



UNIVERSITY OF LEEDS

PHOTOGRAPHY GUIDE

Version 1.1 – June 2017

This document is subject to periodic revision.
Please check www.leeds.ac.uk/comms
to make sure you have the most recent copy.

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Introduction

This guide is for you if you're:

- a member of staff, commissioning photography
- a photographer, taking photos for the University.

It covers the whole process, from writing the brief and planning the photoshoot, to image selection and post-production work.

In advance of the photoshoot, use this guidance to understand:

- the different image formats and sizes the University uses – for print, web and in display advertising
- the importance of space in many of our images
- any permission you need to get.

It also offers a host of practical photoshoot and photography tips to help you get the images you want.

Tell us what you think

We welcome your feedback. Please let us know if anything in the guide is unclear or if you can't find the information you need – email Claire Andrews c.e.andrews@leeds.ac.uk

SECTION ONE

**IDENTITY MANAGEMENT
AND ACHIEVING THE BEST IMAGES**

Visual identity, University image library and finding a photographer

Managing the University's identity

We manage the University's visual identity so that it is clear, cohesive and recognisable. Images are a key part of our identity management. They help to express the organisation and communicate our messages and our style. In using images we aim to project some important messages about the University, reflecting our:

- heritage
- gravitas
- vibrance
- academic excellence
- internationalism
- inclusiveness
- cutting-edge research and teaching.

Read the identity management guidelines: comms.leeds.ac.uk/design-and-print

The University uses a combination of in-house and external suppliers to provide stills photography. We also have a large library of images available.

If you need advice on photography, email Claire Andrews: c.e.andrews@leeds.ac.uk or the Communications Production team commsprod@leeds.ac.uk

Before commissioning new photography

Before you start, talk through your requirements with Communications or your faculty marketing manager because there may be suitable existing photos or plans to commission similar work.

Check the University image library for existing commissioned photography. As a member of staff, you have access to the image library automatically. You log on with your regular University of Leeds username and password. imagelibrary.leeds.ac.uk

If you have a query about the image library, contact Matt Clark m.r.clark@adm.leeds.ac.uk

Choose a photographer and organise payment

You must, by law, use one of our approved photography suppliers or in-house photographer, unless the work is being done outside of the UK. These suppliers were selected through a rigorous process and in line with University purchasing policies. Find the current list of photographers at comms.leeds.ac.uk/photography

In-house photography is available through Tony Glossop. He can be commissioned by contacting the Print and Copy Bureau (PCB) pcb.leeds.ac.uk/photography

Use these photography guidelines to brief your supplier and to help you plan and organise the photoshoot.

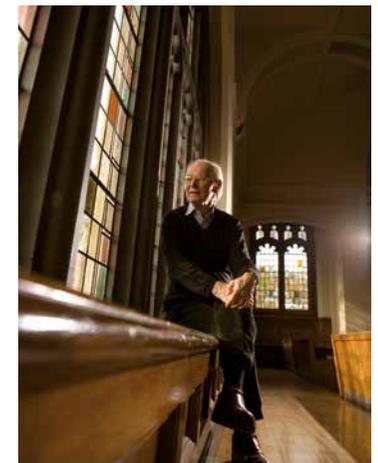
Permission and release forms

When using pictures of people who can be recognised you must have their permission on a signed image consent form. You can download an image consent form from comms.leeds.ac.uk/photography

Storing and sharing final images

When your photography is finished, save your images and share them with University colleagues by putting the selected high-resolution images supplied by your photographer on the image library. You can do this via your faculty or departmental marketing team or the digital communications team.

Contact Matt Clark for further details m.r.clark@adm.leeds.ac.uk

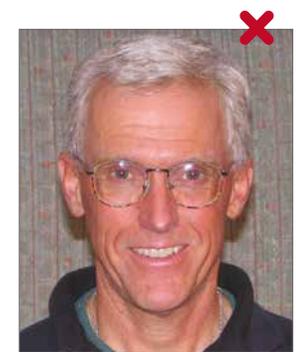


Photography tips

People and portraiture

Avoid passport style head and shoulder pictures. Try using tight cropping, as it can be more flattering, dynamic, and engaging.

High-contrast lighting could be used to heighten intensity. Black and white can also be used to improve bad lighting and photography. Put people in a context, eg in their situation or with the tools of their trade wherever possible.



