Visual Communication

COM 480 – Visual Communication

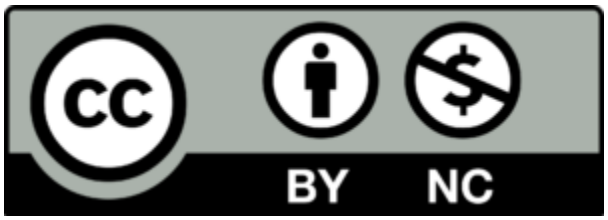
by Steve Covello

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Resources to bookmark:

Throughout the course, you will use online resources to locate visual media as part of your assignments. Please go through each of these items and bookmark them for future use.

Image repositories:

- Unsplash – If you use an image from Unsplash, it is in the Public Domain. It does not indicate this explicitly in their license page because they do not want anyone to use their images to create a competing service. Their license description, however, is literally the same as Public Domain usage. If you cite an image used from Unsplash, always include the Public Domain attribution.
- Flickr
- Iconfinder
- Google Images
- Behance – Always check the license at the bottom right corner of the image information. Some images are portfolio pieces from actual commercial work the artist was hired to perform. If the image appears to be part of a commercial project (such as an obvious branding element, logo, or product placement), it is not in the Creative Commons – the copyright is owned by the company that hired the designer even if the designer has (errantly) placed a CC license on the work. When in doubt, err on the side of caution.
- Creative Commons

Reverse image lookup – These are useful if you want to check where an image originated from:

- Tineye
- Google reverse image lookup

Creative Commons Licensing – These links describe how to use an image that is licensed for reuse without violating copyright restrictions.

- CreativeCommons.org
- UNH-CPS Library's Copyright Basics – Be sure to review all of the tabs on this page.

Demonstration videos (no audio) on how to locate images in the Creative Commons.

How to locate, download and attribute Creative Commons images

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Introduction to Visual Communications

About Visual Media

The focus of COM 480 – *Visual Communication* is on the use of visual media as a means for conveying information to an audience. In particular, we will limit our attention to the use of still imagery because of the vast, openly available repositories of visual media and the simplicity of manipulating them.

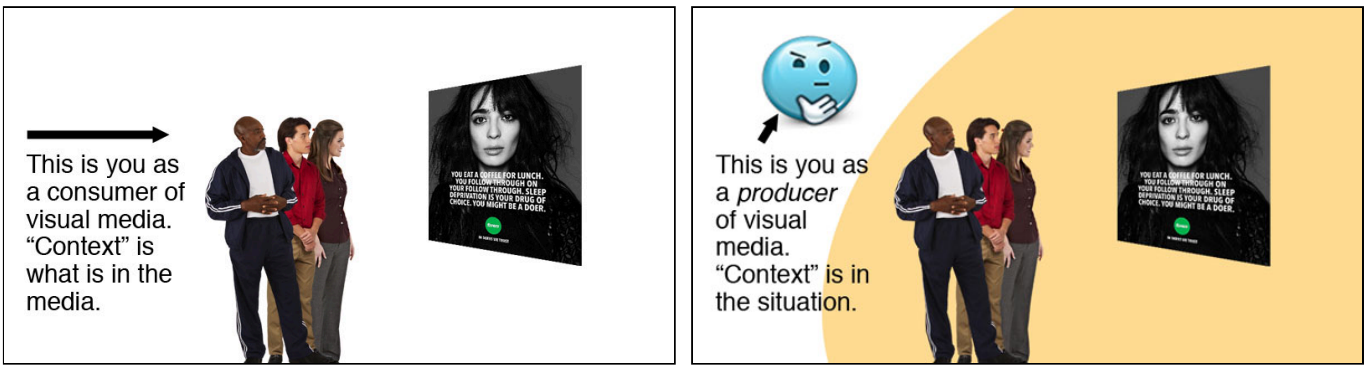
You will discover a lot of similarities between the principles of formal writing and the principles of using visual media in purposeful communication because, ultimately, you will be communicating to an audience of *humans* – and humans have the same cognitive needs for information to form meaning no matter which medium is used.

Essentially, human brains are "pattern making machines" that rely on assembling bits and pieces of information into a coherent whole in order to make sense of a message. The human brain cannot bear having empty gaps of information and will often fill that gap with *something*, even if it is the wrong information. The human brain also dislikes ambiguity. The brain doesn't just want messages to have meaning – it wants messages to mean something *conclusive* and for it to fit into one's personal reality.

Humans are also very attuned to their personal identity, situations, attitudes, beliefs, values and expectations. When humans encounter messages, they interpret them according to their unique perceptions as well as from the influence of larger cultural, political, religious, or moral frameworks. This is why your messages will require considering more than your own personal point of view or context as a basis for communicating to an audience.

The value of this course will be in how you practice crafting coherent messages and narratives that serve your audience's cognitive and humanistic needs so that you achieve your intended communication goal, whether in an academic environment or in professional practice.

In summary, everyone in this course has been a consumer (on the receiving end) of visual media. Your challenge in this course will be to go beyond being a consumer of visual media to becoming an effective and conscientious *producer* of visual media.



To achieve this, you will need to draw upon the following sets of foundation knowledge:

- **Organizing Principles:** Context, audience, and purpose.
- **Rhetorical Strategies:** Communications techniques used produce a particular effect on an audience.
- **Use of Creative Commons resources:** Locate images that are available for reuse under Creative Commons license and attribute them appropriately.
- **Ethical use of imagery:** Present imagery and graphical representations of information that do no mislead the audience or misrepresent reality.

- **Narrative form and transition:** Assemble individual messages and show connections between them so that it feels like a coherent whole to your audience.

The following video from the Purdue Online Writing Lab (OWL) describes the basic elements of Visual Rhetoric.



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Deconstructing Visual Media

The value of communicating with visual media

Communicating with visual media is not a new phenomenon. However, the pervasive use of visual information in contemporary communication calls for a higher level understanding of how visual media affects the human perception of messages, especially when the author is not present when the messages are received.

The purpose of your study of visual media is to strengthen your ability to recognize, as a producer, how visual media is used to influence people's beliefs, attitudes, and opinions as well as to elevate your ability to communicate beyond text or speech alone.

In this chapter, you will review the similarities and differences between traditional written media and visual media followed by an introduction to the principles of formal communication. Last, you will review a theoretical framework that describes how to classify different forms of media according to their unique abilities to effectively convey meaning.

The similarities and differences between written media and visual media

The use of visual media in communication is similar to using written text: the author must consider the context of communication, the audience for whom the communication is intended, and the purpose for the communication.

However, written and visual media are "read" by the human brain quite differently. Visual imagery is *analog*; written language is a *code*.

> **Analog:** Visual media is *analogous* to that which it represents. A picture of a flag looks like an actual flag. A person who has previously seen a flag will recognize the visual patterns in the image and form a mental connection between the image and their prior experience (memory). Thus, an analog representation of an object is about a *relationship* between the object and that which it represents, and is ascertained by the reader at a glance.
>
> **Digital:** Written media – a sequence of digits – is a *code* for that which it represents. The word "flag" does not look like a flag, and if the reader did not know that the sequence of letters *f-l-a-g* referred to the object known as a flag, they would not know what the coded symbols meant. Written words need to be *decoded* according to a pre-established lexicon in order for them to be understood and must be sequenced according to the conventions of grammar and syntax.

The differences between these forms of communication present the author with challenges in order to convey a meaningful message in either form. For example, if the author writes a statement like, "The flag was raised atop the flagpole," the reader can decode the meaning of the words clearly enough. But without more background information, the reader might not grasp the statement's connection to a higher level of meaning, such as to represent "the triumph of the human spirit against tyranny." Higher level meaning, in written form, relies on crafting a linear narrative of text and subtext that is decoded in a sequential order.

The author of visual media, just like in a text passage, needs to provide the reader with additional information about *what the image of the flag relates to* in order for the power of the image to produce its intended effect. In other words, a picture of a flag, in isolation, can convey an infinite range of meaning beyond the level of recognizing the object. **It is up to the author to surround the image with information** (text or speech) so that the reader can form the connection between the image of the flag and the message's intended effect.

In the examples below, a flag motif is used to convey a variety of messages. Some of the messages are designed to align with the conventional perception of the American flag, i.e., patriotism, duty, American idealism. Some of the examples

use the flag as a commentary that stands *in opposition* to those conventions. The reader experiences the message at a glance without much cognitive deliberation because that is the natural reflex of human visual sensory perception.



Examples of flags used to punctuate various messages of patriotism and protest. All images CC0 – Public Domain

The relationship between visual media and text

The key difference in composing visual media compared to writing text is that the reader's attention and cognitive processing of imagery is not necessarily linear and orderly, like reading text. The author must make decisions about how visual information is selected and arranged so that the desired relationship is made between the image and what the image is intended to mean, in an instant.

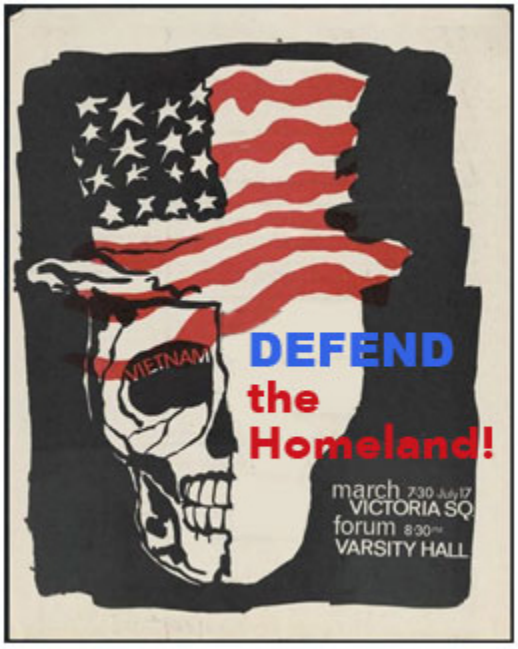
In the examples above, each poster uses a flag as a rhetorical element, but it is the choice of words, color, and punctuation that cues the reader to the larger meaning of poster.

In the top-left image above, the use of the flag motif is combined with a symbolic skull image representing death and is punctuated with the text, "Mobilize Against The War." The intended meaning, given this combination of imagery and

text, is unambiguously in opposition to the Vietnam War. This stands in contrast to the use of the same flag motif in the "Long Island Women" poster where the symbolic meaning of the flag is shaped by the Columbia statue, homeland imagery, and text calling for patriotic defense of the homeland.

In the images below, however, two of the prior examples from above have been altered with their accompanying text changed to form a different kind of statement. As you can see, the overall message is different because of the change in text, color, and composition. You may also notice that the combination of imagery and text does not work very well to convey what appears to be the author' intended message. The use of the skull image does not convey "patriotic defense of the homeland" while the noble Columbia statue and homeland imagery does not convey a sense of urgency to "stop endless war."

These examples demonstrate the relationship between the selection of imagery in combination with text, color, and composition to produce a rhetorical effect consistent with the intended message.





About Media Richness Theory

With so many different forms of communication in our current environment, where does the use of visual media fit in the spectrum of other forms of communication? Why would an author choose to use visual media as an element of a message? For what purpose or advantage?

The research into this question is extensive. Media Richness Theory (Daft & Lengel, 1986), attempts to classify various forms of communication media according to their inherent affordances to convey complex information. Each communication medium has more or less ability to:

- handle multiple information cues simultaneously
- facilitate rapid feedback
- establish a personal focus
- utilize natural language

Media with strengths in the features above are considered "rich" while those that have fewer of these capabilities are "lean." However, it is important to know that "rich" and "lean" do not connote "good" and "bad" media, respectively. Rather, the purpose of the research was to determine which media would be most appropriate to use according to the nature of the communication task.

For example, a business person who needs to send a directive to others to meet at a certain time and location would need only to send a (lean) email. Setting up a face-to-face meeting to convey this information would be excessive. Conversely, if a group of people had to come to a consensus on a strategic plan, email would be insufficient to capture the subtleties of interpersonal interaction as people negotiate their positions. A face-to-face meeting would be the most appropriate venue.

This leads us to the question about where visual media fits into the media richness continuum. Where do you suppose an object like a poster would fit between "lean" and "rich" media? How about a narrated PowerPoint slideshow? Where do these types of media fit in relation to other media like video, telephone, radio, and others?

The answers to these questions suggest that creating visual media is richer than some forms of communication, but perhaps not as rich as others, such as face-to-face interaction. Recognizing these differences will enable you to anticipate the advantages or limitations of the visual media that you create.

Humans require closure in the messages they receive and a sense of certainty that they understand the intended meaning of a message. When you develop your visual media as part of a communication goal, you will be challenged to account for the limitations of the medium in which you are communicating and adapt your work as needed.

Organizing Principles

The Organizing Principles for communicating with visual media

There are two bodies of knowledge we will draw upon to practice developing messages with visual media. They are both similar to how an author would approach a formal writing project:

- **Organizing Principles:** Context, audience, and purpose.
- **Rhetorical Strategies:** Communication techniques used produce a particular effect on an audience.

In this chapter, we will focus solely on **Organizing Principles**. This is a logical place to begin because we already use context, audience, and purpose everyday in our informal interpersonal interactions. Naturally, you would interact with a five-year-old child differently than you would interact with your supervisor at work or your grandparents. People shift and adapt how they speak according to their conditions of engagement, context, and audience.

Each communication goal calls for considering the following Organizing Principles in formal communication:

- **Context:** What are the conditions under which the messages will be conveyed and received?
- **Audience:** What do you know about the people that will receive your messages?
- **Purpose:** What is your goal? What is the intended outcome of your audience having received your messages?

