let me know if you have any concerns.

Continues on next page

2. Reusing a photo in the original setting, to a new purpose

Inform students that you will be reusing their photo in the same location, but that you are altering the goal. Include as much detail as is available (e.g., dates, duration). Be sure to inform the student of the new purpose (e.g., “We are reposting your photo to promote Homecoming”).

TEMPLATE | Email

Hi [Name],

I wanted to give you a heads-up that we will be re-posting the video about your senior research project. It will appear on our Facebook and Twitter pages, like before.

However, in addition to your video, this post will link to a donation form and will say “Support student research — make a gift to the Excellence Fund today.”

Let me know if you have any concerns.

Thanks for your help, now and then!

3. Reusing a photo in a new setting, to a new purpose

Inform students that you will be reusing their photo in a new location and that you are altering the goal. Be sure to inform the student where and when they can locate the new usage, and of the new purpose (e.g., “This advertisement will promote the School of Audiology and will appear in a professional journal.”).

TEMPLATE | Email

Hi [Name],

Our office would like to use images of you from the pharmacy lab photo shoot from May 2017 in an upcoming advertisement. These ads aim to recruit students for all graduate programs. The ads will appear on Facebook and Twitter.

Since the images were originally used to illustrate your research in a Pacific magazine article, we want to make you aware of our intent to use them for promotional purposes.

Please let us know if you have any concerns or questions. If we do not hear from you in the next three weeks, we will move forward.

Thanks for your help, now and then!

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ADVERTISEMENTS

The two primary concerns in advertisement design is effective communication and authentic representation, which is an accurate depiction of your program and activities.

DOs & DON'Ts | if nothing else, follow these guidelines

DO use actual students performing typical actions.

DON'T use stock photography or hire models to replace students.

DON'T construct settings or stage events that would never occur.

Student Consent

When using a student's image in advertisements, be sure that the student consents to the use of their likeness. There are three approaches.

1. Use posed photographs taken for the purpose of marketing with informed student models. These students will have previously provided consent.

[CONNECTION | See "Approaching Students and Student Groups" on page 30.](#)

2. Use existing, non-posed photographs after contacting the student to ask for consent. Your communication should use neutral language. Do not pressure the student. Provide the student ample time to respond.

[CONNECTION | See "Student Consent" on page 25.](#)

3. If you are telling a student's personal story, you may contact the student and ask to photograph them individually for an advertisement.

Effective Communication

Clarity in advertising derives from understanding your audience, budget and goals. The guidelines below may not be applicable in every context. However, your advertising strategy should harmonize with them where possible. These guidelines are intended both to benefit students and to benefit you by limiting confusion in your message.

- Use photography of students performing topical actions.
For example, an art student painting; an optometry student performing an eye exam.
- Use real or related environments.
For example, use an actual examination room; have your student wear their white coat.
- Use students' own words to describe the topic.
A student describing a program as "life-changing" is more powerful than marketing copy.
- Use students' stories to tell your program's story.
Students' journeys deserve to be heard, and they can be very effective at explaining programs.

Authentic Representation

Authentic representation is the intersection of your program's values, Pacific's values and your actual community. Authentic representation balances what your program wants to be and what your program is. When representation is authentic, you depict your program's vision while avoiding deceptive practices.

CONNECTION | For further discussion on this topic, see the appendix [“Authentic Representation” on page iv](#). Among other things, this appendix addresses a perceived tension between authenticity and advertising.

Observe the following guidelines.

- Inclusion is a practice, not a checklist.
For example, never attempt to include one of every U.S. Census defined race in a photograph.
- Authenticity cannot be measured in numbers.
For example, never attempt to represent your program's statistical demographics in photography. Among other reasons, it is impractical, reductive of students' identities and is not suggestive of how welcoming your program is or is not.
- Authenticity cannot be manufactured.
For example, do not use stock photography.
- Authenticity is not only visual.
For example, include students with differing socioeconomic backgrounds or invisible disabilities.

CONSIDER | If your program values diversity, you might put extra time into recruiting students with disabilities as models. However, you would never ask a sighted student to hold a cane and wear sunglasses for your photo shoot. Beyond being unethical and in bad taste, the latter case literally demonstrates a preference for the appearance of diversity versus actual diversity.

PHOTOGRAPHY RIGHTS LANGUAGE FOR EVENTS

If you hold an event that will be photographed, include the below language in your event materials. This language is intended to inform event participants of their rights and specify a contact for concerns.

Reproduce this language in printed materials, such as a program, schedule or agenda. Otherwise, include the information on registration forms or the event's webpages — wherever attendees are most likely to be exposed to the information.

Celebratory Events

For events featuring students and alumni, like commencement or homecoming, use the following language.

TEMPLATE | Text

This event will be photographed. The photography will be publicly available and may be featured on social media or pacificu.edu for commemorative purposes.

The photography may be reused for marketing purposes. If that happens, we will make reasonable efforts to contact you for permission to reuse the images.

If you wish to opt-out or have concerns, please contact the Office of Marketing and Communications at MarCom@groups.pacificu.edu

Hosted Events or Programs

For hosted events or programs, like Music In May or the Strings Project, use the following language.

TEMPLATE | Text

[Event Name] will be photographed. A photo album will be publicly available online. Photography may be used to highlight [Event Name] on social media or on pacificu.edu. In the future, the photography may be used to promote [Event Name].

If you wish to opt-out now or in the future or have concerns, please contact the Office of Marketing and Communications at MarCom@groups.pacificu.edu

NOTE | All attendees or their guardians of photographed events must complete media release forms. You can find media release forms on the Pacific website at pacificu.edu/MediaRelease

WEBPAGES

This section can help you create accessible webpages and offers guidance for online student photography and student stories.

CONNECTION | For guidance on web forms, see [“Inclusive Forms” on page 18.](#)

DOs & DON'Ts | if nothing else, follow these guidelines

DO receive student consent for photographs.

DO acknowledge individual students where possible.

Accessibility

Observe the following guidelines.

- Include descriptive page titles.
For example, a page describing merit-based financial aid for undergraduate biology students might read, “Biology Scholarships | Undergraduate.” It should not use generic language, like “Money” or “Look Here.”
- Use headings appropriately.
Headings separate information on your page and make it easily navigable. Segment your page’s language into clear chunks and apply descriptive headings. For example, a checklist might have the heading “Tips for the Application Process.”
- Do not use fixed-width tables.
This can prevent content from resizing and so may impede users with visual impairment from reading content.
- Use alternative text with images.
Alternative text appears when you hover your mouse over an image. The alternative text is used by text-to-speech programs for people with low sight or dyslexia, for example.
- Provide captions or transcripts of videos.
- Use dark text on a light background.

NOTE | For help with these elements or for additional guidelines, contact webteam@pacificu.edu

Photography

When a student’s image is used on the main, top-level or landing page of your program’s webpages, the student may be perceived to represent your program. For that reason, you should ensure the student has consented to using their likeness in such a location or to representing your program prominently.

Otherwise, photography used on the website should follow the same guidelines as photography used in other mediums.

