Photography

Photography enables us to tell a broad range of stories about the many and varied audiences, 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.

HERO PHOTOGRAPHY

COMMUNITY PHOTOGRAPHY

SUPPORTING PHOTOGRAPHY

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, portraits, different perspective portraits, first-person perspectives, and campus architecture.

Photography categories

Hero photography
Objects

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

Impactful in the arresting nature of the imagery, and empathetic in their shared form, object imagery enables us to tell rich stories about our overarching themes, our research, and our disciplines.

Begin by conceptualising your images. What objects will both tell the story of different perspectives and share a similar form, allowing them to be juxtaposed with relative ease?

When searching for imagery it may help to have two search windows open at the same time so you can quickly refer to how images may work together.

TALENT
Talent should either be incidental or not used.

LOCATION
Object imagery should convey authenticity by appearing within context. Contoured objects or objects shot in a studio environment do not convey the credibility or gravity of our message.

COMPOSITION
When searching for object 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. To ensure the object is divided in the middle of

the layout, the image that appears at the top or left will require extended image above or to the left of the object. Conversely, the image that appears at the bottom or right will required extended image below or to the right of the object.
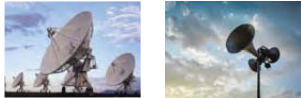
FOCUS
A sharper focus may help maintain the shared form when images are juxtaposed.
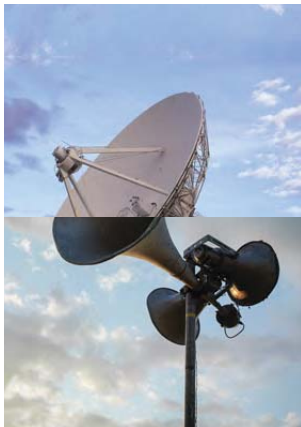
POST-PRODUCTION
Images may be digitally extended to ensure the object appears in the middle of the layout. Ensure realism is maintained.

ISSUE RELATED

Juxtaposed

RESEARCH

Juxtaposed

DISCIPLINE RELATED

Juxtaposed

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 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 to see the many different perspectives of humanity through someone else's line of sight.

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.

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

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

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.
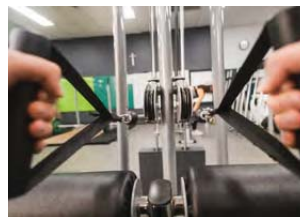
Photography
Usage principles

Hero photography

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

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.

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.

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.
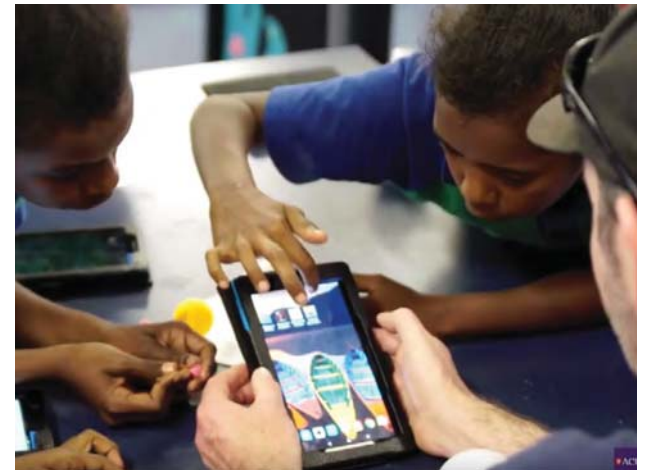
Photography categories

Community photography
Campus architecture

Community campus architecture photography captures interesting wide-angle exterior views of our impressive built facilities and 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.
Images that show an empty campus, chapel or classroom should be avoided.

LOCATION

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

LIGHTING

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

COMPOSITION

An asymmetrical composition or striking perspective, using strong angles and graphic shapes, adds dynamism to campus architecture imagery. A minimum of two community members should be captured. It is also acceptable to capture community members out of focus and in motion.

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 compliment other photography styles, such as hero photography. It should also flavour all major publications and platforms.