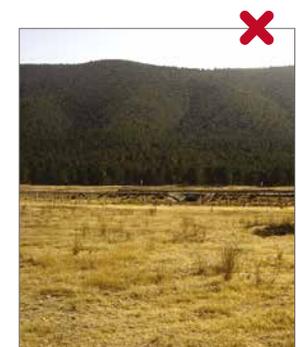
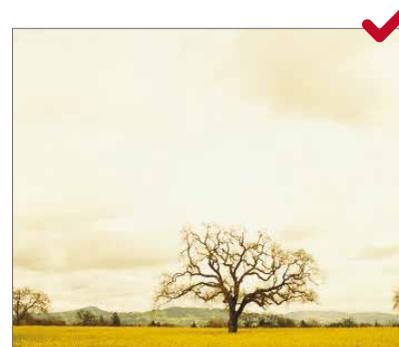
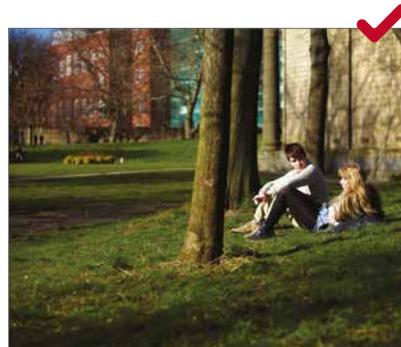
Buildings

Avoid eye-level pictures that try to show complete structures. Buildings should be exciting, dramatic places of learning and culture. Use details, oblique angles and layers to create intrigue and drama. Would the building be better illuminated and photographed at night? Avoid empty or messy situations and untidy rooms.



Landscapes

Avoid middle distance photography without a defined focal point. Connect people with landscapes where possible whether they are urban or rural. As with buildings, look at using dramatic angles and crops.



Photography tips

Teaching and learning

Teaching and learning situations don't have to look boring. Avoid photographs of large lecture theatres and entire classrooms full of people. Instead concentrate on individuals or small groups of students. Strong lighting and bright colours in clothing or surrounding objects can help the images appeal to a wider audience. Strong individual facial expressions or body language can also help create an engaging shot.



Concepts

Avoid clichéd images which present a concept too obviously. Concepts can be a step into the abstract, increasing interest and intrigue. Images should only tell a single aspect of the story and be an introduction or a hint. Close-ups and off-balance composition will help the image to appear more creative than a standard photograph. Concept-style photography is also a good option when an image is needed quickly or cheaply, as they are readily available from stock libraries such as iStock.



Narrative

Narratives in photography should be conveyed subtly and professionally. Do not try to tell the whole story with one photograph, as this will result in a cluttered and confusing image. Simplicity and composition are key to effective narration. Avoid images which look like stock photography with set-up poses and scenery. For example for a photograph which is aimed at international students don't use six students of six different nationalities sitting together in the cafe. Use one or two students in each photograph.



SECTION TWO

PLANNING AND ORGANISATION

Briefing your photographer

- Provide your photographer with a full list of the shots they need to cover.
- Specify in the brief that we always shoot for web and print and that images should be captured in both portrait and landscape formats.
- Consider all of the places the image might be used and make sure your photographer is briefed to shoot in the appropriate formats (see pages 27–32).
- A storyboard may be helpful to show your photographer exactly what you want to capture (see page 13).
- Show the photographer where the image will be used to provide context.
- Capture a mixture of images with the subject looking to camera and action shots.
- Agree in advance the number of shots you need as high-resolution, post-processed images. You may be charged an additional fee for any extra images you request above the agreed amount.

Planning your shoot

Schedule

- Schedule how you will use your time on the shoot.
- Allow time for set up and for people to arrive.
- Remember to allow extra time if you need to relocate with equipment and props.
- If you're shooting outside you might need to plan an alternative location or date in case there is bad weather.

Space

- Make sure you're using a setting which is appropriate to the context of the photo. Check your understanding of this if you are not the person commissioning the photography.
- Use settings which give a sense of place and try to showcase the University of Leeds wherever possible, eg no blank walls.
- Get permission from the technician, academic or facility you're visiting and agree the best place to shoot for the subject.
- Ensure the space is available and book in advance.

- Try and capture your subject in more than one location if possible, so you have more than one option with the final images and to maximise their future usefulness.
- Where possible, ask the photographer to visit the location (ideally with you) before the day of the shoot, so they understand the space, light and constraints they're working with.

Props

- If it's a large project requiring a stylist you might need to create a separate brief.
- Be clear about who is to provide the props, whether a stylist, yourself or the subject(s). Ensure you have appropriate budget.
- Make sure all appropriate props for the shoot are available – especially any facilities and equipment that are to be used by your subject(s).
- Think about where props will be stored, if you will need them for another shoot.

