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Creative in focus 2018

Small Steps Big Pictures



Andy Saunders

*Senior Vice President
Creative*

One of my first childhood memories is being woken up at 1am, going downstairs and watching the pictures of the first moon landing on our black-and-white TV. I was sitting on my Dad's lap looking at the grainy images of Neil Armstrong and Apollo 11 and I remember Dad saying, 'don't forget this, you'll never see anything like it again.'

The experience is etched deep in my memory, as it is for millions, and is made more profound because it was shared on such a scale. It was a moment of hope and ambition, fulfilling the vision that Kennedy had moved people with at the beginning of the '60s. At the moment Armstrong stepped off the ladder, we all became part of the same human family. You could say it was the first 'social' imagery experience shared across the planet.

The defining feature of our contemporary age of social imagery is its power to bring people together. At a time of political and cultural polarisation part of the optimism of social media is the inspiration in the sheer diversity of imagery, of different faces, bodies and stories. Deep down there is a belief that by simply sharing imagery and connecting we can move to a more enlightened view of the world.

Imagery has been crucial to brands engaging with this sense of change. When there is a backlash against campaigns it is against work that feels contrived, that doesn't feel authentic – currently the ultimate measure of value in our social and cultural media. The democratisation of imagery and all that entails in terms

of content and aesthetics has forced mainstream advertising to evolve, not least in asking the question 'does this feel authentic?'

In the world of creative photography, this development is reflected in the new open dynamic between professional imagery and crowdsourced imagery, where the 'crowd' want to be like the professionals and the professionals are being asked to be like the amateurs. This open dynamic has produced both growing social awareness and an evolution in image-making.

Much of the photography in this book is driven by the diversity of faces and expression represented in the democratisation of image-sharing and image-making. Our partnerships with groups such as Muslim Girl, Refinery 29, and Lean In extend the visual landscape of advertising imagery with different kinds of heroes. These new icons help get us to a better place socially – that's more inclusive and culturally rich – partly because of what imagery can do.

When imagery is everywhere it's sometimes easy to forget how pictures can really move us emotionally and psychologically; how they can expand the limits of our world. As I was looking through images for this book, I sensed an optimism to them: a vision of change, of new heroes. For many people who were previously invisible, whose faces or bodies weren't included in the mainstream media, it really does matter. These are small steps in making a more culturally rich and interesting world. But small steps can make a big picture ●

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Cover 1



Front
697541419
Hero Images

Cover 2



Front + Back
872361266 + 872364372
Hollie Fernando

Cover 3



Front
621199382
Dave G Kelly

Back
829561854
Matteo Colombo

Cover 4



Front
857415654 + 857415588
Hollie Fernando

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The team



Jacqueline Bourke

Senior Manager, Creative Insights & Planning

Jacqueline identifies emerging visual and social trends that better connect customers and brands. In Evolution, she looks at how our past trends have developed and evolved and continue to inform the visual landscape. Throughout the book, she shares regional insights into visual stories trending for the past 12 months.



Lauren Catten

Senior Art Director

As an Art Director Lauren has collaborated with photographers around the world to conceive and produce award-winning work with a crafted edge. In Second Renaissance she looks at how art history is informing a new roster of talented image makers.



Amy Lehfelt

Senior Art Director

Based in NYC, Amy is photo and video art director conceptualising and creating imagery for global commercial brands. In Conceptual Realism, she looks at how authenticity in lifestyle imagery has spilled into conceptual photography.



John O'Reilly

Editor

John is a consultant, educator and editor who works with brands and people, helping them get to their most interesting work. It turns out his father was right, doing a Doctorate in Philosophy opens the most unexpected doors.



Guy Merrill

Global Head of Art

Guy oversees our international team of art directors to produce compelling and original work, ensure we collaborate with the best photographers and filmmakers in the business, as well as nurture up-and-coming talent. In Masculinity Undone he explores how men are slowly becoming disentangled from long-established and destructive visual stereotypes.



Claudia Marks

Senior Art Director

A born and raised New Yorker, Claudia has worked across the globe with myriad talented photographers and artists for the past 25 years. In A Little Help From Our Friends she talks about Getty Images' commitment to unique partnerships and creative collaboration and how it shapes the future of imagery.

Creative

Marc Allard, Luis Pattena, Rebecca Swift, Hannah Meade, Rut Sospedra Volero, Seiji Koyama, Pam Grossman, Erin Sullivan, Bill Bon, Beth LaFrenier, Beth Wachtel Lipke, Erin Charbonneau, Sarah Foster, Emilie McKittrick, Jane Perovich, Julia Holliday, Richard Newstead, Jennifer Borton, Si Moran, Lon Parker, Phil Bowen, Olivier Balmokune, Marc Despins, Hussein Juma, Brad Ralph, Andrew Delaney, Renata Simoes, Michio Kitazawa, Kazuharu Uehara, Yuri Endo, Christina Ihekwoaba, Rachel Brinton Matthews, Alwyn Gosford, Masa Kobayashi, Paul Foster

In Focus

EDITOR
John O'Reilly

CONTENT DIRECTORS
Lauren Catten, Guy Merrill

CREATIVE PRODUCER
Lauren Catten

DESIGN DIRECTION
Studio MM

REPRO & COLOUR
MANAGEMENT
PHMedia

PRINTING
Park Communications

Looking forward

Discover why the *Renaissance* is having a Renaissance, why *Conceptual Realism* will be grabbing all the attention in 2018 and why *Masculinity Undone* is a welcome escape from the norm



Second Renaissance

Sometimes changing the future means repurposing the past. *Lauren Catten* highlights the photographic, cultural and social drivers behind the trend to repurpose art history and shows why brands can benefit from taking a closer look



Last year we began to see the idea of a ‘second Renaissance’ – photographers creating considered, quiet, contemplative images informed by art history. Over the last 12 months we’ve seen this direction picking up momentum, with even more image-makers seeking influence from classic artworks.

Singer and songwriter Solange Knowles said she was inspired by the *Mona Lisa* in the sleeve art for her acclaimed album *A Seat at the Table*. English rapper Stormzy’s recent album sleeve for *Gangs, Signs & Prayer* mirrors the composition of the last supper. Pari Dukovic’s recent shoot ‘The Art of Beauty’ for Harper’s Bazaar recreates a series of iconic paintings with trailblazing models like Winnie Harlow and Halima Aden. Sampling and homage has long been a part of music culture, but why the surge of interest in art history?

It’s partly about professional photography reigniting the idea of craftsmanship and artistry in an age where it’s never been easier to take a photograph. Playing with shadows, props, motion and atypical lenses, we’ve seen a range of photographers creating experimental and intriguing work that champions the idea of photographic craft. Photography that pays homage to classic portraiture with subdued colour palettes and traditional styling like luxurious fabrics, enables photographers to create pictures like paintings.

Classic cuts

It’s also about a new wave of photographers trying to get a fresh perspective on inherited forms of representation. In the BAME (Black, Asian, Minority, Ethnic) community, young photographers are creating work that overturns stereotypes and rewrites a more positive, culturally rich narrative. Imagery is all-pervasive in a political and social world in flux and photographers are in a prime

PREVIOUS PAGE
Stephanie Nnamani
869930412

LEFT
Hero Images
697541419

position to drive a new agenda championing diversity. Repurposing classic visual themes has become a powerful tool to stand out and increase the impact of an image.

Nadine Ijewere, one of the British Journal of Photography's Ones to Watch for 2017, is a perfect example of someone pushing these boundaries. Her work, which in her words is 'a celebration of diversity', depicts a broad range of real people in ambiguous and extravagant compositions that reject typical representations of women in general, but particularly women of colour.

Campbell Addy – publisher of *Nijournal*, a publication exploring diversity – whose mission is to 'educate, not irritate' people about race and gender, said: 'when we were younger, we didn't really have anything to emulate, assimilation was the only option. I don't want to work in an industry where I don't have anything to say.' His imagery defies stereotypes and champions diversity of all kinds, giving visibility and agency to marginalised voices.

New histories, new futures

Because the more traditional route of apprenticeship for photographers has been disrupted, young image-makers are having to invent their own educational resources and discover their own visual reference points. Rejecting clickbait-motivated image creation, this generation are revisiting and referencing the artworks of the past, and are consequently inventing a new space for themselves within the industry.

We're seeing a similar dynamic within the Instagram community too. Artists such as Sunny Dolat and Laetitia Ky celebrate their features and physicality using considered compositions. Their work drives radical inclusivity, introducing faces of colour into contexts that previously ignored them. The impact comes from these visuals being instinctively recognisable but freshly

**“The familiar
paired with the
unexpected”**



ABOVE
Daniel MacDonald
506574706

RIGHT
Campbell Addy
646860018





LEFT
Campbell Addy
646860606

ON THE UP
Rise in searches
on Getty Images
(last 12 months)

344%

Gen Z

157%

Painted Portrait

packaged – the familiar paired with the unexpected.

Gen Z (the post-millennial demographic) is the most ethnically diverse generation and there is a huge need for positive and inclusive non-white representation in mainstream media. This generation has a high cultural awareness and so visual messaging needs to evolve from the throwaway and carry more weight and substance. The ‘starter packs’ from Instagrammer Poundlandbandit break down stereotypes in a humorous and perceptive way, underlining this generation’s visually literate eye. As a result, brands need to be more aware of the messages they’re promoting.

While ‘whitewashing’ ad campaigns are now dissipating, everyone is keen to learn the lessons from the missteps of the recent Pepsi ad that was accused of borrowing from the Black Lives Matter campaign. Traditionally conservative UK clothing company Jigsaw has just launched a campaign celebrating immigration, acknowledging that the campaign could upset people. By embracing the diversity of their potential consumers they’re setting themselves apart from their competitors by getting a stronger handle on cultural identities.

As photography critic and writer John Berger said, ‘Seeing comes before words. A child looks and recognises before it can speak.’ In basing their work on the techniques and compositions of the past, photographers add gravity and credibility to their photographs. They limit the impact of stereotypes and reclaim ownership of their own stories. It’s through this work, and the brands that recognise the value of it, that these young photographers will drive positive visual change ●



Conceptual Realism

A combination of evolving long-term visual trends, new technology and the public's current scepticism to take things at their face value has spawned a new visual expression. Amy Lehfeltdt reports on the unexpected truths disclosed by Conceptual Realism

'm looking down a New York City street. There's a pack of yellow cabs in the distance. Crossing the road in the foreground there's a businesswoman, a woman in a baseball cap and a woman with blonde-pink hair leading a camel. It's an image from the S/S 2017 ad campaign for the Kate Spade fashion label. This tableau seems bizarre and out of place but the photograph's visual authenticity makes an odd moment seem like a revelation, an unexpected slice of life. It's an example of Conceptual Realism, a trend we've seen emerge from a range of long-term visual and social drivers.

'Realistic', 'authentic', 'believable', are buzzwords dominating the commercial marketplace and, as we've explored these themes in our photography over the last decade, we've seen them take hold as much more than just a visual lifestyle trend. Where once people and scenes were specifically crafted to appear semi-unobtainable and aspirational, that approach no longer resonates. With the emergence of social media, consumers themselves have become content creators and shifted our aesthetic view - making imperfect and do-it-yourself imagery feel honest. In a world where trust in anything we read, see or hear is diminishing, we crave imagery that looks real, even if the idea does not.

Technologically reproduced reality

The medium of photography has been shaped by its tools, grappling with how and what could be conveyed. The first photographers began exploring 'conceptual photography' out of necessity - scenes were staged because the technology limited the subject's movement and distance. With faster shutter speeds, advanced lenses and more sensitive films, cameras evolved to be able to seamlessly document everyday life. Colour film stock further enhanced the

ON THE UP

Rise in searches
(last 12 months)

329%

Unique Concept

186%

Luxury Abstract

PREVIOUS PAGE

Marcos Welsh
462676593

RIGHT

Image Source
102286278





ABOVE
Scott MacBride
152369622

RIGHT
benhood
514446285



photo's ability to represent reality. Yet, as with any technological advances, adaptation drives ideas and creativity.

By the late 1960s early explorations into video art and conceptual art played with the interaction of realism and conceptualism as creators were eager to expand the medium as an art form. The introduction of Photoshop in the 1980s allowed anyone with a computer to create an image that wasn't a direct representation of what was in front of the lens. The technology once again began dictating the visual language, with the tools supplanting ideas with artifice. Consumers began asking themselves 'has this been photoshopped?', directing too much attention on how the image was technically created rather than the underlying meaning. Nevertheless, over time photographers have grown accustomed to using photo-editing tools like Photoshop more judiciously to serve their ideas rather than as an end in themselves.

Ideas and realism

Contemporary photographers such as Ben Zank, Prue Stent, Cig Harvey and Brock Davis are conceptual photographers who create imagery that has a realistic approach even if their work is not completely shot on camera. In Zank's project *Alterego*, he uses the yellow tape both as a metaphor and with a secondary purpose conveying the constructed nature of the image. His clever, abstracted scenarios are created from the mundane details of a regular person's everyday life – the banal made revelatory.

The title of Cig Harvey's 2015 photobook *Gardening at Night* captures her approach to image-making: while the imagery is conceptual, it is executed in a realist style. It resonates with us because the subjects and settings are familiar, while a subtle magical quality and backstory are woven into each image. Her artistry is widely shown in

“We crave imagery
that looks real, even
if the idea does not”

places and exhibitions such as Paris Photo, Art Miami and The Museum of Fine Arts, Houston, and her approach has proved popular for commercial clients such as *New York* magazine and Bloomingdale's.

Or take, for example, Instagram artist turned working professional Prue Stent, who is just off her first campaign collaboration with Gucci. Her work focuses on bodies, women, beauty and ugliness.

Stent's project *Soft Tissue*, in which she collaborates with Honey Long, brings attention to the details of the female body, its textures, folds, mystery and strangeness. The known becomes unknown, while in parallel, the abstract becomes tangible, specific, familiar. Its powerful impact is due to the perceived untouched visual of the female body.