In formal communication, you will use these three starting points as a basis for designing and organizing your thesis or messages. Here are some examples of how each element can affect how an author approaches message planning:

The **context** of communication can include the following:

- Will the author present the information in person, or will the message be a standalone object? This determines how much additional information is needed to accompany an image in order for it to be interpreted as the author intended. A standalone image, without the benefit of the author explaining it in realtime, will need to be surrounded by text, sound, or other images in order to be interpreted as intended.
- What is the social, political, historical, or cultural context where the message will be presented? This informs whether there are certain long term or short term conditions that would have an impact on how the author's themes or messages might be perceived. Examples would include consideration of recent tragic events in a community where the author's use of certain images would be considered insensitive, or the portrayal of a group of people in an inclusive way.
- What can you know about the reality within which the audience will receive the messages? This informs how the author would shape the tonality of the message. An example would be where a message crafted for a group of political refugees would be different than for a group of wealthy donors at a political fundraising event.

The **audience** for a communication can include the following characteristics:

- What are their demographic characteristics? This information helps the author to consider what would be appropriate for the audience's age range, ethnicity, religious beliefs, gender, political preferences, regional identity, etc.
- What is the audience's level of education? This information helps the author to select a style of language or vocabulary that is typically used in their communication. (It is important to note that level of education does not necessarily equate to level of intelligence. An audience of "uneducated" carpenters or single mothers does not

mean that they are incapable of understanding complex information. Making this mistake can cause the author to appear patronizing.)
- What is the audience's prior knowledge? This information helps the author to select references to other information that they are likely to already know about. Or the author may choose to preface a set of messages with some background information so that the audience is all on the same level of knowledge before proceeding further.
- What are your audience's expectations? This information helps the author to meet their expectations or to craft a series of messages that respectfully addresses them. It also determines how the author would go about conducting research. An example would be if a representative for a federal disaster recovery agency had to address a community of people whose homes had been destroyed and the audience was expecting action to take place within a certain time frame. The speaker should know this information in advance.

The **purpose** for a communication can include the following:

- Why is the communication necessary? This explains the motive for the author's work and what rhetorical strategies might be useful.
- What is the goal of the communication? This describes the desired outcome. Having a clear goal prior to developing a message also guides how the author conducts research on the subject matter and audience to support the basis of each message.

To give you an example of how communication changes as the audience changes, a series of videos was produced by WIRED Magazine that demonstrates examples of one topic explained to five different in-person audiences. Below is an example where a scientist of genetics explains CRISPR to five different individuals.



One or more interactive elements has been excluded from this version of the text. You can view them online here: https://pressbooks.usnh.edu/com480/?p=30#oembed-1

Visual Rhetoric

Overview

This chapter will describe visual rhetoric and its related fields of study so that you will be able to recognize how visual media is employed to achieve a rhetorical effect.

Below is a graphic display in the lobby of a building. The display attempts to visualize the key values of an organization using visual rhetoric. As you can see, some of the instances work well ("Teamwork") while others don't quite achieve the desired effect. For example, what does a gazebo dock have to do with accountability? What could the author have used instead?



Visual Rhetoric defined

Visual rhetoric is a special area of academic study unto its own. It has a long history in the study of art and semiotics (the study of symbols) and it has kinship to the classical study of oral rhetoric such as persuasive speeches and legal arguments.

For the purpose of our studies, we will define the phrase "visual rhetoric" as *the means by which visual imagery can be used to achieve a communication goal* such as to influence people's attitudes, opinions, and beliefs. The study of visual rhetoric, therefore, is to ask the question, "How do images act rhetorically upon viewers?" (Hill, C. A., & Helmers, M., 2012, p. 1).

The techniques of visual rhetoric align with the classic pillars of rhetoric:

- **Ethos –** An ethical appeal meant to convince an audience of the author's credibility or character.
- **Pathos –** An emotional appeal meant to persuade an audience by appealing to their emotions.
- **Logos –** An appeal to logic meant to convince an audience by use of logic or reason.

One of today's most familiar uses of visual rhetoric are the memes you see in social media. Memes, in an incredibly concise and penetrating way, are able to punctuate a dialogue or issue with "likes" and shares calculating a somewhat blunt measure of their popularity.

An example of a popular meme as documented by the KnowYourMeme.com website.



From KnowYourMeme.com: "Success Kid, sometimes known as I Hate Sandcastles, is a reaction image of a baby at a beach with a smug facial expression. It has been used in image macros to designate either success or frustration. In early 2011, the original image was turned into an advice animal style image macro with captions describing a situation that goes better than expected." © KnowYourMeme.com All Rights Reserved

So if memes are a common part of your daily communication, it is a good entry point for describing the capability of visual rhetoric.

Required Purdue OWL: Visual Rhetoric Overview

This brief resource will show a graphical representation of visual rhetoric in relation to other disciplines plus some references to other research.

Required The American Institute of Graphic Arts (AIGA) – Visual Rhetoric: An Introduction for Students of Visual Communication

This article provides an overview of visual rhetoric as a body of knowledge within visual literacy and graphic design.

Foundations of rhetoric

In this section, we will describe the areas of foundation knowledge that surround the principles of visual rhetoric.

Rhetoric: the techniques of persuasion

Before describing the principles of visual rhetoric, it is important to fully understand the traditions of rhetoric in speaking and writing. The video below describes the foundation elements of rhetoric – logos, pathos, and ethos (logic, emotion, and credibility).

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https://pressbooks.usnh.edu/com480/?p=39#oembed-1

Semiotics: the study of signs and symbols.

As described in the Introduction chapter, visual imagery is *analogue*, meaning that it is analogous to, or bears a similarity to, that which it represents. Authors use the power of analogy to create a symbolic message.

In the example below (figure 1), we see a poster used during Word War I portraying a fierce gorilla symbolizing a

terrifying German enemy while the draped bare chested woman symbolizes the spirit of American liberty. The poster is intended to convey the idea that, unless you enlist in the U.S. Army, the German Kaiser's rabid soldiers would eventually land on American soil.

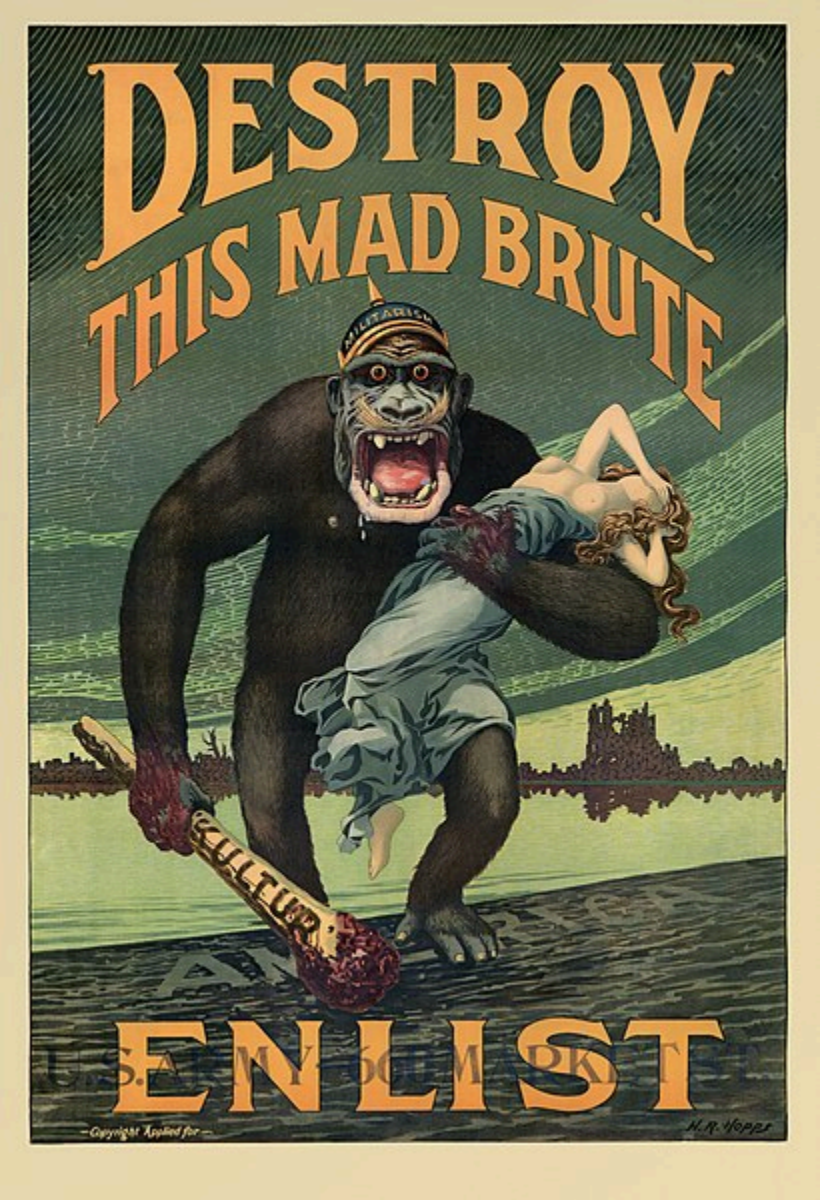


Fig. 1 – "WWI Recruitment Poster" – Public Domain license via Wikimedia Commons

A reasonable person would know that there really wasn't any risk of an actual gorilla landing on the shores of United States who would, in one hand, scoop up a helpless woman to carry around while he whacked things with his club. Still, the rhetorical effect contributed to a larger communication strategy at the time to foster an effort to increase recruitment. This was achieved through the use of overt symbolic references to real objects combined with dramatic composition techniques (the gorilla's feet standing on top of the word "America," bold typefaces, blood colors, stormy green skies, and urgent text).

The study of symbols, metaphors, expressions, and signs to represent ideas, emotions, action, and information is the discipline called *semiotics*. Semiotics extends to other realms of communication such as color coding, art, graffiti, universal codes for public spaces, and even to the wordless assembly instructions of a piece of IKEA furniture (see figure 2).

Techniques of visual rhetoric include using symbolic references to elicit a reaction from your audience. So as you select some kind of imagery as part of your visual communication, you would be employing the psychological language of symbolism to achieve your effect.

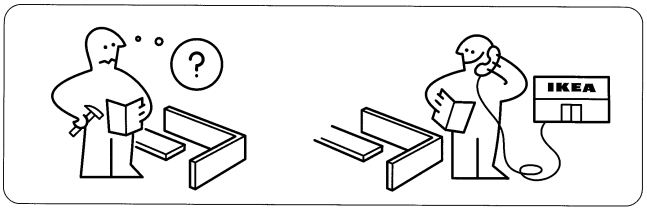


Fig. 2 – "IKEA Guy" © IKEA All Rights Reserved

Key Takeaway #1

Using images as symbols for ideas, expressions, ideologies, and other entities is an effective way to promote your message.

Linguistics: the study of language and discourse

Language: Linguists study language in both its written and spoken form including its historical, cultural, anthropological, and political backgrounds. As described in the Introduction chapter, written language is produced in the form of a code (the alphabet). Words, as a code for a specific meaning in the dictionary, are often insufficient in conveying the intended meaning of a message unequivocally. If you have ever experienced the awkwardness of an email message or social media post that was misinterpreted by others in the worst possible way, you are familiar with this phenomenon.

The cause of this problem is rooted in the complexity of conveying a message in a medium that is too lean to punctuate how the message is to be interpreted. An example would be the difference between sending a letter to one's beloved versus saying the same words in person. The beloved's interpretation of the same message in the form of a letter could be different than if it were conveyed face-to-face even if the same words were used. The absence of non-verbal cues in the letter could cause a certain sarcastic or humorous passage to be errantly perceived as an insult.

Famed linguist Gregory Bateson (1968) described how a message is segmented into "content" and "relationship." While the content could be described as the literal meaning of words as decoded by the lexicon of our language, the relationship portion of a message is the part that cues the receiver about *how that message is to be taken as.*

It is the author's challenge to account for the audience's need for both meaning and interpretation.

Discourse: We use language as the basis of human discourse, which is defined as "the production of knowledge through language" (Hall, 1997, p. 44). Hall's inclusion of the word "production" supposes that knowledge is a process of human *construction*: As we communicate, we are constructing a shared sense of truth and reality while forming the contours of a social world. Our social world "… is the overall outcome of our joint processes of social – specifically, communicative – construction" (Couldry, N., 2018, p. 18).

As you construct messages through the use of oral, written, and visual media, you are, in essence, creating a shared understanding – a reality – through a social process communication.

Key Takeaway #2

You will be challenged to compose messages so that they are interpreted by your audience as you intended to create a shared sense of reality.

Visual Rhetoric in practice

The traditional study of rhetoric, as the prior video describes, is the study of communication in the art of persuasion. The term *visual rhetoric* suggests that there is kinship with traditional oral rhetoric and written rhetoric, but in a different (visual) form.

For example, in the print ad below for Pinnacle Bank, the visual element has nothing to do with banking, but has everything to do with persuading the viewer that the bank has *ethos*, or credibility, with respect to the individuals or businesses they are appealing to. To the audience, the selection of a farm image is intended to recognize the audience's perspective, interests, traditions, and livelihood so that it promotes feelings of trust, connection, and mutual understanding, even though the occupations of banker and farmer couldn't be more different.



© Pinnacle Bank – All Rights Reserved

In the example below, we see an effort to appeal to both emotion (pathos) and logic (logos) in the famous "Morning in America" TV ad from the 1984 presidential election. The emotional elements are triggered through the use of the wedding scene and the flag raising scene. The logical element, expressed in the narrator's voiceover, is presented in the form of economic statistics and reinforced by a question that asks why we would want to return to the conditions that preceded president Reagan's first term in office.