People

- If you're subjects are students, consider whether you need, and have budget, to pay for their time, as it helps with their commitment.
- When selecting people for your shoot, aim to reflect the diversity of the University community. You can do this by making sure that different individuals or groups are fairly represented, considering a range of characteristics including age, gender, sexual orientation, disability, ethnicity, religion and belief. Read more about equality and diversity at equality.leeds.ac.uk
- Think about the positioning of people and who you want to face camera.
- Ensure they complete consent forms. You can download these from comms.leeds.ac.uk/photography
- Brief people well:
 - Let them know how long they'll be needed.
 - Tell them where they need to be and at what time.
 - Take a note of their mobile number.
 - Give them an on-the-day contact number in case of problems.
 - Ask that they bring a change of clothing.

- Ask that they don't wear branded items or black.
- Ask that all students wear clothing that covers shoulders and upper legs.
- Ask them to bring their own props if necessary.

On the shoot

- Recap the brief with the photographer to make sure there's no confusion.
- When you're on location look out for items in the background which may spoil the shot – can they be moved? Think about how timeless you need your images to be – including PCs, laptops and calendars will date your shots.
- Pay attention to how people appear – for example, make sure they don't have hair in their face or crumpled clothes.
- Remember that if you capture members of the public in the shot and they are identifiable they will also need to complete a consent form. Take a few extra forms on the shoot in case you need them unexpectedly.

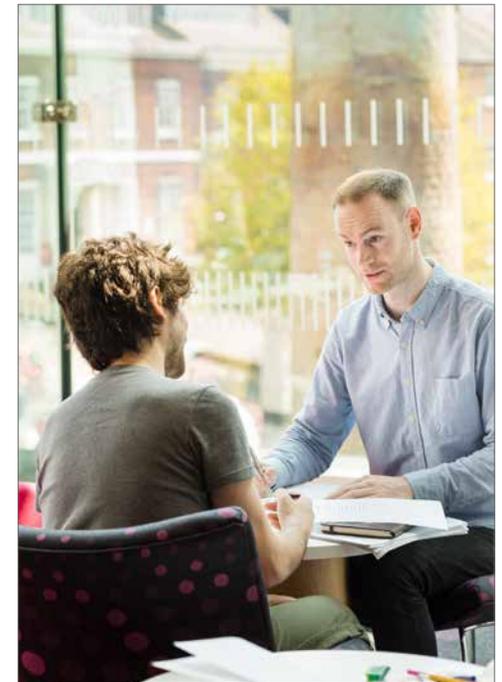
SECTION THREE

CAPTURING IMAGES

Introduction to photographing people

Our students and staff are at the heart of what the University does. So our images of people need to be especially strong. Photographing people – for case studies, biographies or campaigns – is likely to be a significant focus of your photoshoot.

There is a lot to consider when photographing people. This section offers help with some of these, from general practicalities and tips, to University-specific points.



Capturing images

Multiple locations

Try to photograph your subject in more than one location, or at least more than one setting.

This can:

- Give you flexibility – sometimes what works best at publication isn't what you expected, especially if your image is presented alongside others. Shooting different coloured backgrounds (eg light, medium, dark) could help you.
- Show off the University's facilities and campus.
- Capture different aspects of the person's experience.

- Maximise the cost-effectiveness of your shoot, both for yourself (so you don't have to shoot again later) and for the University (so images can be used by others).

Photographing in more than one location is probably most important for case studies, where you may want to emphasise different aspects of the student's experience in different publications or at different times.

Below are examples of shooting the same subject in two locations.



Location one – showing off the facilities, teaching space and a learning environment.

Location two – a series of images taken in different areas of the Laidlaw Library.