This blend of the conceptual and realism can also be seen in the world of Instagram influencers. Creative icon Yvonne Gold has been guiding consumers since the 1970s. First as a renowned make-up artist designing shows for Vivienne Westwood and John Galliano then later as a Creative Director for *Another* and *Pop* magazines. Her philosophy that beauty cannot exist without truth is an ongoing theme throughout her conceptual Instagram feed and its honesty echoes that of today's consumers.

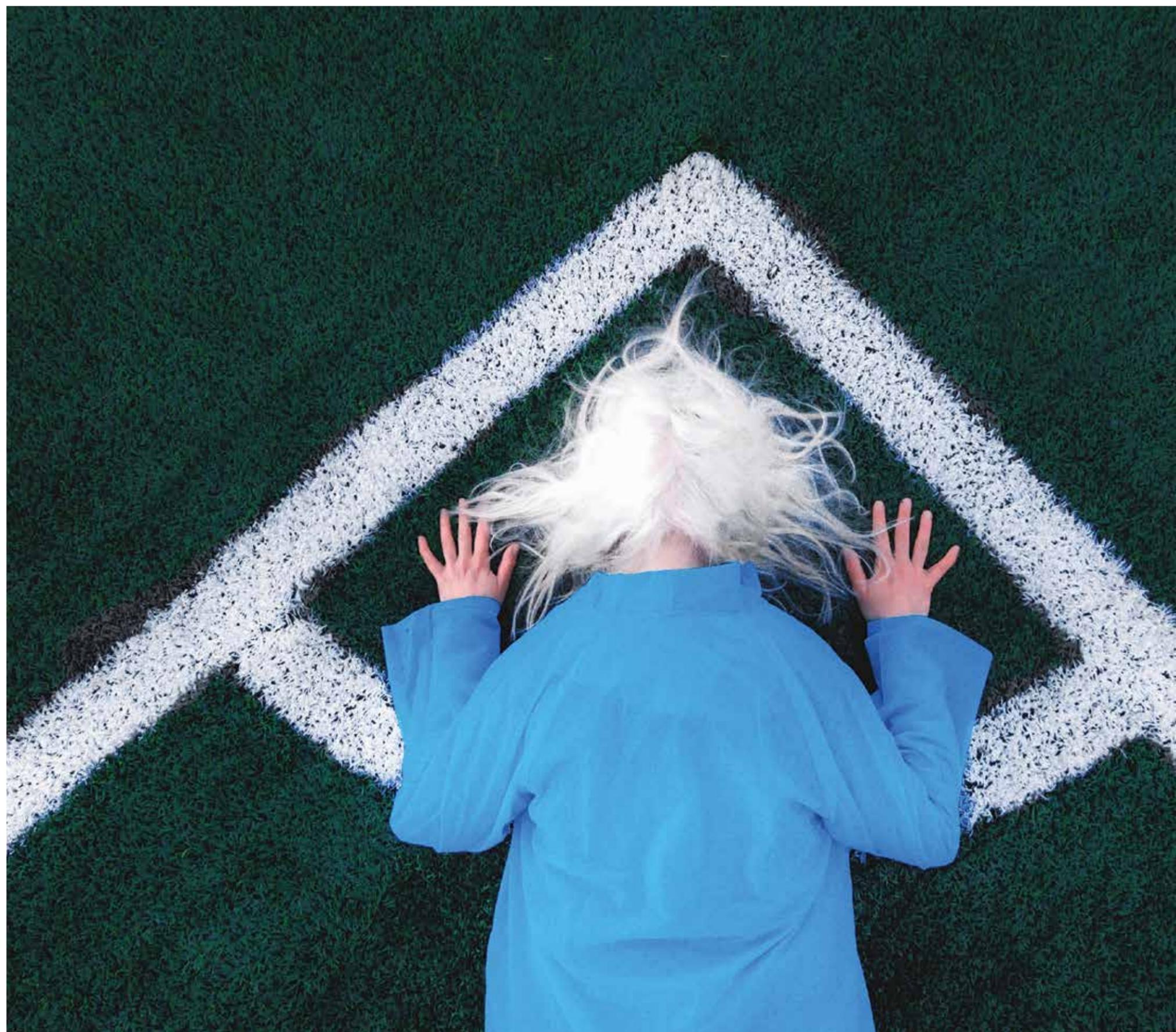
Impossible truths

This Conceptual Realism is also evident in less direct fashion in work such as Bodyform's Clío award-winning campaign, *Blood*, featuring a ballet dancer's feet with and without a slipper. Rather than relying on the clichéd icon of pristine perfection, the sheen is removed to reveal that which is never shown, with the strapline, 'No blood should hold us back.' The interplay of elegance and pain become immediate, visceral. Technically speaking, the elements may have been styled or enhanced, but

none of that production distracts from or undermines the impact of the underlying revealed truth.

One of the most memorable images of the 2017 Cannes Lions festival was from the German agency Scholz & Friends: a stack of *Der Tagesspiegel* newspapers, with a cover photo of Donald Trump repeated more than a dozen times, distorting his face and giving the illusion of a very, very big mouth. It was one of the more high-profile selections this past year and also won a Clío Gold award. Using a medium such as the newspaper that ordinarily documents life, makes the everyday absurd – and then the power of the concept that much more real.

Attainability and relatability are key components when connecting with today's consumer and these are finally impacting mass markets; emerging in bigger-budget campaign advertising. Authentic lifestyle storytelling has been the main vehicle, with creators pushing to explore these themes in increasingly unexpected ways. As the dance of technology and artistry continues, alongside the need for tangible visual communication to ground us, we will see a continued evolution of conceptual ideas merged with realism ●





Masculinity Undone

As conversations around toxic masculinity dominate the press, *Jacqueline Bourke* and *Guy Merrill* track the trends that may liberate men from long-established visual stereotypes. How can we create less prescriptive, more open visions of masculinity and help brands create an emotionally richer interaction with men?

The male psyche is in crisis. As suicide becomes the number one killer for men under 50, it's less 'man up' and more 'man down'. The portrayal of women in advertising has been a major point of discussion for many years – with brands like Dove, Always and our own Lean-In Collection leading the way. However, brands are now starting to focus their energies on challenging the rigid ways of representing men as well.

The media has quite a restricted palette of possible male identities to aspire to: 'the buffoon', the incompetent TV dad or bumbling man around the house in a myriad of commercials; the 'hero', think of most sports advertising; 'the tough guy' of beer commercials, and the Marlboro Man; 'Abman', with chiselled, sculpted abs and body prominently featured in 'hunkvertising' (Diet Coke is still making its mark); 'lonely, existentialist man' of many car adverts, alone with his car and people-free landscape – social skills packed away in the glove compartment. Despite the popularity of the outsider 'rebel' type as a model for masculinity, conformism to one type or another is a psychologically easier option.

Demographics and cultural changes mean these traditional, one-dimensional notions of masculinity are rapidly losing relevance with little to take their place. With millennials rejecting gender stereotypes, a new wave of feminism dominating our social conversation and LGBTQ issues slowly making headway – expectations of traditional visual storytelling are being challenged.

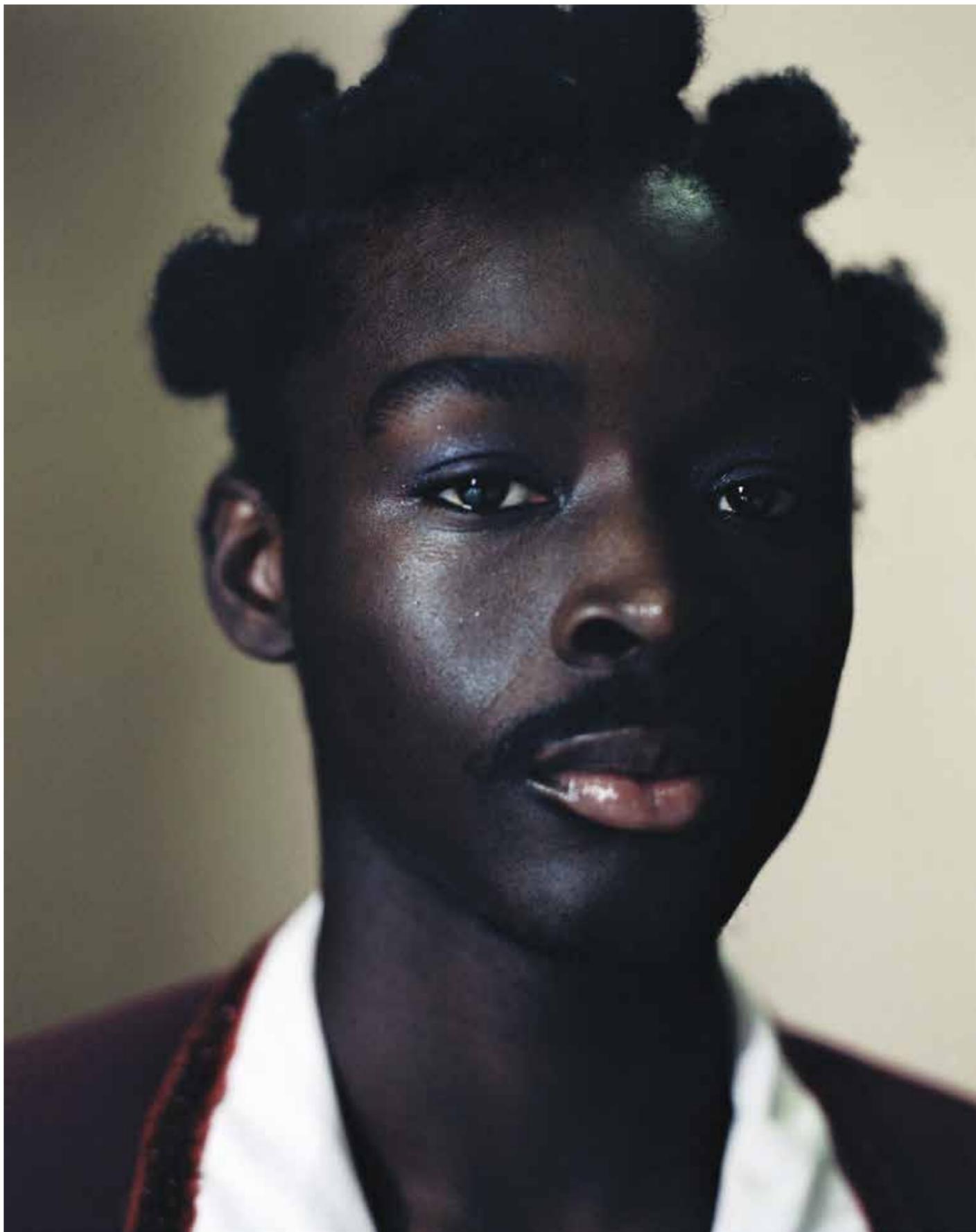
Regulating and de-regulating masculinity

The UK's Advertising Standards Authority (ASA) has new regulations banning ads that perpetuate gender stereotypes including ads featuring men 'trying and failing' to conduct

PREVIOUS PAGE
Bentom Wyemji / EyeEm
579009377

RIGHT
Thomas Northcut
sb10069045ay-001





ON THE UP
Rise in searches
(last 12 months)

809%
LGBTQ

258%
Mental Health Awareness

LEFT
Campbell Addy
646860636

‘simple parental or household tasks.’ Brands are responding to the conversation and are starting to showcase masculinity in ways that are complex, gentle and emotionally astute.

Masculinity Undone is about embracing these complexities and challenging the stereotypes – it’s an evolution of the Genderblend trend we identified and tracked in 2014 which laid the ground for the rise of a contemporary, emotionally involved and evolved man.

Challenger brands tackling hyper-masculinity and breaking with their brand DNA include Axe’s #IsItOkForGuys which used the top Google searches by men to explore their shared social anxieties with questions like ‘Is it OK to be skinny... to wear pink... to not like sports... to be nervous?’ French Creative duo, The Blaze won the Cannes Grand Prix for Film Craft for their music video *Territory*, a stunning short film set to their hypnotic and mournful dance music that weaves between crushing emotion and bruising playfulness as it follows an Algerian man’s homecoming. The video explores notions of masculinity in a story of intensity and intimacy between men.

The tyranny of normal

Here at Getty Images we partnered with the CALM Photography Movement, a collective which aims to raise awareness and funds for the Campaign Against Living Miserably (CALM), an award-winning charity dedicated to preventing male suicide. Our collaboration launched a competition for photographers to ‘re-picture’ mental illness, in the hope of challenging stereotypes of traditional masculinity and mental health maintenance.

The resulting imagery was powerful, moving and perspective-shifting, encouraging an expansion of male self-expression through photography. Many black artists are leading the way. Rising 19-year-old photographer Myles Loftin challenges

expectations of black masculinity in his multimedia project *HOODED*, playfully humanising the hyper-masculine and menacing stereotype of a black male in a hoodie.

Rapper and provocateur Tyler, the Creator – an artist who was not long ago banned from countries for his misogynistic and homophobic lyrics – explores his sexuality, loneliness and love on his latest album, *Flower Boy*. This is a far cry from the heteronormative masculinity you may expect to find on a rap album. The album artwork and subsequent live performances feature Tyler surrounded by imagery of flowers and berries – his wardrobe consists of various shades of pink with delicate flower patterns. Jay Z, an icon of contemporary masculinity, released *4:44*, an album which overturns hip-hop convention through an unflinchingly honest catalogue of male vulnerability and sorrow, a psychological journey with admissions of cheating and feelings of shame.