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https://pressbooks.usnh.edu/com480/?p=39#oembed-2

Below is a "making of the TV ad" feature (4:00) created by RetroReport.org that describes the communication strategy behind the making of the "Morning in America" TV ad. This ad is recognized as one of the most effective political ads in American history.

Pay close attention at about 2:10 into the video as the producer describes the wedding scene as a rhetorical device and how the perception of the ad was received by the public, even though the ad contained no policy or political stances. As you can see, visual media can have a powerful effect on how a message is received.

One or more interactive elements has been excluded from this version of the text. You can view them online here:
https://pressbooks.usnh.edu/com480/?p=39#oembed-3

Visual rhetoric versus visual decoration

Not all visual information in media is intended for a rhetorical purpose. In deconstructing visual media, you will be challenged to distinguish between visual imagery that is purposeful and imagery that has no particular purpose other than decoration. In the example below, the globe image, by itself, does not elevate the information on the slide to a higher level of meaning. Removing the image of the globe would not take away from the meaning of the other information.

This is an example of a slide where the image does not promote a rhetorical effect. It is purely decorative.



In the example below, we see another version of the same slide where a different image is used for a rhetorical effect. In this case, the intended message is extended beyond the literal meaning of the words in the bullet list. The audience gets the sense that the entities served by this corporation are not just those listed, but that they embrace a spirit of diversity and inclusion. The effect of this strategy should be that prospective clients of all backgrounds are welcome to do business with this organization.



Summary

Visual rhetoric draws upon the rhetorical traditions found in oral and written rhetoric and operates to achieve the same effect on human perception. Humans communicate using a combination of codes, symbols, analogies, and discourse to form a shared reality.

The author of visual media will need to account for the audience's need for both information and how that information is intended to be taken as within a larger communicative context.

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Visual Integrity: Misleading Messages, Ethics, and Credibility

Visual Integrity: Misleading Messages, Ethics, and Credibility

What is "visual integrity"? This is an ethical question more so than it is a mechanical one (like the structural integrity of a bridge). In simplest terms, it means that the use of visual media *should neither intentionally distort the integrity of a message nor promote a false impression or interpretation*, which, as a whole, impacts to the credibility of the author. This definition is adapted from the works of Edward Tufte who has published several seminal books on the construction of accurate graphical representations of data according to his rules of "graphical excellence."

Integrity in graphical representation: There is an old aphorism that says that you can make statistics say anything you want them to say through some form of manipulation. Tufte has devoted his work to the study of and the development of standards for data visualization so that graphic designers can uphold the integrity of their visual media.

Tufte's work points to a singular call for a *moral fitness* of graphical representations. You will find video resources in this chapter that relate to Tufte's principles taken from real world samples of badly designed data visualization.

Your goal, as an author of visual media, is to identify sources for your communication that present data truthfully, or at the very least, without evidence of deliberate bias or distortion.

Integrity in ethical representation: Beyond Tufte's focus on statistical integrity, there is an ethical dimension to the use of visual media in an effort to achieve a rhetorical effect. The ethical use of imagery has most frequently been associated with advertising media, but it can also extend to any other situation where a visual element is needed to support a statement in an oral presentation, infographic, magazine, or other visual media.

There are two main areas of ethical concern for authors of visual media:

- exploiting the natural human emotional response to visual stimuli to achieve a rhetorical effect,
- exploiting the presumed goodwill of an audience by deliberately representing visual information that is factually incorrect or distorts a realistic appearance.

Exploiting natural human response: It is logical, as a communicator, to select the kinds of imagery that will elicit the desired rhetorical response from an audience. However, there are ethical and moral boundaries that must be considered in the context of communication, the subject matter involved, and the character of the audience for the messages.

Example: Neurological response to visual information

The neurological capacity for humans to process visual information is the product of an evolutionary necessity for survival such as reacting to a pattern in the natural environment that asks, "Is that a tiger that is going to eat me? Or is that just waving reeds?" The brain has evolved to react immediately to visual patterns before rational cognition can take place, and this phenomenon can be exploited.

The brain is not only hardwired to respond this way, it will respond to stimuli differently during each stage of human growth (Barry, A. , 2004). A child or teenager will respond to an emotional appeal differently than an adult. This is why there are restrictions placed on the display of graphic violence or injury on televised news media, ratings are posted for popular films, and editorial discretion is made before publishing certain provocative advertising campaigns.



"Joe Camel" was an illustrated character designed to appeal to an immature brain – a strategically designed tactic to attract teens. Read more about the research.

Exploiting an audience's goodwill: Visual integrity can also pertain to the honest and accurate portrayal of facts and reality in a rhetorical context.

Generally, the audience for the messages you produce will be received under the presumption of goodwill – you stand before your audience (literally or virtually) as an ambassador of truth and good intentions.

For example, let's say an author's goal is to persuade the audience that an alternative approach to the design of a mobile phone app will produce a better user experience. They may employ a logical strategy by presenting a procedural model (see fig. 1 below), or suggest to the audience that their lengthy experience in user interface design confers authority to determine which design works best (a credibility-based approach) (see fig. 2 below). To support either of these rhetorical approaches, the author may choose to show a selected image that has a reinforcing effect, as seen below.

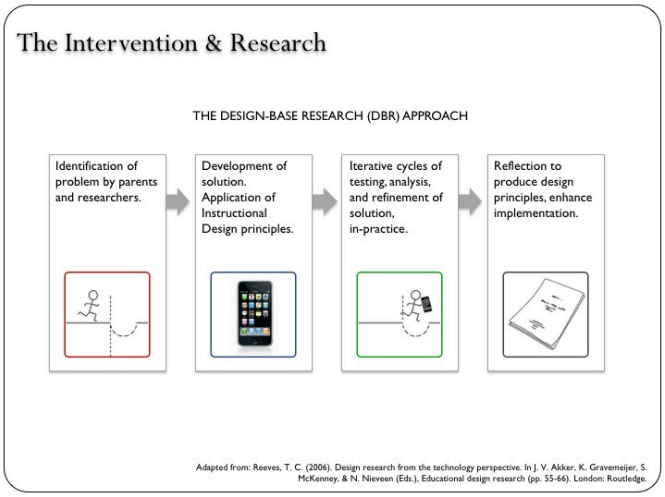


Figure 1: Design Model



Figure 2: Professional Credibility

In each instance above, the author has made a decision about what kind of visual media would strengthen the message that is accompanied by written or oral communication. The audience assumes, for example, that the model in figure 1 is a true representation of best practice in user experience design for a mobile application. The audience assumes that the image used by the author in figure 2 does in fact show that the author has been an expert in his field for as long as he claims (the image might actually be an old image of himself doing something completely unrelated).

On the ethics of photo selection in photojournalism:

"When you are in media management, you hold the reigns not only to what information people get, but *how they get it*, in what *order* they see or hear it, and sometimes how they *feel* about it. " – Katie McKay

As far as the audience is concerned, they trust that the author would only show something to them if it were true and accurate. Since the audience is not in a position to fact check every detail of a presentation as it goes along, they must depend upon the presumption of the author's goodwill to sustain their involvement with the presentation or media.

The presumption of goodwill in the presentation of visual media is therefore directly associated with the author's credibility. Exploiting the audience's goodwill could lead to the complete dismissal of the author's integrity.

Misleading graphical representation

The videos below demonstrate how graphical representations can be misleading.

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https://pressbooks.usnh.edu/com480/?p=51#oembed-1

One or more interactive elements has been excluded from this version of the text. You can view them online here:
https://pressbooks.usnh.edu/com480/?p=51#oembed-2

Ethical issues in rhetorical representation

Instances of ethical issues in advertising abound. Below are some examples that exploit goodwill or are gratuitously provocative.

American Apparel's breach of moral standards related to the display of semi-nudity. The area of the article worth examining is the corporation's justification that the design and display of the model was consistent with typical imagery shared on social media. The British Advertising Standards Authority felt that the images used in the ads were irresponsible and banned nearly all of them.

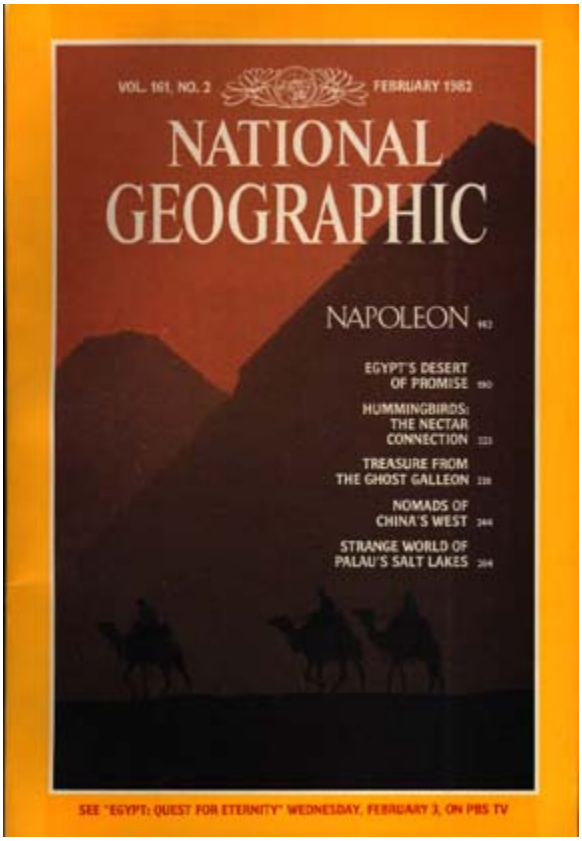
The freelance gig app, Fiverr, produced a series of print ads that were criticized as exploitative of the desperation

freelance professionals feel in trying to find leads for their next job. Articles popped up that described how this approach was irresponsible.

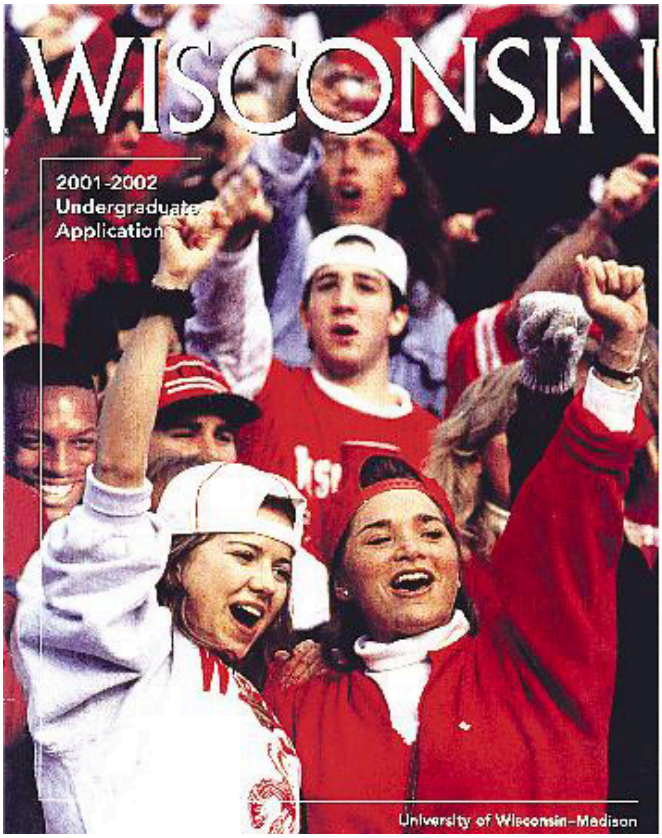
An example of a print ad produced by Fiverr that received criticism for the appearance of exploiting the plight of freelancers.



In the example below, National Geographic was criticized for using an image of the pyramids at Giza, Egypt on its cover where they digitally manipulated them to move them closer together. This was done purely for a more aesthetic appearance. While this action was not intended to deceive readers in the same way a photo editor might change the color or shape of a person's body, it promoted an inaccurate representation of reality. The backlash undermined National Geographic's credibility.



An image used by the University of Wisconsin for their 2001 course catalog considered a crowd shot for its cover but it did not appear to reflect the desired diversity of students. A Black student was photoshopped in to remedy this problem. The altered image is below on the left (look behind the student in the white sweatshirt). While it may be true that UW-Madison is diverse in the manner portrayed below, it was unethical for the media editors to consent to this practice just because an accurate image did not exist.





On the credibility of photojournalism in the digital photography and editing era:

"The fundamental fact that we usually forget is that when we take a picture we do not make a perfectly objective recording of reality rather what we make is an interpretation of reality.... Debate continues as to whether manipulated images, particularly those in magazines and newspapers, contribute to lack of credibility, integrity and believability of news media contents." – Chinonye Faith Malizu (2011)

Cultural and historical sensitivity in the choices of visual imagery

The production of visual media for an audience is a dialogue between the maker and viewer. There is a linkage between the author's depiction of "what is" versus the viewer's perception of "what ought to be." The author produces a code that signifies a representation, imitation, or construction of what is real. This dialogue occurs within a social context,

which is, in itself, a construction. When an author creates visual media, the product perpetuates a certain reality while contributing to an ongoing construction of what *normal* means (and, of course, what abnormal might be).

Authors of visual media may select the perfect image to use in a communication context only discover that the image has a particularly sensitive meaning to a group of people or a historical connotation that distracts from the intended message, often producing a negative effect. Visual imagery can unwittingly reinforce stereotypes, prejudices, power dynamics or inflame conflict over hot-button issues. Here are some of the areas of cultural sensitivity that are relevant to authors of visual media:

- The depiction of women, minorities, and members of ethnic groups in ways that reinforce stereotypical roles or profiles.
- The use of certain language or phrases that codify certain beliefs or power dynamics, or inappropriately co-opt the messages of an interest group.
- The reference to religious traditions or historical events that are "tone deaf" to the people who are faithful to those religions.
- The appearance of hegemonic relationships between different groups or people or nations.
- The historical legacy of slavery and colonialism in America, the Caribbean, and elsewhere.
- The presence or absence of diverse representation of people in the context of a "normal" environment: age, race, disability, body type, gender identity, etc.