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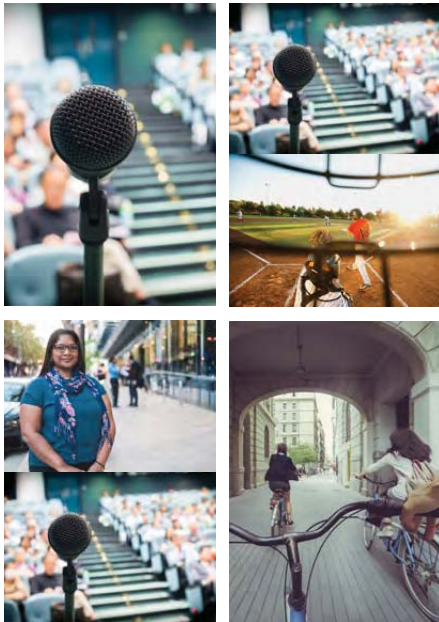
Community first-person perspective can be used on its own, juxtaposed with another first-person perspective (or the community equivalent), or with portraits (or the community equivalent).

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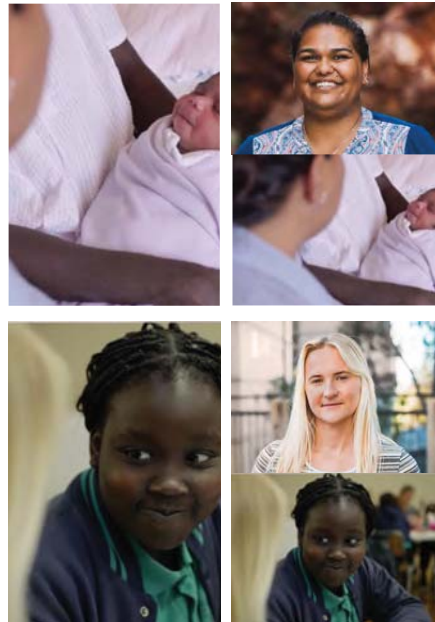
Community over-the-shoulder perspective may be used on its own. However, where possible, it should be juxtaposed with a community portrait or with another first-person perspective.

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

COMMUNITY CAMPUS ARCHITECTURE

Community campus architecture should be used on its 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
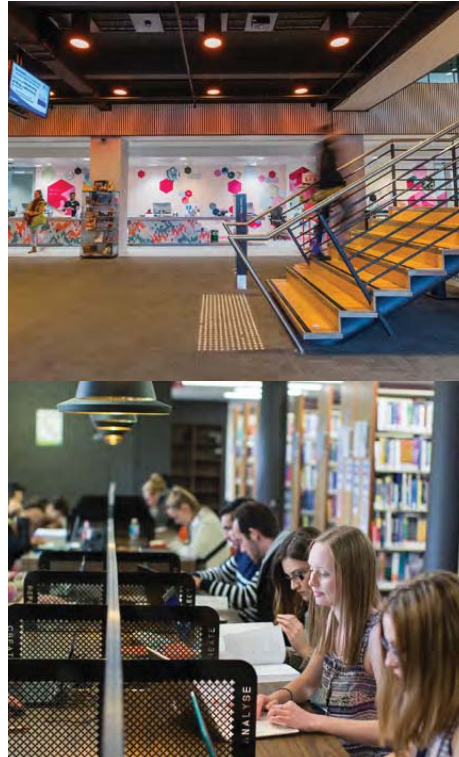
DISCIPLINES
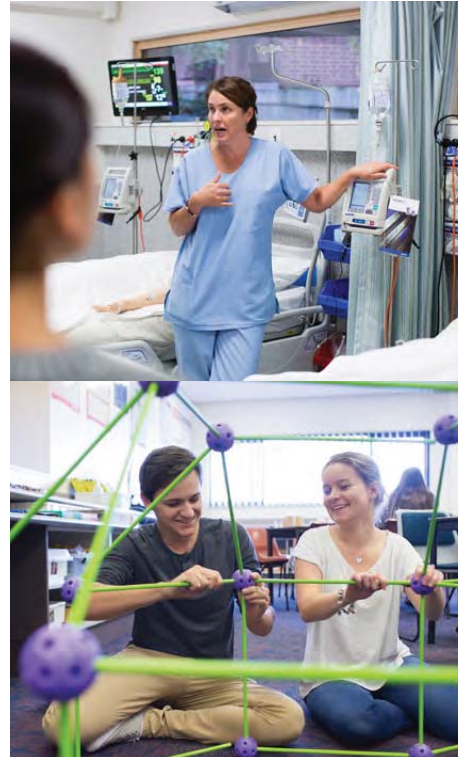
RELIGIOUS ART

Photography categories

Support photography
Campus life

Campus life imagery captures informal interactions that occur within the multi-faceted context of life on campus.