Given the evident crisis in masculinity in a social and visual culture that is changing rapidly, creatives in advertising have an opportunity to move on from the dull, destructive male stereotypes of the past. The Great Men charity, a UK organisation focusing on gender equality, generated a huge response with its Great Men Project, asking advertising to be more revolutionary. It is about inspiration, not aspiration. Let's swap competitiveness with community, silence with support and make room for vulnerability and diversity. It's about being open to different feelings and not rushing to close down a sense of self with off-the-shelf stereotypes. Men are increasingly responding to empathic and authentic storytelling that visualises the complex and diverse possibilities in becoming a man ●



“Let's make room for vulnerability”

RIGHT
By Wunderfool
565942359

BELOW
Stanislav Simtsenko / EyeEm
748351815



the search

Our customers enter more than one billion plus searches on our website every year, and go on to download over 400 million images. Here we show insights into regional appetites for image consumption

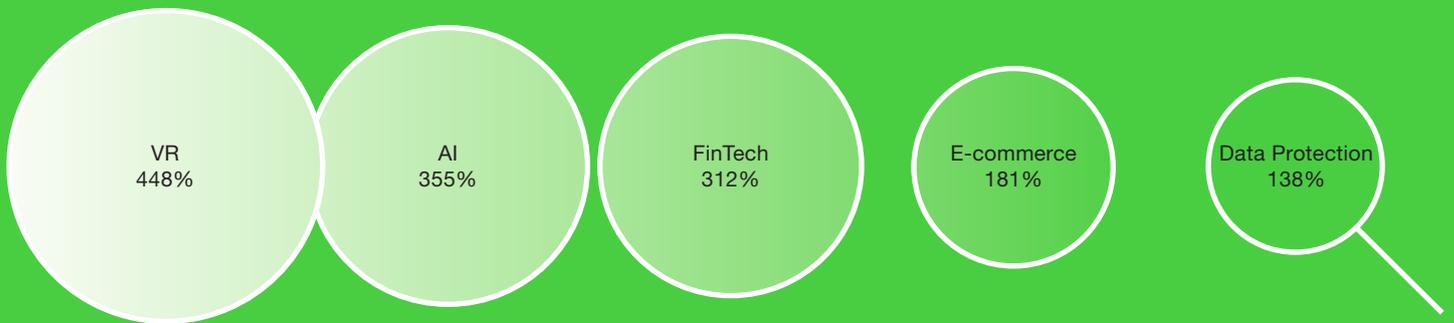
Jacqueline Bourke explains

33 UK
56 Germany
57 France
70 Australia
71 Japan
96 US
97 Brazil

UK Story 1: Well-being



UK Story 2: Tech, Business & Security



UK Story 3: Diversity & Authenticity



Simple Pleasures in Uncertain Times

Responsibility, respect and revolt dominate visual searches in the UK as the nation settles into the uncertainties of a post-Brexit world. With 'hygge' searches up dramatically at 877%, the British visual retreat into charming Scandinavian images of calm, comfort and candles is understandable – one third of young people say their mental health has deteriorated since Brexit, according to findings by research agency Populus for charity The Young Women's Trust.

Inspiration from the Danish philosophy of how to live happily can be seen in the 2.5 million posts of 'hygge' images flooding Instagram. Visuals of hands cupping cosy mugs, candle-lit evenings with collective loved ones and bicycles carefully leant against walls evoke sharing, simplicity and sustainability. These picture simple pleasures in uncertain times.

Alongside this search for peace and bucking against Brexit pessimism, 'innovation' is the top conceptual search term for our British customers. Disruptive Fintech and evolving E-commerce are surging despite fears of automation by AI advancements or Brexit disruption. 2017 set new records for investment in technology firms aiming to disrupt finance with more than \$1bn (£760m) invested, positioning the UK as a firm global Fintech leader. Images of instantaneous transformation, convenience and ease dominate, as we continue to re-imagine our experience of retail with anytime, anywhere shopping-on-the-go.

Meanwhile in 2018, the UK advertising watchdog is set to ban ads that promote stereotypical gender roles such as ads now showing men failing at simple household tasks or women left to clean up. There have been overwhelming complaints from the UK public against campaigns such as a Gap ad showing a boy becoming an academic and a girl becoming a social butterfly; and a man teasing another who admits suffering anxiety over his lack of masculinity in a KFC ad. This backlash suggests public sentiment is fully engaged with the impact of stereotypical imagery ●



Looking back

Deep drivers of social photography are still setting the visual agenda. The trends we identified and tracked in previous annuals are morphing, shifting and altering into new visual shapes and forms in ways that are more relevant than ever



Evolution

When the unexpected becomes the norm in news and culture, how do brands navigate unprecedented change with images that speak to the moment? *Jacqueline Bourke* finds clues in the visual themes we've tracked and identified over the last five years and which are moving centre stage



PART 1.

Female Risen

2017 has been dominated by disruptive visual storytelling around women. March saw the installation in Wall Street, New York, of the award-winning *Fearless Girl* statue by McCann for State Street Global. This installation, which has not been without controversy, was a visual icon of defiance against an intensifying debate around gender politics: the female has risen. Last year we predicted the rise of the Gritty Woman, a figure whose characteristics we saw emerging from a confluence of trends we identified and tracked over the last five years. Gritty Woman was born from the Female Rising trend of 2013, where we highlighted the need for trailblazing images of women and stereotype-defying girls, launching our Lean-In Collection which created a space for brands and creatives to find images that expanded the visual representation of women, girls – and also men.

Watershed moment

A fighter, a feminist, a phenomenon, more concerned with what she can do than how she should look, Gritty Woman is laser-focused and will no longer accept being overlooked or underestimated. She has no interest in sitting down or shutting up. She's the defiant Fearless Girl, she's Margaret Qualley's jagged, joyously violent dancing in Kenzo Perfume's 'My Mutant Brain' – both of these works scooped the prestigious 2017 Cannes Lions Titanium awards. 'For decades, our industry has treated women as mindless purchasing machines and not really given them the respect of acknowledging them as fully formed human beings with hopes and dreams,' said Jaime Robinson, a Titanium Lions juror and CCO of Joan.

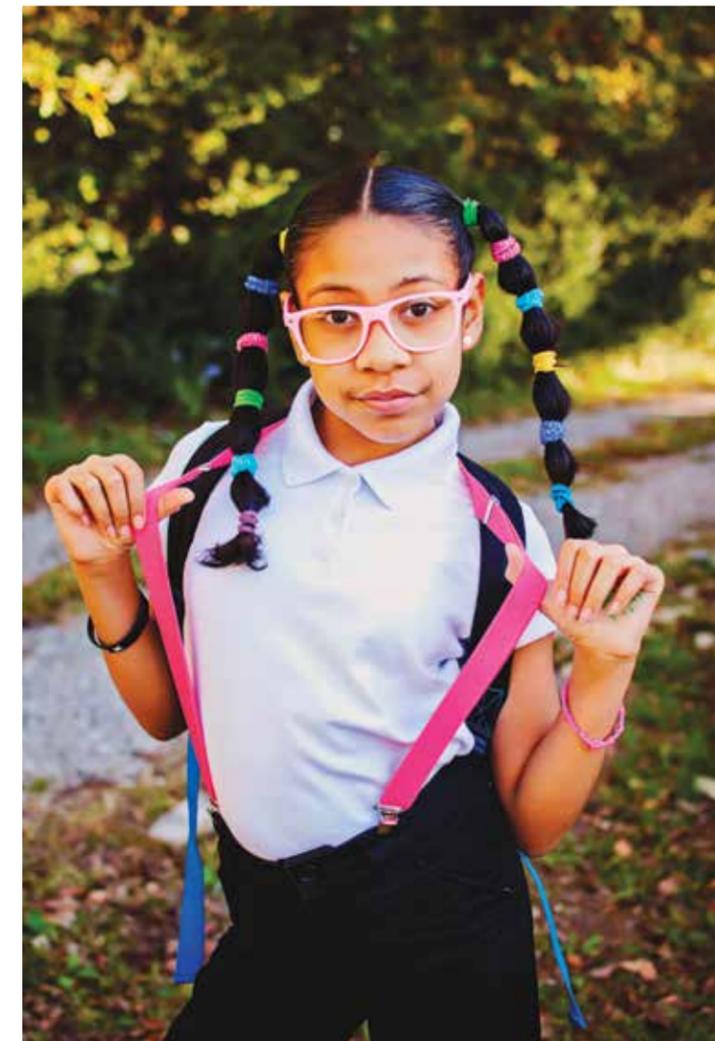
In an era of rising shamelessness, taboos around female physiology are being properly challenged visually

thanks to defiant brands like Thinx period panties, Bodyform/Libresse's 'Live Fearlessly' or Canada's Easy Period, placing blood front and centre, evolving the visual language forward from campaigns such as Always' #LikeAGirl and Sport England's #ThisGirlCan.

The qualities of realness and relatability are remaking advertising's previous conceptions of beauty. Women are taking back control of their bodies as social media renders visible those previously invisible to the mainstream, from aging women to the trans community to Muslim hijabistas. It is not without controversy. Think of Dove's early pioneering Real Beauty campaign of 2004 embracing women of all body shapes and their recent misstep as a black woman appears to become white, showing a deep need for greater racial awareness in the creative industries by looking at the

diversity of creative talent in advertising agencies. The shamelessness trend is also addressing important but previously only whispered-about topics like sexual assault, toxic masculinity and mental health issues. The emotional outpouring of stories under the #MeToo hashtag in the wake of the Weinstein scandal or France's #BalanceTonPorc is exposing a need to examine masculinity and the responsibility that visual culture plays across pop culture, media and advertising.

Swedish model Arvida Byström received rape threats after appearing in an Adidas ad with unshaved legs. The latest Geena Davis Institute report with JWT highlighted the disappointing and alienating gender bias that still exists in advertising. As individuals get braver in their own lives, brands and big content creators must follow ●



LEFT
Annie Otzen
642388296

ABOVE
Kristal O'Neal
531677280



PART 2.

Real as Raw

One of the largest evergreen trends of the past decade has been the rise in the visual story of authenticity. Because consumers spend time endlessly creating and scrolling through photos and videos on apps such as Facebook, Pinterest, Snapchat and Instagram, the expectation for how images look has shifted, and consumers seek out authenticity in images, by way of photos that feel real and relatable.

Technological advances have opened the floodgates and exposed the mainstream to a more diverse body of people and perspectives than ever before. 'Unfiltered', an ongoing visual trend we originally predicted in 2016, is the current incarnation of the long-tracked desire for authenticity in visual languages. In 2015 we forecast the 'Outsider In' trend, which championed nonconformity as people began to celebrate an anti-hero and anti-

establishment spirit that we have seen play out in 2016 with dramatic shifts across the political landscape in both Europe and America.

The 'unfiltered' trend illustrates a move toward a documentary aesthetic, taking a step further as the antithesis of glossy, aspirational advertising. In an era of fake news, people are becoming unresponsive to over-polished, fake images and are craving a truth that represents the world they inhabit. The 2017 Edelman Trust Barometer revealed that trust is massively in crisis around the world, with unprecedented broad declines in media, NGOs, government and business, driven by people's societal and economic concerns, including globalisation. 50% want brands to do more because they feel the system is failing them. 57% of people are buying on belief, rewarding brands who stand up for issues and



ABOVE
Fran Polito
821655278

LEFT
Heidi Sain / EyeEm
748351811

65% believe silence is not an option and will not buy from a brand who is silent on an issue.

True stories

Challenger brands are therefore increasingly adopting the aesthetics of photojournalism to connect with younger consumers and bring a raw, spontaneous edge to their storytelling, whilst more importantly establishing trust and tackling issues such as diversity and censorship. Fusion Media Group's response in 2017 to the rejection and censorship of parts of their multi-award-winning #AsAmericanAs campaign, which celebrated boldly the diversity of real America with unfiltered strong portraiture, is a striking case in point. The campaign was a rallying call for all American voices, shifting away from visual stories that reflected the 'As American as apple pie'

ethos to inclusive stories of America as American as: a cheerleader in a hijab; a Hispanic serving in the military; or an LGBT prom.

However, images of gay men kissing, black babies wearing #BLM (Black Lives Matter) T-shirts and drag queens were rejected and Fusion Media boldly replaced these rejected billboards with 'See the images America wasn't ready for'. 'X marks the spot of censorship' covered the images that were rejected, exposing how far the visual struggle needs to go to address diversity and inclusivity in our visual culture. Their 'unfiltered' approach was in direct contrast to Pepsi's disastrous pulled campaign with Kendall Jenner that felt inauthentic at best and insensitive at worst, trivialising social justice protests and demonstrations such as the Black Lives Matter movement ●

BELOW
Sharon Pruitt / EyeEm
636704893

RIGHT
Klaus Vedfelt
665406721



“People are craving a truth in pictures that represents the world they inhabit”





PART 3.

Total Immersion



ABOVE LEFT
Luca Sgualdini
840575820

ABOVE
Graiki
851947064

BELOW LEFT
Thanasis Zovoilis
588963811



A Deloitte study forecast that people would produce 2.5 trillion images in 2016. We are fast becoming a quick-read, visual society. MIT neuroscientists discovered that the human brain can identify images seen for as little as 13 milliseconds. What this means is that we now have become a people craving visuals that go far beyond the norm, immersing us in unexpected places and expanding the ways we interpret the world.

Visual storytelling is shifting from storytelling to storydoing. We are in a seismic shift evolving from being passive consumers of imagery to demanding a freedom of perspectives and level of immersion that is unprecedented. In our 'virtuality' trend, it is technology that is moving us beyond two dimensions towards images that surround and immerse us in the extreme: into 360 imagery and virtual reality. In harnessing

VR, brands are embedding storytelling at the heart of the technology, developing highly emotive shared experiences that extend the consumer's connection to a brand beyond just a product or service.

At Getty Images, we continue to identify these visual trends – following their merging, collisions and meanderings – in an era when things are evolving more rapidly than ever before and as visual landscapes shift in this interesting pivot point between creativity, data and technology. We also have an ongoing commitment to drive change in promoting a more diverse, inclusive and representative visual language, especially when it comes to reframing concepts of gender, race, mental illness, LGBTQ and religion, to alter perceptions and help brands more powerfully engage with diverse audiences into the future ●

The



ABOVE
Nigel Killeen
555748445

BELOW
Miguel Sotomayor
643687770



ABOVE
spreephoto.de
480967463

LEFT
Tomoaki Nozawa / EyeEm
534578517

BELOW
Jin Chu Ferrer
511139939



effect

RIGHT
Jena Ardell
819952772



crowd

The 'crowd' isn't just the power of community, it's how we now see the world; it's a visual experiment; it's everyday experience scooped up and shared through pictures. *John O'Reilly* looks back to the birth of social imagery and discovers how its restless curiosity is rapidly changing our sense of who we are and where we belong

ABOVE
Dave G Kelly
179514286

RIGHT
Chris Jongkind
538926983



BELOW
Anders Andersson
536070433



ABOVE
Oscar Wong
187767923

LEFT
Jin Chu Ferrer
495621937

BELOW
Paul Biris
536071397



RIGHT
Ilhana Babic / EyeEm
748351645



RIGHT
Nacho Santigosa
504406082

BELOW
Cyndi Monaghan
695874010



“The edge of our social world pictured in photos starts extending into unfamiliar places”

Best clothes, birthday cakes, cars so polished I thought I could see my own reflection on the bonnet through the photo. It’s almost a year since my father died and I am searching through albums and boxes of old photos, images of such varied and random sizes you would think that in the 1960s and 1970s no one was quite sure what you might be able to fit in a picture. Just as trees have rings telling their age, this motley collection of photo shapes reveals a history of photography, of ways of looking and the visual etiquette through which we connected with each other.

