

somewhat
different

Corporate Design
People photography

hannover **re**[®]

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People photography

Staff photos

The standard approved portraits are used for formally depicting employees in connection with e.g. contact information (for Inserts, Teamsheets, etc.).

Staff photos for use in an image context go beyond this: they should ideally convey an impression of the personalities, the working atmosphere and dynamism interaction within the teams.

No-gos

Stilted, unnatural and intentionally graceful poses and „forced“ cheerfulness.

Localities

Photos may be characteristic of the actual working environment – nevertheless the overall impression should be modern, unpretentious and professional. Furniture, objects and accessories must never dominate the motif.

Individual and team portraits

The people on portraits (individuals or in groups) should be facing the viewer – however, they need not necessarily be looking into the camera. Team photos should aim for a lively, animated rapport between the persons to create dynamism and vibrancy.

Composition

- The composition should be as natural as possible
- The atmosphere should be relaxed and casual
- Objects in the room may be integrated into the photos

Lighting

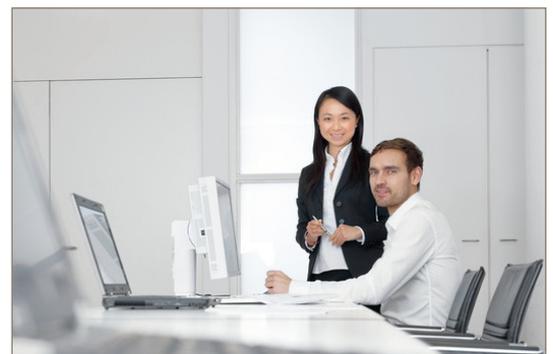
- If possible, natural lighting situation; impression of diffuse daylight (even under artificial lighting)
- No pronounced shadows

Dress code

Depending on the subject's level in the company, casual or formal business attire in discreet colours (dark blue, brown, black, grey, light blue, cream or beige) should be chosen. Plain black and white are less suitable.

Avoid:

- fine patterns e.g. on ties or shirts (because of moiré effects)
- attire that looks too much like leisure activities, (e.g. bare arms, T-shirts)
- sharp colour contrasts (e.g. shirt/tie) and loud patterns



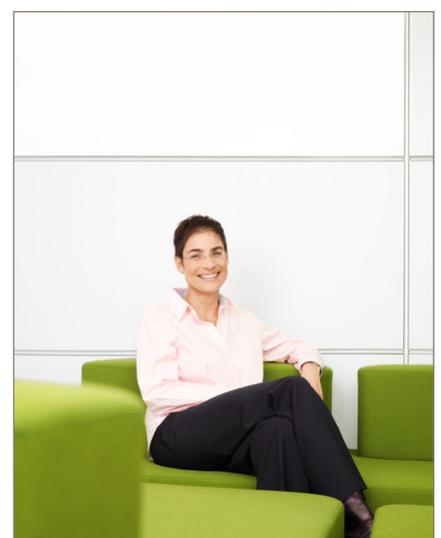
Team portrait



Team portrait



Solo portrait – not looking at the camera



Solo portrait

Work situations – people

In these motifs the narrative character is emphasized by the photographer adopting a bystander perspective. The persons are engrossed in work situations or interacting with each other – **not** looking at the camera.

Composition

- The scenes do not appear posed, but coincidental
- The atmosphere should be relaxed and casual
- Objects in the room may be integrated into the photos
- The working environment should be typical of the person

Lighting

Same as for portraits.

Dress code

Same as for portraits.



Team work situation photo (narrative)



Solo portrait (narrative)



Work situations – still lifes

As part of narrative photography, scenes are also imaginable in which people are visible only on the sidelines or not at all. Instead, the motifs show work situations and objects that tell the viewer something about the working atmosphere.

Composition

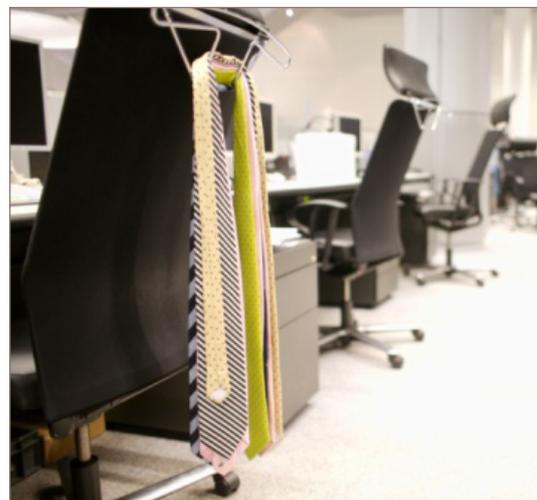
- Unusual angles
- Interesting image crops
- An eye for details
- Objects with personality
- Material contrasts

Examples:

- Conference table laid with branded objects (napkins, sugar sticks, typical biscuit assortment)
- Employee's bicycle
- Personalized objects such as key rings, favourite fountain pen, etc.
- Conference setting with notepads, ball points, open notebooks, etc.
- Out-of-the ordinary plants (cactus, etc.)
- Pinwalls with motivational slogans
- Serving trolley with coffee pots and plates

No-gos

The motifs should be personal but never reveal too much private life (e.g. photos of children). Too unspecific, run-of-the-mill motifs should likewise be avoided.



Board photos

Group portraits

To obtain a tonality in keeping with the narrative imagery concept, a dynamic, at-ease and approachable effect should be achieved. This is conveyed by the composition and in the posture, gestures and facial expressions of the subjects.

Setting of the subjects

Instead of a static composition directly facing the viewer, the persons should sit or stand at different angles to each other to create dynamism and vibrancy. This also helps to balance out differences in size and stature.

Composition

The following aspects achieve the desired friendly, candid atmosphere:

- spacious rooms wherever possible
- light, calm background
- camera at eye level

Unusual locations can add even more individuality, if time allows: on the roof of the building, walking along a corridor, in the canteen, conversing around a conference table.

Lighting

- Natural lighting situation as far as possible
- Diffuse daylight
- No pronounced shadows

Dress code

Suits, preferably in shades of grey or blue; not black, if possible (sombre effect) or brown (often appears old-fashioned). Light shirt, plain tie; no fine patterns (because of moiré effects).



Solo portraits

Here, too, a dynamic and relaxed posture should be aimed for. Otherwise the same criteria as for group portraits apply. Accessories such as armchairs, swivel chairs or tables can help to adopt a relaxed body position.

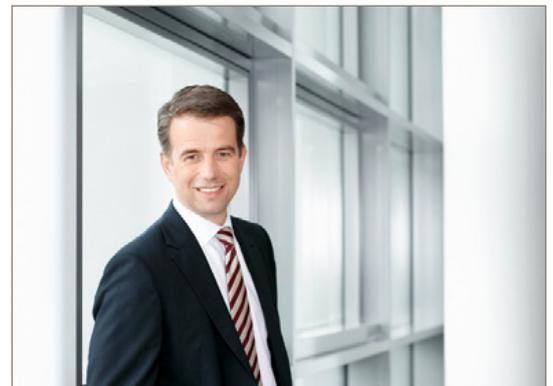
Composition

Besides a classical centred composition, other versions are conceivable in which the subject stands or sits asymmetrically in the picture to create more power within the composition.

Interview scenes

An even more dynamic effect can be achieved by depicting dialogue situations. In this photographic approach, the subject is not looking at the camera but is turned towards an (imaginary) interlocutor.

The important thing here is that the persons should not appear too posed and the facial expressions should remain relaxed.



Unusual positioning of the subject



Interview setting

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