

Photography

Photography enables us to tell a broad range of stories about the many and varied different entities and activities across ACU.

Our three tiers of photography are: hero, community, and supporting. Each tier has been specifically developed with a purpose and objective in mind.

HERO PHOTOGRAPHY

Hero photography is about impact, and works best for the University’s high-profile touchpoints, such as publication covers and marketing campaigns. It delivers bold, courageous, and engaging creative to achieve the necessary cut-through and call to action that our advertising needs to provide. It is used sparingly and only where appropriate, but to great effect. It is symbolic of our call to engage with empathy –

see the world through the eyes of others – by inviting viewers to do just that.

COMMUNITY PHOTOGRAPHY

Community photography is a reflection of who we are at our core: a community of staff, students, and partners who are dedicated to making a positive difference in society, as well as in the lives of the individuals with whom we interact. This creative more overtly demonstrates how we are empathetically impacting the lives of

those around us, and is intended to flavour all of our communications.

SUPPORTING PHOTOGRAPHY

Supporting photography captures both the innate and intimate aspects of our organisation’s multifaceted day-to-day life: from the social interactions that occur all over our campuses and facilities, to our collection of religious art. It is generally used in a supporting role, such as split imagery or on the inside of communications.



Photography Categories

Hero photography

Hero photography gives tangible form to our creative platform of Different Perspectives = A Different World. It invites viewers to see the world through the eyes of others – to empathise – which is the heart of our brand proposition.

Expressed predominantly using two juxtaposed images, it enables us to tell rich stories about what it is to take on a different perspective and how that can inform our world view.

Used to communicate overarching brand themes, disciplines or the varied aspects of our complex organisation, there are five categories of hero photography: objects, different perspective scenes, portraits, different perspective portraits and first-person perspectives.



Photography Categories

Hero photography Objects

Appearing as two images juxtaposed, different perspective scenes imagery allows one perspective to be informed by a completely different perspective, highlighting commonality in our shared differences.

Similar to object images, different perspectives scenes enables us to tell rich stories about our overarching themes, our research, and our disciplines. The two juxtaposed images share a common form but the wider view means the juxtaposed object is smaller allowing us to tell a more human story by including faces in the imagery.

TALENT
Talent should represent different ages as well as different ethnicities.

LOCATION
Photography should be shot in outdoor locations ranging from urban to rural, capturing a range of climates.

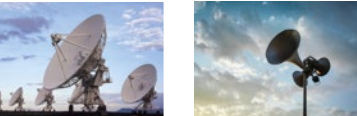
COMPOSITION
When searching for different perspective scenes imagery to juxtapose, it is imperative to plan your composition first. Start by considering what will appear at the top or left and what will appear at the bottom or

right of the composition. The object to be divided does not need to appear directly in the centre of the layout – it can be centred anywhere along the juxtaposition line.

FOCUS
A sharper focus may help maintain the shared form when images are juxtaposed.

POST PRODUCTION
Imagery should have a slightly warm feel.

ISSUE RELATED



Juxtaposed



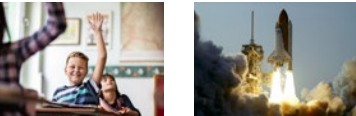
RESEARCH



Juxtaposed



DISCIPLINE RELATED



Juxtaposed



Photography Categories

Hero photography
Different perspective scenes

Appearing as two images juxtaposed, different perspective scenes imagery allows one perspective to be informed by a completely different perspective, highlighting commonality in our shared differences.

Similar to object images, different perspective scenes enables us to tell rich stories about our overarching themes, our research, and our disciplines. The two juxtaposed images share a common form but the wider view means the juxtaposed object is smaller allowing us to tell a more human story by including faces in the imagery.

TALENT

Talent should represent different ages as well as different ethnicities.

LOCATION

Photography should be shot in indoor or outdoor locations appropriate to the scenario.

COMPOSITION

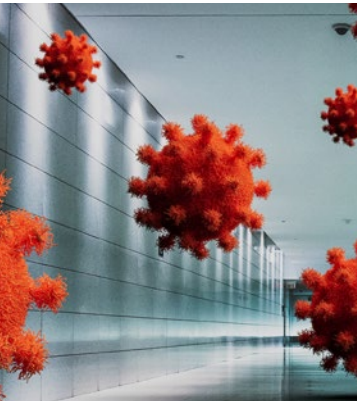
When searching for different perspective scenes imagery to juxtapose, it is imperative to plan your composition first. Start by considering what will appear at the top or left and what will appear at the bottom or right of the composition. The object to be divided does not need to appear directly in the centre of the layout – it can be centred anywhere along the juxtaposition line.

FOCUS

A sharper focus may help maintain the shared form when images are juxtaposed.

POST PRODUCTION

Imagery should have a slightly warm feel.



Photography Categories

Hero photography Portraits

Portrait images celebrate the impact our students, alumni, and staff make in the world.

Portrait images are often juxtaposed with different perspectives or first-person perspective images. These images demonstrate how impact through empathy is achieved through allowing our world view to be informed by the perspectives of others.

Together the two image styles enable us to tell rich stories about our learning and teaching environment.

TALENT
Talent should embody our personality traits: we are broad-minded, enterprising, empathetic, far-sighted, and just. They should possess a confident and individual sense of self and should represent different ages and ethnicities.



Photography Categories

Hero photography Portraits

LOCATION

Photography should be shot in outdoor locations ranging from urban to rural, capturing a range of climates. The intention is to showcase our students, staff, and alumni interacting and engaging with communities all over the world.