Square, medium-format photos, landscape photos and some photos that didn’t fit any recognisable size. The age was photography’s in-between moment, when photography had become cheaper, more accessible. I remember my father bringing home his steely Russian camera with multiple lenses and its hard-brown leather case. Even to my child’s eyes this object communicated weighty scientific potency, a useful Cold War message of the Soviet Union’s technological prowess.

But it was also the age of the cheap Instamatic camera, of ‘point and shoot’ and in the boxes of photos by my desk you can tangibly see this shift in how we saw ourselves and the

limits of our world. The idea of the ‘social’ represented in photos of family celebration had been staged, it was simply good manners to picture yourself in public in your best ‘bib-and-tucker’. Pop media guru Marshall McLuhan argued that each new media mimics the content of old media: like early TV with its music shows and theatre, the photos seemed like they wanted to look like paintings.

Looking through the box of photos you can trace the subtle shift in perception that cheaper camera technology brought. People are still centred in the photographs; they’re a bit stiff and tidy, like the paintings the photos imitated. But like variation in a species, in this evolution of photography some images are a little off-kilter: the subject matter is no longer just birthdays and family celebration, there are foreign geographies, images of travel, Spanish restaurants. The practice of photography itself begins to travel. The photographic instinct begins to change, our sense of what matters, of what you could capture in a picture begins to change. The edge of our social world pictured in photos starts extending into unfamiliar places.

Here comes everybody

Fast forward to 2007 and photography zooms into a deeper and wider democratic revolution, cheap digital cameras meant that suddenly we were doing something new called ‘streaming’ images. In 2002 Bowie predicted the future of music to the *New York Times*: ‘music itself is going to become like running water or electricity’, and indeed it would, but it was the photostream that made a profound impact on our sense of self and our world.

If I had kept a journal for 2007 I imagine my end of year notes probably would have read something like this: ‘Myspace already the most popular social network in the US with 300 million users and valued at 12 billion – one for the future. Microblogging site Tumblr





was launched, all pictures – what, no words? Yup, that’s a winner! iPhone, released in June – no work email, no instant messaging, I guess the engineers dropped the ball on that one. Still, the old Blackberry is ticking over.’

Innovation emerges in ways you least expect it, and in 2007 Getty Images partnered with the photo-sharing site Flickr. Incremental innovation is linear; radical innovation leaps into the unexpected, and while Flickr would become a significant development in the history of photography, it was originally created with a different purpose in mind – game play. The tools were developed for parent company Ludicorp’s Game *Neverending*, a web-based multi-player online game.

Flickr’s success had many sources, the falling price of digital cameras, developing quality of cameraphone imagery, instant and widespread promotion by its owners, Yahoo, and the cheap storage space it provided for the growing numbers of images. People suddenly discovered they now needed an intangible but vital thing called ‘webspace’, and this immaterial space would change how we arranged, viewed and documented our photos.

Here comes everything

Pre-dating the likes of Instagram and Twitter for sharing photos, Flickr became the playground for a new experiment in photo-making as professional photographers, amateur photographers and even people who wouldn’t identify with the name ‘photographer’ started playing with composition, subject matter, framing, lighting.

Inherited ideas of what might make a good-quality professional photograph now competed with a vision of what might make an interesting image, a hybrid of an official language of photography and a vernacular language. Just as a new image-capturing hybrid of camera and phone emerged, so a new hybrid vision emerged

in creative photography from the blend of the amateur and professional (many Flickr contributors went on to become some of Getty Images’ most successful photographers).

A good photo was no longer simply considered a matter of aesthetics (though photos of ‘food on my plate’ had a family resemblance to the classic still life) it was a matter of this fantastic new entity called ‘the social’. When photography became ‘social’, the classic Kodak moment was transformed into continuous, multiple moments and multiple points of view.

Over three years, over 1 million images were submitted to the Flickr collection – in turn creating one of the best-selling image collections at Getty Images. Anytime, anywhere, anybody, filters, no filters, first person views, overhead views, no make-up, all made up, selfies, dronies, colour, black and white, film, digital. It’s not just ‘here comes everybody’ but ‘here comes everything’.

The journey of everyday life

This new wave of photography happened so fast and with such intensity that it changed not just how we took pictures, but how we lived and the possibilities for what we could become.

‘Smile for the camera!’ – now the whole world smiled for the camera. If you want to know what machine intelligence will be like think of the curiosity



LEFT
Tiayrra Bradley / EyeEm
748351671

PREVIOUS PAGE
TOP ROW
806265028
Igor Ustynskyy

499935619
bbq

825637950
Fernando Trabanco
Fotografia

833785990
Dagny Willis

544359443
Marser

517783931
Phung Huynh Vu Qui

ROW 2
748351663
Sharon Reshef /
EyeEm

812325224
John Crux
Photography

813198962
Alexander Spatari

621199382
Dave G Kelly

748351753 - Anna
Kubasheva / EyeEm

821146604
kolderal

ROW 3
645354242
D.Jiang

827184098 -
Yaorusheng

86431128
Joseph O. Holmes

820825348
Carol Yepes

578501861
Alexandre MOREAU

685018286
Tuan Tran

ROW 4
586082653
paul mansfield
photography

512585766
Moazzam Ali Brohi

502829944
Carol Yepes

827029986
Yasser Chalid

826793102
Rennes.I photography

578704695
Mike Korostelev

ROW 5
667222060
Elizabeth Livermore

88010244
Joseph O. Holmes

824640626
Nora Carol

546434359
R A Kearton

817397902
Thanasis Zovoilis

874566254
Jekaterina Nikitina



ABOVE
Ethan Fernandes / EyeEm
583908669



ABOVE
Yunjeong Hwang / EyeEm
748351853

LEFT
Rod Strachan
587356335



*“It changed not just
how we took pictures,
but how we lived”*

of the digital camera, of the cameraphone with its voracious appetite for discovery and data gathering arranged through photos. Digital photography, its content and its social circulation, began to remake us through its capacity for wonder.

The cat. The cat again. Ooh and the cat! Dinner. My studio. My desk. And the street, with the cameraphone comes a revolution in the classic photo genre of street photography. The new wave of photography was partly about how (to paraphrase Bowie) the ordinary can become heroic just for one day. The visual drama of buildings, lights, pedestrianism, but also huts and sheds and ruins. If the post-industrial information economy emptied out cities built on manufacturing, it also provided the technology to document its remnants.

Autobiography and ethnography, travel photography was no longer foreign lands but the journey of our everyday life. The world wanted to smile for

RIGHT
Annie Otzen
530577555



BELOW
Tania Benito / EyeEm
748351755



“The ordinary can become heroic just for one day”



ABOVE
Dreaming life
175991087

RIGHT
Kamil Zakeryaev / EyeEm
748351743



ABOVE
John Crux Photography
812557888

RIGHT
Anand Purohit
538494041



the camera, it wanted to put on fresh make-up: walls and buildings ornamented for the camera in a surge of street art; the flood of pictures, paintings and writing on arms and torsos as the tattoo was no longer the preserve of outsiders but lovingly framed, displayed and shared.

We conceive of the idea of the ‘social’ simply in terms of its sharing. But the new wave of photography opened us up to new relationships not only with people but with things – objects, animals, places, buildings, workspaces, plants, food. The restless curiosity of the digital camera and cameraphone opened an expanded idea of the social that was human and more than human.

The Four ‘Es’

Wonder and curiosity shifted the practice of photography and its images. The new social photography was framed by four different impulses with which to engage with the world – the four Es: Experiment, Experience, Emotion and self-Expression.

An environmental landscape from the perspective of my chest and including my feet. Lens flare. Reflections in windows. And knees – we found a new sense of wonder about body parts, inspired by the alien intelligence of the all-seeing camera. The experiment of

improvisation of grabbing what’s around you for a photo, making life a photo prop; creativity as a flow of ideas, emotions and the stuff around us. It’s experimental photography that makes us laugh and think.

You can see a new generosity of spirit to social-media imagery and creative imagery inspired by social media: there is an innocent beauty that comes from trying things out, from genuine curiosity. And, as in social media, the ‘who’ behind the camera became as integral to the meaning and story as the ‘what’ inside the image. The emotional, experiential impact comes from being immersed in the storyspace, in the experience of someone’s world, seeing the world through an imagined idea. That’s also the skill of the professional photography you see on these pages.

Critics of contemporary social media only see narcissism, whereas the emotional warmth of social photography shines through its curiosity. As we documented our daily life – our obsessions, likes, oddities – we started to get to know ourselves, our many different selves. This digital photography of the cameraphone, of social media, gave us permission not only to share aspects of our world with others, but to share the aspects of our different selves.

Each of us is already ‘social’ in ourselves, composed of many different people, shaped by many different experiences. We have become more curious, in both senses of the word, and brands connecting with that spirit of curiosity – through photography that captures and generates curiosity with the world around us – will make a genuine connection, built from curiosity ●

The Flickr partnership mutually ended in 2013 and the collection was renamed ‘Moment’.

Getty Images continues to work with the community of contributors and also continues to seek out and partner with other emerging photography communities.



Smart and Sensitive

As the language of ‘smart’ moves from our handheld devices of smartphones to ‘smart data’ and ‘smart cities’, ‘smart living’ continues to dominate German customer searches for 2017. The Internet of Things is the backbone of tomorrow’s smart cities as governments and business seek to create new frameworks to make city living more responsive to citizens. Deutsche Telekom’s Telekom City located in Friedrichshafen is a testing ground for e-government, traffic e-ticketing and networked homes, as sustainable urban mobility, renewable energies and energy efficiency strategies become paramount in building 21st century cities battling to smartly accommodate global migration challenges.

Imagery of diversity and authentic visual storytelling are in demand. 2017 saw Germany’s first gay marriage on October 1st as same-sex couples were granted rights to marriage. Embracing gender-fluidity, Germany was the first country back in 2013 to allow parents to forego registering the sex of their newborns. Germany’s constitutional court has recently ruled that Germany must recognise a third gender by the end of 2018.

Authenticity is trending as ‘city life authentic’ searches grew by 235%. ‘Thoughtfulness’ reigns in search at a moment when the thorny side of tourism photography drew the eyes of the world in 2017. Jewish artist Shahak Shapira exposed our obsession with commemorating travel moments through inappropriate imagery such as insensitive and exploitative selfies. In his *Yolocaust* project which quickly went viral, Shapira combed through such selfies, identifying 12 taken in front of Berlin’s Holocaust memorial, including one with the caption ‘Jumping on dead Jews’. After photoshopping-in horrifying scenarios from Nazi extermination camps, he asked all 12 photographers to contact him to remove the images. 2.5 million visits later and all 12 photographers reached out with apologies. Image searches for ‘travel real people’ grew by 157% as Wonderlusters (see Creative in Focus 2015) seek out local experiences ●

Germany

Germany Story 1: Smart Living



Germany Story 2: Sustainability



Germany Story 3: Real life



France Story 1: Wonderlust & Travel



France Story 2: Innovation & Start-up Culture



france

Innovation and Immersion

When Paris has just been named the 2017 innovation capital of Europe, scooping up a prize of €1 million, it is no surprise that innovation is the top searched concept among our French customers. From the world's largest start-up campus, Station F, with its 1,000 start-ups in a former railway depot; to FabLabs that run innovative workshops – innovation is all over the city. New French President Emmanuel Macron is also no stranger to innovation, running a data-driven campaign that disrupted French politics. Images of small business owners, start-ups and entrepreneurial spirit dominate as 'innovation' enters the public conversation.

PWC studies forecast enormous growth in Europe's sharing economy – from today's value of 28 billion EUR to 570 billion EUR by 2025. French businesses are being encouraged to plug into the sharing economy with earlier French successes such as car sharing community BlaBlaCar leading the way. Current economic conditions have led to thriftier French consumers beckoning the smart strategy of embracing frugal innovation. Frugal innovation creates affordable and sustainable high-quality products. French car-maker Renault pioneered frugal innovation in the auto sector back in 2004 with the \$6,000 Dacia Logan and in recent years introduced the 3,500 EUR Kwid in India.

Immersive travel experiences are on the rise in France. Customer searches for 'Wonderlust' are up 223% and 'first person POV' is up 178%. Traditional tourism is transforming into smart tourism with the help of technology, and our French buying patterns are reflecting this interesting nexus where total immersion is key. Air France has trialled immersive in-flight cinema headsets for 2D and 3D content with plans for a wider roll out in 2018. The city of Bordeaux has supported Parking Easy, a start-up helping tourists find parking locations by connecting roads with tourist locations – travel as a seamless, immersive, friction-free experience ●

**A
LITTLE
HELP
FROM
OUR
FRIENDS**





To grow our understanding of a richly diverse world, Getty Images works collaboratively with many different partners who bring their hard-won insights, helping us create more faithful representations of people's life stories and experiences. These are some of their stories

PREVIOUS PAGE
Hollie Fernando
857432866

LEFT
Hinterhaus Productions
870195628

RIGHT
Maskot
678381781



Back in 2014 we were approached by Sheryl Sandberg's leanin.org to help create the Lean-In Collection. Sheryl challenged us: 'when we see images of women and girls and men, they often fall into the stereotypes that we're trying to overcome, and you can't be what you can't see.' We took this brief to heart and helped to create the imagery that has helped to change inherited stereotypes. At launch, the *New York Times* said that 'the new library of photos shows professional women as surgeons, painters, bakers, soldiers and hunters. There are girls riding skateboards, women lifting weights and fathers changing babies' diapers. Women in offices wear contemporary clothes and hairstyles and hold tablets or smartphones - a far cry from the typical stock photos of women in 1980s power suits with a briefcase.' The eccentric trope of 'women laughing while eating salad' is in the past, and three years later Sheryl's team and our Art Directors have changed the frame.