Capturing images

Storyboards

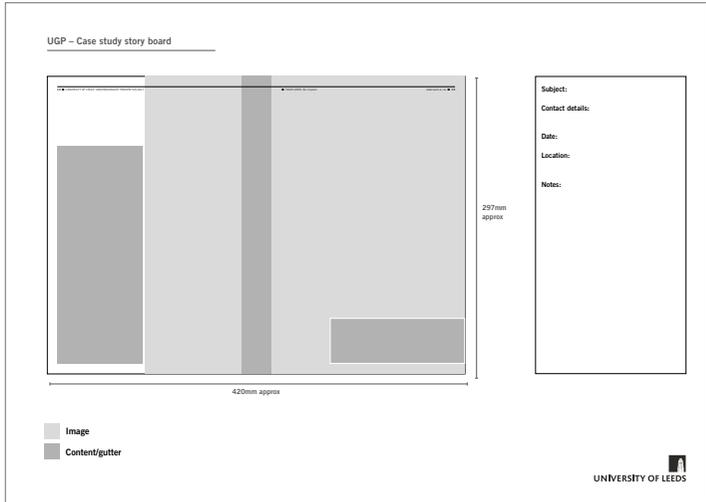
A storyboard may be helpful to show your photographer exactly what you want to capture, and to help you plan what your campaign is going to look like. You may want to work with a designer to set this up.

Storyboards help you to understand, in advance of your shoot, the constraints you are working to and where your subject will work best in different formats.

You can use the boards to plan out where you might need negative space in your images (eg to place text), where you might need additional space to the left or right (eg to accommodate a page gutter), or where, for example, to place pull-outs.

Storyboard one illustrates a double-page spread. It shows a visible area for text, and where to capture negative space in the image. Storyboard two shows the image that was captured for the space.

Storyboard one



Storyboard two



Positioning

Variety

It may not be possible in every location but try to experiment with, and capture your subject in, a variety of positions within the frame.

Think about whether you need negative space in the picture, so that there's space for you to add text or allow for the fold in a double page spread. Do you need space above or below, or to the left or right?

Try to capture images with the subject(s) looking to camera and in action.

Subject to the left



Subject in the centre



Subject to the right



Positioning

Unconventional sizes

You will already know in advance of your shoot whether you will be using your images in an extreme size, such as digital advertising skyscrapers, or Parkinson Court drop-down banners.

These formats are tricky to capture and you may need to consider large areas of negative space either above the subject, or to the left or right.

It isn't possible to capture this type of shot in every location and so for instances like this, a visit in advance is invaluable.



Shooting for different formats

Always check to make sure important information won't be cropped out of your image once the image is placed into different formats.

Framing the shot too tightly can lead to important parts of the image being lost when it is cropped for its various uses.

Example one – no longer works when cropped to the 2:1 or 1:1 ratio. The top of the head and hands are lost.



Example one: original photo – tightly cropped image intended for use in print and on the web.



Example two – works well when cropped to the 2:1 or 1:1 ratio.

Example two: original photo – image with space around the subject, intended for use in print and on the web.



Taking a step back – example one

Framing the shot and cropping

As well as the perfectly framed shots, **capture some images where you see the frame and then take a few steps back.** This leaves space to crop in tighter at design stage if needed. Remember, you can easily crop into an image afterwards, but can't add image which isn't there.

Original



Crop of the original image at design stage – for print



Crop of the original image at design stage – for web



Taking a step back – example two

Original



Crop of the original image at design stage – for print



Crop of the same original image at design stage – for web



Group shots – extreme shapes

It is not always possible to shoot for every format when capturing group shots – extreme landscape and extreme portrait shapes don't lend themselves particularly well, as the sense of place gets lost. See examples one and two below.

Hints and tips

- Try to capture landscape and portrait formats.
- Show as much diversity in the group as possible.
- Capture a sense of place.
- Experiment with different angles and moving people around to get the right balance.



Example one – the image becomes too tightly cropped and the sense of place starts to get lost. In this setting it was not possible to step back due to the constraints of the space.



Example two – it is no longer evident that this is a group of students and the sense of place is completely lost.



Example three – similar shots taken from slightly different angles, experimenting with different people in the foreground.



Example four – a portrait variant of the shot.

Art direction – people and props

Whenever possible, have someone art direct your shoot – it might be you, a member of your team, or someone your photographer employs.

It is always valuable to have a second, creative person looking at the composition, people and poses, the space and the fine detail of the photography as it happens. It's vital that suggestions, reviews and adjustments are made throughout the shoot. If elements aren't working, change them.

This example demonstrates how a photographer and art director worked together and shows how a shoot can develop to capture exactly what you're looking for.

It started with uncomfortable poses and unattractive furniture, and finished with a balanced and natural-looking image.