STYLING AND PROPPING

Talent should be looking directly to camera. Facial expressions should communicate strength, empathy, and confidence. Stance should appear natural and convey assuredness. Talent may be front on or shot at three-quarter view. Hair, makeup, and accessories should convey personal style. Expressions of individuality may include jewellery, glasses, scarves, bags, and wardrobe choices. Ensure a mix of trans-seasonal wardrobe selections. Wardrobe should not depict obvious logos or inappropriate messages.

International considerations

As photography may be used in international markets, it is important to acknowledge cultural sensitivities. Provocative clothing should be avoided. For some international markets, exposed skin, piercings, and tattoos may not be appropriate.

COMPOSITION

Talent should appear centred within the composition. They should be shot at eye level and cropped to waist height allowing flexibility when juxtaposing with portraits – different perspectives images. Consideration should be given to the ratio of talent to frame – as a guide, the talent’s head should occupy 70 to 80 per cent of the top half of the frame. Consideration should be given to producing photography that can appear in extreme landscape format.

DEPTH OF FIELD

Sufficient distance between the background and the talent should be maintained to create a shallow depth of field, retaining focus on the face and adding depth to the image. An aperture of between F1.4 and F2 should be used.

LIGHTING

Lighting should be natural. Direct sunlight should not appear on faces or hair. Where possible it should be used to contour the body from behind. Look for natural or ambient lighting sources to highlight eyes.

LENS

Either a 35mm or a 50mm lens should be used depending on the clarity of background required.

POST-PRODUCTION

Imagery should have a warm and saturated feel. Subtle colour variations using complementary colours should be used to help separate the talent from the background.



Photography Categories

Hero photography Portraits – different perspectives

Portraits – different perspectives are always juxtaposed with portrait images. These are never used in isolation.

Together these celebrate how our students and staff make an impact through empathy and allow our world view to be informed by the perspectives of others. The two image styles enable us to tell rich stories about our learning and teaching environment.

TALENT

Talent will only be seen from the waist down. Where relevant, they should represent different ages and ethnicities to accurately and genuinely portray our ACU communities.

LOCATION

Photography should be shot in indoor or outdoor locations appropriate to the scenario.

STYLING AND PROPPING

Stance should appear natural and convey assuredness. Talent may be front on or shot at three-quarter view. Wardrobe should be appropriate to the scenario and should not depict obvious logos or inappropriate messages.

International considerations

As photography may be used in international markets, it is important to acknowledge cultural sensitivities. Provocative clothing should be avoided. For some international markets, exposed skin, piercings, and tattoos may not be appropriate.

COMPOSITION

Talent should appear centred within the composition. They should be shot at eye level and cropped from chest to shin allowing flexibility when juxtaposing with portraits. Consideration should be given to producing photography that can appear in extreme landscape format.

FOCUS

A shallow depth of field should be used to maintain focus on the talent and add depth to the image.

LIGHTING

Lighting should be natural with contrasting highlights and shadows helping to shape the talent.

POST-PRODUCTION

Imagery should have a slightly warm feel.



Photography Categories

Hero photography First-person perspectives

First person perspective imagery invites us to see from someone’s line of sight the many different perspectives of humanity.

Whether it be a unique aspect of a campus location, a behind the scenes look at a research project, the diversity and energy of student life, a close up on the endeavours of the ACU Foundation or just a quirky and beautiful perspective of our world, First person perspectives, either juxtaposed with Portraits or other First person perspectives, enable us to tell rich stories across the varied aspects of our complex organisation and beyond.

Where possible, we should utilise exemplars to powerfully communicate our brand essence of Impact through Empathy.

TALENT

Talent will only be seen from the line of sight down. Where relevant, they should represent different ages as well as different ethnicities.

LOCATION

Photography should be shot in indoor or outdoor locations appropriate to the scenario. Ideally real-world, rather than classroom locations should be used.

STYLING AND PROPPING

Stance should appear natural and convey assuredness. Accessories should convey personal style. Expressions of individuality may include jewellery and wardrobe choices. Ensure a mix of trans-seasonal wardrobe selections. Wardrobe should not depict obvious logos or inappropriate messages.

International considerations

As photography may be used in international markets it is important to acknowledge cultural sensitivities. Provocative clothing should be avoided. For some international markets, exposed skin, piercings and tattoos may not be appropriate.

COMPOSITION

Talent should be shot from the line of sight – outstretched arms or legs typically appear in frame. Consideration should be given to producing photography that can appear in extreme landscape format.

FOCUS

A shallow depth of field should be used to maintain focus on the object the talent is interacting with and to add depth to the image.

LIGHTING

Lighting should be natural with contrasting highlights and shadows.

POST PRODUCTION

Imagery should have a slightly warm feel.



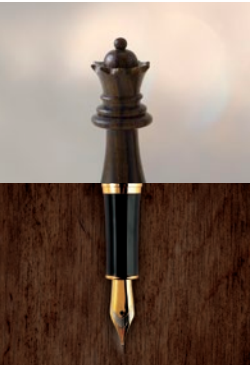
Photography Usage principles

Hero photography

Hero photography is used to lead communications for high-profile touchpoints and/or marketing campaigns where appropriate.

PORTRAITS
When showcasing exemplars, our brand essence should be powerfully communicated by succinctly captioning their Impact through Empathy story e.g. Tahir Ahmadi, Suicide bombing survivor and ACU Nursing Graduate.

OBJECTS



Object imagery should only be used juxtaposed with another objects image. These can be used to tell rich stories about our overarching themes, our research, and our disciplines.

PORTRAITS



Portraits may be used on their own or juxtaposed with different perspectives portraits or first-person perspectives to tell rich stories about our disciplines.