CONNECTION | For more on using student images, see [“Good & Bad Photography” on page 1.](#)
For additional guidance on securing students’ permission, see [“Student Consent” on page 25.](#)

Interconnections

When you use students' images or stories to explain your program and its activities, use hyperlinks to better communicate who those students are.

- **Hyperlink between your webpage and student stories.**
For example, if your webpage references a program award, then hyperlink to a news story about a previous recipient's achievements.
- **Hyperlink between your images and student stories.**
For example, if your webpage used a banner image of a student practicing in a clinic, hyperlink to that student's story about how they discovered pacific.
- **Hyperlink between student stories**
For example, if your webpage has a video of a student explaining why they chose their program, hyperlink to a news story about that student.

NOTE | Do not create additional webpages to list every student's biography or to present every student's portrait. These will hinder navigation of the website. Your goal is to support student narratives, not to prevent website users from locating them.

INCLUSIVE FORMS

Forms are a pervasive but overlooked element of the student, staff and faculty experience at Pacific University. Questions can inherently exclude or ignore entire populations, and an indiscreet form can ask for unnecessary information that pries into sensitive areas.

DOs & DON'Ts | if nothing else, follow these guidelines

DO allow for "Other," "Prefer not to say," and custom choices.

DO be transparent about which information is necessary or optional.

DO make your forms private and safe.

Guidelines for Inclusive Forms

There are several reasons inclusive forms are important. Practically, a non-inclusive form can gather false data or deter individuals from completing the form at all. A non-inclusive form can also make an individual feel excluded by the community. For example, a form for intramural sports with only male and female options may effectively ban a gender non-conforming person from participation.

When creating an inclusive form, there are four guidelines to follow wherever possible.

1. Reframe the question from one of classification ("What are you?") to one of identification ("How do you think of yourself?").
For example, do not ask "What is your ethnicity?" where you can ask "With which ethnic group(s) do you most identify?"
2. Do not limit options. Allow for multiple choices and custom answers.
For example, someone might want to identify as both "Asian" and "African-American" for your question on race.
3. Make questions optional.
Allow for someone to choose "I prefer not to answer." For example, if they do not want to reveal their sexual orientation.
4. If you do not need the information, then do not ask for it.

What Is Necessary?

Certain questions can feel intrusive or demoralizing. It is important to ask yourself, "Why do I need this information?" There are good reasons to ask for sex on a medical intake form but none to ask for gender on a mileage reimbursement form.

If you have a reason to ask for information, then explicitly state it. Examples follow.

- "We require race and ethnicity to meet federal reporting guidelines."
- "We include your pronouns on your printed name tag."
- "We will communicate with your insurance provider. The sex listed here must match their records."

Privacy

Generally, if information is not considered directory information, then it is private. This includes race, ethnicity, sex, gender and disability status. Therefore, take precautions that forms are transmitted securely and stored safely.

CONNECTION | For more information on Pacific University's privacy and directory information policies, see the Registrar's Privacy & Confidentiality webpage at pacificu.edu/registrar/privacy

Because form information can be private, do not just state why you require the information but also note who will see it and how it will be used. Examples follow.


- "Your race and ethnicity will only be used internally for the purposes of monitoring diversity."
- "Your gender will be used to determine eligibility for sports participation."
- "Your income will be used to determine eligibility for the scholarship. If eligible, your information will be shared with the judging committee."

Crafting Inclusive Questions

Suppose you are hosting an event on campus that includes overnight accommodation in a residence hall, with two attendees per room. In this case, you have a compelling reason for asking for gender on the event registration form. How should you do it? The below possibilities get progressively better.

1. "Male or Female?"
The worst question. It forces people into narrow categories and excludes those who do not fit.
2. "Would you prefer accommodations in a women's or men's residence hall?"
This question is better because it asks for preference versus classification, and it clarifies how the information will be used.
3. "I would prefer accommodations in a women's or men's residence hall. Or, I require special accommodations."
This framing is better because it allows individuals to express needs that would have been ignored or otherwise not anticipated. For example, if the attendee is transgender and uncomfortable sharing a room, or if the attendee is a wheelchair user and requires extra space.
4. "I would prefer accommodations in a women's or men's residence hall. Or, I require special accommodations." *We use this information to pair roommates.
This question is best because it explicitly explains why the organizer needs the information.

NOTE | The questions above are longer to help explain the concepts. However, you do not need wordier forms to be inclusive. The above could be reduced to the following.

ACCOMMODATIONS  We use this information to pair roommates.

Men's residence hall Women's residence hall Special accommodations

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DIVERSITY IN STORYTELLING

Pacific University is full of unique and varied stories that can inspire prospective students and alumni. You can better illustrate your program and the university by allowing more voices to be heard.

Storytelling includes written stories, as well as video or audio documentary and student testimonials.

DOs & DON'Ts | if nothing else, follow these guidelines

DO tell a variety of stories.

DON'T misrepresent individuals.

DO secure student consent.

Student Consent

When representing any student in media, secure the student's consent before telling their story or using their likeness.

CONNECTION | For more information, see ["Student Consent" on page 25.](#)

Tell Diverse Stories

Diversity in storytelling is about maximizing the available points of view. As a practice, this produces more unique stories and reveals both failures and successes that otherwise would have been missed. For example, if your program better prepares women for physics careers than peer institutions, you would never know unless you seek women's stories.

The voices that are missing will vary with each program. If you need a place to start, consider historically underrepresented groups, including women, people of color and LGBTQ+ folks.

NOTE | This does not only mean adding in the stories, for example, of Latinx students. It is about representation at all levels, including part-time students, distance learners, students starting second careers and other groups that often do not have their stories told.

Goals of Telling Diverse Stories

Storytelling achieves three goals: promotion, description and retention. To achieve the latter two goals, you should take care that your storytelling efforts include a variety of perspectives on your program.

1. Diverse stories explain your program more fully.
Presenting only faculty perspectives, for example, may miss details relevant to students, like how much the course costs. Presenting only traditional student perspectives may miss that your online program is perfect for caregivers with young children.
2. Diverse stories demonstrate to students that the community cares.
Providing a platform for students to share their narratives shows that your program values their experience and perspective. Showing students that they are seen can improve retention.

Represent Non-visible Diversity

Invisible disabilities are conditions that affect functioning but are not readily perceived by appearance alone. For example, depression, chronic pain or insomnia.

It is important to tell the stories of students who have invisible disabilities. At best, these students are overlooked because their conditions are not visual. At worst, they are challenged to verify their status.

NOTE | It is worth noting that, as with all disability, these conditions are relevant parts of students' lives. They are not embarrassing or shameful. They should not be treated as such, nor as a topic to be avoided to "protect" the student. Furthermore, it is generally in bad taste to frame a disability as a challenge conquered.

Accompanying Photography

Be sensitive with accompanying photography. Unless your story is about the subject's disability, you should not visually emphasize it. On the other hand, unless at the subject's explicit request, you should make no effort to hide a visual disability.