Below are some examples of marketing efforts that failed to adequately research the potential insensitivity their messages conveyed.



Click to review
Longneck & Thunderfoot LLC's list of culturally insensitive ads for 2017



Click to review
Longneck & Thunderfoot LLC's list of culturally insensitive ads for 2018

How do authors produce projects that align to cultural and historical sensitivity?

There are three basic perspectives to consider when producing visual media that align to codes of cultural and historical sensitivity (O'Donnell, V., 2004):

1. **Realistic Codes:** The appearance, behavior, speech, and setting used to represent reality. *How do you intend to portray reality?*
2. **Representational Codes:** The use of technologies to produce the appearance of the visuals. *How do the affordances of technology affect the perception of context?*
3. **Ideological Codes**: The values, beliefs, attitudes, and behaviors that are associated with the norms of a society. *How does the context and actions you portray conform to a particular social order?*

Below are two of the examples presented by the Longneck & Thunderfoot LLC compilation from 2017.



Fig. 1 – The GAP ad featuring Le Petit Cirque



Fig. 2 – Nivea ad campaign

In figure 1, the criticism of this image is centered on the appearance of the tall white girl leaning on the head of the Black girl as if she were an object. Let's apply the three codes of cultural analysis to the GAP ad:

Realistic Codes: Does the image portray a reasonably realistic appearance, behavior, speech, and setting for the given context? Overall, it plausible that these individuals would congregate together, so there isn't anything particularly unrealistic being portrayed here.

Representational Codes: Does the use of technologies affect the perception of context in this visual? The photographic setting is located in a seamless studio. It is detached from a realistic physical environment such as a dance studio or school setting. But the seamless background, in itself, does not adversely affect the perception of the dynamic between the individuals, their respective cultures, or a historical connotation.

Ideological Codes: Does the image reflect a set of values, beliefs, attitudes, and behaviors that conform to a particular social order? In this case, the perception of the girls' physical interplay, the racial components within that interplay, and the observable difference in the body language projected from each individual girl suggests a reality based upon an ideological code: the inferior status of Black people in relation to white people.

In figure 2, the Nivea ad, the elements of a cultural analysis are less abstract:

Realistic Codes: Does the image portray a reasonably realistic appearance, behavior, speech, and setting for the given context? Yes, there is nothing in particular about the image that is unrealistic.

Representational Codes: Does the use of technologies affect the perception of context in this visual? The colors and context are contrived for the purpose of controlling the aesthetics of the ad, but the photography and representation of the context do not affect the plausible portrayal of a woman seated on a bed looking out a window.

Ideological Codes: Does the image reflect a set of values, beliefs, attitudes, and behaviors that conform to a particular social order? In this case, the image itself is innocent, but the text of the ad, given the historical legacy of white supremacy in America, could be misconstrued to suggest that, while "white is purity," things (or people) that are non-white are *impure*.

An overt example of Representational Codes in the world of selfie making

The Beauty Plus app is designed to retouch and reshape the user's appearance according to a standard of beauty. There are clear ethical ramifications to the use of retouching one's physical appearance with deceptive intent. On the other hand, "deception" in this manner may be a cultural construct that is more important in some societies but less so in others.



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Authors of visual media must take into consideration that their work is a reflection of an individual's cultural perspective. The selection of imagery in a given project will, for the viewer, suggest "what normal looks like" in a given context. For example, in depicting a business situation, how would a person of color feel about seeing a collection of business professionals who are all white? How would a woman feel about the representation of beauty in promotional material for clothes or makeup where her body type is never included?

As an author of visual media, you are privileged with the authority to determine who is included in your project and who is not.

An author's best course of action should be to seek feedback and input from diverse sources before they "go live" with a publication or presentation.

OPTIONAL: Stock image search

Stock image repositories create libraries of realistic images that serve authors' needs for images not readily available.

For example, if you were creating a tutorial on appropriate interpersonal interaction in a corporate environment, you would need several images of the same person (or people) in different business situations so that topics of the training could appear coherent.

The search process begins by logging in a professional stock image library and typing a search term. Let's say you were searching for "accountant" and received a few pages of results. What does an accountant look like, from the perspective of "typical accountants you'd find in business situations"? Are they all white men, or are there men, women, people of color, varying ages, and varying mobility? What does a "real" accountant look like?

Take a look for yourself: Shutterstock's library of accountants

Try another search on your own for something else, like firefighter, nurse, or "confident" (what does "confident" look like? What kind of person has confidence?).

Stock image libraries also need to consider the appearance of sarcasm or "only kidding" behaviors that could be considered insensitive. For example here is a search result for "frustrated man pointing to head" where the gesture is meant to convey a colloquial sense of a "just shoot me" situation. While this may seem completely innocuous, for millions

of people affected directly by suicide (either in an attempt on taking their own life, or in experiencing an attempt or death by suicide of someone they know), the gesture appears to trivialize their lived experience.

References

Barry, A. (2004). Perception Theory. In Smith, K. L., Moriarty, S., Kenney, K., & Barbatsis, G. (Eds.), *Handbook of visual communication: Theory, methods, and media.* Routledge (pp. 45-62).

Malizu, C. F. (2011). Re-examining the credibility of photojournalism in the digital photography and editing era. *Benin Mediacom journal*, 1(4), 133-148.

O'Donnell, V. (2004). A Cultural Analysis of the Unisys "Monitor Head" Television Commercial. In Smith, K. L., Moriarty, S., Kenney, K., & Barbatsis, G. (Eds.), *Handbook of visual communication: Theory, methods, and media*. Routledge (pp. 45-62).

Attribution and Credibility

What is the relationship of attribution to credibility?

In both academic and professional settings, the prevailing assumption is that the work that an author presents is a representation of their own work. When there are instances in a presentation or creative work where other people's research, creative products, properties, or performances are included, the author is expected to cite the other authors according to the standards of their academic discipline or industry.

From an ethical perspective, conforming to this expectation is mostly a matter of common sense. However, there other collateral effects of non-attribution if someone discovers an element of an author's work that had not been given proper attribution. If the error of omission was accidental, it would confer a sense of the author's unprofessional attention to detail. However, if the error of omission was intentional, it would affect the credibility of the author. Errors of the latter kind have led to the dismissal of candidates for employment as well as a loss in the credibility of otherwise important research.

Plagiarizing and credibility:

"Mesa attorney withdraws Arizona judge application after being accused of plagiarizing" – by Lauren Castle, Arizona Republic, Published June 14, 2019

This article describes a candidate for a judicial appointment that was halted by the discovery of plagiarized material in his application. An exceprt from the article:

A court staff member emailed Reeves on June 11 with Bales' concern: "It appears that your answer to question 62 in the application (Statement Why I am Seeking a Position on the Arizona Court of Appeals) in several places quotes verbatim from Justice Neil Gorsuch's 2017 opening statement to the Senate Judiciary Committee, although your statement does not attribute these remarks to him."

attribution in COM 480

The visual media that you create for COM 480, as well as for all of your academic and professional work, should include attribution according to the following standards:

- If you use an image that is not your own, you must attribute it.
- If you use an image owned by someone other than yourself, use the attribution according to the copyright attached to the work by the author.
- If you use an image that is in the public domain, no attribution is necessary. However, if there is information about the original author readily available, it is customary to include attribution anyway. (This is applicable when using

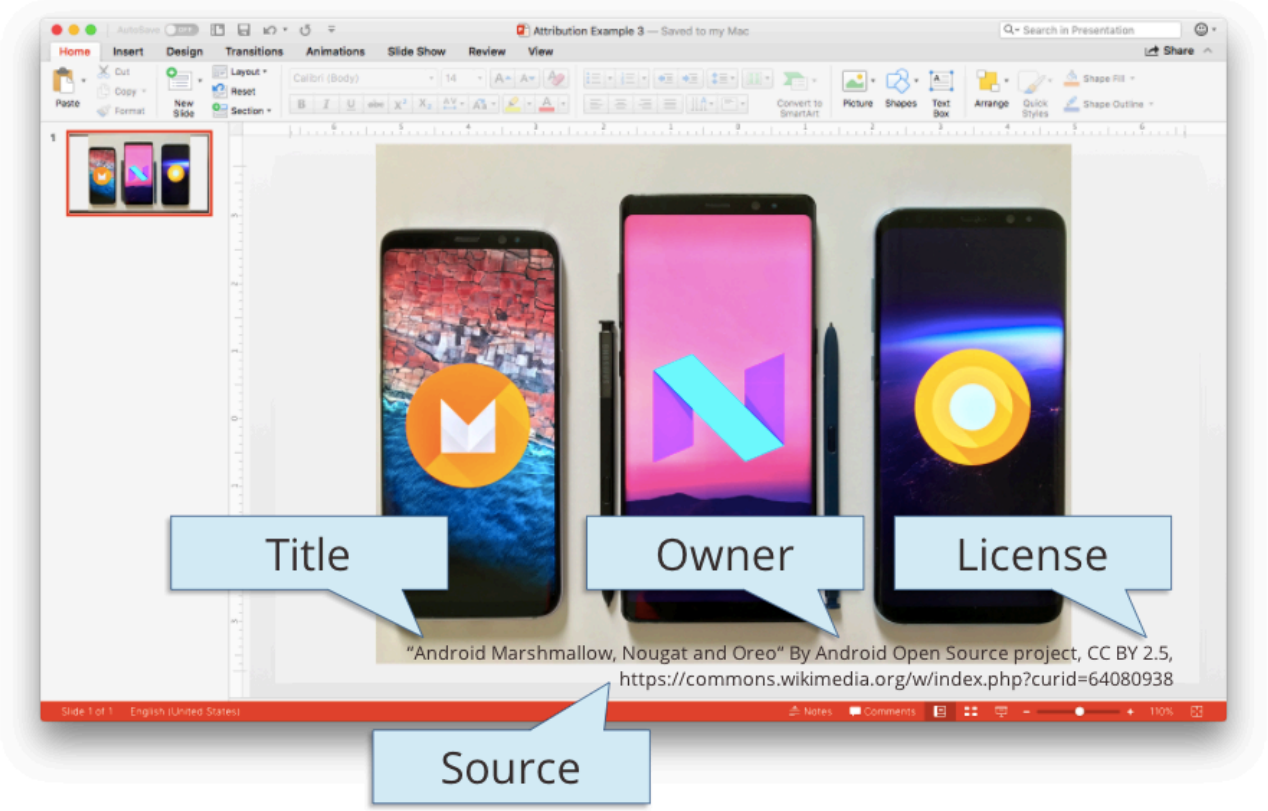
images from Unsplash.com, for example, whereas attributing an image created in the year 1550 from an unknown author would not be attributable, even though if it were in the public domain.)

If you have any questions about copyright basics or attribution standards, review the UNH-CPS Library's resources or contact the UNH-CPS Librarian directly using the contact information on the Library website.

An example of attribution formatting

The format for attributing copyrighted and Creative Commons content, whether within the content itself or in a Credits page or slide, follows a standard as shown below:

1. Title – The title should be taken from the original source.
2. Owner – The owner should be indicated exactly as it appeared in the source.
3. License – The license should reflect the object's status as either copyrighted, Public Domain, or Creative Commons. Be sure to capture the exact Creative Commons license information from the original source.
4. Source – Include the URL. Alternatively, you could hyperlink the name of the source if the composition can accommodate a hyperlink. For example, if your work is a PPT or PDF, you could type ".."via Wikimedia Commons" as the source. If your work is a video (which cannot accommodate a hyperlink, then place the full URL in the Credits page.



The Basics of Copyright, Fair Use, and Creative Commons

Anything you find on the internet is free, right?

As the saying goes, "Information wants to be free," which might lead you to believe that anything you find on Google – the *de facto* global resource for seeking information – is actually free. Google will serve you all the information you need at no cost, but when it comes to locating images to use for a visual media project, do not confuse "free information" to also mean "free images."

Copyright rules, fair use, and the terms of Creative Commons are complex, but knowing the basic rules will help you to ask the right questions: Can I use a copyrighted image in my project? Is the use of certain copyrighted images permissible under fair use? How can something be both copyrighted and available under Creative Commons licensing? Even experienced authors of visual media wrestle with the precise details about copyright. This chapter will help get you centered.

What is copyright?

Copyright laws were initiated as far back in American constitutional history as the 1780s for the purpose of protecting an author's right to manage how their creative works were copied and distributed. Since then, numerous laws have been passed to refine the meaning of copyright and the terms upon which an author's rights extend.

For a full explanation of copyright, fair use, and Creative Commons in text format (with illustrations), review GCFGlobal.org's webpage resource below and then watch their video below.



One or more interactive elements has been excluded from this version of the text. You can view them online here:
https://pressbooks.usnh.edu/com480/?p=58#oembed-1

What is fair use?

As mentioned in the video above, fair use is an exception to the rules of copyright, though what qualifies as fair use can be tricky. Review the resource below from Purdue Online Writing Lab.



What is creative commons?

Let's say that you are on vacation in Yosemite National Park and you woke up from your campsite and saw the most beautiful sunrise coming through El Capitan. You took a picture of it just as a bald eagle swooped down into the framing. You captured a once-in-a-lifetime shot that couldn't be staged even if you tried.