Tahir Ahmadi
Suicide bombing survivor and
ACU Nursing Graduate

Exemplar portraits should be captioned with their Impact through Empathy story

DIFFERENT PERSPECTIVES PORTRAITS



Different perspectives portraits should only ever be used juxtaposed with portraits.

FIRST-PERSON PERSPECTIVES



First-person perspectives can be used on their own, juxtaposed with another first-person perspective or with portraits.

DIFFERENT PERSPECTIVE SCENES



Different perspective scenes should only be juxtaposed with another different perspectives scenes image. These can be used to tell rich stories about our overarching themes, our research, and our disciplines.

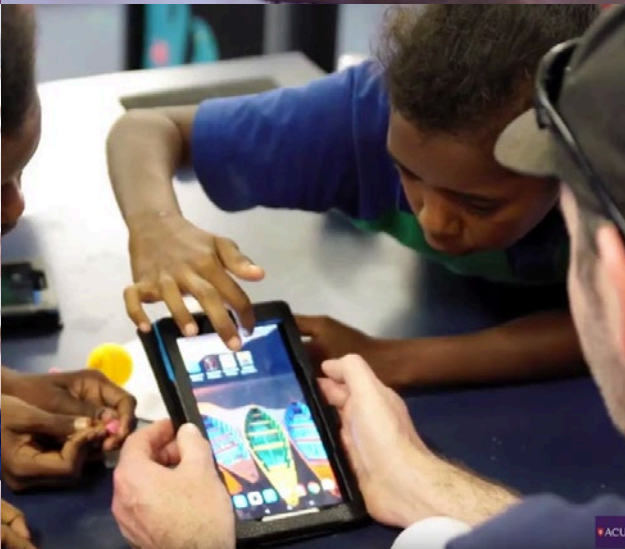
Photography Categories

Community photography

Community photography overtly demonstrates participation and engagement with the wider community. It is a reflection of who we are at our core: a community of staff, students, and partners dedicated to making a positive difference in society, as well as in the

lives of the individuals with whom we interact. We believe it is our role to inspire and equip people to make a difference - and that means cultivating their ability to act and think empathetically.

There are three categories of community photography used to communicate disciplines and the various aspects of our complex organisation: first-person perspectives, over-the-shoulder perspectives, and campus architecture.



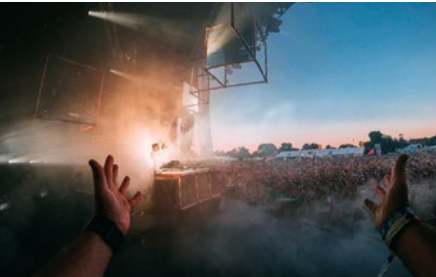
Photography Categories

Community photography
First-person perspectives

Community first-person perspective photography invites us to see the many different perspectives of humanity from someone else's line of sight. The wider community impacted by the engagement is shown out of focus in the background.

A minimum of two community members should be captured in the background.

All other usage and production specifications are as per hero first-person perspective.



Photography Categories

Community photography Over-the-shoulder perspectives

Community over-the-shoulder perspective photography shows the wider community being impacted by engagement with ACU students, staff, or alumni. The focus is the community viewed loosely from the perspective of one person, ie over their shoulder.

Community over-the-shoulder perspective photography, either on its own or juxtaposed with a portrait, enables us to tell rich stories across the various aspects of our complex organisation.

A minimum of two and no more than three community members should be captured in the background to reduce complexity.

TALENT

ACU talent should embody and personify our traits of being broad-minded, enterprising, far-sighted, and just. They should possess a confident and individual sense of self and should represent different ages and ethnicities.

LOCATION

Photography should be shot in indoor or outdoor locations appropriate to the scenario. Ideally, real-world, rather than classroom locations should be used.

STYLING AND PROPPING

Rather than looking at the camera, talent should be captured naturally engaged in the activity.

International considerations

As photography may be used in international markets, it is important to acknowledge cultural sensitivities. Provocative clothing should be avoided. Exposed skin, piercings and tattoos may not be appropriate for some international markets.

COMPOSITION

Community members should be shot loosely over the shoulder of ACU students, staff, or alumni. Consideration should be given to producing photography that can appear in extreme landscape format.

FOCUS

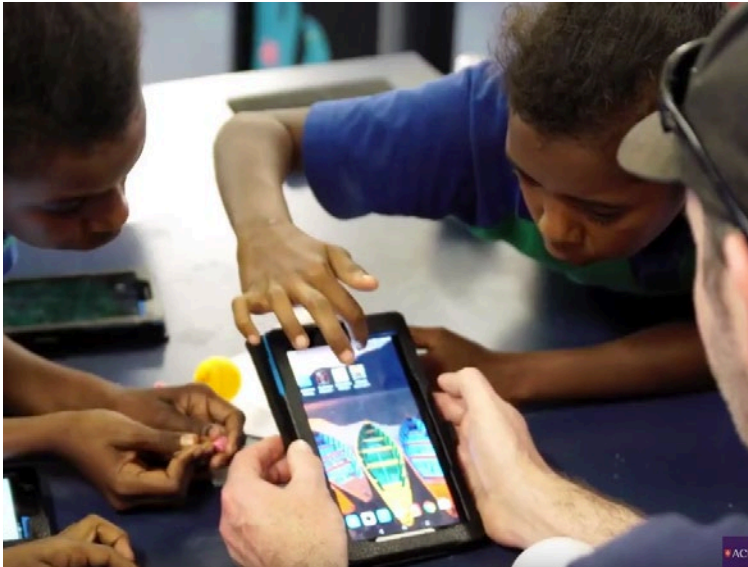
A shallow depth of field should be used to maintain focus on the community members and to add depth to the image.