Failures in Telling Diverse Stories

There are a number of common errors that occur when telling stories about historically underrepresented groups. Try to avoid the following

- Avoid exoticization by understanding historical context.
Exoticization is when something foreign to yourself (food, clothing, traditions) is depicted as romantic, trendy, alien or strange. For example, dressing Asian models in kimonos; glamorizing low-income areas (i.e., "slums"); or national news coverage of a celebrity's conversion to Islam. Understanding context can prevent exoticization. For example, understanding the traditional role of a kimono in Japanese society.
- Avoid improper words by understanding common usage or reflecting your subject's language. To review the university's editorial style, see "Words That Work" at pacificu.edu/MarCom. This topic is explored further in the next section, "Using Inclusive Language."
- Avoid conflating subjects' identities.
For example, when telling a student's academic achievement story, it may not be relevant to talk about their religious beliefs. This is not to say students' identities are unimportant to their personal narrative. However, carelessly including identity can promote stereotypes. For example, identity is frequently referenced in stories that include crime, poverty or immigration.
- Avoid depicting one person as a representative for a group.
Acknowledge the unique experiences of your story's subject. Refrain from suggesting that the subject has a "typical" experience. Never use a person as a tool to introduce your audience to a culture.

USING INCLUSIVE LANGUAGE

Inclusive language acknowledges diverse experiences and affirms equal opportunity. Care in the words you use can make Pacific a more welcoming community.

CONNECTION | For the university's editorial standards, see Words That Work at pacificu.edu/MarCom.

Language Guidelines

Observe the following guidelines.

- Use person-centered language.
People can be lost to their label. Person-centered language acknowledges the human first and their status second. For example, "person with autism" over "autistic person"; "transgender people" over "the transgendered."
- Use broad words to encompass varied groups or configurations.
For example, "The Family Newsletter" includes grandparents serving as guardians and so is better than "The Parents Newsletter" which is better than "The Newsletter for Dads and Moms." Avoid language that only applies to a narrow group. For example, gender-neutral terms (firefighter, flight attendant) include individuals that are not men.
- Ask your subject how they want to be described.
For example, if a student uses "queer" instead of "lesbian" or "blind" instead of "person with low sight," honor their choice. The goal is not to use "correct" language, per se, but to respect and care for the student.

Words to Use

The following are helpful words that are acceptable to use upon request. If any person prefers different words than the below, defer to the person. These words should be provided as an option in forms.

- Alum
A gender-neutral variation of alumnus or alumna. "Pat, a Pacific alum, now lives in L.A."
- They (as a singular pronoun)
The Associated Press and Oxford English Dictionary, among others, have endorsed the use of they as a singular pronoun. "The student forgot their homework."
- Latinx
Gender-neutral alternative for Latina/o. Use unless the subject has self-described as Latina/o. Also, Chicanx.
- Mx.
Mx. is a gender-neutral title. "Mx. Green made a donation."

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STUDENT CONSENT

In order to ethically use a student's likeness in marketing photography, you must acquire their consent.

DOs & DON'Ts | if nothing else, follow these guidelines

DO give the student ample time to respond.

DO honor the student's choice.

DO share the final product.

Prior Informed Consent

The student must provide consent to use their likeness for marketing purposes. To ensure consent is secured without coercion, the consent should be both prior and informed.

- **Prior**
Consent is requested in advance of usage. The student should have a reasonable amount of time to consider the request and to respond.

NOTE | In this context, usage refers only to using an image for marketing purposes, such as in an advertisement. Usage does not refer to taking a photograph. That is, the photographer does not need to secure consent prior to photographing the subject. For more information, see ["Good & Bad Photography" on page 1.](#)

- **Informed**
Informed consent is permission given with a clear understanding of the situation. Generally, this means the student is informed of how and where their likeness will be used. For example, that the student's image will be used in an advertisement on Facebook.
- **Consent**
Consent is permission to use a person's image in marketing materials. Consent is typically established and documented when the student signs a media release. However, consent can be verbal, through email and so on.

CONNECTION | Releases are explored further in the next section, "Media Releases."

Reusing Student Photography

Consent is typically secured prior to or at the time the photography is taken. However, consent can be acquired later.

This is important if you would like to use photography of a student which was not initially intended for marketing purposes. For example, if you took an excellent photograph of a student presenting their senior project. Observe the following four steps.

1. **Contact the student**
Include the image. Provide information and context about the photograph, such as date.
2. **Explain how and where the photo will be used**
Include the purpose of the marketing materials, what it will promote, where it will appear, etc.

3. Explain the students' rights

Note that the student does not need to provide consent and that it is okay to refuse.

4. Provide a timeline

Note that, after a reasonable amount of time, you will either use or not use the image if no response is received.

CONNECTION | For more examples of how and when to contact students about reusing photography, see ["Photography Updates" on page 10.](#)

TEMPLATE | Email

Hello,

Our office took an excellent photo of you at [LOCATION/EVENT] on [DATE]. Please see the attached image.

Because we like this photo so much, we want to use it to promote an upcoming recruitment event in Hillsboro on [DATE]. The image will appear in an email and on flyers.

If you are uncomfortable with the use of your image, please feel free to decline. We can find another photo that works.

Let me know if you have any concerns.

If I do not hear from you in three weeks, I will assume you are okay with us using your image.

Thank you,

Follow Up

As a courtesy, provide a mock-up, clipping, or link to the advertisement.

OPTING OUT

The previous section, “Student Consent,” details criteria that must be met to ensure student provide genuine consent. This section deals with the opposite situation. How should marketing units respond when students do not provide consent?

Opting Out is the primary (but not only) way that students control their own representation. Opting out allows students to control in what media they appear — if they will appear at all.

CONNECTION | For further discussion on choice and representation, see the appendix [“Photography Concerns” on page i.](#)

DOs & DON'Ts | if nothing else, follow these guidelines

DO honor the student’s choice.

DO ensure the student’s choice is followed broadly.

Honor Student Choice

Respect students’ decisions around their own representation. There are very few circumstances in which it is ethical to depict an individual in marketing materials when they explicitly denied your request.

However, it is possible to interpret a student’s opting out too broadly. When a student chooses not to participate, it may be useful to clarify the following.

- Quantity
Is the student opting out of one photo or every photo?
- Channel
Is the student opting out of appearing on billboards, in social media marketing or every advertisement?
- Representation
Is the student opting out because they do not want to represent the GSA but will gladly represent the Chemistry department?

NOTE | All of the above are legitimate reasons for a student to decline participation. Take care that as you are negotiations the use of a student’s image, you do not coerce them into cooperation.

Continues on next page

Tracking Student Choice

Once a student has made a decision, it is the marketing unit's responsibility to enforce that decision across its scope of practice. Observe the following guidelines.

- **Update content management systems**
Track students' decisions around their likeness. For example, note if a student has opted out of all photography or if the student only opted out of representing the School of Optometry.
- **Update public libraries**
If your program maintains public libraries that staff can freely use, remove assets featuring the student. This will prevent accidental misuse.
- **Communicate with relevant partners**
Ensure relevant parties are aware of the student's decision. For example, the School of Optometry should be informed that an Optometry student has declined to represent them in all marketing materials.
- **Update relationship management systems**
Student preferences around representation may inform how your program or institution chooses to engage with that student in the future.

NOTE | Tracking student choice also means guaranteeing that relevant information is received from elsewhere in your institution. For example, a process for incorporating directory holds received by the registrar into your student decision tracking systems.

