

tag.

HOW TO MAKE SURE YOUR PRODUCTION IS INCLUSIVE

A BEST PRACTICE GUIDE



ISBA

workingtogether

INTRODUCTION

Brands are playing an increasingly important role when it comes to advancing equity, inclusion and representation for diverse populations. Those who are responsible for advertising spend should be asking themselves: “How are we demonstrating that we understand the communities we are trying to reach and care about how our brand is received by them?”

At all stages of the marketing process there is an opportunity to represent better. Whether it's in front of or behind the camera, equity, diversity and inclusion have never been more important and effects every stage of the creative process - from taking the brief to the final marketing material. In order to ensure the production of your creative is as inclusive as possible, Tag has produced the following guide. It is by no means exhaustive but will give marketers guidance on the questions they should be asking their production and creative partners.

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MARKETING
AND BRAND
MANAGERS

CMOS AND
HEADS OF
MARKETING

HEADS OF DE&I

PROCUREMENT

WHO
IS THIS
GUIDE
FOR?



HOW CAN WE ALL MAKE A DIFFERENCE?

As a starting point, it is worth asking your partners about initiatives and programmes they have in place already:

- What career development programmes and initiatives do they have in place to recruit a more diverse workforce?
- Do they have PAID internships and PAID returnships for parents/ carers returning to the workforce following a career break?
- Do they have any programmes in place to support employees from diverse groups progressing into leadership positions to ensure more diversity at a senior management level?
- How diverse is their board and/or senior leadership team?



Creating inclusive workplaces drives creativity and innovation.

This enables us to better understand our consumers and reflect the world around us

Diversity in production

Diversity needs to be considered at all stages of production, from briefing to casting as well as shooting and post-production. You should be asking your agency partners questions upfront to determine their process for planning this. For example, is your casting inclusive, open and unbiased?

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BRIEFING PHASE

Have you reviewed your DE&I policy before briefing agency and production partners? Once reviewed and agreed, communicate your policies to those in front and behind the camera including:

- Agencies
- Production companies
- Post-production and sound companies
- Photographers
- Third party suppliers
- Acting talent and Voice-overs

When briefing your agencies and production partners:

- Make them aware that DE&I must be part of any creative solution
- Be aware of stereotyping and unconscious bias
- Discuss cultural insights and include these within the brief
- Communicate that care should be taken with regards to language and cultural considerations within scripts, how that might be translated onto screen or in imagery, and the cast that you will use to portray it
- Make sure that DE&I and cultural considerations are taken into account when producing mood boards/ films, animatics, photomatics
- Be aware of references being used and how those can unconsciously begin to direct the casting long before production begins



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Credit: IPA Production Group

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PRODUCTION PHASE

Script into production:

- Director treatments should reflect your DE&I requirements and be mindful of pictorial references and unconscious bias.
- Rather than concentrate solely on inclusivity view your script also from a standpoint of exclusion – does this script exclude anybody? Can it connect with all groups?
- Be aware of protected characteristics. These are age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief, sex, and sexual orientation.

Be prepared to **explain your rationale and thinking behind your campaigns**. There is still a lot of negative reception towards more inclusive marketing. Ensure marketing teams are prepared and trained to deal positively with any potential social media backlash.

Casting

Throughout the casting process, individuals must not be discriminated against because of their sex, race (including colour, nationality, ethnic or national origins), disability, sexual orientation, gender reassignment, religion or belief, age, marriage or civil partnership status or pregnancy or maternity (known together as “protected characteristics”).

What is the casting brief?

- Language and details on the written casting brief must be compatible with the anti-discrimination provisions of the Equality Act 2010 and best practice guidance.
- Will tenders be put out to at least three directors including females and other under-represented groups?
- Be aware of how the cast are spoken to and questions that are asked of them
- Be aware how the shortlist is evaluated
- Be aware how the final cast is presented to the client
- What is the casting in VO, are we avoiding stereotypes?

Shooting

- Have you considered whether props or wardrobe reinforce stereotypes? Is your hair and make-up crew fully trained and briefed on how to deal with acting talent and their specific needs?
- Wardrobe – have you considered cultural wardrobe and stereotyping?
- Make sure you are aware of language used on the shoot
- Do you have a procedure in place if any DE&I issues arise on set? For example, with the facilities, food or crew behaviour? Do you have someone on set designated to handle any issues?
- How do you monitor compliance?