LIGHTING

Lighting should be natural with contrasting highlights and shadows.

POST-PRODUCTION

Imagery should have a slightly warm feel.



Photography Categories

Community photography Campus architecture – wide view

Community campus architecture photography wide view captures interesting wide-angle exterior views of our impressive built facilities. It must feature members of our community. Juxtaposition of campus architecture imagery is used to tell a story of different perspectives: from the old to the new, from

urban to rural, or to showcase empathy through the shared form of our architecture.

TALENT

A minimum of two community members should be captured to give context and life to campus architecture wide view photography. They are, however, not the main focus and should be captured in motion and out of focus as a proportionately smaller element.

LOCATION

Campus architecture imagery includes external architectural environments with dynamic angles that provide powerful graphic images.

LIGHTING

Golden hour lighting should be used to enhance the dramatic, awe-inspiring nature of the imagery.

COMPOSITION

A wide- to super wide-angled lens should be used to capture an asymmetrical composition or striking perspective. Strong angles and graphic shapes add dynamism to campus architecture imagery. Vertical distortion on the architecture should be kept to a minimum.



Photography Categories

Community photography
Campus architecture – details

Community campus architecture details photography captures interesting closeups of our impressive built facilities.

LOCATION

Campus architecture details imagery includes external architectural environments with dynamic angles that provide powerful graphic images.

LIGHTING

Lighting should be natural but dramatic, adding to the awe-inspiring nature of the imagery.

COMPOSITION

A medium to long angle lens should be used from a low angle to capture an asymmetrical composition or striking perspective. Strong angles and graphic shapes add dynamism to campus architecture details photography. Vertical distortion on the architecture should be kept to a minimum.

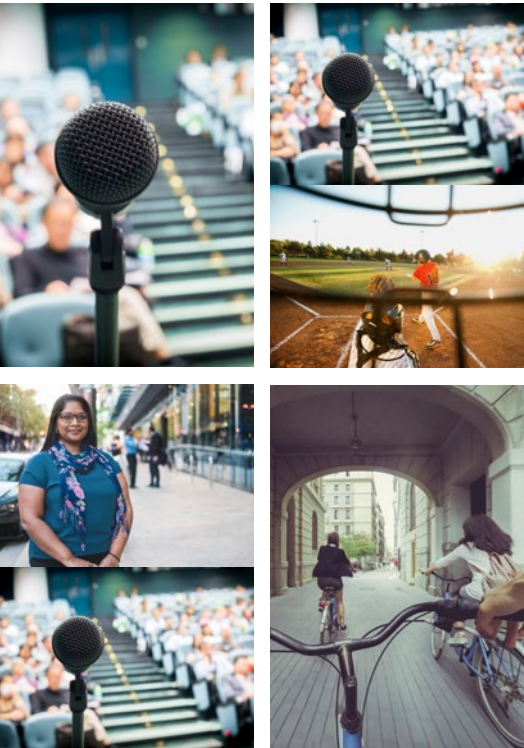


Photography Usage principles

Community photography

Community photography is our go-to photography style, demonstrating participation and engagement with the wider community. It can be used to complement other photography styles, such as hero photography. It should also flavour all major publications and platforms.

COMMUNITY FIRST-PERSON PERSPECTIVES



Community first-person perspective can be used on its own, juxtaposed with another first-person perspective (or the community equivalent), or with portraits (or the community equivalent).

COMMUNITY OVER-THE-SHOULDER PERSPECTIVES



Community over-the-shoulder perspective may be used on its own. However, where possible, it should be juxtaposed with a community portrait or with another first-person perspective.

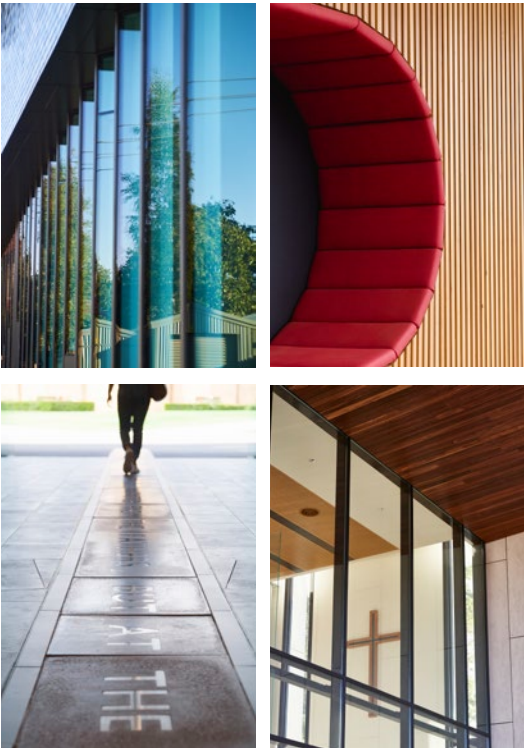
NB: The community over-the-shoulder perspective is currently juxtaposed with a portrait rather than a community portrait.

COMMUNITY CAMPUS ARCHITECTURE – WIDE VIEW



Community campus architecture wide view should be used on its own.

COMMUNITY CAMPUS ARCHITECTURE – DETAILS



Community campus architecture details should be used on their own.