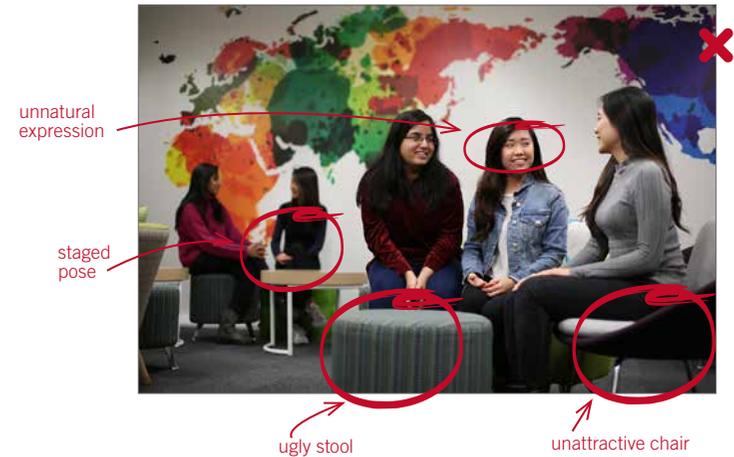
Composition one

This shot isn't working. A couple of people look uncomfortable, hands are awkwardly placed, the tables are blank and the upholstery is unattractive.



Composition two

This is still not working. The stool that replaced the table doesn't work in the setting, the replacement chair is still ugly, facial expressions and poses are still unnatural.



Composition three

This is almost there but the chair is a little high, causing the student to look uncomfortable.



Composition four

The final shot. Faces are natural, poses are natural and the students are engaged with each other, props are good, and the furniture is bright and attractive to compliment the background.



Art direction – attention to detail

Small things can ruin photographs. Attention to detail is key. For example unplumped cushions, random objects in shot, and furniture that clashes. This example illustrates the changes that were made during the shoot to get a good photograph.

A couple of things to note:

- The seasonal jumper would mean that the shot could only be used during the festive period to be relevant. Clothing should always be considered.
- The cable on the floor could not be moved during the shoot but it was agreed with the photographer that it would be Photoshopped out during post-processing.



Festive jumper

rubbish on the floor

untidy cable



change of clothing

rubbish picked up and cable removed



Capturing images

Campus

Hints and tips

Our single-site campus is a vibrant space full of interesting buildings and people. The University Instagram feed www.instagram.com/universityofleeds is a fantastic source of inspiration for the best locations.

When shooting around campus, try to capture buildings from interesting angles, and use depth of field to create intrigue and drama.

When shooting in open campus spaces:

- avoid middle distance photography without a defined focal point
- try to encapsulate as much of the campus as possible
- use wide angle lenses and depth of field to frame your subject(s) in context
- create a sense of space and place by avoiding ambiguous shots where the campus is unidentifiable. Include distinctive buildings and spaces that really set your subject(s) in University surroundings.



SECTION FOUR

IMAGE SELECTION

Pre-production and selection

Contact sheets

Your photographer will supply you with a number of contact sheets from your shoot. They will already have removed any unusable images (eyes closed, out of focus, over exposed, etc). At this stage the images will not have been fully processed (ie had adjustments made to, for example, colour or lighting balance, or had objects which shouldn't be in the frame Photoshopped out).

For the images to be post-processed, you will need to select a pre-agreed number of suitable images to receive from your photographer.



Receiving and storing final images

When your photography is finished, we encourage you to share the images with other University colleagues by following the process below.

1. Once the shoot is complete, the photographer should provide you with a low resolution selection on a contact sheet for your selection purposes. At this stage, they should have removed any unusable images (eyes closed, out of focus etc). Your photographer can also provide low resolution single files too, but at the very least a contact sheet is needed.
2. Select the images you need based on current need and consider other uses for the images. Request the post-processed, high resolution versions of these from the photographer. The quantity will have been previously agreed with your photographer.
3. The photographer will then supply you with the post processed, high resolution images.
4. Upload final high resolution photos to the image library. See image library guidance for how to tag these for optimum search.
5. Mark up on the contact sheet (PDF) which images have been provided as finals.
6. Upload the contact sheet to image library, in the 'contact sheets' folder. Make sure your description matches up to the descriptions used on your high resolution shots so the two are related for ease of search.
7. Delete all images, low resolution, finals and contact sheets from local drives to free up space.



Dos and don'ts

- Don't select too many of the same thing. For example, there may be many similar shots with only slight changes in facial expression. Request the best one. See example one.
- Select images in both landscape and portrait format. See example two.
- Select images where the subject is looking to camera and is in action. See example three.
- There may be shots that can be cropped at design stage. Include these in your selection. See page 25 for examples.
- Post-processed images are supplied to you at 300dpi (print quality), even if they are only intended for use on screen.

Example one – the best select



Example two



Example three



Image cropping

Dual usage

In some instances it is possible to use one single image in both a landscape and portrait format without losing the sense of place.