Getting more granular in 2016, Getty Images partnered with the Women's Sport Trust, the leading women's sports charity in the UK. The aim was to increase the visibility of female athletes and women's sports, while also challenging

the conventional portrayal of female athletes in imagery. Focusing on more realistic and aspirational representation of sportswomen and girls, the partnership launched with an editorial curation: 'Best of Women's Sports'. It featured the world's top sportswomen in action and has expanded to encompass creative imagery as well. These images are made available free of charge to schools, universities and not-for-profit organisations to promote the depiction of powerful women and girls in sports to the broadest audience possible.

Transferring this energy into the realm of women involved in the worlds of science, technology, engineering and maths (STEM), Getty Images also partnered with Jaguar/Land Rover to create a collection of perception-changing imagery of women in STEM careers. Our visual trends research shows an appetite among image buyers for more diverse visual representations of engineers with keyword searches for women in STEM rising steeply. Jaguar/Land Rover is passionate about attracting more women into STEM careers and calls for other leading manufacturers to join them in reassessing and updating their visual portrayal of such women.



*“Together we can use
the power of visuals to
incite change”*

On a smaller, furrier, but also important scale, we recently partnered with The Amanda Foundation to create a new collection of stock photos featuring rescued animals that lets licensees donate to a Los Angeles-based animal shelter with each download. The project is a collaboration between Saatchi & Saatchi LA, Getty Images and the Amanda Foundation, a Beverly Hills animal hospital and non-profit rescue organisation that saves animals from kill shelters throughout the city and puts them up for adoption. The collection includes 60 images starring some of the foundation's neediest residents, all in search of forever homes.

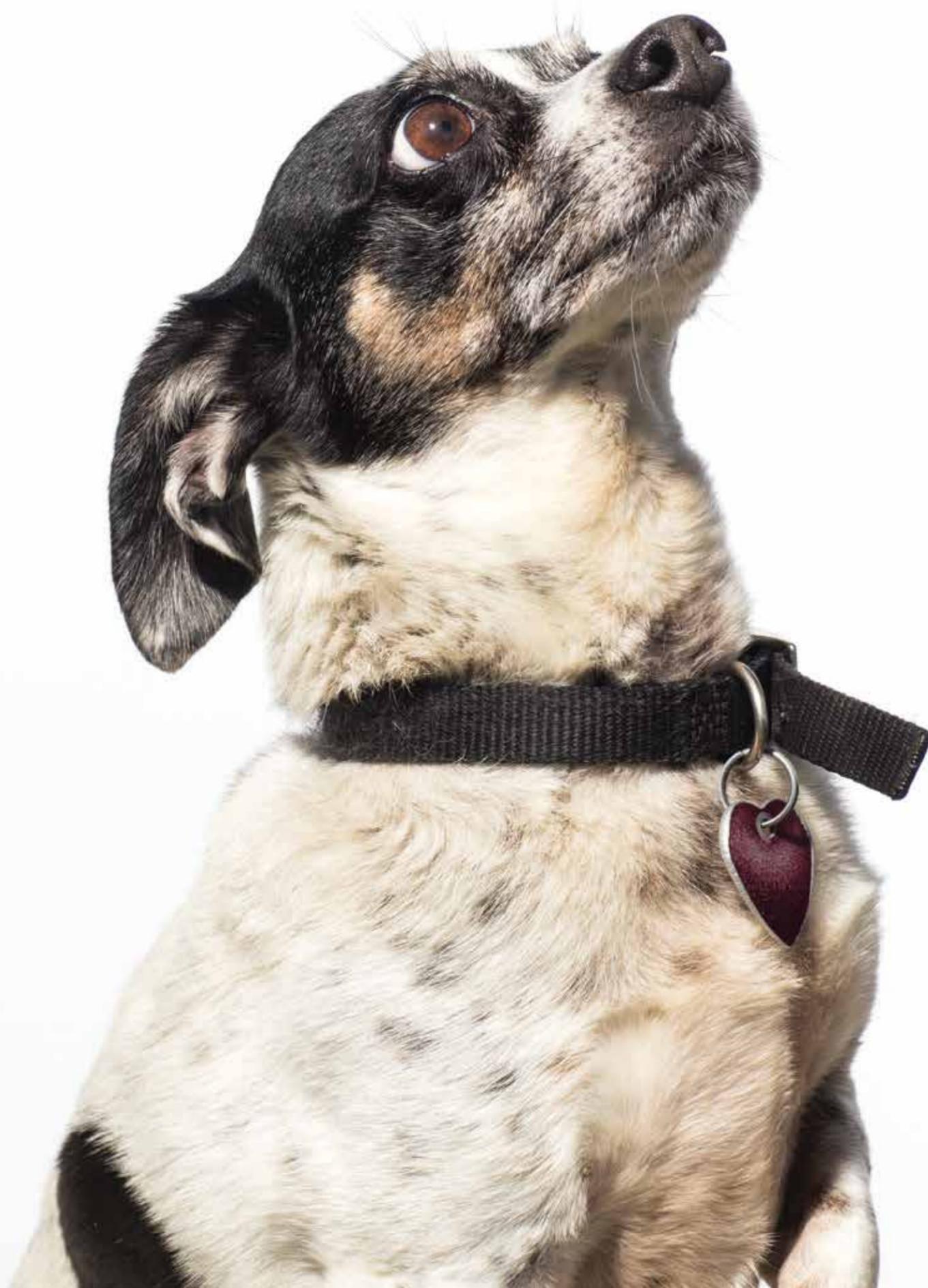
We really value partnerships like these, and are working on even more for 2018. Poor imagery is easily ignored. High-quality creative images are a first step in engaging people emotionally with issues that matter to our partners and to us. Our partnerships aren't about showing the world differently; they are about changing it.

PREVIOUS PAGE
Thomas Barwick
852215752

LEFT
amandafoundation.org
820792812

RIGHT
amandafoundation.org
820793068

OVERLEAF
amandafoundation.org
820790920







LEFT
Muslim Girl
687135462

ABOVE
Muslim Girl
638364110

Millennial and Gen Z women know what they're looking for when it comes to images that portray their generation authentically. They are aware of how important it is to be inclusive and celebrate it on social media in unfiltered visuals that transcend what has, up until now, been considered the norm. Refinery29 has long been committed to reflecting the personal experiences of this generation of women and they want to shift society's beauty standards. In 2016 The 'No Apologies' Collection by Refinery29 for Getty Images was created to embrace and include younger women in all shapes and shades to more realistically

portray younger women's experiences.

MuslimGirl.com and its founder Amani Al-Khatahtbe, author and tech entrepreneur, seeks to demolish the stereotype of Muslim women and girls being portrayed as simply women hidden behind black veils. We collaborated to create positive imagery of awesome women and girls both in and out of hijab to improve the representation of Muslim women in online media and advertising, thus pushing back against sweeping misconceptions of the Islamic community. We believe that together we can use the power of visuals to incite change and shift attitudes ●

Transformative Moments

According to a recent study from Ebiquity, three out of every four ads in Australia feature an all-white cast – really. Creative white-washing is prevalent and socially harmful, while ignoring the business benefits of connecting with a richly diverse Australia. According to last year’s census, 49% of the Australian population is either born overseas or have parents born abroad. Between 2012 and 2022, at least 3 million immigrants will arrive, mostly from India and China, spending an estimated \$95 billion in their first 10 years of settlement. The phenomenal popularity of reality TV shows like *Gogglebox*, *Family Food Fight* or TV series such as *Here Come the Habibs!* are leading the way forward, replacing tokenistic nods with a richer and more relevant reflection of Australia’s diverse culture. From ethnicity to age, sexual orientation and disability, diversity in Australian customer searches are on the rise.

With Australia’s historic legalisation of same-sex marriage, pink dollar tourism is forecast to grow. This legal step helps brand Australia as a progressive, inclusive country. Bucking the trends of international escapes, young Aussies are taking to #vanlife (2.1 million Instagram posts) and exploring their own backyards while commanding massive followings on Instagram. ‘Wonderlust’ searches are up 205% and ‘travel real people’ searches have grown by 133%. #vanlife is a mentality, a movement and more importantly an aesthetic. Luxury travel is being redefined photographically from opulent services and products to transformative moments of personal fulfilment and discovery, all captured in Insta-happiness magic. #you didnt sleep here calls out perfectly posed but faked travel images where the experience is set up all for show. As social media travel imagery increasingly defines our travel decisions, the battleground for real testimony is being fought increasingly hard in a country that is the world’s top global destination ●

australia

Australia Story 1: Diversity



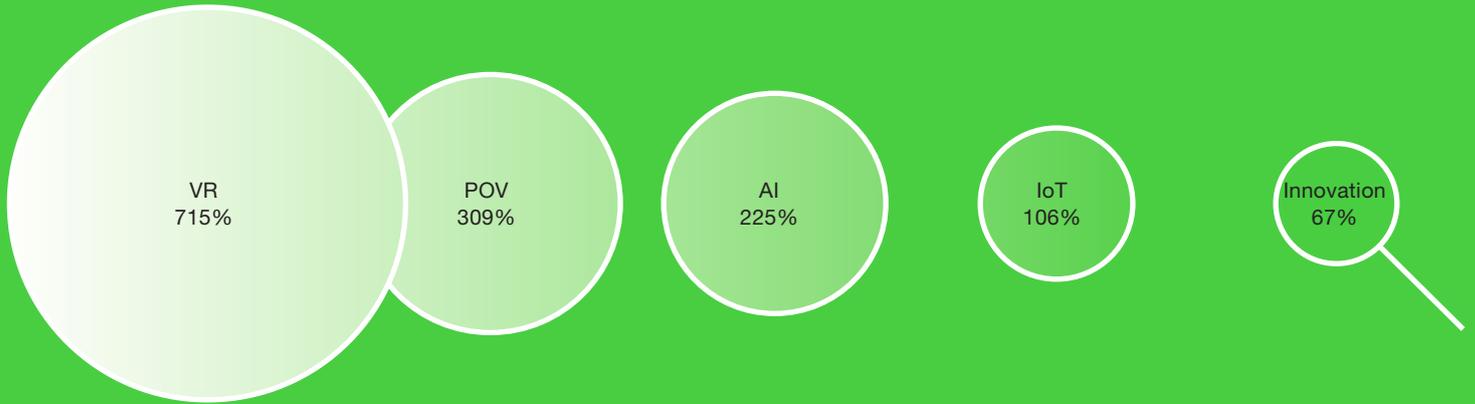
Australia Story 2: Wonderlust & Travel



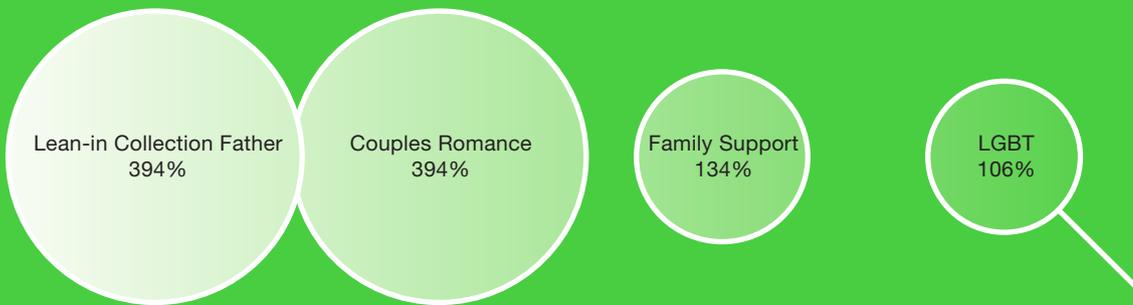
Australia Story 3: Healthy Living



Japan Story 1: Immersive Tech



Japan Story 2: Connection & Support



Japan

Love – from AI to ‘Ai’

In a very literal way, Japan's future has just been granted Tokyo residency. Tokyo's Shibuya ward gave residency to a 7-year old boy-like AI chatbot called Shibuya Mirai. Cute, intelligent, invisible with an online-only presence – this chatbot was created to make local government in Tokyo more accessible. ‘Mirai’ is the Japanese word for future and ‘future’ tops our Japanese conceptual searches. With AI and IoT topping the list of priorities for Prime Minister Shinzo Abe's programme of economic revival, AI and robotics are viewed more affectionately in Japan than in the West's often apocalyptic *Ex-Machina*-like visions.

With subconscious connections to Shinto history which believes all objects can embody kami (spirit or divinity), and an affectionate anime culture, Japan is placed to embrace AI and automation as solutions to Japan's ageing society, dwindling population, shrinking labour market and culture of overwork. In a traditional patriarchal culture where the term ‘work-life balance’ does not exist and only 2.7% of male workers avail of paternity leave, the government is stepping in to encourage reform.

Japanese ‘salarymen’ are slowly being replaced by ‘iku-men’. A play on the Japanese word for child-rearing, millennial males are placing offspring before overtime, planet before profit and mindfulness before materialism. ‘Mago-turn’ is a new trend that sees young people who grew up in Japanese cities migrating often to their grandparents' provincial towns, pulled by memories of childhood visits, community connection and ‘ikigai’ – a slower pace of life. ‘Walk slowly and you'll go far’.