Photography Categories

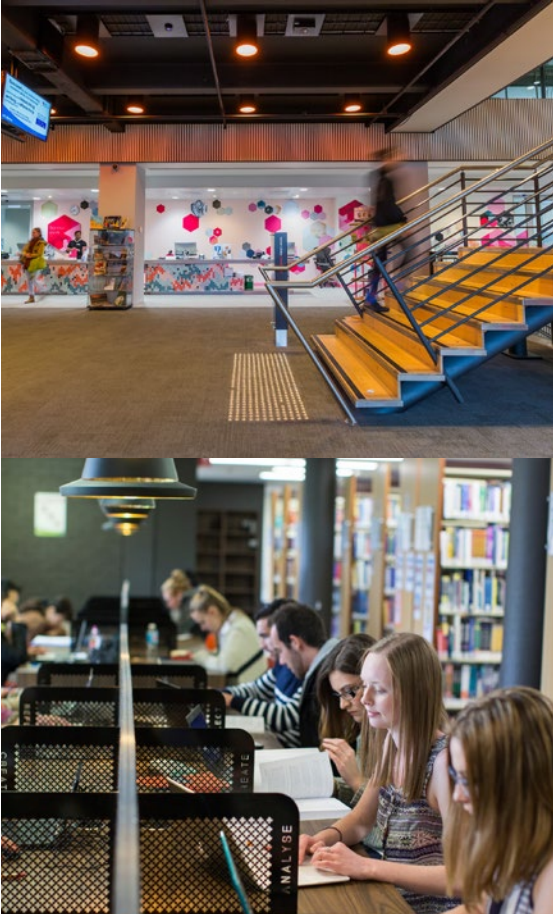
Support photography

Supporting photography captures innate aspects of our organisation from campus life to campus facilities, from our disciplines to our collection of religious art.

CAMPUS LIFE



CAMPUS FACILITIES



DISCIPLINES



RELIGIOUS ART



Photography Categories

Support photography Campus life

Campus life photography captures informal interactions that occur within the multifaceted context of life on campus.

Campus life photography can be used either on its own or, to powerfully communicate our brand essence of Impact through Empathy, juxtaposed with portrait photography or with portrait and first person perspective photography.

TALENT

Talent should represent students and staff and embody our personality traits of broad-minded, enterprising, empathetic, far-sighted and just. They should possess a confident and individual sense of self and should represent different ages and ethnicities.

LOCATION

Campus life photography locations

may include internal or external environments.

LIGHTING

Lighting should be natural with contrasting highlights and shadows helping to shape the face.

STYLING AND PROPPING

Rather than looking at camera, talent should be captured naturally engaged in campus life.

International considerations

As imagery may be used in international markets, it is important to acknowledge cultural sensitivities.

Provocative clothing should be avoided. For some international markets, exposed skin, piercings, and tattoos may not be appropriate.

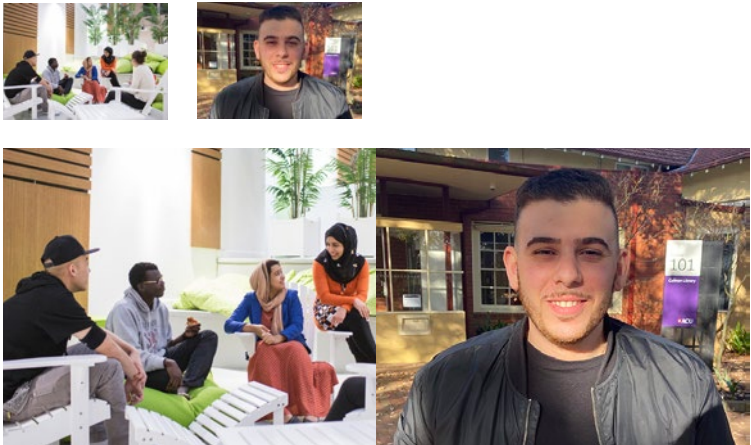
COMPOSITION

An asymmetrical composition or single focal point adds dynamism to campus life photography. Avoid extreme camera angles.

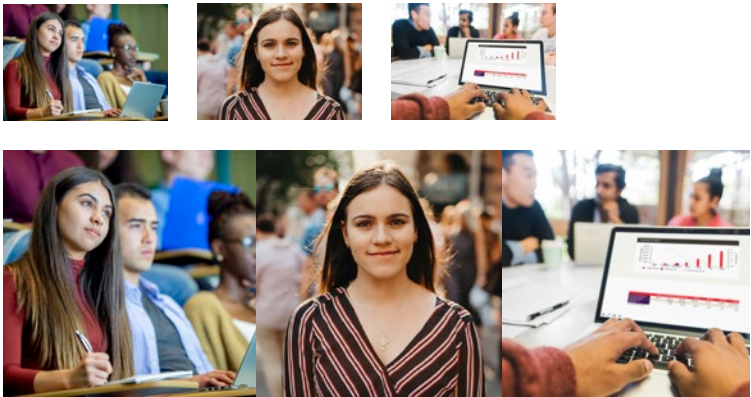
CAMPUS LIFE



CAMPUS LIFE AND PORTRAIT JUXTAPOSED



CAMPUS LIFE, PORTRAIT AND FIRST PERSON PERSPECTIVE JUXTAPOSED



Photography Categories

Support photography
Campus facilities – wide view

Campus facilities wide view photography captures interesting wide-angled views of the interiors in our impressive built facilities. It must feature members of our community shown out of focus – images that show an empty campus, chapel or classroom should be avoided.

TALENT

A minimum of two community members should be captured to give context and life to campus facilities wide view photography. They are, however, not the main focus and should be captured in motion and out of focus.

LOCATION

Campus facilities wide view photography includes internal campus facilities environments that provide strong graphic images.

LIGHTING

Lighting should be natural with contrasting highlights and shadows.