Example one shows how to crop from landscape to portrait. Example two illustrates how to crop from portrait to landscape.

Example one – landscape to portrait



Example two – portrait to landscape



SECTION FIVE

FORMAT, SIZE AND TECHNICAL SPECIFICATIONS

Websites using the University's web toolkit approach

Size

Websites created using the University of Leeds web toolkit accommodate two image size ratios: 2:1 and 1:1.

Small banner	1200x600px
Large banner*	1400x700px

*You will need to consider the text overlay which goes in the middle of the large banner (see example on p29).

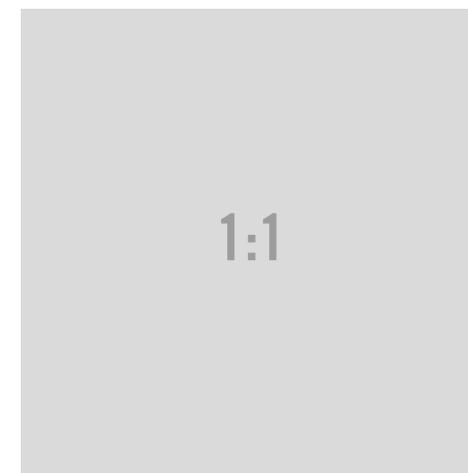
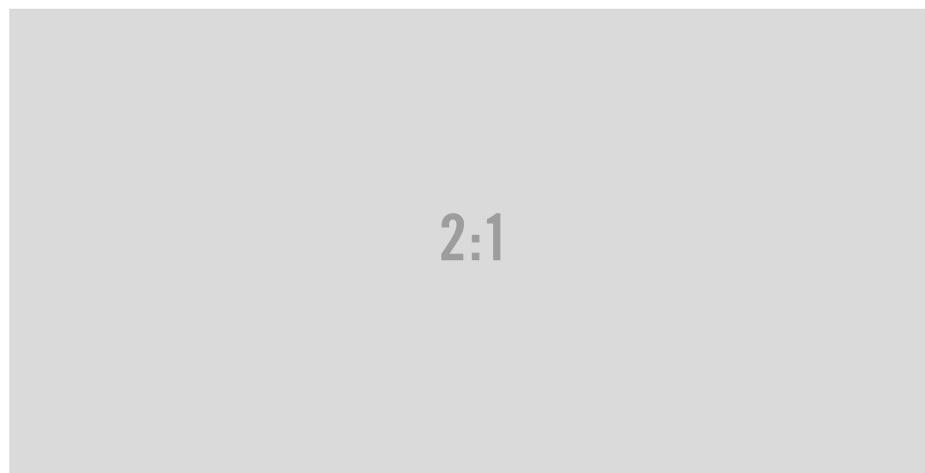
Document page	800x400px
News	800x400px
Events	800x400px
Courses	800x400px
Short courses	800x400px
Tiles navigation widget	800x400px or 400x400px
Smaller images in widgets	400x200px
Profile images	400x400px

Colour and optimisation

All images should be:

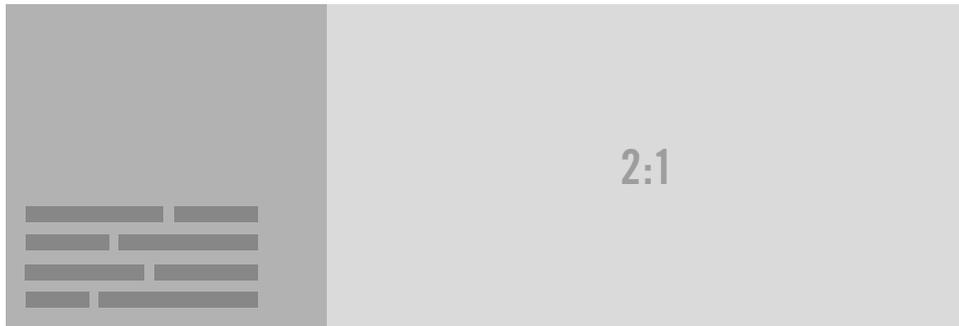
- 72ppi (pixels per inch)
- RGB colour format
- Fully optimised using 'save for web' in Photoshop or an image optimisation tool such as: <http://optimizilla.com>

For more about general use of imagery on the web, read the web toolkit. toolkit.leeds.ac.uk