MEDIA RELEASES

Media releases are legal documents that protect the university and ensure that students are aware that their image will be used for marketing purposes.

The Office of Marketing & Communications provides media releases online at pacificu.edu/MediaRelease

DOs & DON'Ts | if nothing else, follow these guidelines

DO have every person sign a media release.

DO inform the subject how the photograph will be used.

Signing Media Releases

Observe the following guidelines.

- Have every subject captured during a photo session sign an individual or group media release form.
- At the time of signing, inform the subject how the images will be used. For example, "We will be using these images to decorate the hallways of Berglund, and they may appear in College of Education advertisements. That will be their only use."

NOTE | The only exception to these guidelines is event photography where there are too many people to reasonably obtain signatures. For more information, see ["Event Photography" on page 9.](#)

Following Up

If an individual signed a media release, you are still required to follow up with them under certain circumstances. This can be a phone conversation, an email or any other direct form of communication.

1. If the individual was not informed of how the images will be used. For example, if you were interrupting a conversation or activity to get the signature.

TEMPLATE | Email

Hi [Name],

Thank you for signing our media release on [TIME/DATE]. I did not have the opportunity to tell you that the images will be used to [USAGE]. I wanted to make sure that you were aware.

If that use is unacceptable to you, please tell me. You are not required to participate.

Please let me know if you have any concerns.

2. If you will be using an old image in new and different ways.

CONNECTION | For information on when to update students or definitions of "new or different ways," see ["Photography Updates" on page 10.](#)

APPROACHING STUDENTS AND STUDENT GROUPS

Communicating with and recruiting students or students groups should be undertaken with conscientiousness.

This is especially true when approaching student groups serving marginalized populations. While we believe no employee intentionally harms any student, bias can find expression implicitly and unconsciously. Pacific University is committed to non-discrimination, and so the below best practices aim to minimize any possibility of harm.

NOTE | However, the below should not be considered a formula for pacifying students' concerns. Rather it is intended to introduce, and ultimately attest to, student concerns. As such, this section will not include communication templates.

DOs & DON'Ts | if nothing else, follow these guidelines

DO encourage a variety of students to participate.

DO seek to represent a variety of students in all areas of marketing.

DON'T oblige students to act.

Definition

Student groups serving marginalized populations is any organization primarily serving Pacific students who identify with groups historically excluded from social opportunities. Students who identify with marginalized populations are at risk of discrimination and belong to groups that have been historically discriminated against. This is true within the United States and at Pacific University

CONNECTION | For more definitions, including of marginalized populations, see the appendix ["Glossary of Terms & Definitions" on page vii.](#)

Non-Coercive Communication

Because employees are figures of authority, care must be taken so that communications are not coercive. Coercion is obliging another to act, often by compulsion. For example, telling a student "You are required to appear in an advertisement."

CONNECTION | For additional discussion on coercion and other topics of concerns, see the appendix ["Photography Concerns" on page i.](#)

Observe the following guidelines.

- Present choices as choices.
Clarify that your requests are optional. ("This is your choice. You are not obligated to participate.") Emphasize student power. ("We can meet at a time convenient for you.")
- Clearly define each choice.
Do not disguise the options you present. For example, the option may not be "Tell us about your dorm room in a video," but actually "Appear in an advertisement promoting residence halls to potential students."

- Express all choices.
Do not omit options, even if they may seem obvious.
- Make students aware of their rights.
Emphasize that students are not required to participate. Use media release forms. Link to student rights documents or language.
- Be aware that you know more about university processes than students.
Coercion is often not intentional but happens through forgetfulness. You may not mention that alternative options exist because you assume students are aware. Therefore, too much explanation is better than too little.
- Be aware that you are a figure of authority.
Students may feel obliged to do something simply because an employee asks. This does not mean stop asking but rather be aware of such pressures.

Commitment to Diversity

It is important to seek diversity in marketing materials because it represents the community we want Pacific to be — but it is important to have the right intentions too. Aim to represent diverse populations because it empowers those groups and those students. Do not incorporate students with disabilities into your photos just because it looks good or checks a box. Instead ask yourself, “How is this photo advancing these students’ interests?”

Manufacturing diversity is inauthentic to the university’s mission, to students’ experiences and to the target audience.

CONNECTION | For further discussion, see the appendix [“Intentional Inclusion” on page iii.](#)

Methods

Directly recruiting students can be coercive and result in inauthentic representation. To avoid these issues, make use of passive recruitment tools, like posters, and emphasize student choice in your outreach. The next section, “Volunteer Outreach,” will cover this topic in more depth.

VOLUNTEER OUTREACH

Recruiting student volunteers requires deliberate outreach. Without consideration, students may feel used or powerless because of the experience. However, thoughtful practices recruit student volunteers who are more eager and helpful.

DOs & DON'Ts | if nothing else, follow these guidelines

DO be transparent.

DO make students aware of their rights.

DO intentionally make your outreach inclusive.

DON'T target students to create visual diversity.

Before Performing Outreach

1. Identify & cultivate recruitment channels

Volunteer recruitment should mostly be relationship management, with occasional requests for participation. It is easier to recruit volunteers when you have maintained open channels to student groups, offices serving students and an existing volunteer list.

Just as importantly, open channels allow students to provide feedback, to stay informed of their rights, and to control their own representation.

[CONNECTION | Practice intentional inclusion in your outreach. To learn more, see the appendix "Intentional Inclusion" on page iii.](#)

2. Determine the scope of your project

Establish the details of your photo shoot (length, location, activities, etc.). As much as possible, outreach materials should include concrete expectations.

Student Volunteer Outreach

1. Direct outreach

Attend the meeting of a student group. Be clear about expectations and usage. Do not require students to sign-up in the moment but instead provide business cards or forms.

[CONNECTION | For information on non-coercive communications, see the previous section, "Approaching Students and Student Groups."](#)

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2. Print & digital marketing

All materials should be displayed at least two weeks prior to a photo shoot. Print materials should indicate the following.

- Dates, times and contact information.
- Purpose of the photography.
For example, "Your image will be used on social media to promote Boxer Club."
- Type and amount of compensation.
For example, "Every model will receive a free t-shirt as a thank you!"

TEMPLATE | Pre-made table tents, flyers, handbills, digital screens and social posts are available at pacificu.edu/BestPractices [Note for CASE reviewers: these web pages are not yet published.]

3. Student Ambassadors

Reach out to student leaders that represent student groups. Ask them to communicate either to a group directly or through other channels, like social media.

DO NOT | Refrain from directly asking a student leader to volunteer, and do not ask for a set quantity of volunteers from that student group (e.g., "Steven, will you find three students from the Hispanic Heritage Student Association to volunteer?").

TEMPLATE | Email

The Office of Marketing & Communications is looking for student volunteers to participate as models in a photo shoot. I know that you are involved with [Student Group], and I would appreciate it if you could share the details with members. No one is expected to participate and no one has to participate, but I would love to involve members of [Student Group] now or at another time. Thank you!

[Photo shoot details]

The images will be used in [social media, print advertisements, etc.].