COMPOSITION

A wide angled lens should be used to capture an asymmetrical composition or striking perspective. Strong angles and graphic shapes add dynamism to campus architecture facilities wide view imagery. Vertical distortion on the architecture should be kept to a minimum.



Photography Categories

Support photography
Campus facilities – details

Campus facilities details photography captures interesting closeups of the interiors of our impressive built facilities.

TALENT

A minimum of two community members should be captured to give context and life to campus facilities details photography. They are, however, not the main focus and should be captured in motion and out of focus.

LOCATION

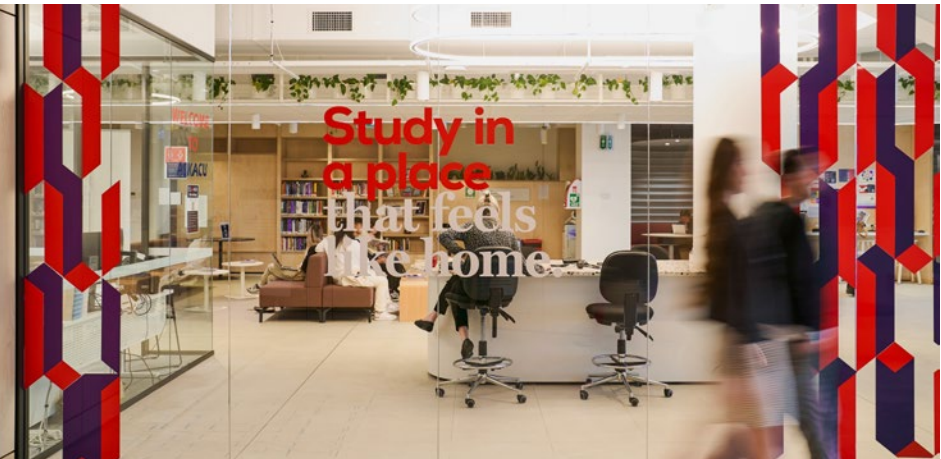
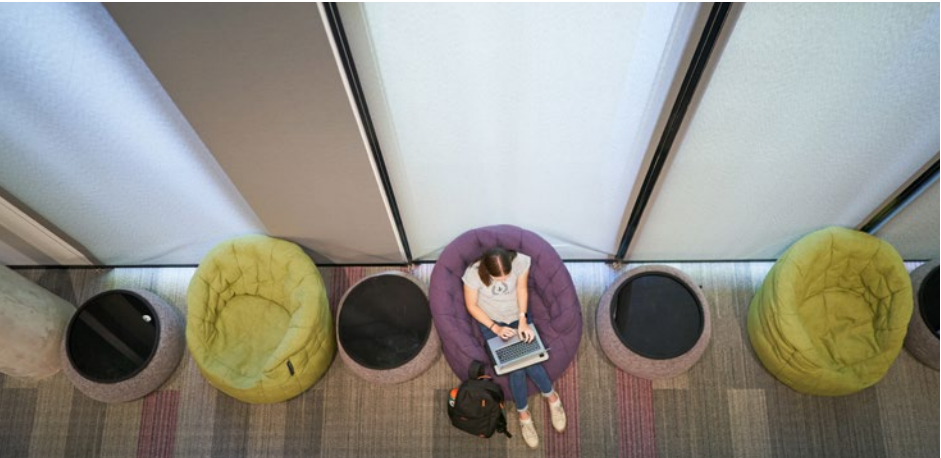
Campus facilities details imagery includes internal architectural environments with dynamic angles that provide powerful graphic images.

LIGHTING

Lighting should be natural but dramatic, adding to the awe-inspiring nature of the imagery.

COMPOSITION

A medium to long angled lens should be used to capture an asymmetrical composition or striking perspective. Strong angles and graphic shapes add dynamism to campus facilities details photography. Vertical distortion on the architecture should be kept to a minimum.



Photography Categories

Support photography Disciplines

Discipline photography captures informal interactions that occur primarily within the learning and teaching environment.

Disciplines photography can be used either on its own or, to powerfully communicate our brand essence of Impact through Empathy, juxtaposed with first person perspective photography or with first person perspective and portrait photography.

TALENT

Talent should represent students and staff and embody our personality traits: we are broad-minded, enterprising, empathetic, far-sighted, and just. They should possess a confident and individual sense of self and should represent different ages as well as different ethnicities.

LOCATION

Discipline photography locations

may include internal or external environments.

LIGHTING

Lighting should be natural with contrasting highlights and shadows helping to shape the face.

STYLING AND PROPPING

Rather than looking at camera, talent should be captured naturally engaged in the discipline activity.

International considerations

As imagery may be used in international markets, it is important to acknowledge cultural sensitivities. Provocative clothing should be avoided. For some international markets, exposed skin, piercings, and tattoos may not be appropriate.

COMPOSITION

An asymmetrical composition or single focal point adds dynamism to discipline photography.