Websites in the University's web toolkit

Small banner



Profile



Large banner



Widget



Websites in the University's web toolkit

Tiles navigation widget



Document page, news, events, courses and short courses featured image



Print

Formats

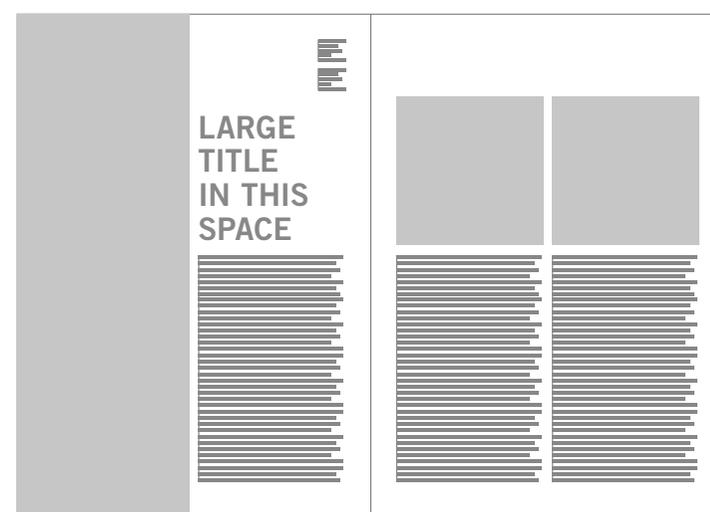
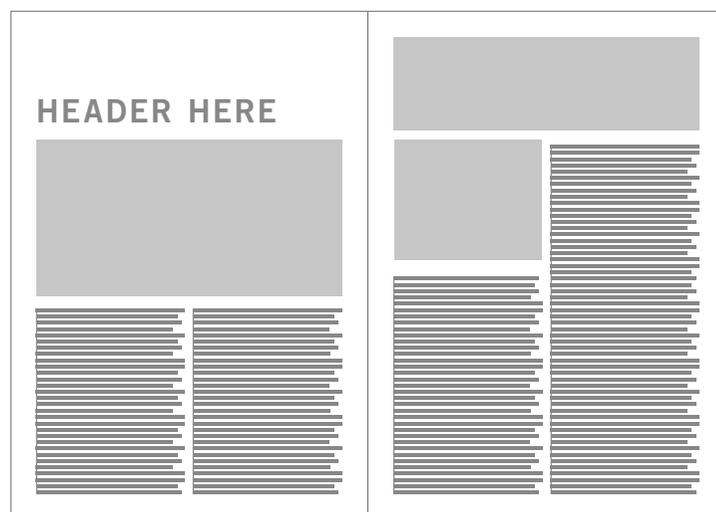
Images for print will fit into one of the following formats, or a variant:

- A-size portrait – single page
- A-size landscape – double page
- Non-standard portrait
- Non-standard landscape
- Extreme portrait
- Extreme landscape
- Square

Colour and optimisation

All images should be:

- 300dpi (dots per inch)
- CMYK colour format
- Large enough for the image to be used in large format eg on a banner stand, with a file size usually in excess of 10MB.