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.

Photography categories

Support photography
Campus facilities

Campus facilities imagery captures interesting views of the interiors in our impressive built facilities.

TALENT

Talent is not the main focus of campus facilities imagery. While talent should be present to give context and life to campus facilities, they are not the foci of the shot.

LOCATION

Campus facilities imagery may include internal campus facilities environments that provide strong graphic images.

LIGHTING

Lighting should be natural with contrasting highlights and shadows.

COMPOSITION

An asymmetrical composition or striking perspective using strong angles and graphic shapes adds dynamism to campus facilities imagery.

Photography categories

Support photography
Disciplines

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

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 imagery locationsmay 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 imagery.

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.

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
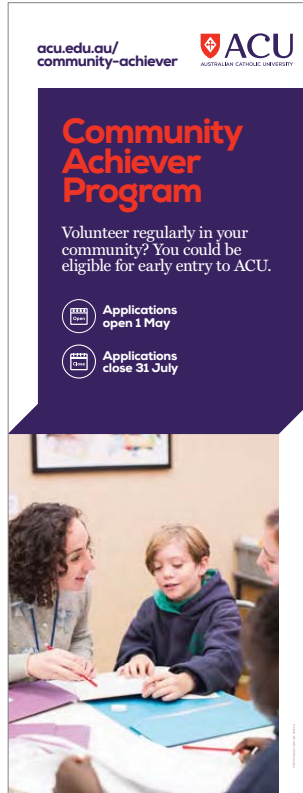
For further information please contact the ACU Art Curator.
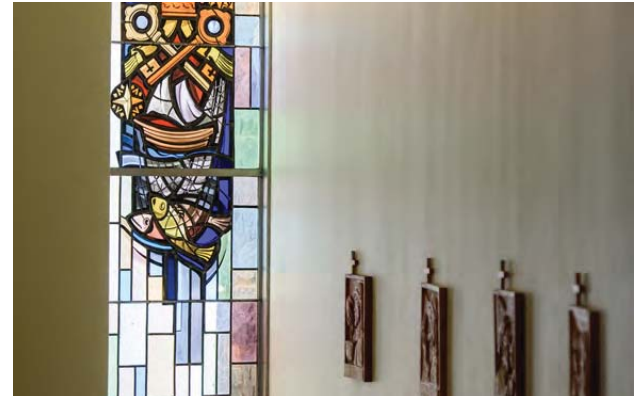
Photography
Usage principles

Support photography

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

Photography
Incorrect use

Throughout our communications we portray authentic ACU students, staff and alumni through photography and avoid using stock imagery with recognisable faces.

Stock imagery of objects, activities and architecture should be sent through to MER for approval to ensure it aligns with our guidelines before it is purchased.
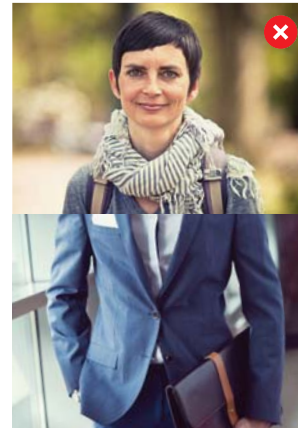
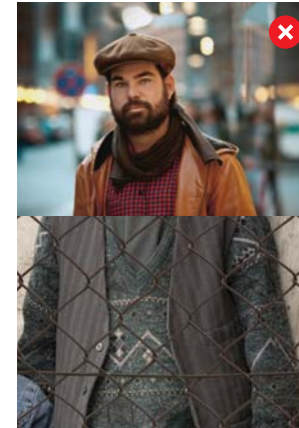Object images should not be used on their own to lead communications

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.