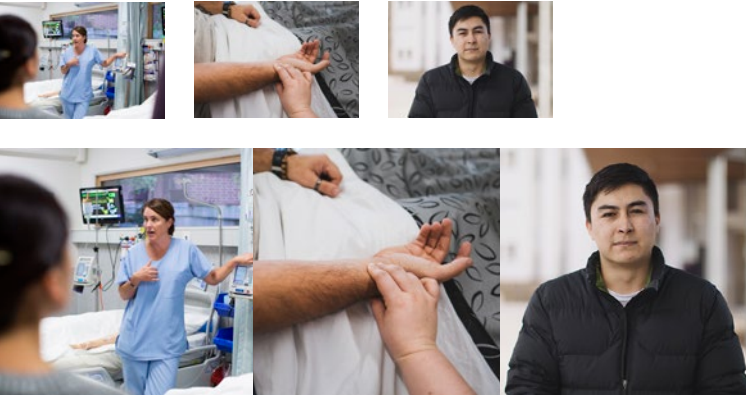
DISCIPLINES



DISCIPLINES AND FIRST PERSON PERSPECTIVE JUXTAPOSED



DISCIPLINES, FIRST PERSON PERSPECTIVE AND PORTRAIT JUXTAPOSED



Photography Categories

Support photography
The ACU Art Collection

Furthering our commitment to celebrating, promoting and sharing the ACU Art Collection, the photography captures interesting views of our growing collection.

COPYRIGHT

All marketing collateral, print or digital, featuring the ACU Art Collection should be properly attributed or credited within reason, as outlined in moral rights under the Copyright Act 1968.

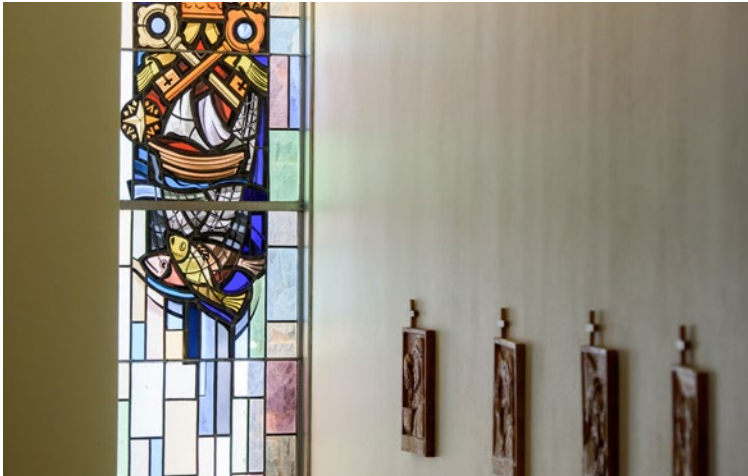
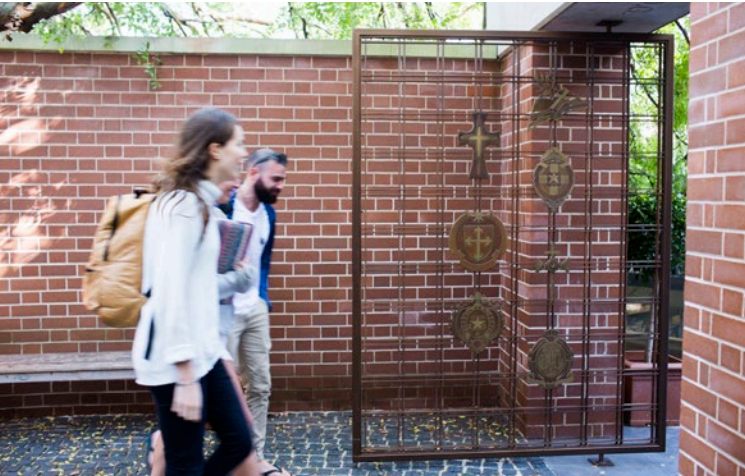
At the minimum the artists full name and date of creation should be cited. When space allows for it, there should also be attribution to the ACU Art

Collection - see best practice examples below.

Sculpture: Linda Klarfied, c. 2012, ACU Art Collection

Mosaic: Fr Maurice Keating, OP, c. 1965-7, ACU Art Collection

For further information please contact the ACU Art Curator.




Photography Usage principles

Support photography


Support photography is generally used in a supporting role, such as on the inside of communications.


acu.edu.au/
community-achiever


 **ACU**
AUSTRALIAN CATHOLIC UNIVERSITY

Community Achiever Program

Volunteer regularly in your community? You could be eligible for early entry to ACU.

 Applications open 1 May

 Applications close 31 July



SERVICE EXCELLENCE FRAMEWORK

The components


 **SERVICE CATALOGUE**
A catalogue listing all professional services within the University, and establishing a Service Lead for each category.

 **CONTINUOUS IMPROVEMENT**
The steps necessary for continuous improvement.

 **COLLABORATION FOR SERVICE EXCELLENCE**
A focus on working together to design services which meet organisational needs, and are shaped by feedback.

 **SERVICE DELIVERY MODEL**
A model to guide the provision, alignment and prioritisation of ACU's professional services.







ACU Sport

Your guide to sport, health and wellbeing at ACU

Join a sporting club
Get moving with gym and fitness classes
Represent ACU at Unisport events
Be part of Team ACU at community events
Find out about the Elite Athlete and Performer Program





ACU Strategic Plan 2020 – 2023: Impact through empathy

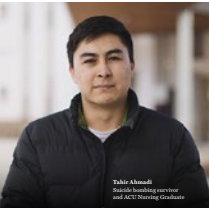
Our new Strategic Plan introduces a renewed set of strategic priorities which offer an updated reflection of our mission and direction. The Strategic Plan is our highest-level plan for ACU and details our ambition for excellence in research, service, learning and teaching.

Our focus is to deliver through learning and knowledge.

Our focus is to deliver through research and innovation.

Our focus is to deliver through service and wellbeing.

Our focus is to deliver through community and social impact.



Tablet Ahmad
Inside looking out and ACU's future

ABOUT THE SCHOOLS

National School of Education

The National School of Education is a diverse and vibrant learning community. Operating both nationally and internationally, our programs are continually responsive and designed to meet the needs of multiple sectors and stakeholders.