Since you were the one who captured this image, you automatically hold copyright to it even if you don't apply to register it through the federal U.S. Office of Copyright. But you feel like it ought to be seen and used by others simply because you want your work to be shared. As the owner of the photo, you can upload it to a Creative Commons image repository and place a Creative Commons license on the work so that it can be discovered and used according to your wishes without placing a burden on the users to apply for permission from you or arrange a licensing agreement.

Creative Commons licensing *does not remove, revoke, or replace* your copyright. It simply enables your work to be used as you allow it to be. The video below explains Creative Commons and the various terms that can be placed on media that determine how others can use it.

Below is a video that explains Creative Commons.

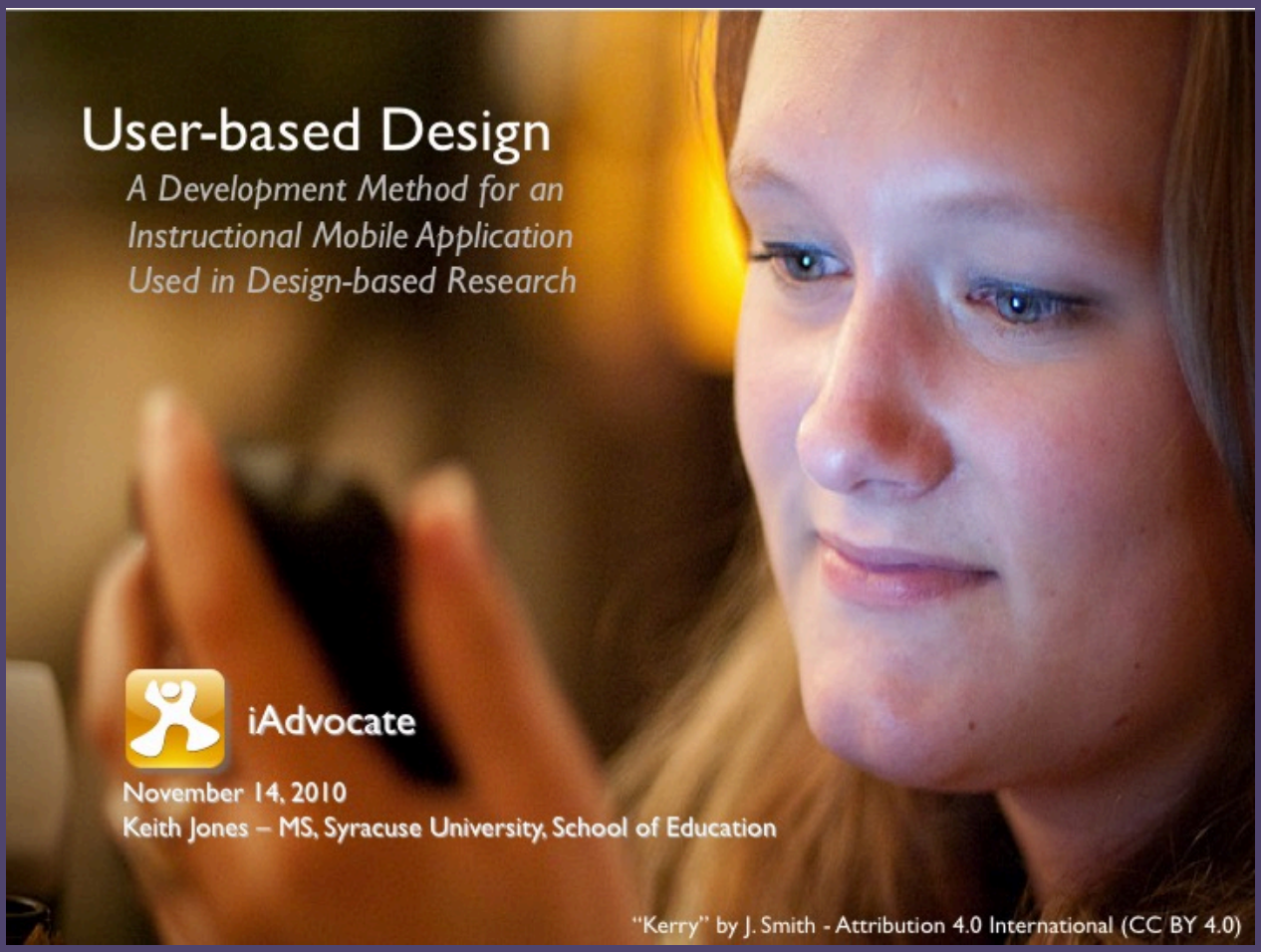


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Single Slide Examples

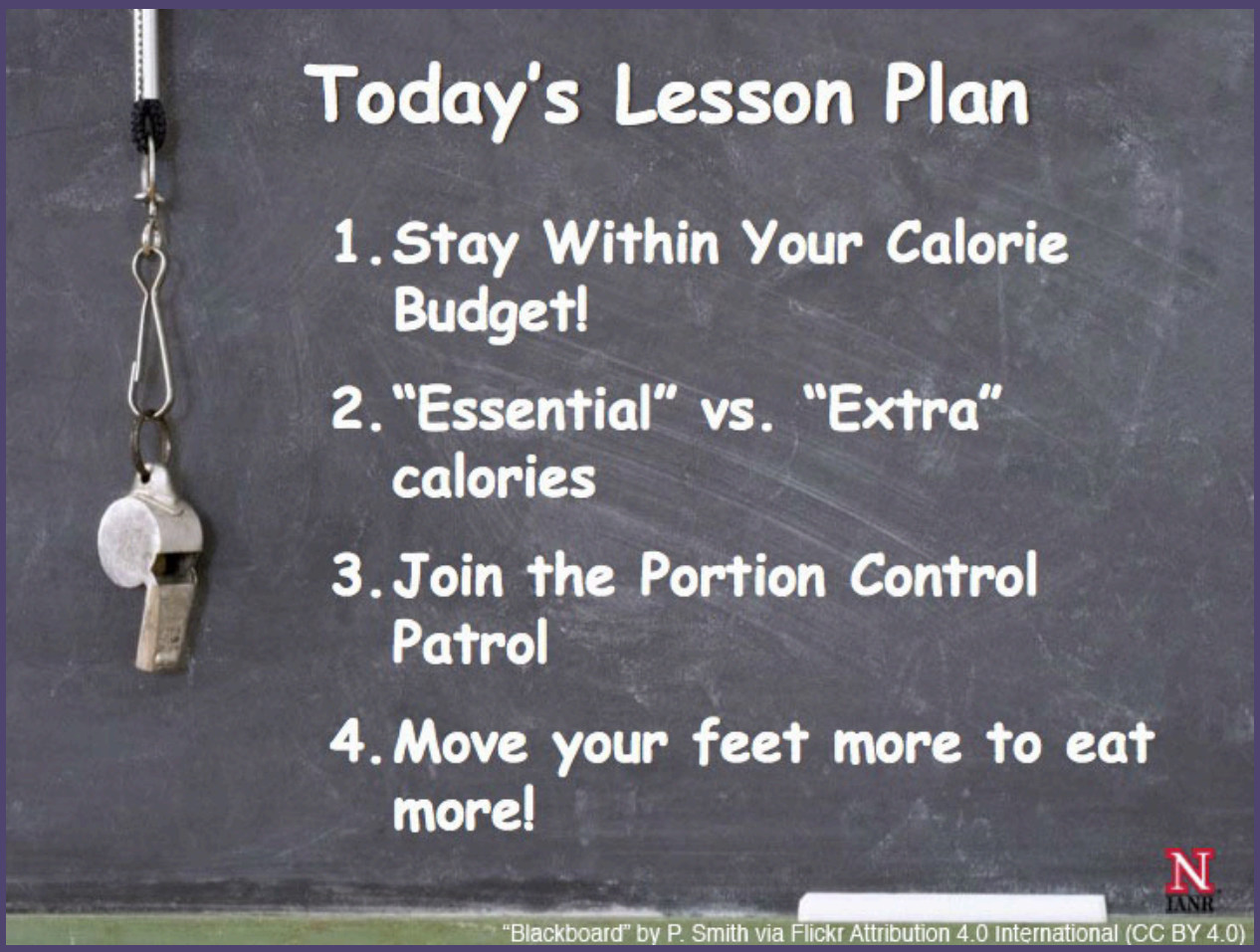
Visual Rhetoric In Practice

Review the slides below that demonstrate completed examples for the Slide Construction assignment.



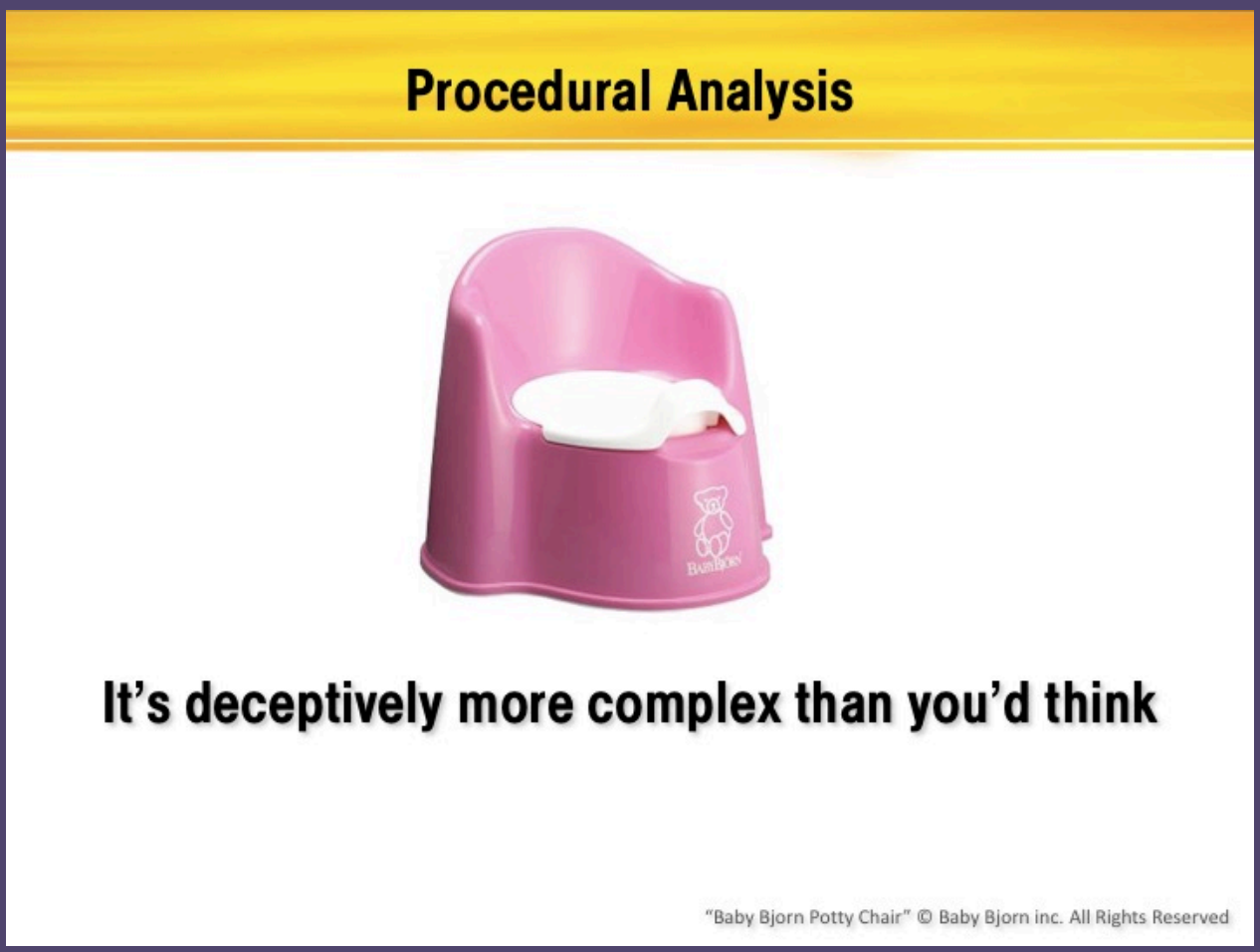
- **What is the context, audience, and purpose of the overall presentation?** Context: Business meeting on product development. Audience: Mobile app developers about an alternative method for data organization. Purpose: Persuade developers that a User-based Design method will produce greater user satisfaction.
- **What is the singular message in this one slide?** "My method will make users happy with the product"
- **What is the rhetorical strategy you are employing in the visual element?** The use of "Kerry" in this

slide is intended to produce an emotional feeling in the audience that suggests that the intended user of this product will be happy with the way it works. She is looking at her phone with a positive expression. The warm colors and lighting reinforce this feeling.