‘Ai’ in Japanese actually means love and ‘Ai Haruna’ is a rare Japanese pop idol and civil rights activist challenging sexual and gender prejudice with a prime-time TV show called *Barrier Free*. Haruna appears in acclaimed photographer Michel Delsol's photobook *Edges of the Rainbow: LGBTQ Japan* showing an often unseen side of Japanese society. LGBTQ searches are growing amongst our Japanese customer requests ●

IPPEI



NAOI

SHOW

CASE



DANIEL

GRIZELJ

THOMAS

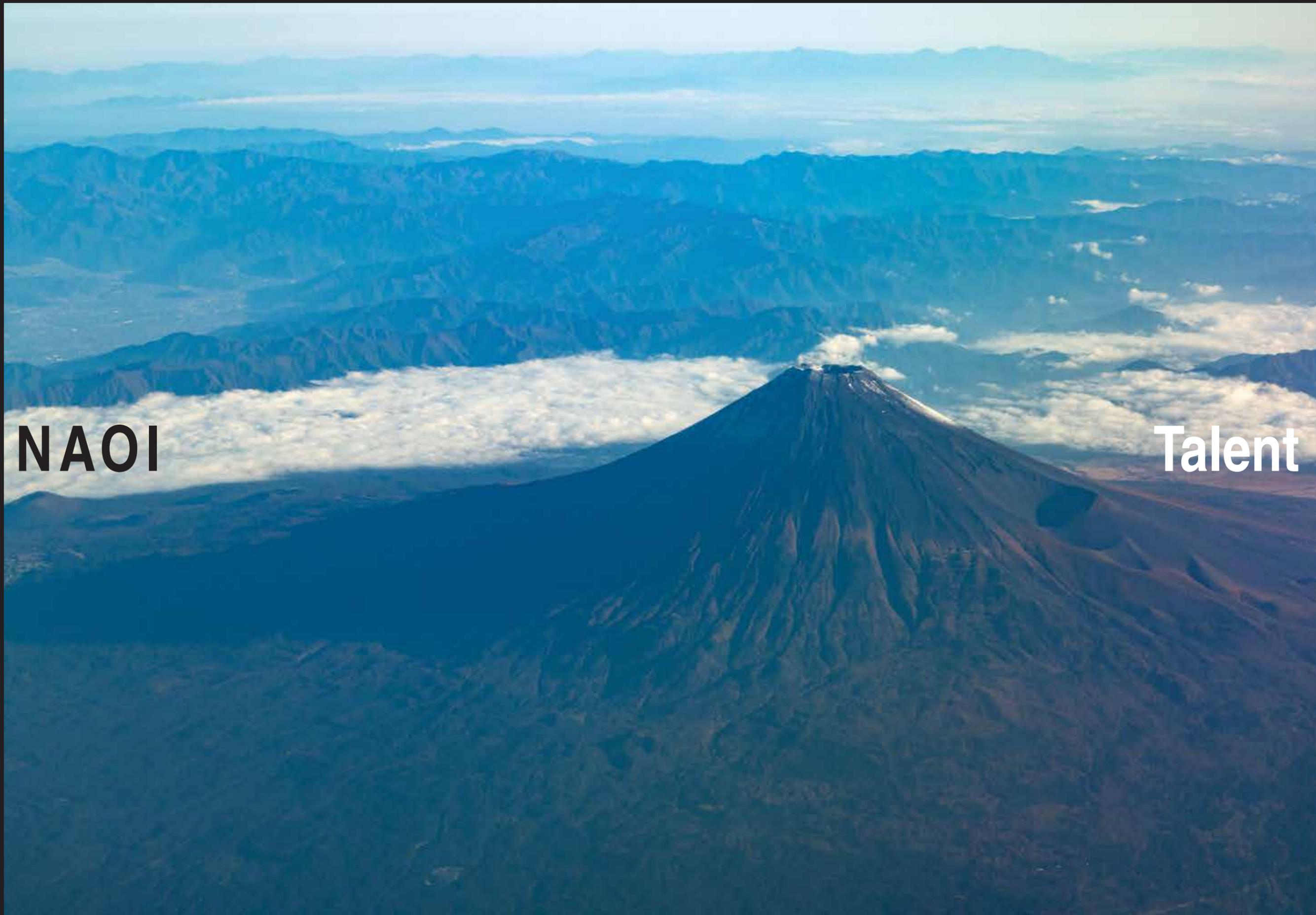


BARWICK



ANNIE

OTZEN



IPPEI NAOI

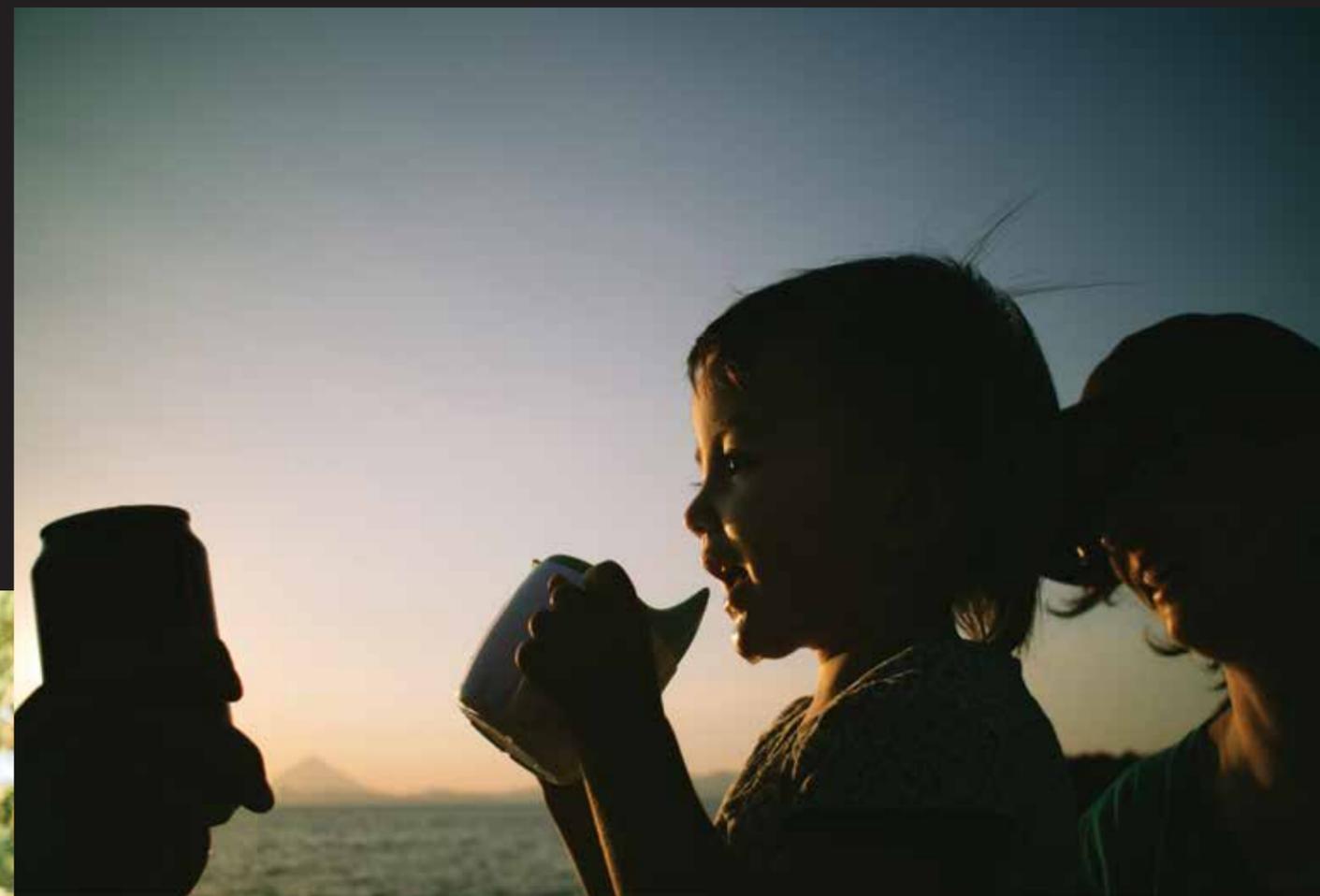
Talent



PREVIOUS PAGE
653022338

BELOW
810766588

RIGHT
591195407

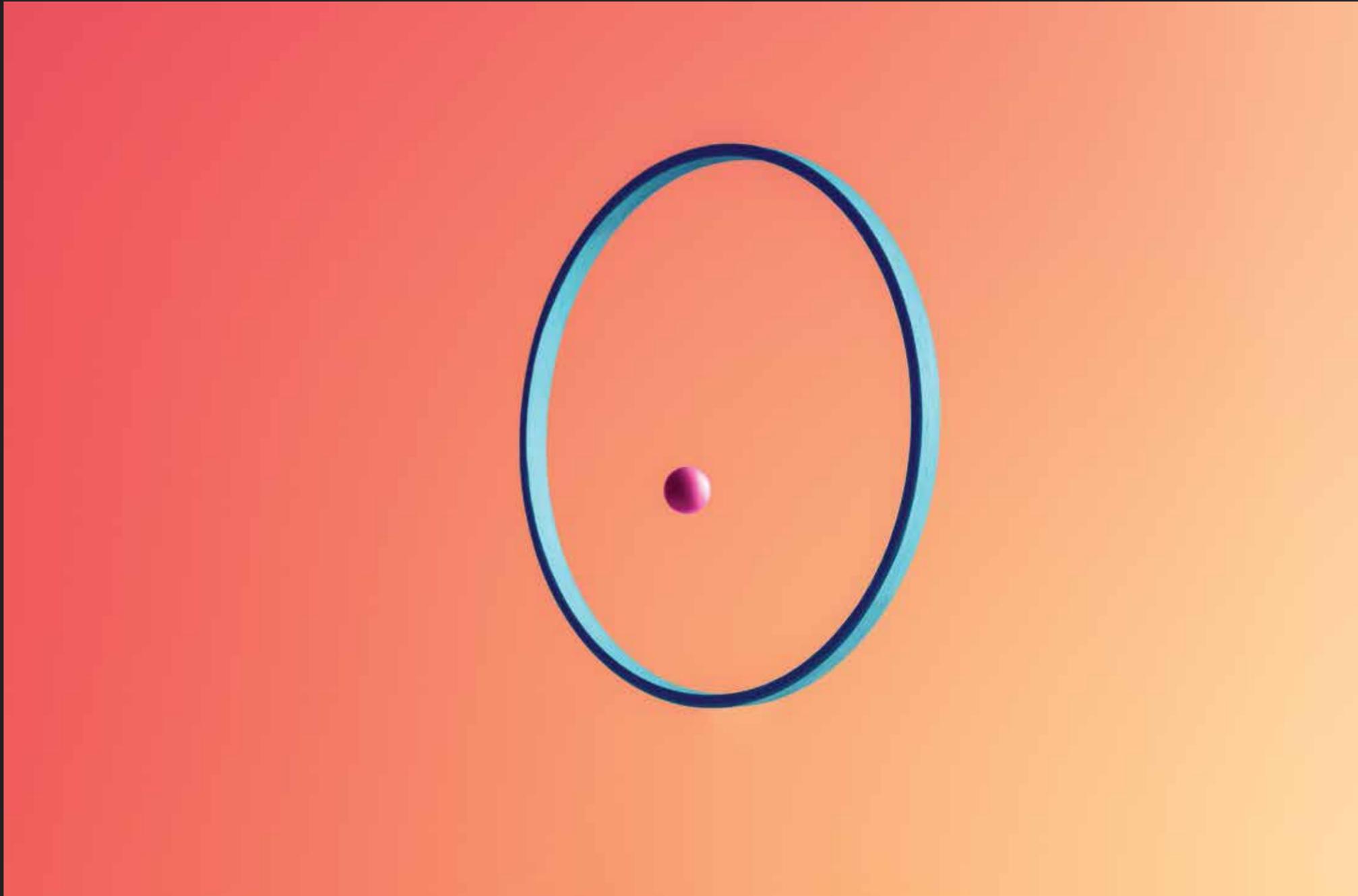


The work of Japanese photographer Ipei Naoi elicits the beauty of Japan's lesser-known landscapes and gentle moments of joy in his life. Visual mementoes of the slow passing of time combined with Naoi's calibration of colour, light and form, tell stories both uniquely personal and universally accessible.

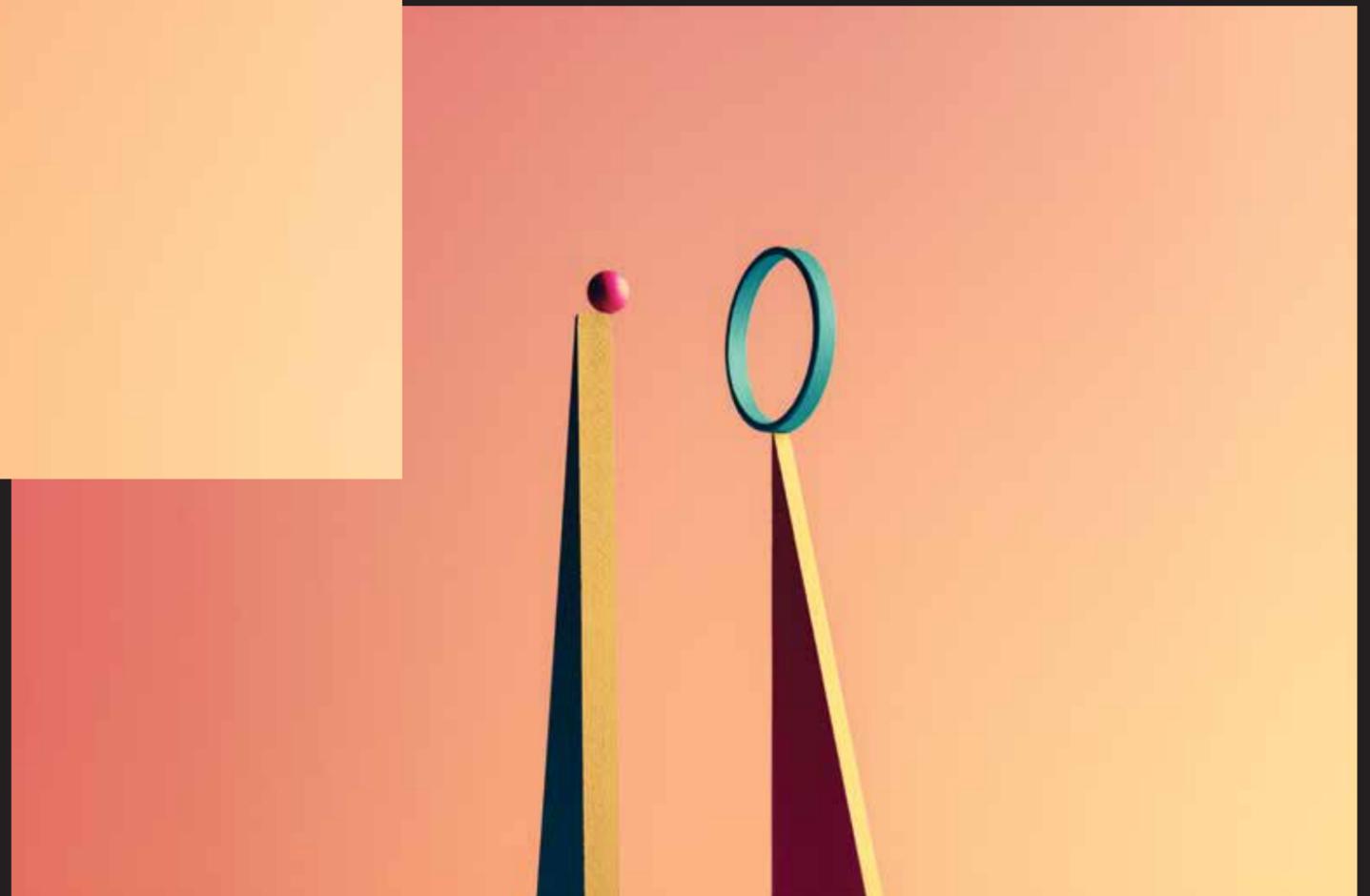
DANIEL GRIZELJ

Shoot





Daniel Grizelj is an idea-driven photographer who expresses the creative process within each of his projects. Based in Gothenburg, his recent shoot *Balance & Choice* showcases his unique skills in lighting and set design. Highly considered and executed, these playful images explore the boundaries between simplicity and complexity, capturing the knife-edge of everyday decision-making.