At ACU, education is core business and is driven by evidence-based programs that are designed for professionals, are student-centred, and delivered flexibly.



Dr Matthew Zbaracki

Dr Matthew Zbaracki is the acting chief of the National School of Education. He has over 20 years of experience in education, including as a teacher, school leader, and senior manager. He is currently the acting chief of the National School of Education, where he oversees the delivery of a wide range of programs and services to a diverse range of stakeholders.

Dr Karen Kavanagh

Dr Karen Kavanagh is a senior lecturer in the Faculty of Education and Arts, and is also the acting chief of the National School of Education. She has over 20 years of experience in education, including as a teacher, school leader, and senior manager. She is currently the acting chief of the National School of Education, where she oversees the delivery of a wide range of programs and services to a diverse range of stakeholders.



ABOUT THE SCHOOLS

National School of Arts

Led by Professor Michael O'Sullivan, staff in the National School of Arts actively research and teach across a wide variety of disciplines, including ancient and modern history, political science and sociology, English literature and creative writing, media and cultural studies, international development and community welfare, and visual arts.

Our academics engage in high-quality research that has local, national and international reach, and make significant contributions to public debate.



Associate Professor Megan Hargrave

Associate Professor Megan Hargrave is a senior lecturer in the Faculty of Education and Arts, and is also the acting chief of the National School of Arts. She has over 20 years of experience in education, including as a teacher, school leader, and senior manager. She is currently the acting chief of the National School of Arts, where she oversees the delivery of a wide range of programs and services to a diverse range of stakeholders.

Dr Melissa Bellanta

Dr Melissa Bellanta is a senior lecturer in the Faculty of Education and Arts, and is also the acting chief of the National School of Arts. She has over 20 years of experience in education, including as a teacher, school leader, and senior manager. She is currently the acting chief of the National School of Arts, where she oversees the delivery of a wide range of programs and services to a diverse range of stakeholders.





ACU Strategic Plan 2020 – 2023: Impact through empathy

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Our focus is to deliver through learning and knowledge.

Our focus is to deliver through research and innovation.

Our focus is to deliver through service and wellbeing.

Our focus is to deliver through community and social impact.



Dr Melissa Bellanta

Photography

Incorrect use

ACU is committed to showcasing authentic, honest and human-centred photography that reflects the real experiences of our students, staff and alumni. Our visual identity is grounded in truth, and our imagery should always support this by portraying genuine people and moments.

Stock imagery should only be used for first-person perspective or object-based images, and must not feature recognisable faces.

Do not use:

- Heavily retouched or heavily altered stock images
- Overused or clichéd stock photography concepts (e.g. overly cheerful group poses, dramatic lens flare, overly stylised lighting setups, exaggerated expressions, or staged “student lifestyle” scenes)

- Imagery that depicts unrealistic or overly idealised scenarios that do not reflect genuine university life
- Composites mixing 3D or illustrated elements with photography
- AI-generated imagery, whether in whole or in part

All imagery must reflect ACU’s values by being real, relatable and human. Visuals should never distort reality or appear overly polished or staged.



Object images should not be used on their own to lead communications



Object images should always share a common form.



Portrait image should not be juxtaposed with an object image.



When juxtaposing a portrait and a different perspectives portrait ensure the two genders are the same.



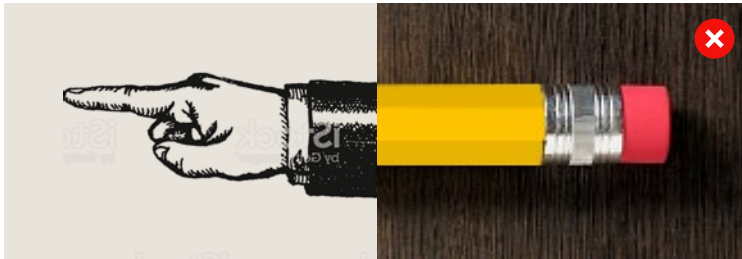
When juxtaposing a portrait and a different perspectives portrait ensure the two bodies are proportionally scaled.



A first-person perspective image should not be juxtaposed with an object image.



Portrait images should not be juxtaposed horizontally.



Clip art style and 3D rendered imagery should not be used on any ACU application.



Different perspectives portraits should not be used on their own.



First person perspectives should avoid the ubiquitous #FollowMe style.

AI images and stock photography

Incorrect use

ACU is committed to showcasing authentic, honest and human-centred photography that reflects the real experiences of our students, staff and alumni. Our visual identity is grounded in truth, and our imagery should always support this by portraying genuine people and moments.

Stock imagery should only be used for first-person perspective or object-based images, and must not feature recognisable faces.

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- Imagery that depicts unrealistic or overly idealised scenarios that do not reflect genuine university life
- Composites mixing 3D or illustrated elements with photography
- AI-generated imagery, whether in whole or in part

All imagery must reflect ACU’s values by being real, relatable and human. Visuals should never distort reality or appear overly polished or staged.



Avoid identifiable faces in stock photography. Overused concepts should be avoided.



Overused concepts such as overly cheerful unrealistic group poses should be avoided



Avoid clichéd stock photography concepts



Avoid composites mixing 3D or illustrated elements with photography



Avoid composites mixing 3D or illustrated elements with photography



Avoid composites mixing 3D or illustrated elements with photography



Avoid identifiable faces in stock photography. There are instances where the image can be cropped, but ideally look for side profile or “over the shoulder” images



ACU does not utilise AI-generated imagery due to the lack of government legislation. It also goes against our guidelines of showcasing authentic, honest and human-centred imagery.