Visual Literacy and Multimedia

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Why is this a good photo?
Why is this a bad photo?
Visual Literacy

Visual Literacy is the ability to:

- interpret, understand and appreciate the meaning of visual messages
- effectively communicate through images by using the basic principles and concepts of visual design (Burmark)
Visual Rhetoric

A form of communication that uses images to create meaning or construct an argument
The Rise of Images

THE WORLD’S LARGEST PHOTO LIBRARIES

Source: 1000memories.com
The Photographic Hierarchy

1. Intimate
2. Emotional
3. Graphic
4. Informational

Aspire to make intimate photographs, but at least go beyond just stating the facts.
Photography

• Technical considerations
  o Read your manual
  o Understand and use manual camera settings
  o Don't use direct flash (usually)
Photography

• Technical Considerations
  o **Exposure:** Are there white whites and black blacks?
  o **Focus:** Is your subject in focus, or the background?
  o **Blur:** Did you move the camera too much while pressing the shutter?
Photography

Aesthetic considerations

- Think about your background
  - Is it distracting?
  - What does it contribute?
- Get closer to your subject
  - Are you "filling the frame?"
- Use the creative devices
Rule of thirds
Raccoon Creek

Dominant foreground, contributing background

Unique Perspective
Zero Waste Initiative

Introducing disorder into order
The Inn at Cedar Falls

**Silhouette**

**Motion Blur**

**Light**
Ghost Blind Industries

Selective focus

Framing and Reflection

Juxtaposition
Osteopathic Heritage Foundations' School Wellness Initiative

Selective Focus

Decisive Moment
Time Lapse: Change over time
Audio

• Technical Considerations
  o Record in quietest place possible
  o Keep microphone as close as possible to the source of ambient sound
  o Keep microphone just below subject's mouth
  o Avoid plosives
Video

Technical Considerations:

- Windows make great soft light for sit-down interviews
- With HDSLRs, keep the subject in focus with good depth of field
- Make a transcript of everything said
  - This will help you avoid replaying the interview over and over
The final product

• Using fewer images well has more impact than using a lot of images poorly
  o Keep it simple
  o Edit, edit, edit

• Be aware of your audience

• Being able to select images to convey a specific message is key to effective visual communication
Reading Visuals
Reading visuals
What elements were involved?

music
pacing
mood
dialogue
narration
interaction
Copyright considerations

• Possession doesn't imply permission
• Infringement can be embarrassing and costly
• Free images abound on flickr.com/creativecommons
Explore

Photography
- Bagnewsnotes.com
- Nocaptionneeded.com
- Wired.com/rawfile
- Lens.blogs.nytimes.com
- Jmcolberg.com/weblog
- http://www.boston.com/bigpicture

Visual Rhetoric
- Stanford.edu/~steener/f03/PWR1/whatisvisrhet.htm

Video
- Mediastorm.com

Photography sources
- www.loc.gov (Library of Congress)
- www.flickr.com/creativecommons
Exercise: sample profile story

• Ina Drew, former Chief Investment Officer of JPMorgan Chase

• "In 30 years in the banking industry, she ascended to a level of power and wealth that few women have known."

• Drew invested nearly $350 billion for JPMorgan Chase.

• JPMorgan Chase CEO Jamie Dimon: "Ina is bold."

• "...She had become the public face attached to a $6 billion mistake, a trading loss so startling in size that it dominated the business press, put Dimon on the defensive and cost Drew her job.

• "Her fall is a murkier tale about how executives are coping with the growing public scrutiny and skepticism about what exactly banks are doing with all our money."

What visuals could be used to illustrate this story?

• Make suggestions using the terms and devices we've discussed
The Woman Who Took the Fall for JPMorgan Chase

The JPMorgan Chase headquarters (below) and the building where Ina Drew was given an office after leaving the bank (top).
The players

A $6 billion loss

Jamie Dimon
C.E.O.

"This portfolio morphed into something that, rather than protect the firm, created new and potentially larger risks. As a result, we have let a lot of people down, and we are sorry for it."

John Hogan
C.H.I.F. RISK OFFICER

In May, he took the "London Whale" position from Drew's purview.

Irvin Goldman
C.I.O. CHIEF RISK OFFICER

Drew brought him in to oversee risk management at the chief investment office in February.

Irene Tse
C.I.O. NORTH AMERICAN

Drew's deputy in New York; she replaced Drew's longtime co-worker Althea Duersten.

INA DREW
C.H.I.F. INVESTMENT OFFICER

One of JPMorgan's top officers, she managed a $350 billion portfolio.

Achilles Macris
C.I.O. MANAGING DIRECTOR OF LONDON OPERATIONS

Drew hired Macris in 2006, when her office was expanding internationally and into investing in complex derivatives.

Javier Martin-Artajo
C.I.O. SENIOR TRADER LONDON OFFICE

Hired by Macris, the Spanish trader had a quant background.

Bruno Iksil
C.I.O. TRADER LONDON OFFICE

Nicknamed the "London Whale" for his huge credit-derivative trading positions that collapsed this spring.
Thank You

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