- **What is the context, audience, and purpose of the overall presentation?** Context: In-school health class presentation. Audience: Junior high and high school age teens. Purpose: Inform teens about healthy eating habits.
- **What is the singular message in this one slide?** "Follow these guidelines to practice good eating habits."
- **What is the rhetorical strategy you are employing in the visual element?** The use of the blackboard background suggests a logical attempt to present the bullet points within a learning environment. This strategy is intended to punctuate the list of good habits as "something you should learn just like anything else in school." The whistle, which is admittedly somewhat out of place as a classroom element, is

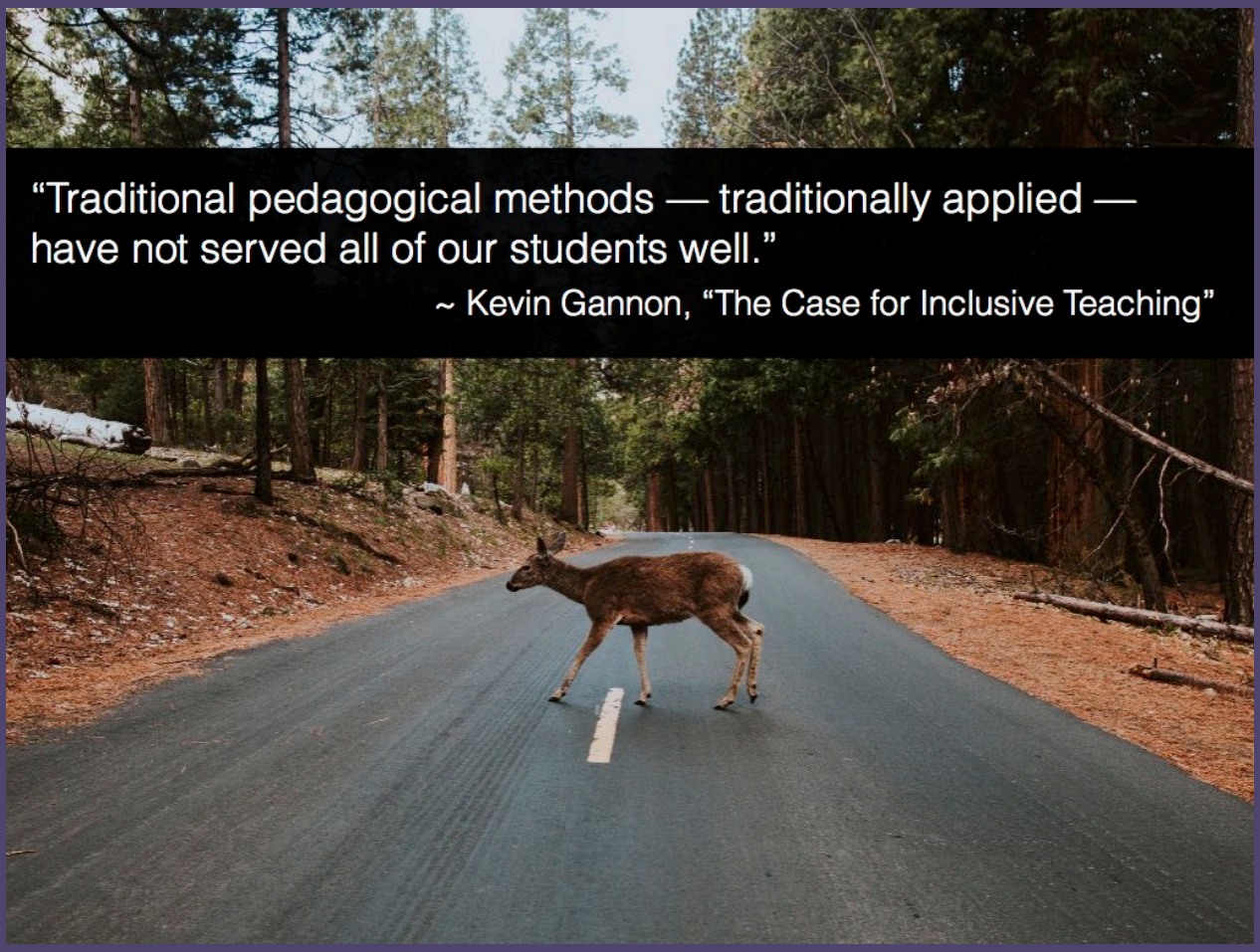
working as a way to punctuate the "voice" of the good habits as something like what an athletic coach might offer.



- **What is the context, audience, and purpose of the overall presentation?** Context: In-class college presentation. Audience: College age adults. Purpose: Describe principles of procedural analysis as part of a training development program.
- **What is the singular message in this one slide?** "Things that appear to be simple aren't as simple once you examine them more closely."
- **What is the rhetorical strategy you are employing in the visual element?** The use of the potty chair is a logical metaphor intended to show that even simple tasks aren't simple to someone who has never done it before or who is still in the process of learning.

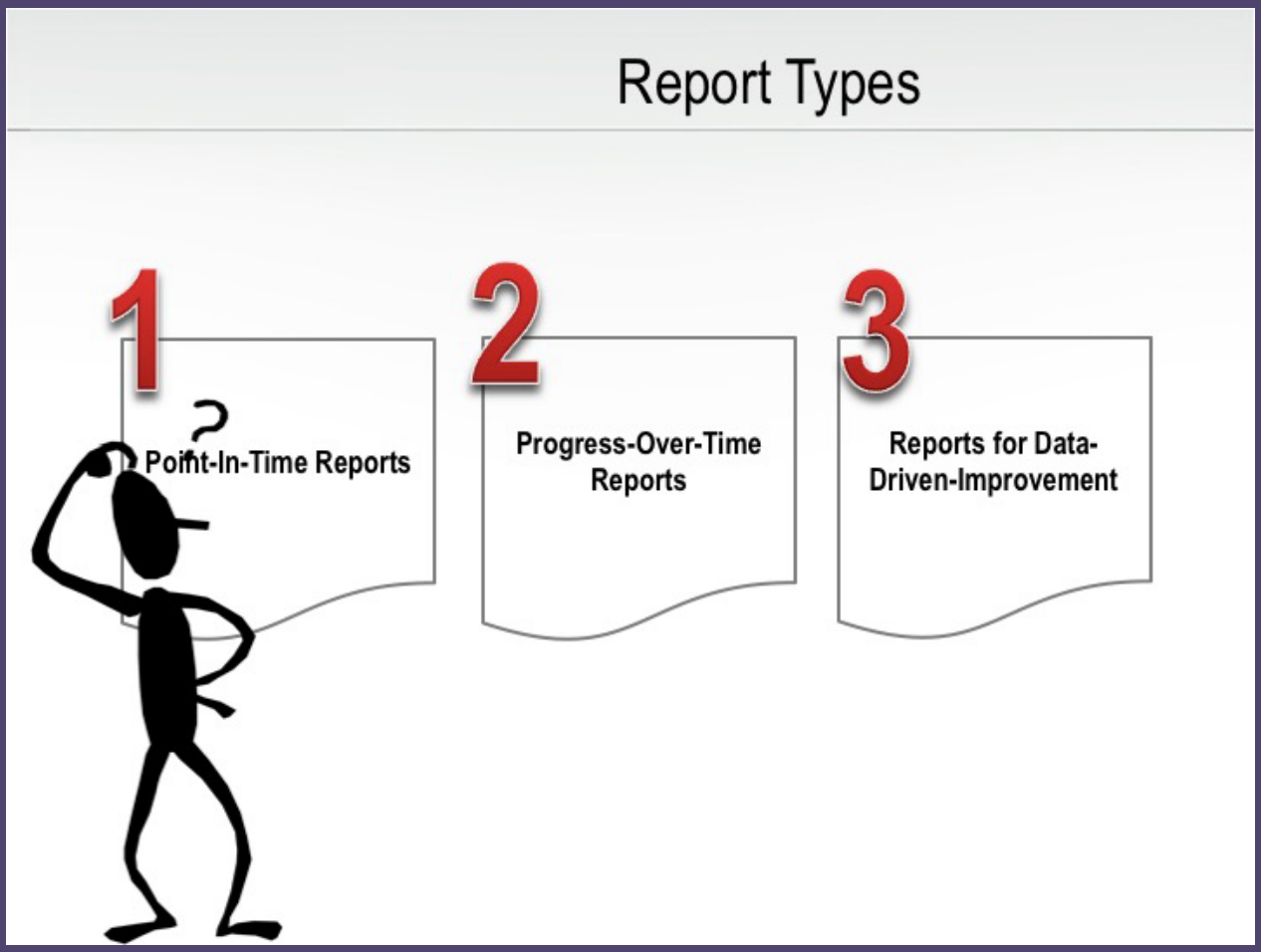
Non-examples of Visual Rhetoric

The examples below are not very well executed for reasons described below each item.



The example above was taken from a slide presentation about new ideas for assessing college student work more inclusively. The presenter was able to speak to the audience about the meaning of the quote, but the image used in this slide doesn't seem to connect to the context, purpose, or audience.

It is a nice picture, but the audience will be perplexed about what the deer crossing the road has to do with inclusive assessment. By using this somewhat non-sensical image, the audience may be distracted from the presenter's message because they are trying to make the connection between the image, the message, and some kind of metaphor.



The example above was taken from a slide presentation about a software system that generates reports for educational program evaluation. The assumption here is that the presenter would explain what each of the three phases in the slide represent in the process so there isn't any identifiable need for the "curious pod guy." It doesn't add anything meaningful to the narrative nor does the illustration punctuate how the information is to be taken as – it is just a decoration and mostly useless.

Transitions: Narrative and Visual

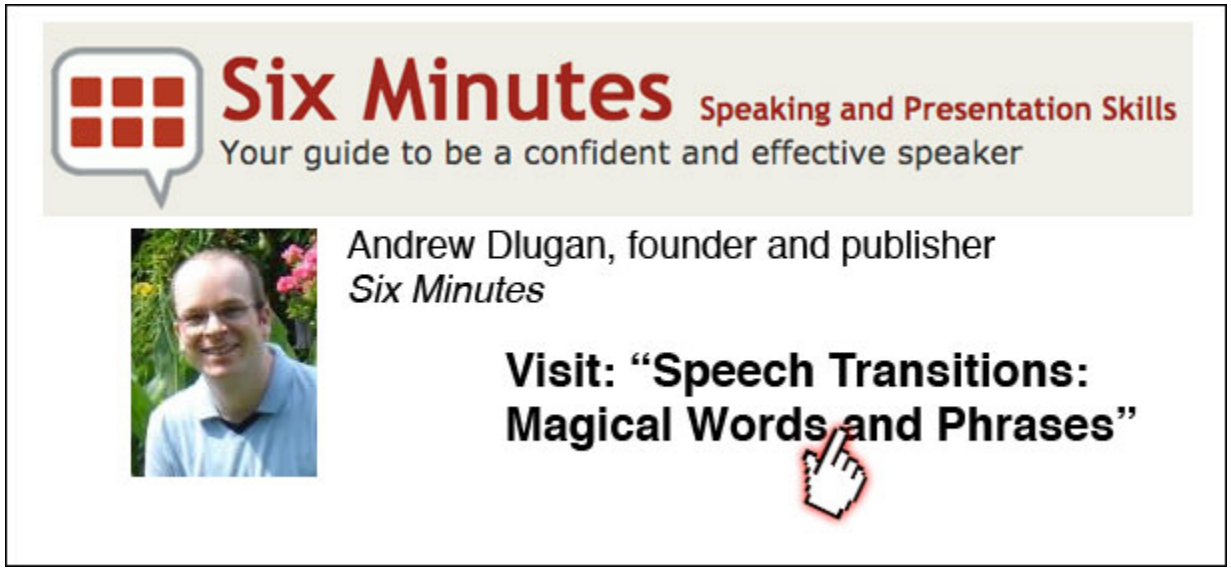
Communication in narrative form is more than simply a sequence of messages. The human brain needs to see patterns and connections in information so that it can compare it to prior knowledge, integrate new information into schemes of current knowledge, and form new understandings.

When you are presenting information to an audience, one of the techniques for enabling them to recognize patterns and form connections is through the use of transitions between one set of information and adjacent sets (before and after).

In this chapter, you will review two forms of transition: **narrative transition** and **visual transition**.

Narrative Transition

If you have ever been enchanted by a good storyteller or a well-crafted essay, then you have likely encountered how pieces of the story or essay were stitched together so that it felt like a coherent narrative. The techniques employed to achieve this effect are called *narrative transitions*. The resources below found in Andrew Dlugan's "Six Minutes" website outline the twelve forms of narrative transition you can use in an oral presentation. Bookmark this resource and refer to it later when you are called upon to identify the kind of transition you are demonstrating in your presentation.



