

UBC IMAGE LIBRARIES

GUIDELINES FOR RESPECTFUL IMAGE USAGE

2023 | VERSION 1.0



THE UNIVERSITY OF BRITISH COLUMBIA

Best practices for choosing images and videos

1.0

This guide offers practices and considerations to assist content producers working with images. It also addresses the appropriate use of Indigenous imagery.

The people featured in the images on the [Brand and Marketing Flickr library](#) and in our B-roll video libraries are UBC students, faculty, staff and community members. They have generously volunteered their time to be part of a photoshoot, and did so with the expectation that their images would be used in appropriate and respectful ways.

Similarly, photos of people drawn from other UBC image libraries, as well as outside sources, must also be used appropriately and respectfully.

Please note that this guide is not a comprehensive treatment of this highly nuanced subject. Rather, it serves as an entry point to help guide content producers to achieve the university's goal of creating appropriate and respectful content as it relates to all people, and especially those from historically marginalized communities.

Please direct questions on using imagery at UBC to [UBC Brand and Marketing](#).

1.0 BEST PRACTICES FOR RESPECTFUL USAGE OF IMAGES

PEOPLE BELONGING TO HISTORICALLY MARGINALIZED COMMUNITIES

In general, avoid associating photos or videos of individuals who are easily identified with a historically marginalized community with topics that are sensitive in nature. Examples include, but are not limited to, stories about drug or alcohol use, mental health concerns, sexually transmitted diseases, violence, racism, xenophobia, etc.

Choosing images and video carefully will avoid inadvertently reinforcing stereotypes, colonial bias, shaming, ablism, romanticism, tokenism, cultural appropriation, racism, xenophobia, heteronormative idealism, cultural fetishism/exoticism and other oppressive practices and ideologies.

When choosing a photo or video, ensure the people and/or the community represented by the people in it matches the story's subject matter.

Some individuals photographed for the Brand and Marketing Flickr Library have asked that they be contacted before their image is used to ensure that they are comfortable with the context. Please check the caption on Flickr for any restrictions, and, if specified, contact Brand and Marketing for permission for use.

OBTAINING CONSENT FOR PHOTOGRAPHY AND FILMING AT EVENTS

The event coordinator, working with the photographer or videographer, is responsible for obtaining written consent of individuals if the intention is to use their image for university communications purposes. This approach is recommended even if there is only a possibility of doing so, as this will avoid the difficulty of seeking consent after the fact. To learn more, see [FAQ's: Consent to Use of Image Forms \[PDF\]](#) issued by the Office of the University Counsel.

Unless an event participant has provided written consent for their image to be used for any purpose related to the university's business, their image should not be used or reproduced in any way. Thus, it is incumbent upon content producers to verify that written consent has been obtained prior to using a photo or video recording of an event participant.

All individuals photographed or recorded on video at events shown in Brand and Marketing's image library have consented to have their images used for university communications and storytelling purposes.

Indigenous imagery at UBC

2.0

In addition to the guidelines in section 1.0, please follow these basic practices when considering images or video of Indigenous people and imagery for all communications materials.

1. Only use photos of individuals who are clearly related to the subject of the story, post or communication and who have provided consent to have their image used.

Meet four Indigenous scholars leading innovative research in the Faculty of Arts ✓



Example

The article above was initially published using an image of James Hart, the Haida artist behind the Reconciliation Pole, obtained from Brand and Marketing's Flickr site (image on the right above). James Hart had nothing to do with the story, but his image was used because the photo is of an obviously Indigenous person.

Meet four Indigenous scholars leading innovative research in the Faculty of Arts ✗



The article has since been updated to feature images of the four scholars mentioned in the article (image on the left above). The image of James Hart has been removed from the Brand and Marketing Flickr site, as have all photos of individuals who have not given consent for their image to be used. Public event photos of individuals are no longer hosted on that site.

2. If you do not have a photo or image on hand that relates to the subject of your communication, do one of the following:

- request one from the person or entity related to your content;
- take your own photo;
- create your own graphic that illustrates the content.

3. If you cannot locate or produce an appropriate photo or image, consider running your content without one.

IDENTIFICATION OF INDIGENOUS MODELS AND SUBJECTS

Where possible, include the name and expressed identity of an individual in the image's caption. This may be required when including a photo of an individual for a story, a poster or some other communication material. This may not be required, however, if there is a compelling reason not to include it; for instance, on a social media post. In this case, the post may link to a story where the individual is identified.

Example: Student's name, Syilx, Faculty of Medicine student.

For more information on this topic, see [Indigenous Peoples: Language Guidelines](#).

USING IMAGES OF INDIGENOUS ARTWORK

Indigenous artworks almost always contain culturally significant iconography associated with important stories. Attribution helps to avoid the trivialization of these artworks, and it avoids the fact or appearance of appropriation.

When using a photograph of Indigenous artwork, note the artist's name, Indigenous identity, if known, and the artwork's name and location. Example: Reconciliation Pole, 7idansuu James Hart (Haida), UBC Vancouver.

In most instances, permissions for use should be secured if the work is not in the public domain. For example, MOA artworks located outside the museum are in the public domain whereas those inside are not. In some cases, it may be advisable to seek advice from the artist or the artwork's custodian to ensure the artwork's image is used in a manner consistent with its intended purpose. For instance, it is not appropriate to use an image of a tribute pole created to memorialize an individual or event for a story unrelated to this fact or theme.

2.0 GUIDELINES FOR RESPECTFUL USAGE OF INDIGENOUS IMAGERY

For content dealing with a specific First Nation or region with an Indigenous focus (e.g., Pacific Northwest), be sure to use imagery that is associated with the First Nation or the region in question.

As with people, images of Indigenous artwork, including objects, should not be used to brand content as “Indigenous” if they are unrelated to the story, post or communication. Instead, to obtain an appropriate image, follow the practices listed at the beginning of this section.

It is, however, acceptable to use images of Indigenous artworks when, for instance, the artwork’s stated theme aligns with the content of a story, post or communication material. For example, images of the sʔi:ʔqəy̓ qeqən (double-headed serpent post), aka Musqueam Welcome Post, are commonly used for stories about UBC–Musqueam relations or UBC–Indigenous relations more generally, as the Vancouver campus is situated on Musqueam land. Similarly, themes associated with the Reconciliation Pole (i.e., residential schools, pulling together for reconciliation, etc.) are used for like-minded stories.

What you need to know about learning on Musqueam territory



Example

It is acceptable to use images of Indigenous artworks when, for instance, the artwork’s stated theme aligns with the content of a story, post or communication material. Here, an image of the Musqueam Post located at UBC Vancouver pairs well with a story about learning on Musqueam land.

As with people, avoid using Indigenous-related imagery that is unrelated to the story, post or communication.

Culturally safe program benefits Indigenous women experiencing violence



Here, the image in this article depicts a person wearing a ceremonial robe. However, it bears no relation to the article, which is about a study on the health of Indigenous women experiencing violence.

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THANK YOU

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Cover Photo:

Student studying in the Irving K. Barber Learning Centre on the UBC Vancouver campus.

Photographer: Paul H. Joseph/UBC Brand and Marketing