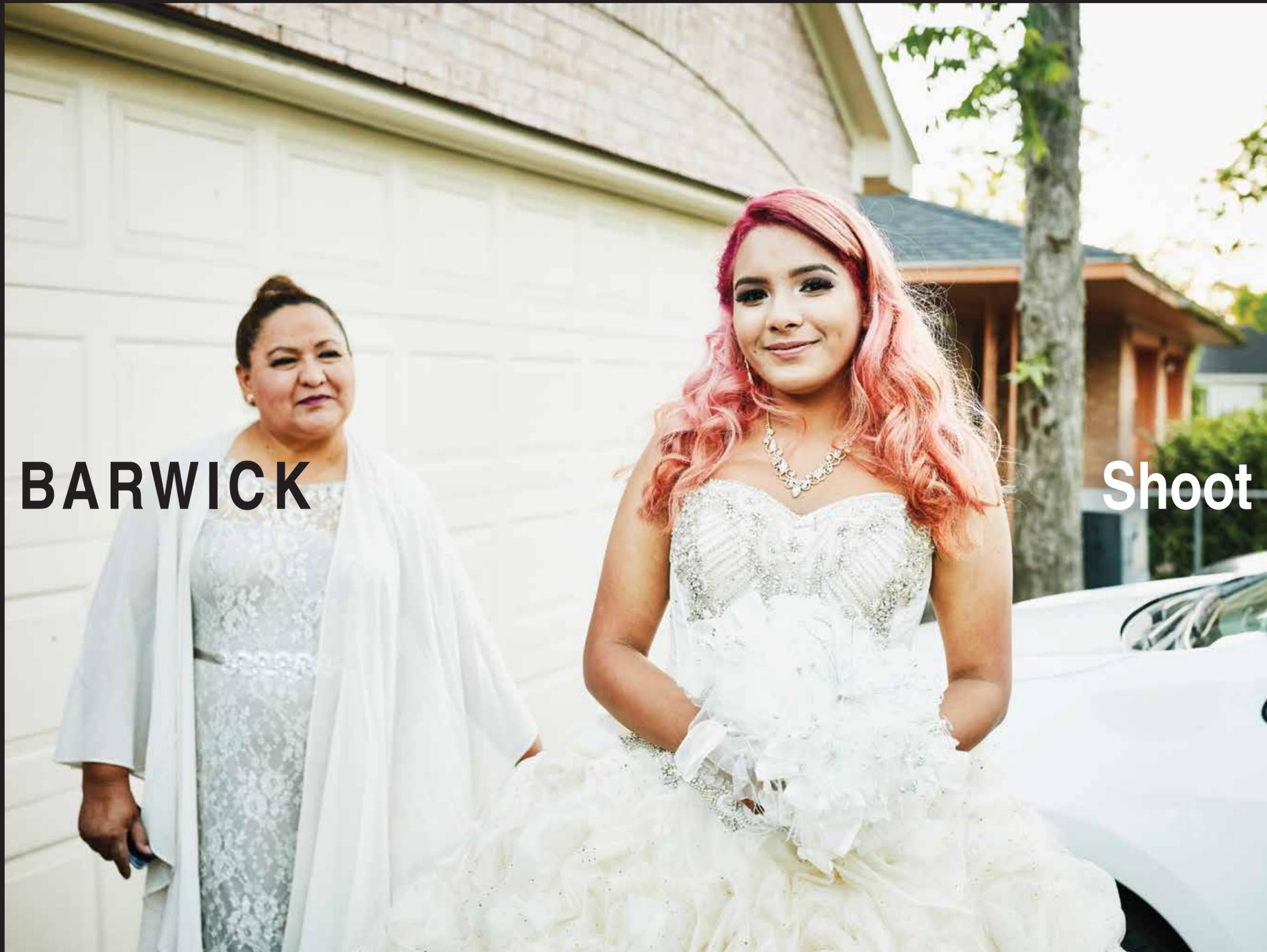
PREVIOUS PAGE
699087504

ABOVE
699087374

RIGHT
804305396

THOMAS BARWICK

Shoot





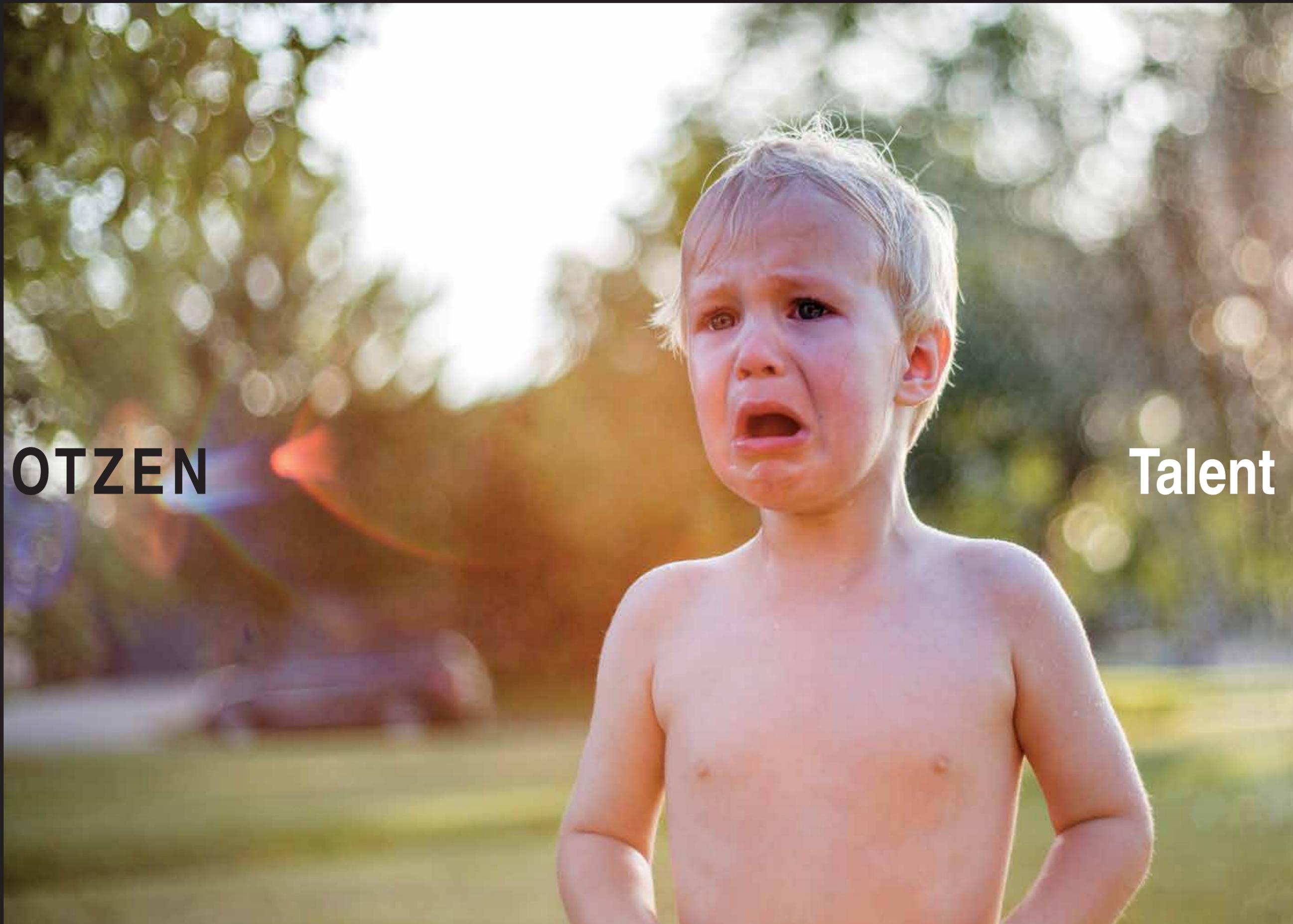
TOP LEFT
685785112

LEFT
698308432

ABOVE
660914117



Photographer Thomas Barwick travels throughout the US capturing moments of connection between family, friends and community. 'Regardless of where you are,' says Barwick, 'everyone is touched by the same emotions and I simply try to capture that.' His new project *The Middle* documents people in a way they want to be recognised and seen.



ANNIE OTZEN

Talent

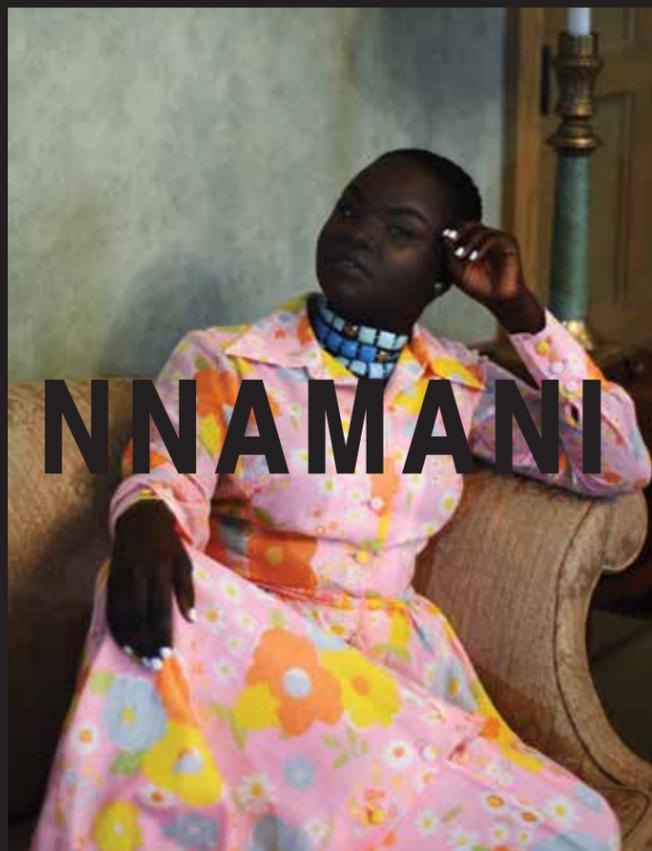
BELOW
547012259

RIGHT
559677799



Based in Midwest USA, photographer Annie Otzen's work is fuelled by a desire to document the rich pageantry of everyday life. She captures romance, relationships and family with an eye for what brings people together.

STEPHANIE NNAMANI



Interview

ABOVE
869926732

RIGHT
875603378

Getty Images Art Director Christina Ihekwoaba talks with the talented, enigmatic photographer Stephanie Nnamani (aka Teff Theory) about narrative, working with an all-women team, and the Black Renaissance.

How did the name Teff Theory come about?

I was in the middle of a creative shift. I had other names in the past but no longer felt quite like that version of myself – it made me feel like I could not move forward. The name ‘Teff Theory’ combines my interests and studies in social science with my discipline in art. I wanted to create work in a way that encouraged creatives at every level to recall that their art is first of all a service to themselves; that creativity is an act of caring for their own self.

Do you work with a large team? How do you advise others to build a team?

My team is generally quite small, comprised of women. At most, there are five of us. Always women; women of colour. I would advise others to build with a team that either shares or exceeds their capacity of commitment to the story. For me, creating with women just works. I believe in our collective magic.

What inspires you to create?

My commitment to my womanhood, African roots, my Blackness, and to my healing. My creative process places self-cultivation and discovery ahead of research. When my work reflects past works from other artists, I am affirmed that I am on a path that I’ve earned, that’s reserved for me.

You work across continents, what differences do you experience when creating in America vs Africa?

In Nigeria, the people and spaces carry the stories, so this allows me to engage with portraits and spaces. Whereas, in America, the people carry the story. Especially in the larger cities. I noticed this distinction after having lived in New York and relocating to North Carolina for undergraduate studies. I enjoy the

more rural and suburban areas over cities, because I find myself searching for home, even while I’m away from it. I’m not moved by the large skyscrapers in NYC enough to want to capture them nor include them when composing an image.

What is your favourite photo and why?

I have a handful in general, but from the Black Victorian shoot it is Eve in the yellow dress, seated with her head bent backwards, smiling, her hands placed over her eyes. When the idea first occurred to me, that was the initial image that sort of haunted me. Once I captured it, I literally set the camera down and danced. It’s also my favourite because the yellow dress is from a two-piece my sister, Andrea, designed for her clothing brand KAHKTI and named after me.