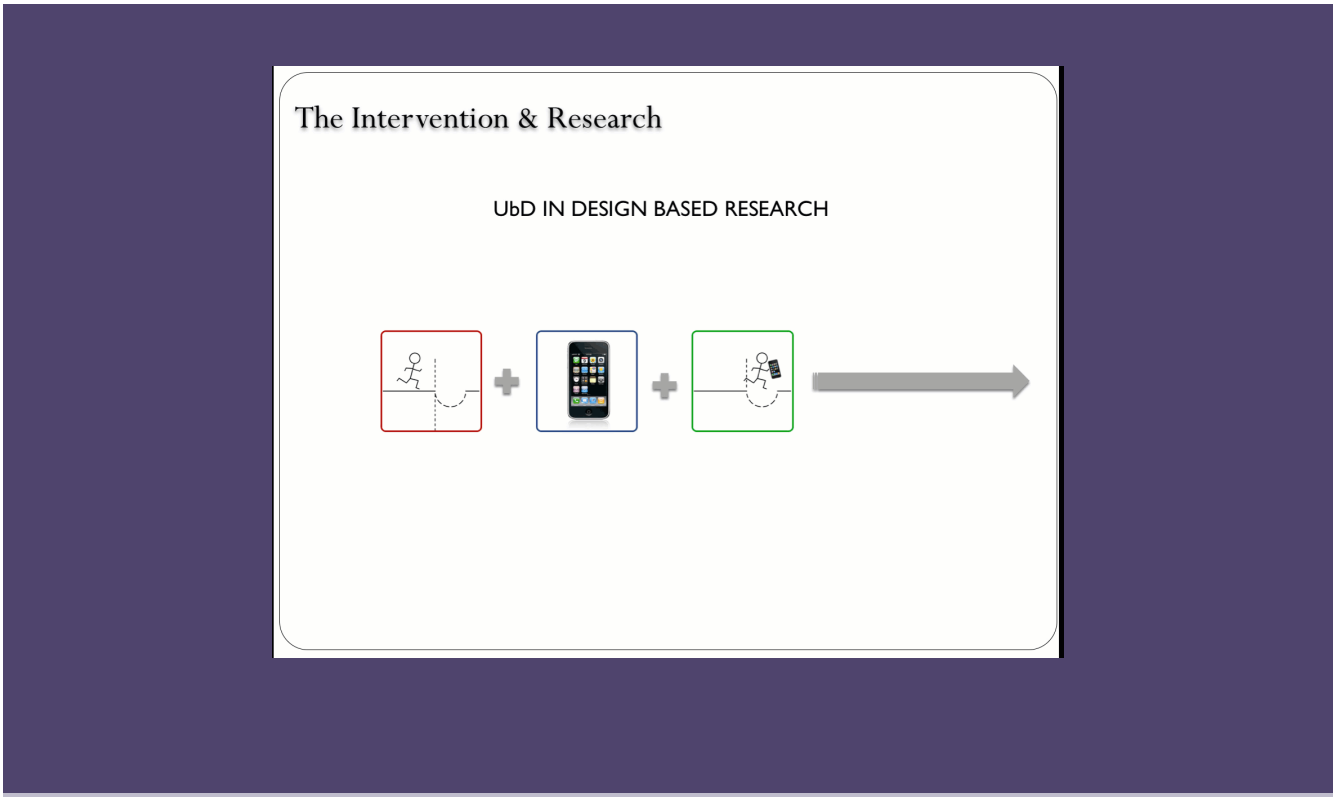
Visual transition

If you have had any significant experience developing a slideshow using PowerPoint, you are likely familiar with the choices available for visually transitioning between one slide and the next. These transitions range from simple fade out/fade in transitions to complex matrix wipes or "push wipes" where the next frame pushes out the previous frame.

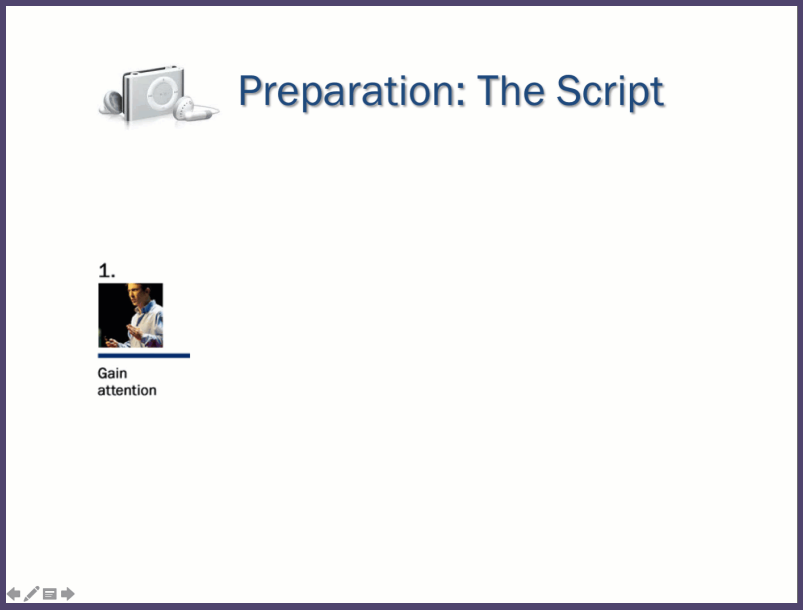
A simple rule for the use of visual transitions in a slideshow is to **minimize the use of any visual transition unless there is a relationship between the movement of the transition and the information you are presenting**. In other

words, if the transition does not enhance the meaning or interpretation of the information you are presenting, don't use one.

Below are some examples of transitions where the physical movement of the transition is related to the character of the information.



"This leads to that" transition: In the right-to-left push wipe, the visual metaphor is used to reinforce the first slide's representation of three factors added together (over time) leading to a conclusive result. The use of the arrow pointing right in the first slide anticipates the movement in the transition.



"Step by step" build transition: This is an example of a procedural build with a fade transition between each slide. This technique is produced by developing the completed graphic first and then duplicating it (in this case) to create 6 slides of the same content. Then, delete content from each slide to show the progressing from the first stage to the next, and so on. The key is to create the finished graphic first so that you do not make edits along the way that cause you to re-edit your prior frames.





"This replaces that": In the reveal/uncover wipe (left) or the overlay/cover wipe (right), the visual metaphor is used to convey that the first object is replaced by the second object.



"Change over time": The analog clock metaphor represents the passage of time.

Examples of transitions for the sake of transition

Review the video below that demonstrates a variety of visual transitions. As you watch each example, try to imagine what metaphor each transition might be used for to convey information. For example, the "Crush" transition might be used to demonstrate how one product in the marketplace dramatically replaces another product (think how Facebook "crushed" MySpace).

Bad transitions: Then there are other transitions in this demonstration that don't seem to be useful metaphors for anything. The "Origami" transition seems to be a transition to serve no other purpose but to draw attention to itself. These should be avoided. Remember that the audience will become easily distracted from your messages if their attention is focused on gratuitous or decorative visual animation.



One or more interactive elements has been excluded from this version of the text. You can view them online here:
https://pressbooks.usnh.edu/com480/?p=73#oembed-1

Exemplary Oral Presentational Communication

An entire course can be devoted to this topic since there are several levels of proficiency in oral presentation. This chapter will be limited to foundation techniques and strategies you will need to fulfill the Oral Presentation assignment. Refer to the Oral Presentation assignment brief in the course for the exact details about what you need to produce and how to submit it for the course.

Elements of oral presentation

So far, we reviewed the Organizational Principles of communicating with an audience: context, audience, and purpose of your communication. We also reviewed the elements of Rhetorical Strategies which draw upon techniques of persuasion based on logic, emotion, and credibility.

All of these apply to the formation of an oral presentation just as they would if you were writing an essay, letter to the editor of a newspaper, or a business proposal. Now we will review the guidelines for structuring an oral presentation in a *narrative form* that enables your audience to connect your individual messages into a coherent whole.

Narrative Form:

The audience's need for coherent structure in your communication applies no matter what your audience's characteristics may be.

What is narrative form? First, an analogy. There is a difference between *steering* a car and *driving* a car. It is appropriate to say that if you can just keep your car on the road and abide by the rules, you can say that you know how to drive a car. But anyone who has driven a car long enough knows (as you might say to a new teenager driver) that driving a car is much more than just keeping it between the lines on the road. Drivers have to take into consideration the mentality, habits, sobriety, and tendencies of other drivers, the context of driving on particular roads that inform driving strategies, the weather and road conditions, the capabilities of the vehicle, and even the enjoyment of the driving experience itself. In short, driving is much more than simply steering and following the rules.

Oral presentation is just the same: it is much more than simply speaking the words.

As we have covered previously, Organizational Principles call for knowing about the audience to whom you are presenting such as their individual and group characteristics, i.e. age, culture, experience, expectations, etc. In oral presentation, narrative form calls for being aware of your audience's need for messages to come together like a story: connected, coherent, and meaningful; a feeling of a beginning middle and end. And this applies no matter what the variations may be in the audience characteristics.

There are many interpretations of narrative form for oral presentations that take into account the wide ranging needs, contexts, and venues where oral presentations take place. For example, when Steve Jobs, the CEO of Apple Computer, makes a worldwide conference presentation, his narrative form would be different than a citizen speaking at a town hall assembly – even if both of these speakers draw from the same playbook on Organizational Principles and Rhetorical Strategies.

For the sake of simplicity, this chapter will focus on the basic narrative form used by scientists and academics to present information at conferences and seminars. The basic narrative structure of this approach is applicable to any other form of oral presentation, with some variation.

The resource cited below is from the Scitable website produced by the Nature Publishing Group, a global publisher of research studies known for their premiere publication *Nature*.

What to look for as you read:

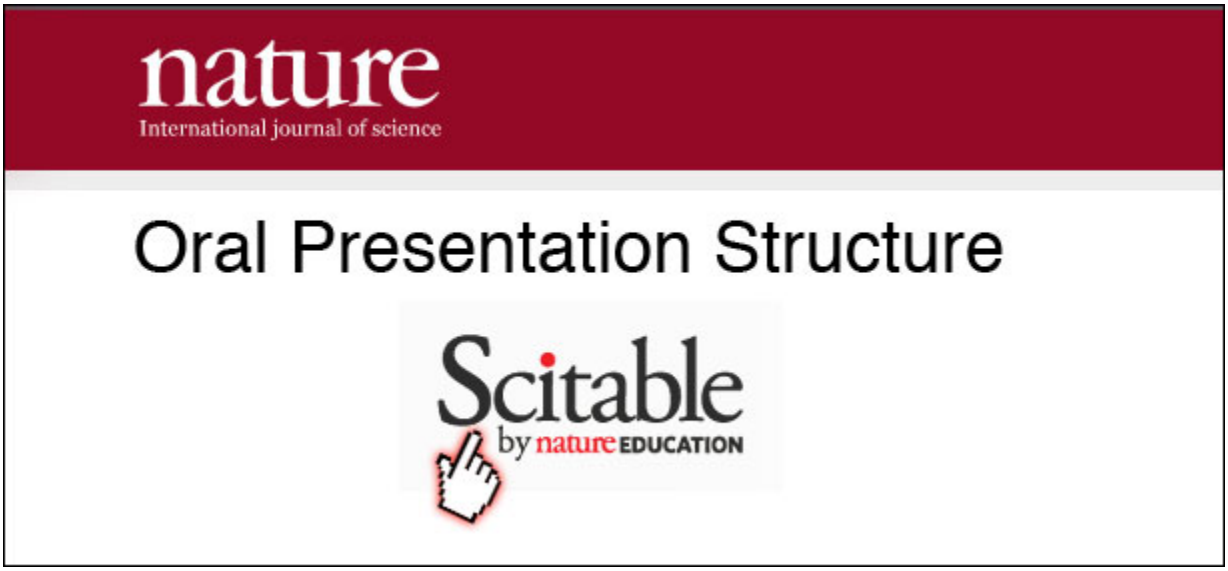
◈ Focus your attention on the basic narrative structure in this article:

- ◈ **Opening:** You know everything there is to know about the presentation; your audience knows nothing. What do they need to know in the opening in order for the rest of the presentation to make sense? A brief preview of the presentation enables them to follow your narrative.
- ◈ **The Body:** Tell the story! Each part (each message) in the body section should be connected in some way so that it feels like a coherent whole. Remember, one message per slide!
- ◈ **The Closing**: You told them what you were going to present, you presented it, now tell them what you just presented but in a concise form so that it will be the last thing they hear.

◈ The Opening section refers to *context* and *message* (purpose). The Opening section is where your audience should gain a sense of "why are we here?"
◈ The Body section refers to sequence and transition. This is the foundation of narrative form: the feeling your audience gets when they hear a sequence of messages that are connected together in a coherent whole.
◈ The Closing section refers to tying it all together by repeating what you have just stated but in a concise way. You may feel that the need for repetition is unintuitive, but remember that you are the expert – your audience is processing what you have presented into a new understanding. Repetition is actually helpful.

One of the most important quotes from this resource is about the difference between the details you present in a paper versus what you present as an oral presentation:

> Written documents are for convincing with detailed evidence; oral presentations, on the other hand, are for convincing with delivery — both verbal and nonverbal.



(Please note that the clickable elements of the Scitable page do not work. They are not needed for this chapter.)

Tips on what makes a great ted talk

Professional public relations consultant Catriano Pollard has compiled a collection TED talks with tips on what makes these TED talks great as oral presentation.

What to look for as you read:

◈ The tips indicated for each TED talk include some high-level suggestions as well as some basics. Focus on the basics, but if you are inspired by their ideas, by all means embrace them!