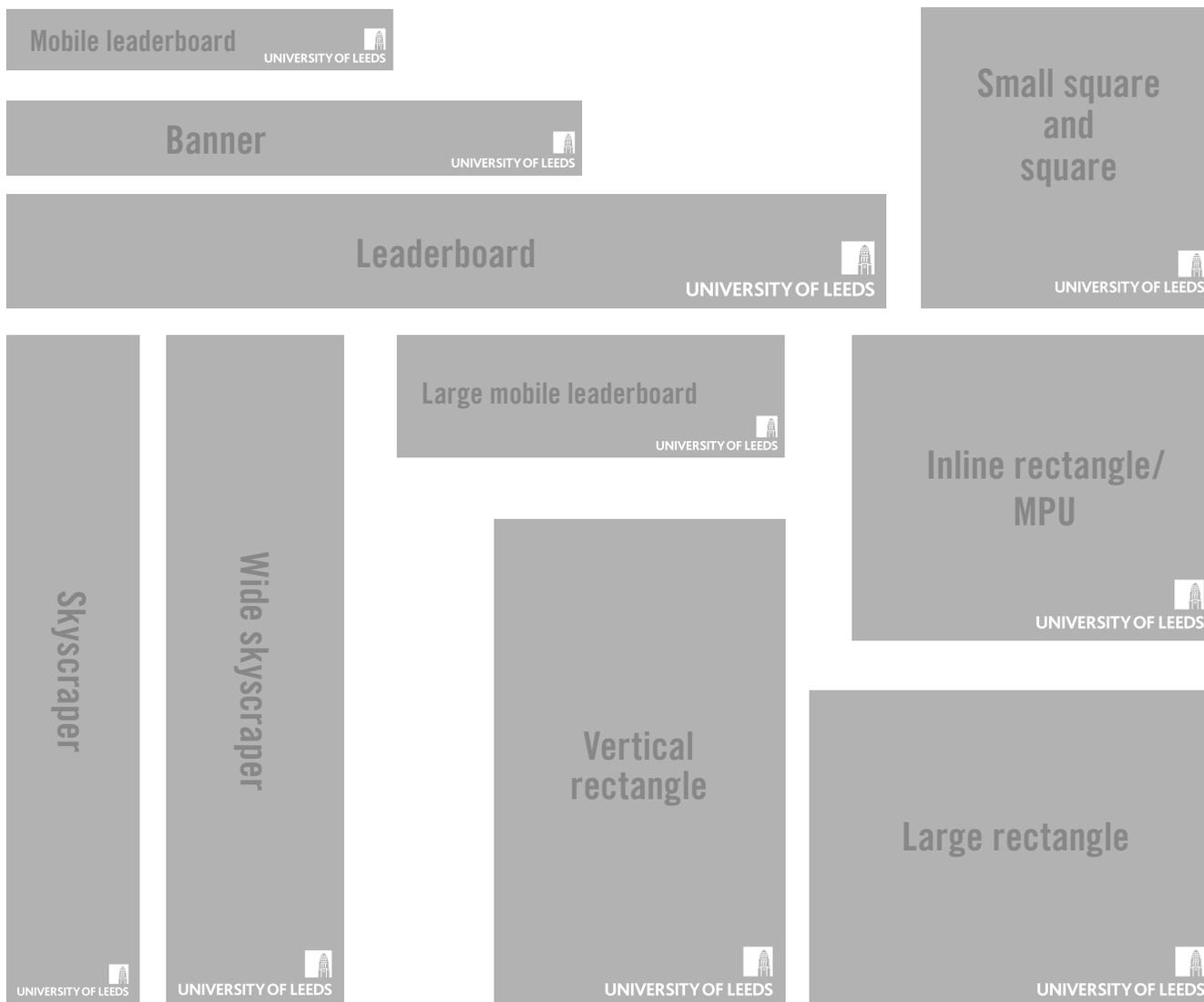


Display advertising

Name	Size	Margin	Logo
Skyscraper	120x600px	10px	100x28px
Wide skyscraper	160x600px	10px	138x40px
Small square	200x200px	6px	100x28px
Vertical rectangle*	240x400px	10px	138x40px
Square*	250x250px	10px	138x40px
Inline rectangle/MPU	300x250px	10px	138x40px
Mobile leaderboard*	320x50px	6px	100x28px
Large mobile leaderboard	320x100px	6px	100x28px
Large rectangle	336x260px	10px	138x40px
Banner*	468x60px	6px	100x28px
Leaderboard*	728x90px	10px	138x40px

Please note: examples are not actual size.

*most popular



SECTION SIX

APPLICATIONS

How one shoot can be used across multiple applications – example

Parkinson drop down banner



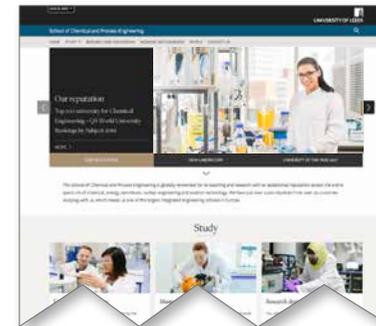
Digital Skyscraper ad



Printed double page spread



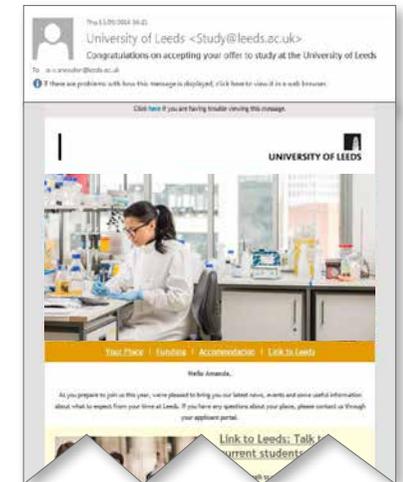
Websites



Facebook banner



NewZapp or CRM header



Precinct flag



Printed single page spread