Black narrative within the Renaissance era was somewhat erased – why is it important for you to reframe this narrative in the modern era?

It is my belief that the Black narrative wasn’t as much erased as it was suppressed – because ‘erased’ would imply that there was something present. We are in the midst of a Black creative renaissance of our own. Just as we enjoy the power we have to push our narratives, it is important to add to the voices and lives that were denied adequate representation and access.

What would you say defines the Black Renaissance figure?

A Black Renaissance figure is someone who exhaustively champions the reclamation of the Black narrative. For too long, our stories have been told by others: mangled, skewed and often outdated. The Black Renaissance figure partakes in, as well as orchestrating, the shift.

How important is it to encourage young BAME photographers to reflect their history in their work?

BAME photographers are living, breathing testaments to the resilience and efforts of their ancestors. Paying homage to the ancestors is an exemplary way to communicate gratitude.

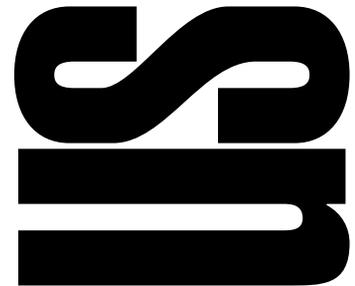


The Kindness of Strangers

'Technology' is the third most searched term in the US but most significant is the search for 'machine learning' – up 528% in our customer requests in the last 12 months. The optimism is fed by stories such as medical imagery scans by machine-learning AI which can now visually detect colorectal cancer in less than a second. Apps like PikMyKid ensure responders don't enter school mass shootings blind. Yet questions of a Faustian deal with technology linger as Google's image 'retouching' AI neural networks automatically 'modify' photos in the blink of an eye, in that simple flicker between screen click and viewfinder. In a world of fake news, authentic visual storytelling and trust become paramount.

Demand for 'diversity' continues to grow in US searches – up another 104%. The 2018 Pirelli Calendar visualises an all-black Alice in Wonderland with RuPaul as the Queen, Whoopi Goldberg as the Duchess and Naomi Campbell and Sean Combs in photographer Tim Walker's reimagining of this classic tale where black people can be seen at last to exist in our collective fables. It is described by Sean Combs as 'the most phenomenal moment for diversity in fashion'.

As mental health, support and counselling searches grow, visuals of caring communities are in demand. Despite the political and social turbulence of last year, Giving USA announced an all-time high of over USD \$390 billion donated to charitable causes as Americans continue to be generous. People are connecting with images of kindness as candid moments of compassionate acts go viral. An image of a 23-year-old man helping an 81-year-old man in a random act of kindness down a shopping mall escalator in Massachusetts had 420,000 Facebook likes and 25,000+ comments. Searches for images of kindness with an increase of 102% are closely followed by the continued demand for volunteerism imagery ●



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US

Brazil

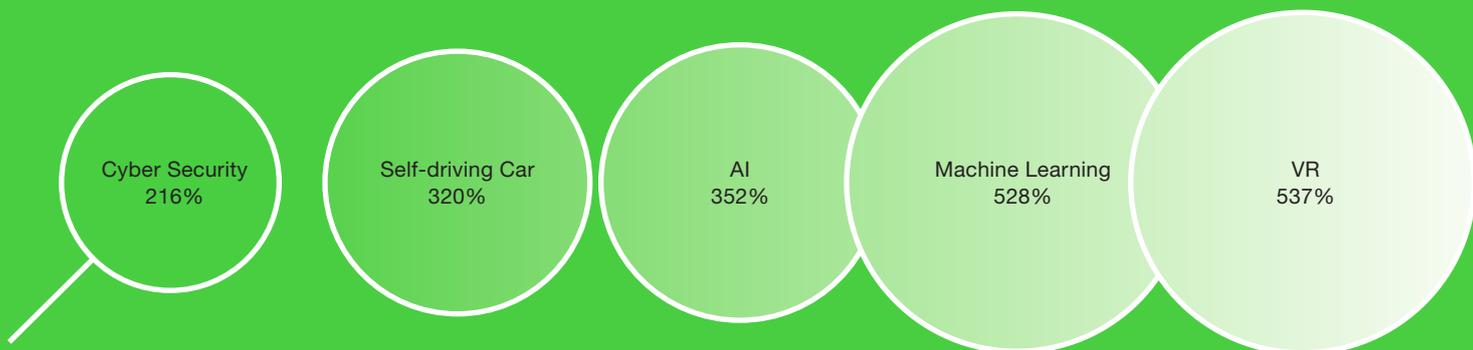
Can-do Culture

Resilience, smart solutions and an entrepreneurial fire born out of necessity are currently driving Brazil. Despite political upheaval, spiralling corruption and the worst economic recession since the 1930s, Brazil’s start-up sector is estimated to have grown by 30%. The can-do ingenuity of Brazilian start-up culture is attracting significant investment from overseas – Sao Paulo is ranked 12th for start-up innovation worldwide. Innovators in Brazil are building new ecosystems from the bottom up, as everyday Brazilians recalibrate their relationships with power. With the crisis in institutional trust, people power is on the rise and disruptive innovation opens up new possibilities. Local fintech start-up, Nubank, challenges traditional financial services providers with their mobile-centric accounts that can be set up in a matter of minutes, helping the 60 million Brazilians who do not have a bank account due to high fees and bureaucracy. Our searches for ‘customer service’ are up 378%.

Brazil is home to the fifth largest millennial population in the world, of which 25% are unemployed. In a mobile phone saturated market, where smartphone obsession continues to grow, ‘emoji’ customer searches have grown 231% in 2017. Millennial mobile phone users in Brazil spend an average of four hours a day on their phones according to the MMA mobile report Brazil 2016.

Resilient millennials are creating new means and ways of living, inventing new jobs, working to find solutions for the difficult realities they find themselves in and seeking to shape a better future. This generation is instrumental in reshaping the concept of luxury away from simple materialism to products with transparency, traceability and sustainability. With an obesity crisis looming, millennials are putting the food sector under pressure where social responsibility is pivotal. Images that show social good connect with cautious Brazilian consumers where the future is everything and community is key ●

US Story 1: Technology



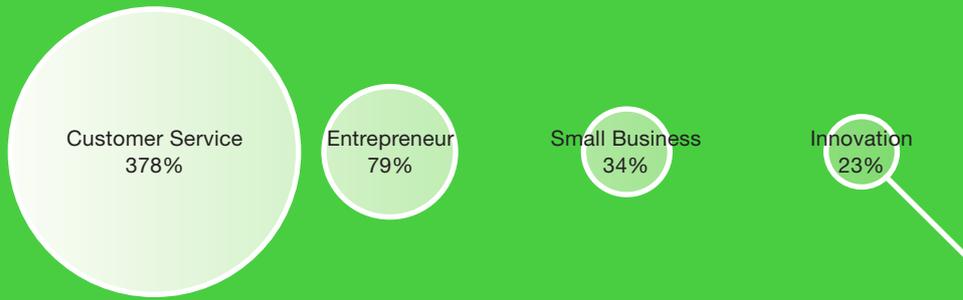
US Story 2: Diversity



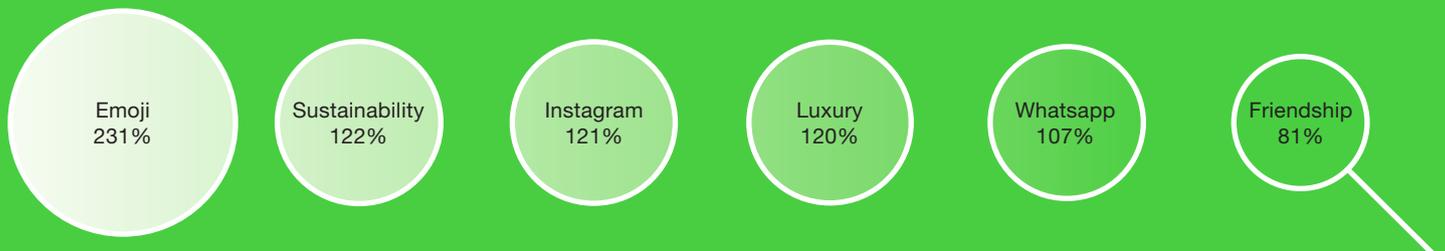
US Story 3: Caring Community



Brazil Story 1: Service and Start-ups



Brazil Story 2: Millennials



Brazil Story 3: Healthy Living



brazil

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B

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Through personal, honest and revealing portraits

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Rosie Matheson explores boyhood and masculinity

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I started shooting these images in 2015, documenting how young men express themselves, capturing their emotions, looking at how they present themselves in everyday life.

The project explores expressions of masculine identity at a moment when the subcultures which give young men a voice are increasingly invisible. Ultimately, the work is about people who don't realise how special and interesting they are, and whose faces tell their story ●





PREVIOUS PAGE
FIRST ROW FROM RIGHT

857202326
857228570
857202396

SECOND ROW

857228550
857202468
857202490

THIRD ROW

857228530
857202526
857202364

FOURTH ROW

857202420
857202398
857202408

ABOVE
857202448

Hollie Fernando layers up to capture the sheer
joy of open-air swimming

THE DEEP





PREVIOUS PAGE
872358210

ABOVE
872364372

RIGHT
872357658

BELOW
872367894



Hollie Fernando is an award-winning London-based portrait photographer whose youthful work has a unique, ethereal beauty influenced by 19th century pre-Raphaelite paintings.

Shooting on film, there's a simplicity and honest approach to her work, which is evident in her recent shoot *Into The Deep*. Black water and changing rooms juxtapose brilliantly against the luminous pinks and oranges of the costumes in a tactile shoot that perfectly captures the camaraderie of open-water swimming.

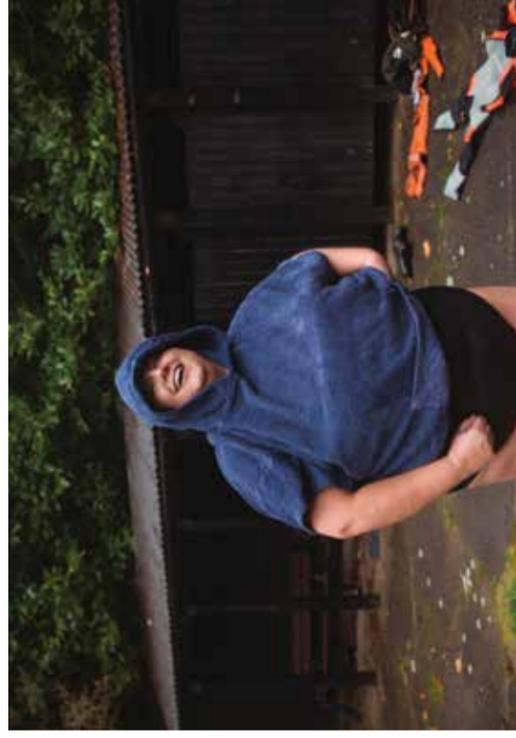
Fernando normally plans her shoots meticulously, but *Into the Deep* flowed naturally to reflect the organic nature of the hobby. Armed with nothing more than her camera, she simply followed the ladies' normal routine: so full of energy and happiness, enjoying the simple pleasures of life on a dreary October morning ●



ABOVE
872361266

RIGHT
872358046

BELOW
872357530



Ella Foote, a writer and swimmer, on the pleasures and poetry of swimming

Swims like this one show the joy of swimming through all seasons. Spring and autumn are my favourite times to swim, the water cool enough to get that zing and nature showing you signs that life is forever changing and moving. It might feel bleak, with winter well on its way during leaf-scattered swims, but the signs of summer heat are still in the soil. Swimming is social but also meditative. Though you leap in with a group of like-minded people, once you're immersed in the water you're alone with your own thoughts and watery sounds of the deep.

On a long swim you can get into a gentle rhythm and drift off quite easily. I think that's why people love to swim so much – it is mind-altering ●



GOING UP

THE 90S

Why not lose your dignity, as well as a layer of skin, every time you stand up?



HIPSTER CHRISTMAS

What's wrong with a bit of tradition? Must we ruin everything with a need to be nifty? Bing Crosby didn't sing about a pink Christmas.



CHRISTMAS JUMPER

A classic for a reason. Minus points for wearing ironically - that's not in the spirit!



FIDGET SPINNERS

Scorn may be down to remarkable lack of coordination.



ATHLEISURE

Yes, we get it - you work out, now take your smug mug off to the shower and get changed. You're filth.



WOMAN LAUGHING WITH SALAD

Salads are no laughing matter - no one is that happy about limp lettuce leaves and a cursory piece of cucumber.



PINEAPPLE EVERYTHING

So kitsch it became cool... for all of five minutes. Pleased this trend is getting canned.



CRYSTALS

Rather than confront problems, why not put our faith in magical rocks?



DRESSED UP DOGS

Panda Chows, SpiderPug, Tiny Taco Pup... If you haven't whiled away hours on these search terms, you haven't lived.



NO PHONE ZONES

Coming soon to 2018: peace and quiet, thank crackers for that.



WOMEN

Don't ovary-act, women are staying up.

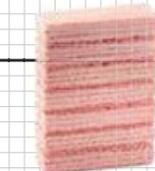


JIGSAW

Take that digital revolution! Next thing we'll be dusting off the vinyl records and knitting our own jumpers. Oh wait...

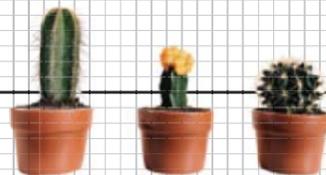
BAD

GOOD



MILLENNIAL PINK

Proving that if you give anything an en pointe name, even apricotty salmon can go viral.



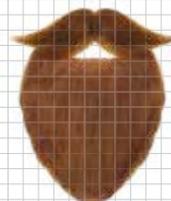
CACTI

What a prick of a trend...



VR HEADSETS

Let's take a moment of silence to pay our respects to all those who spent thousands on these. We're not quite there yet.



BEARDS

Next time you're at a roundtable on increasing connectivity in a digital age, you might want to inform the bloke beside you. While you're at it, ask him for a deal on his VR headset.



BOY LOOKING OVER SHOULDER MEME

It's over but my goodness was it good.

GOING DOWN



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