Volunteers will receive [a gift card / Pacific swag].

4. Mailing lists

Maintain the relationships that you develop during a volunteer recruitment campaign. Create a mailing list of past volunteers and reach out when recruiting for a new photo shoot. As with any mailing list, do not spam or abuse your recipients.

TEMPLATE | Email

The Office of Marketing & Communications is looking for student volunteers to participate as models in a photo shoot. Respond to this email if you are interested.

[Photo shoot details]

The images will be used in [social media, print advertisements, etc.].

Volunteers will receive [a gift card / some cool Pacific swag].

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PHOTOGRAPHY CONCERNS

This appendix provides an overview and brief description of the concerns that animate this document. This section does not provide practical guidance or activities. However, each of the best practices in this document are responding to at least one of these concerns.

CONNECTION | For additional discussion, see MarCom's ["Thematic Framework" on page x](#). Unlike the best practices, the Thematic Framework offers a broad, theoretical approach to these issues.

Diversity

Diversity is the incorporation of a broad variety of people, viewpoints, identities, etc. Diversity does not solely refer to gender, sexuality, race or ethnicity, etc. However, diversity necessarily means bringing in those who were historically excluded.

In the context of marketing, diversity means representing historically excluded people through photography and storytelling.

Inclusion

Inclusion is engaging people in an activity, program, committee, etc. That is, inclusion is both involving people in a program and enabling people to participate in the program. For example, both admitting a woman to your committee and making her a voting member. Diversity is a variety of people; inclusion is the empowerment of those people.

In the context of marketing, inclusion means enabling traditionally excluded people to participate, to control their likeness, to tell their stories from their own view, to shape marketing policy and practice, and to help to forge the identity of Pacific University, among other things.

Choice

In this context, choice is a student's ability to participate or not. For example, a student may choose to be photographed only as an artist and not photographed as an athlete or a student may choose not to appear in social media marketing. Inclusion anticipates choice.

Coercion

Coercion is obliging a person to act. In this context, coercion is rarely forcing a student to act, but rather limiting student choice through omission, indifference or carelessness.

For example, contrast when a photographer says to a student, "You need to sign this media release" to when a photographer says, "It is your right to decline participation, but to participate sign this media release." The first example is coercive because the photographer omits the student's ability to decline, and so the student may feel obligated to participate. Coercion diminishes choice.

Continues on next page

Identity

Broadly, identity is the values, beliefs, activities and affiliations that constitute a person. By allowing students to control where, when and how their likeness or story appears, the marketing unit ensures the student determines their own identity.

In the context of marketing, identity is constituted through participation, aesthetic expression, editorial control over their personal narrative (including self-description), and declarations of private value via public relationships to institutions (e.g., serving as the “face” of the student senate).

Control

Ultimately, this document intends to return control to students. In this context, control is the ability for students to select how, when and in what manner their likeness or story is depicted. Control is the capacity to exercise choice, and when students make choices about their own representation, that is self-determination.

All of these best practices move the marketing unit toward a framework of co-creation. That is, the student acts as a contributor to the marketing materials. This is not to say that the student provides labor, per se; but that the student has shared authorship of the final product, as much as the designer, writer or director. It is possible the student may not see the final product, yet by allowing the student to exercise control over their own likeness, they are, in effect, exercising control over the marketing material. Marketing units may overlook student contributions; reframing students as authors prevents such an omission.

When students can control their own representation, there is no risk for misrepresentation. Even under the best circumstances, the marketing unit interprets students. For example, when placing a student on a poster promoting the Black Student Union, the marketing unit is attributing to that student values, beliefs and more. Most plainly, the marketing unit is ascribing membership in the Black Student Union. However, when the student co-creates a poster the marketing unit does not need to interpret or mediate the student’s identity. Rather co-creation ensures the student maintains an authentic identity through their own self-determination.

INTENTIONAL INCLUSION

There are two opposed approaches to recruiting students identifying with marginalized groups to appear in your marketing materials. These are “Intentional Inclusion” and “Targeted Drafting.” The material results (e.g., the photos produced) from the two approaches could be the same, but the objectives of the approaches are different.

Targeted drafting is the pursuit of individuals to achieve visual diversity in marketing materials. In practice, Targeted Drafting might be asking an individual student of color to participate or inauthentically inserting students of color into photographs. Targeted drafting is problematic for three reasons. First, it tends to be coercive and so erodes students’ powers of self-representation. Second, it often characterizes a “check the boxes” approach to diversity, which cares more about appearing than being inclusive. Third, it continues the persistent practice of using marginalized groups for the benefit of the institution and at the expense of the group.

Intentional Inclusion uses promotional practices that appeal to and welcomes marginalized groups. This approach uses less aggressive tactics in order to preserve student power and choice. In practice, Intentional Inclusion might be placing flyers in the Student Multicultural Center, attending a Rainbow Coalition meeting, or asking the president of Nā Haumāna O Hawai’i to make the group’s members aware of the volunteer opportunity. Ultimately, the goal of Intentional Inclusion is to depict marginalized groups because representation is important for achieving inclusion and equity. That is, Intentional Inclusion seeks representation in order to benefit students.

Students, like anyone else, are eager to help friends, promote their programs or to support institutions that advance their interests. If students are unwilling to volunteer, this is a not failure of the students or your promotional practices. Rather if you cannot recruit students with disabilities, for example, to your photo shoots, this is likely an indicator that your program’s practices are failing to make students with disabilities feel safe, welcome, included or represented. A failure to recruit students of color through intentional marketing is not an excuse to engage in Target Drafting. Instead it is an admonition, an opportunity to review how your program can better serve marginalized groups.

AUTHENTIC REPRESENTATION

Authentic Representation is a depiction of (1) who you want to be (2) created without deception. Let us explore these two elements individually.

Who you want to be is the vision for your organization, program, university or self. This vision is an expression of values. If your program aspires to be environmentally sustainable, then you may have recycling quotas or a carbon offsetting program. And you would depict these values in marketing materials through photography of students' recycling, for example. Because this depiction is an expression of values, it is necessarily idealized. That is, who you want to be is the ideal.

Deception is the false presentation of your actual program. How many pounds of material you recycle or how much carbon offset you purchase are the objective details of your program. That is, those details are who you concretely are — the actual. To exaggerate or alter these details is deceptive. For example, if your program has no recycling program, photography of students recycling would be misleading. Even if your intentions are good, the ideal cannot override the actual.

Because your program is always striving to be better, there is always a tension between the ideal (who you want to be) and the actual (who you are). Authentic Representation occurs when the two are appropriately balanced. For example, imagine your program is constructing an environmentally friendly building. You could use photography of students raising money, blueprints for the building or your LEED certification. These photographs demonstrate your green ambitions, without suggesting that you are further than you actually are.

The tension between the ideal (who you want to be) and the actual (who you are) is at the heart of Authentic Representation. To depict only the actual is to ignore the ideal; to depict only the ideal ignores the actual. This tension reveals that you must depict both at the same time. And to do that, you must show the process of the actual becoming the ideal. That is, you show the process of attaining your vision.