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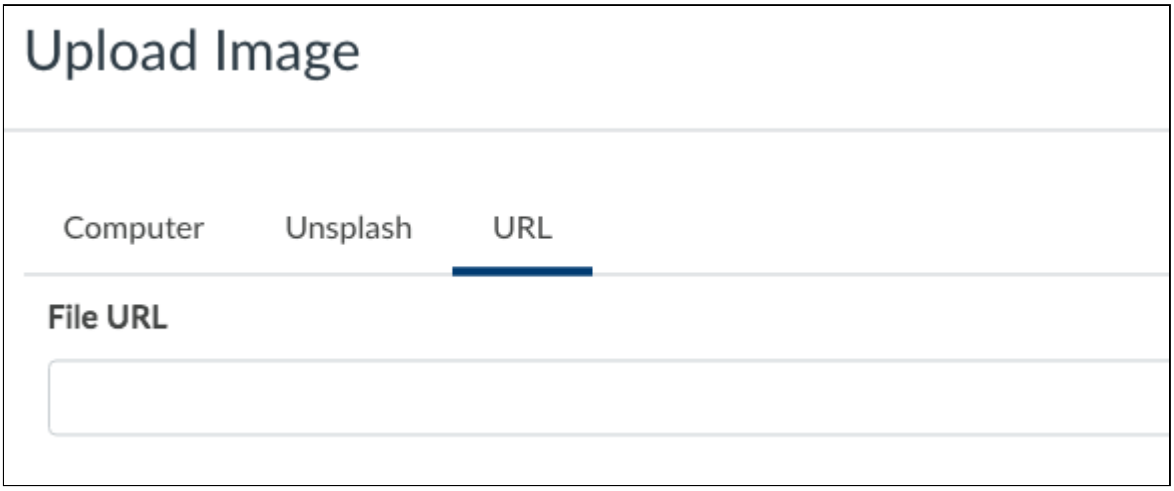
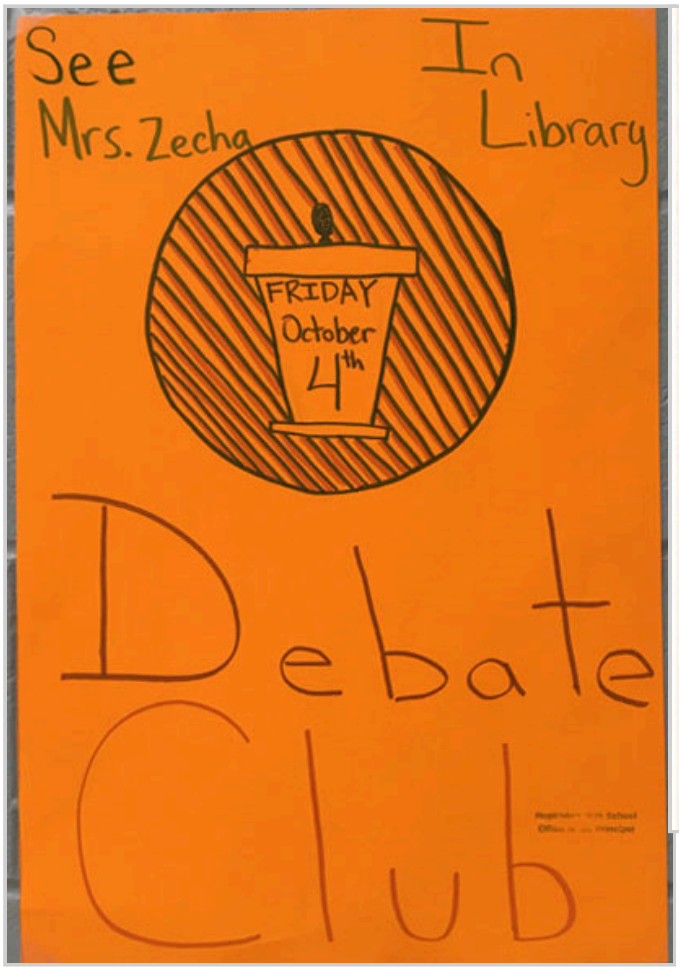
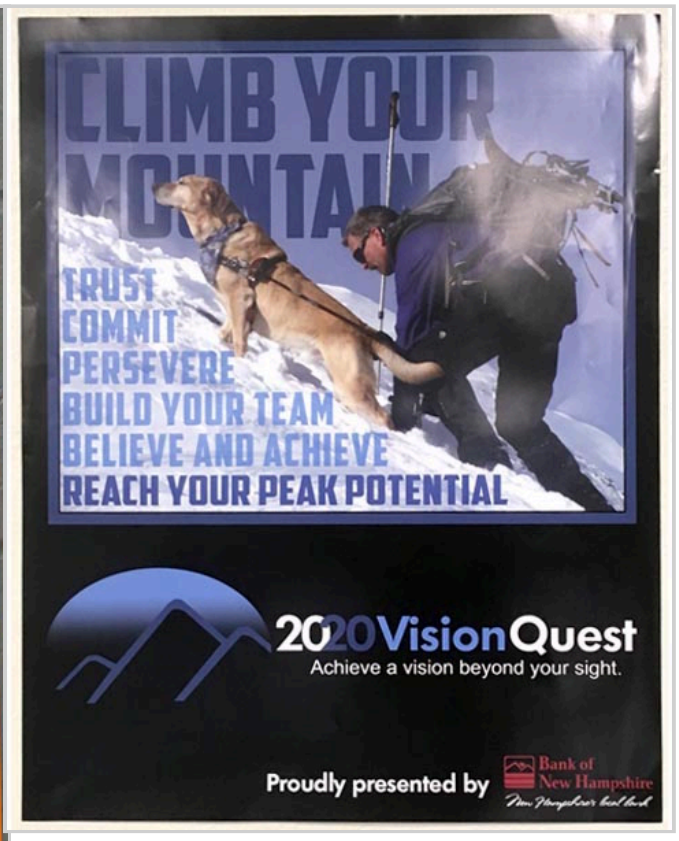


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Examples For Use in Module 1: Deconstructing Visual media: context, audience, and purpose





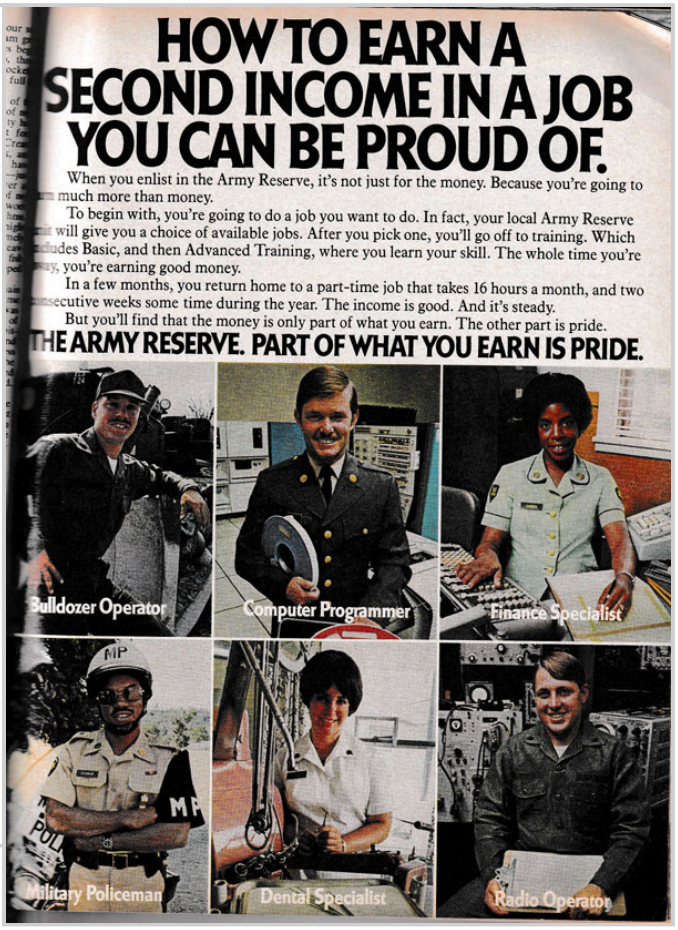

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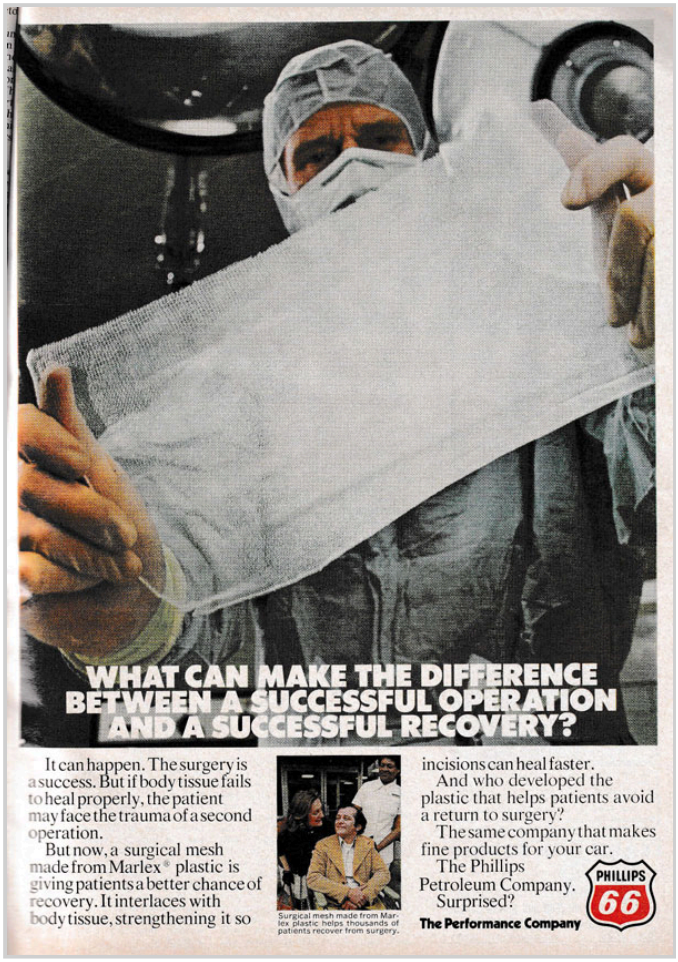

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HOW TO EARN A SECOND INCOME IN A JOB YOU CAN BE PROUD OF.
When you enlist in the Army Reserve, it's not just for the money. Because you're going to much more than money.
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In a few months, you return home to a part-time job that takes 16 hours a month, and two consecutive weeks some time during the year. The income is good. And it's steady.
But you'll find that the money is only part of what you earn. The other part is pride.
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Dental Specialist
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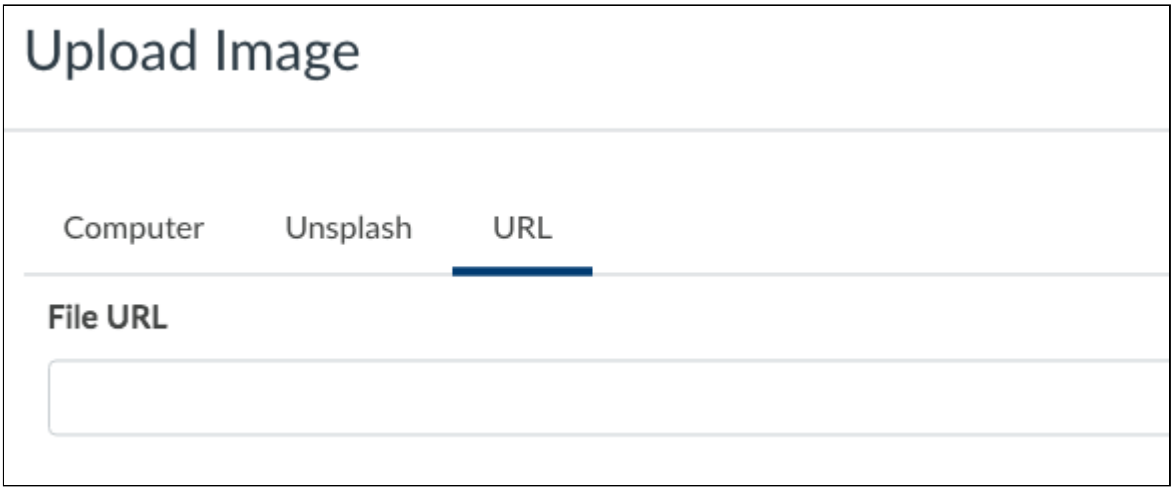


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Examples For Use in Module 3: Deconstructing Visual Integrity



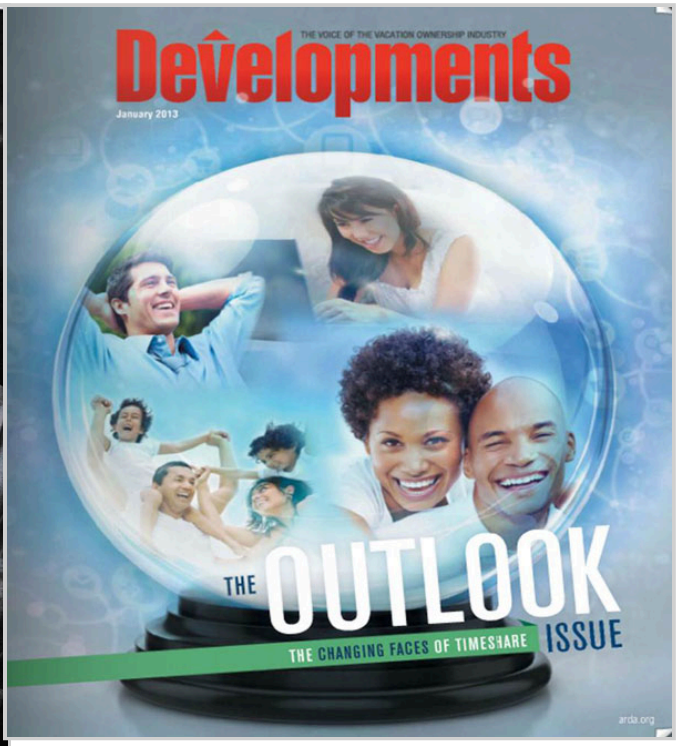

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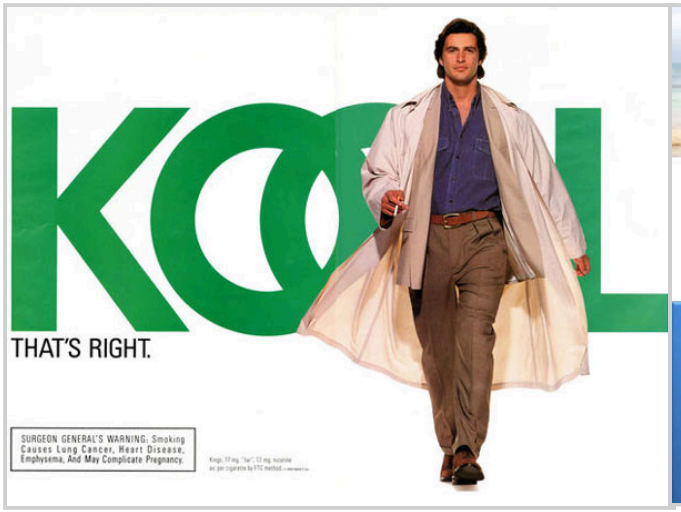

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