Post Production

- Is there diversity in the post-production team?
- Are there opportunities to make assets more accessible? (e.g., CCs, audio descriptions)

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POST PRODUCTION RESOURCES

Additional Reading

- IPA Talent & Diversity Hub
- Ad Association All in Action Plan

Specialist Production Companies

POCC PRODUCTIONS - Experts in creating and producing content for digital, film and television, across multiple genres and platforms Pocc Productions centres inclusive teams of experienced directors, producers and crew in developing new work including:

- Documentaries
- Social content
- Music videos
- Short form content
- Commercials

LAMBB - An award-winning women led production company, seeking to redefine images of black and underrepresented groups in the media.

JUST RUNNERS – work with this organisation to ensure you employ runners inclusively.

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Ways to Help Make the Industry more Inclusive

CREATIVE MENTOR NETWORK – training for your employees to become mentors to young people who want to access the creative industries

THE MEDIA TRUST – this charity runs several programmes for young people that companies can get involved with.

BRIM - a cross-industry initiative created to improve the representation of Black people in marketing.



CASE STUDY: SAINSBURY'S TU

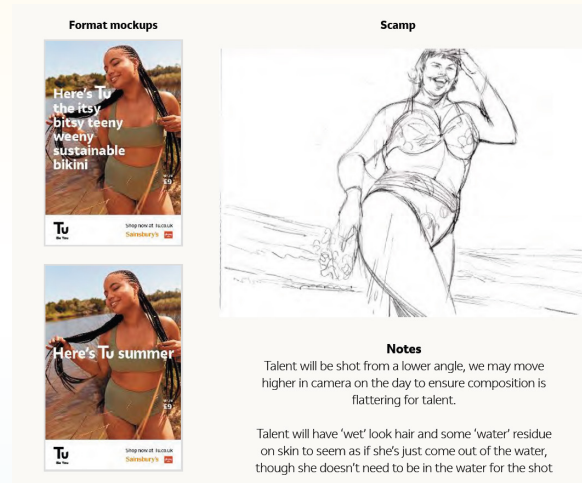
About the project

Sainsbury's wanted to embrace diversity and inclusivity in its spring/summer campaign of 2022 for its clothing label, Tu. The supermarket's brief to its creative agency, Portas, asked for a creative route that was truly representative of its customer base.

Solution

Tag was tasked with bringing to life the creative routes; dramatising summer moments we can't wait to experience and the summer feeling we can't wait to feel. Tag did so both in front of and behind the camera by working with an extensive network of third party crew suppliers both in the UK and overseas.

- Talent – Tag approached the talent search by using a casting agent Lisa Dymph, who specialises in street casting, to bring an authenticity to the creative by using 'real' people who were not models or actors by trade.
- Product – we ordered the product samples in a range of different sizes to ensure that the talent would feel comfortable in modelling the items. We purposely didn't want to use a model with an archetypal swimwear model figure rather one who was more relatable to the general public.



- Behind the camera - The choice of crew was particularly important due to the inexperience of the talent. This was the first time that they were being filmed in a professional environment by people they didn't know, and many were pushing the boundaries of their confidence. We therefore needed a crew who were especially empathetic and encouraging in their approach to bring out the talents' inner model. Tag has extensive shoot management

experience. With this comes knowledge and expertise on how to choose a crew that would bring out the best in the inexperienced talent. With this shoot, it was a crew with more women and an all-female wardrobe team. The director also had experience of working with non-professional talent so knew how to set them at ease and make them feel more confident. We also put in place closed sets (where everyone is asked to leave the set except for the director and photographer) for the swimwear shots which reduced the models' inhibitions

- The final casting was extremely diverse, including children and the elderly. We ensured that there was a designated person within the crew who was the person of escalation in case anyone felt unsure or uncomfortable with facilities, catering, or behaviour of anyone else attending the shoot.

CASE STUDY: SAINSBURY'S TU (CONTINUED)

Results

SWIMSUIT FROM **£6.50**

Here's Tu match fit

SWIMSUIT FROM **£18**

Tu
Be You

Shop now at [Tu.co.uk](https://www.tu.co.uk) [Sainsbury's](#) [Argos](#)

SET FROM **£13**

Here's Tu summer

TANKINI FROM **£7.50**

Tu
Be You

Shop now at [Tu.co.uk](https://www.tu.co.uk) [Sainsbury's](#) [Argos](#)



**TO FIND OUT HOW TAG CAN HELP MAKE
YOUR PRODUCTION PROCESS INCLUSIVE
PLEASE GET IN TOUCH WITH**

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