In the above example, blueprints are one step in the process of attaining a green building. Therefore, blueprints are proof that who you are (a typical campus) is becoming who you want to be (a green campus). As such, they depict the actual and the ideal at the same time. Blueprints demonstrate the process of attaining your vision.

Accordingly, inauthentic images are inauthentic precisely because they depict premature attainment. For example, using stock photography to attract students of color because you do not have students of color.

More broadly, Inauthentic Representation results when there is a mismatch between the ideal and the actual. That is, a university that desires inclusion without practicing inclusion is inauthentically representing itself. For example, if a university included diversity in its mission statement but failed to offer scholarships to LGBTQ+ students.

Continues on next page

Likewise, when a university does not value diversity but supports diversity, it is inauthentically representing itself. For example, when a university publicly rebuffs LGBTQ+ students but internally permits students to establish an LGBTQ+ student group. It may be useful to think about this latter case of Inauthentic Representation in the following terms. Your program could recruit a variety of students and so create a diverse program. However, if those students feel marginalized or disallowed to participate, then your program has failed to achieve its ideals. That is, your program has obtained diversity without achieving diversity.

Authenticity vs. Marketing

At times it may seem like there is also a tension between authenticity and marketing. For example, you may want to show real students, but you also want the “right amount” of diversity in your photo. In that case, is it okay to use stock photography? To hire actors?

One way to answer the above is to ask, “Who benefits?” Does the university benefit because more students seeking diversity and students of color pay tuition (regardless of how they feel once on campus)? Or does the potential student benefit because they have a more accurate understanding of campus culture?

Of course, the above is a false dilemma. “Who benefits?” also reveals that there is actually no inherent tension between marketing and authenticity. There is no reason an advertisement cannot be good for both parties. The role of marketing is to benefit both the consumer and producer — that is, the student and the university.

If you have a supportive environment or diverse student groups, then you depict them. If you can’t authentically represent a subject, then you must work to build that subject on campus. Otherwise, you choose another communication strategy. For example, your marketing budget may be better spent on scholarships for students of color than on models impersonating them.

Deceptive photography practices are a short-term strategy. You may recruit more students of color or students with disabilities to campus, but they may drop out or feel resentful when they find the environment is not as advertised. Authenticity, on the other hand, gets easier as time goes on.

PARTICIPATORY DEVELOPMENT

When you are developing a new program, or even just renaming an office to increase its visibility, you should involve students.

Participatory development is a process that involves the eventual user in the formation of a product, like an app, book or class. For example, asking color-blind users to choose the color palette of your PowerPoint. However, participatory design is not just about accessibility but about receiving input from a broad range of experiences.

To solve a problem, you need to be aware of the problem. Involving diverse perspectives ensures that the issues are understood and that diverse solutions are pursued. It is necessary to involve students in your processes to ensure your conclusions satisfy their needs.

What Participatory Development Is Not

- Participatory design is not feedback.
Involve students from the beginning to the end of your process. Only soliciting reactions excludes students from most of development. However, as one step of many, asking for feedback is important.
- Participatory design is not market research.
Allowing students to define the issue is an important step in the participatory design process. Yet students should also be involved in the proposal and evaluation of solutions.
- Participatory design is not a critique.
Students should not simply review your ideas, but serve as collaborative decision makers during the project. However, this should not mean passing work off to the student.
- Participatory design is not free labor.
Students are included not just because their perspective benefits your projects but because inclusion empowers students. Ultimately, the purpose is to best meet students' needs, not to use students to advance your ends.
- Participatory design is not universal.
There are many projects that do not require or may appropriately exclude students. For example, individual student disciplinary actions or employee benefits discussions.

When to Involve Students

- When you are meeting students' needs.
Students know what they need. If you are deciding on menus, amenities, etc. they should be offered a place at the table.
- When your project impacts students.
For example, the relocation of an office. Students will advocate for services relevant to their daily living, like dining halls, to be located centrally. A student-oriented campus may look very different than a campus segmented by organizational structure.
- Whenever broad representation is required.
If your committee involves all levels of faculty and staff, it should have a compelling reason to exclude students.

GLOSSARY OF TERMS & DEFINITIONS

Diversity

Diversity refers to variation in every way, in both groups and individuals. Diversity is not just race or ethnicity but also language, marital status, income and so on. Diversity exists within a context; therefore, it is not appropriate to say a person is diverse. Such language is euphemistic and marginalizing, not to mention being grammatically incorrect.

CONNECTION | For more information, see [“Photography Concerns” on page i.](#)

Equity

Equity is about removing barriers and providing support so all participants achieve equivalent outcomes. Equality — or equal access and support — on the other hand, does not necessarily mean every participant can succeed. For example, splitting a healthcare budget among everyone is equal, and devoting more of your healthcare budget to the ill and less to the healthy is equitable.

CONNECTION | For more information, see [“Photography Concerns” on page i.](#)

Group Serving Marginalized Populations

Groups serving marginalized populations refers to any group that is composed of, advocates for, or provides services to marginalized population. Respective examples would be the Vietnamese Student Association, Nā Haumāna O Hawai‘i and the Rainbow Coalition.

Inclusion

Inclusion is both the involvement of a diverse group of people and empowering them to act. For example, adding the first woman to your committee but restricting her from speaking would not make your committee more inclusive. In this example, your committee may be more diverse, but the decisions or activities of your committee would not be.

CONNECTION | For more information, see [“Photography Concerns” on page i.](#)

Likeness

Likeness refers to the depiction of a person, especially when the person is identifiable. In this context, likeness includes visual image, name, voice, personal narrative or other identifying aspects.

Marginalized Populations

Marginalized populations refer to any group historically excluded from mainstream economic, political or social life. For example, not allowing a group to vote marginalizes that group. This includes, but is not limited to, women, people of color, LGBTQ+ folks, individuals with disabilities, and those of lower-socioeconomic status. It may be useful to produce an expanded definition that includes individuals underrepresented within your own program, for example, single mothers.

Marketing Unit

Marketing unit refers to any person, group or organization creating marketing materials to promote any aspect of the university. The use of marketing unit accentuates that all university actors are subject to these guidelines — not just the Office of Marketing & Communications, public relations officers and so on.

Marketing Materials

Marketing materials refer to anything created to promote the university. This includes photography, commercials, testimonial videos, websites, press releases, print advertisements, social posts, radio spots and so on.

Program

This document typically reverts to program to refer to the object being promoted. Program is intended to be broadly interpreted. For example, you might read program as a school, college, major or minor, club, or an employee organization like Staff Senate. Generally, the word “program” should be replaced by what interest you serve.

Public Space

In this document, a public space refers two types of locations. One, public space as it is commonly understood, an open and accessible location available to anyone with few limits on use. Two, spaces that students or a class of students expect to access as a matter of course. For example, non-meeting spaces in the library or computer science labs in Strain.

Storytelling

Storytelling refers to any depiction of a student’s personal narrative. For example, how the student became interested in their program. This includes print and web news stories, like those that appear in the Pacific magazine, but also documentary video, Boxer Tales and Boxer Shorts.

Student

A student refers to any person enrolled and receiving a course of study from Pacific University, full- or part-time, a person attending any other educational institution but residing in a university residence hall, or a person neither enrolled nor graduated from their course of study but who has a continuing relationship with the university.

Student Identifying with a Marginalized Population

This phrase refers to any student identifying with a historically excluded group, such as women, people of color or LGBTQ+ folks. This document uses student identifying with a marginalized population in order to emphasize the student’s self-description, the individual more than the group, and personal identity more than marginalization.

Student Group

Student Groups refers to any organization that is composed primarily of students and led, at least in part, by students. Student groups are clubs, organizations, governing bodies, societies, fraternal or sororal associations and so on. Student groups do not need to serve students exclusively and do not need to be officially recognized by the university.

Representation

Representation refers to the depiction of students through photography and storytelling. When considering representation, ask who is represented and how are they represented? For example, do only men appear in our marketing materials, and do we photograph men as athletes and women as academics? In the context of storytelling, the question of “How?” often means “Which stories are told?” That is, for example, do we only write news stories when men receive academic awards?

CONNECTION | For more information, see [“Photography Concerns” on page i.](#)

THEMATIC FRAMEWORK

The thematic framework is typically appended to the best practices document.

For the concision of this CASE entry, the framework has been removed.

MARKETING PHOTOGRAPHY

Student Representation Rights



The Office of Marketing & Communications is taking photos today in order to promote Pacific University. These photos may be used on social media, on the website, in advertisements, or for recruitment.

As a student, you have the choice not to appear in marketing materials.

1. Know that *you get to choose* whether or not you appear in marketing photography or materials.
2. If *at a later time* you decide against appearing in marketing materials, our office can exclude images in which you are featured.
3. If you choose not to appear in marketing photography, please:

Inform a staff member and we will not photograph you.

Contact us and we will remove photos in which you are featured.
optout@pacificu.edu | 503-352-2889

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optout@pacificu.edu | 503-352-2889

PHOTOGRAPHY NOTICE

The Office of Marketing & Communications may be taking photography in this location. You do not need to participate.

This photography will be used to market Pacific University, including in print and web advertisements, in recruiting materials, on the pacificu.edu website or on social media.

MARKETING PHOTOGRAPHY MAY OCCUR IN THIS LOCATION TODAY

TO OPT-OUT OF MARKETING PHOTOGRAPHY

1. Inform a staff member that you do not want to be photographed.
2. Inform Marketing using our online form pacificu.edu/optout
3. Contact Marketing directly at optout@pacificu.edu | 503-352-2889

YOUR RIGHTS AS A STUDENT

As a Pacific student, you have the right to control your own representation. You can choose not to appear in Pacific University marketing photography. To learn more about your rights as a student, visit pacificu.edu/YourRights

CONTACT US

pacificu.edu/marcom
optout@pacificu.edu
503-352-2889



This event will be photographed.
The images will be displayed on
social media or pacificu.edu. They
may be used in future marketing
materials for Pacific University.

PHOTOGRAPHY NOTICE

If you wish to opt-out of marketing
photography or have concerns,
please contact the Office of
Marketing & Communications.

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THEMATIC FRAMEWORK

To direct equitable and inclusive practices, communications offices in higher education often ask, “How do we best represent students from marginalized communities?” Pacific University believes that question is misguided and instead asks “How do we allow students to represent themselves?” Pacific University offers this thematic framework as a method of returning control to students.

This thematic framework was developed in response to criticisms by students of color (SOC) of Pacific University’s marketing practices around the use of student images. The themes are drawn qualitatively from SOC’s criticisms. Rather than providing prescriptions, the goal of this framework is to create pathways or lenses for immediate and future improvement in policies and practices. Ultimately, this framework seeks to enhance student representation by offering more control of their own image to students of color and other marginalized populations.

Our Commitment

The Office of Marketing & Communications at Pacific University is committed to equity, diversity and inclusion in our marketing practices. To that end, our office seeks to fulfill the mission of Pacific University in all of our operations. For the purposes of this document, our office specifically affirms the mission’s commitment to diversity, care and the pursuit of justice.

Beyond the values of the university’s mission, this document is animated by the following beliefs.

Ethical

1. Diversity is a good in and of itself.
2. Historical and institutional contexts influence the Marketing and Communications office.
3. Power imbalances exist between students and the Marketing and Communications’ staff.
4. The misrepresentation of students is wrong.
5. The Marketing and Communications office must actively endeavor to prevent exploitation.

Advancement

1. Recruitment increases when students have positive experiences at the university.
2. Retention increases when students have positive experiences at the university.
3. Future giving and alumni engagement increases when students have positive experiences at the university.

Communications

1. Ethical storytelling is good marketing.

Reputation

1. The pursuit of equity, diversity and inclusion will increase the esteem of the university.
2. Pacific University should be a leader in the areas of equity, diversity and inclusion.

THE MISSION OF PACIFIC UNIVERSITY | A diverse and sustainable community dedicated to discovery and excellence in teaching, scholarship and practice, Pacific University inspires students to think, care, create, and pursue justice in our world.

Introduction

The thematic framework is not intended to provide prescriptions to problems. In fact, the descriptions below may seem abstract or digressive. The themes do provide guidance on how to approach those problems, however; but even that is not precise or step-by-step. Instead, the hope is to offer pathways into a perspective or attitude in which one has appreciation for the problems and their complexity. (Of course, the final aim is deliverable solutions and there are 25 material recommendations at this document's end.)

It may be valuable for the reader to consider the themes instead as lenses. Lenses do not give answers but provide evaluative resources and instruments for exploration. The lenses in this document direct the reader to examine points, places, parties, etc. of interaction between the student and the marketing unit. Their chief concern is the experience of (and ultimately the empowerment of) the student with an eye to privacy, control, and self-representation.

Care

Care guides responsible actions towards students and treats students as individuals.

What does it mean to care for someone? When you consider a wife giving a gift to her husband, you see there are two components to caring. The first is the direct action one performs to tend to another person (offering a gift to a partner). The second is respect; that is, the regard for another person that informs or motivates the action (love for the person). When we talk about applying the theme of Care to students in marketing practices, then, we are talking about improving actions toward and improving respect for the student.

The first component, direct action, encompasses all of the behavior that occurs between an employee and a student. The goal is to create better student outcomes through staff behavior changes. This can be how a staff member approaches, photographs, speaks with a student, and so on. For example, a marketing unit can create better transparency by emailing a student before her photo is posted to social media. Beyond transparency, changes in behaviors can improve areas such as power imbalances and consent. Another example: when a photographer introduces herself as a staff member to a student before taking a photo, the student is at the very least aware that the image contributes to institutional goals; otherwise, the student may believe they are contributing to an A+ in Photography 101.

The second component, respect, requires that actions demonstrate esteem for the student as a person and individual. For example, simply including a name alongside student photos recognizes that the student is a person and not a face. To care for the student, one must also value the student, and an institution does not exploit, tokenize, or exclude those that it values. To this end, the marketing unit undertakes practices that promote each student's humanity, self-efficacy, narrative identity, or that even assist with basic needs through compensation. For example, accompanying student photographs with student quotes rather than marketing copy respects student individuality.

At the most practical level, the theme of Care directs marketing units to improve person-to-person relationships and to engage in person-centered practices. This can range from the small (whether a photographer introduces herself to the student before or after taking a photograph) to the grand (accompanying every photograph with individual stories); from the banal (increasing the readability of waiver forms) to the radical (compensating students at professional rates). In all cases, the goal is to empower the individual student by exercising Care.

Concern

Concern is creating an inclusive environment and culture that produces equitable outcomes.

What does it mean to be concerned? When a workplace is concerned about the safety of employees, it considers dangers and reduces them; the workplace may provide protective equipment. To be concerned about something is to take it seriously, to believe that the object of concern is worthy of attention.

Unlike the previous theme where one must act to care, to be concerned about something is to engage in preparation for the object of concern. For example, when a person is concerned about retirement, she may engage a financial planner or open a 401k. (However, she wouldn't retire; to be concerned about something is not doing the thing). In this way, Concern describes indirect, supporting, and instrumental ways to achieve a goal.

One way to think about these indirect practices is as capacity building. That is, the theme of Concern develops and strengthens the practices which make inclusive activities and equitable outcomes possible. As an illustration: one needs mathematical knowledge and a calculator to take a math test; similarly, an organization should expect to need diversity training and feedback from students of color to produce inclusive marketing. To simply go at it with good intentions is like forgetting your calculator on test day. Such capacity building should be pursued because it is ethically good alone, but also because it produces better results. For example, intentional hiring practices not only result in more diverse environments, but those environments produce more inclusive and creative marketing. Improving indirect practices are often the only way to make inclusive direct action possible.

Capacity building and indirect practices should be interpreted broadly. It could involve intergroup communication, culture building, intellectual engagement, or policy development — none of which need to be terminal (for example, measuring for diversity goals should be ongoing). Such activities tend to operate at a group, rather than individual, level. This could be the marketing unit to potential students (advertising in more inclusive spaces), the marketing unit to the institution's diversity unit (joint proposal for funding), or the marketing unit to itself (policy realignment).

Ultimately, Concern should contribute to an environment that enables inclusive actions and promotes equitable outcomes. Such an environment, for example, would embolden employees to confront rather than ignore offensive behavior. One way to approach this idea is to ask, "What can I do to increase the likelihood that I make an inclusive choice?" The answer could range from the strictly work-related, like offering internships to students of color, to softer leisure activities, like listening to podcasts hosted by people of color. (To help you with that question, consider how you might go about answering "What can I do to increase the chance that I will live to 75" or "What can I do to make it less likely for me to spend money?" The answers may be to exercise or to stop carrying cash, respectively.)

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Control

Control is the option to make informed decisions around one's own representation

For students, control is the ability to direct their own representation. Control is not a power which needs to be enacted for the student to own it or maintain it. In fact, students' "amount" of control cannot diminish, whether students elect to make decisions about their representation or not. With that in mind, the previous two themes, Care and Concern, seek to return control to the student. However, the theme of Control aims to create opportunities for students to exercise their power. This last theme specifically directs marketing units to inform students of their rights and abilities, present students with choices, and build environments where decisions are possible.*

Generally, student choice will occur as opting-in, opting-out, and a determination of degree. For example, respectively, a student responds to a call for models, a student places a directory hold, a student allows only her athletic photos to be used. Caution should be taken that these choices are not coercive or manipulative; for example, a student shouldn't have to mail-in forms when they could be completed online. The marketing unit should examine where it is currently making decisions for students and where the choices aren't clear, and then consider how it can return that choice to students. For example, if the images taken in a photo booth at an event will be posted on social media, signage should indicate so; otherwise, the student makes a decision without knowing the choice.

Regardless of when or where, the choice should be structured as follows: the student should be aware of the choice; the student should decide; the student's decision should be honored. In the above photo booth example, signage makes the student aware, the student opts-in to the photo booth, and the institution can't use the student's photo without her participation. (To further return control to students, the marketing unit could provide a private online gallery for photo booth participants who do not want their likeness used on social media.) Alternatively, consider an email list to which you are automatically subscribed, you cannot unsubscribe, or the unsubscribe button doesn't work — you would break the computer.

Control, as a theme and an idea, is the underpinning of this framework. Even when used intentionally and nobly for the benefit of the student, representation by the marketing unit is misrepresentation. The only harmless form of representation is self-representation. And the only way to enable self-representation is through transparency, self-criticism, humility, and authentic appreciation for students.

*For clarity, here a decision will be the determination a student makes; a choice will be the opportunity to make a decision. (For example, the waiter presents the choice, "Beef or chicken?" and the customer makes the decision, "Beef.")

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Practical Applications

Care

1. Engage systematically with students identifying with marginalized groups.
For example, regularly attend Multicultural Center meetings.
2. Inform students of how their image will be used.
3. Allow students to opt-in at “the moment of capture” where possible.
That is, allow students to consent before photographing them.
4. Make photographers more visible.
For example, brightly colored Staff Photographer vests and ID badges.
5. Inform students before their image will be used in a high-visibility area.
For example, social media or the pacificu.edu homepage.
6. Compensate students for participation.
For example, gift cards, merchandise, etc.
7. Depict actions, wherever possible.
That is, show students performing actions, like reading books, versus smiling at the camera.
8. Allow students to tell their own stories.
9. Tell students’ individual stories, wherever possible.
10. Include students’ information, wherever possible.
11. Connect student images to student stories, when used independently.

Concern

1. Involve Chief Equity, Diversity and Inclusion Officer.
2. Involve other relevant parties to provide oversight.
For example, recruit a steering committee or existing diversity groups to provide regular criticism.
3. Engage systematically with diversity committees and staff of color.
4. Create direct feedback channels for students of color
For example, an anonymous comment submission webpage.
5. Develop a feedback network.
For example, cultivate relationships with your Student Life unit, so that student concerns reach you.
6. Depict non-race- or non-ethnicity-based diversity.
For example, LGBTQ+ students or people with disabilities.
7. Include diversity in non-visual materials
For example, use students of color for video voiceover.
8. Be inclusive in practical (non-narrative) applications.
For example, translate signage into Spanish or Chinese.
9. Represent for achievement or action, not for appearance.
That is, 1. choose photographs that show students performing actions versus solely looking into the camera. And, 2. have meaningful, non-appearance-based reasons for choosing a photograph.
10. Introduce inclusive language into style or editorial guidelines.

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11. Create a culture of self-scrutiny.
That is, encourage staff to provide constructive criticism and allow for failure.
12. Practice cultural humility.
13. Engage in conscious hiring practices.
14. Participate in regular diversity training.
15. Set internal diversity related goals.
16. Strengthen legal self-protections.
Coincidentally, legal protections often occur alongside student empowerment.

Control

1. Student personality rights policy.
That is, tell students how to control their likeness, not just that you can use their image.
2. Allow students to opt-out at enrollment.
3. Allow students to opt-out with a unique online form.
4. Provide an easy way for students to request image removal.
5. Access to photography restricted “safe spaces,” generally and at events.
6. Notify students when they enter spaces where they can be expected to be photographed.
7. Create optional photography shoots for marketing materials.
8. Create alternative activities for students who opt-out of photography at recreational events.