

Storytelling with Data

Module 7: The storytelling process continued, and visual perception

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Faculty and Lecturer
Columbia University

Agenda

Upcoming deliverable – *final storyboard*

Today's objectives

Storytelling process continued

Group work on storyboards and project

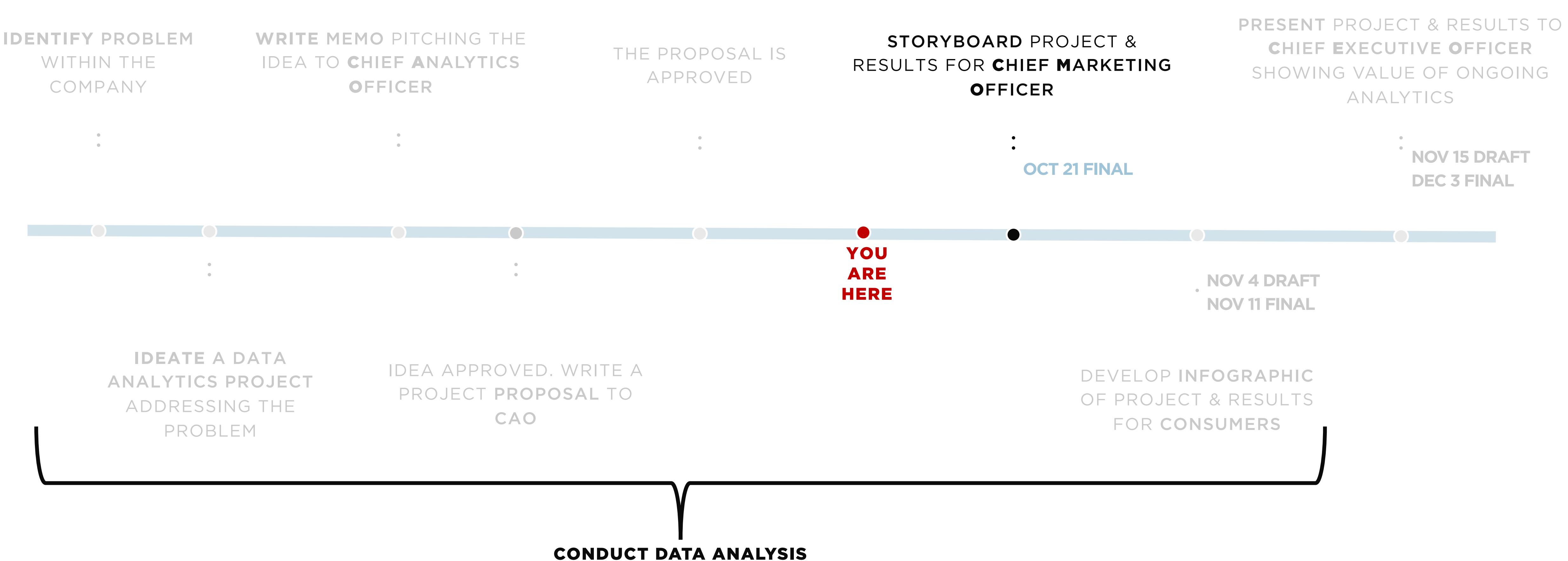
Perception in visual narrative

Questions or suggestions?

Upcoming deliverable

Upcoming deliverable

In **Storyboard** form – describe (1) your project, (2) preliminary results or insights so far, and (3) why those results are interesting for the marketing team. Use a distinct narrative arc (beginning, middle, and end), be clear and accessible for the **CMO**.



Today's Objectives

Objectives

1

Explain importance of
effectively framing a story

2

Group work on
storyboards and projects

3

Consider audience perception
of visual components of a story

The storytelling process, continued

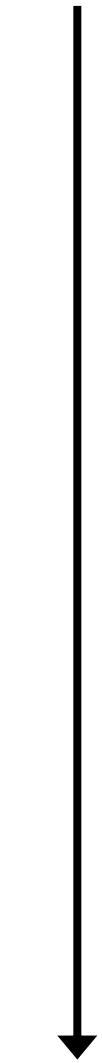


See, Think, Design, Produce

Corum

A former student of Edward Tufte at Yale, Jonathan is science graphics editor at The New York Times and has won 28 awards from the Society for News Design and 18 medals from the international Malofiej competition, including Best of Show.

His projects for an audience of NYT readers ...



13pt style.org

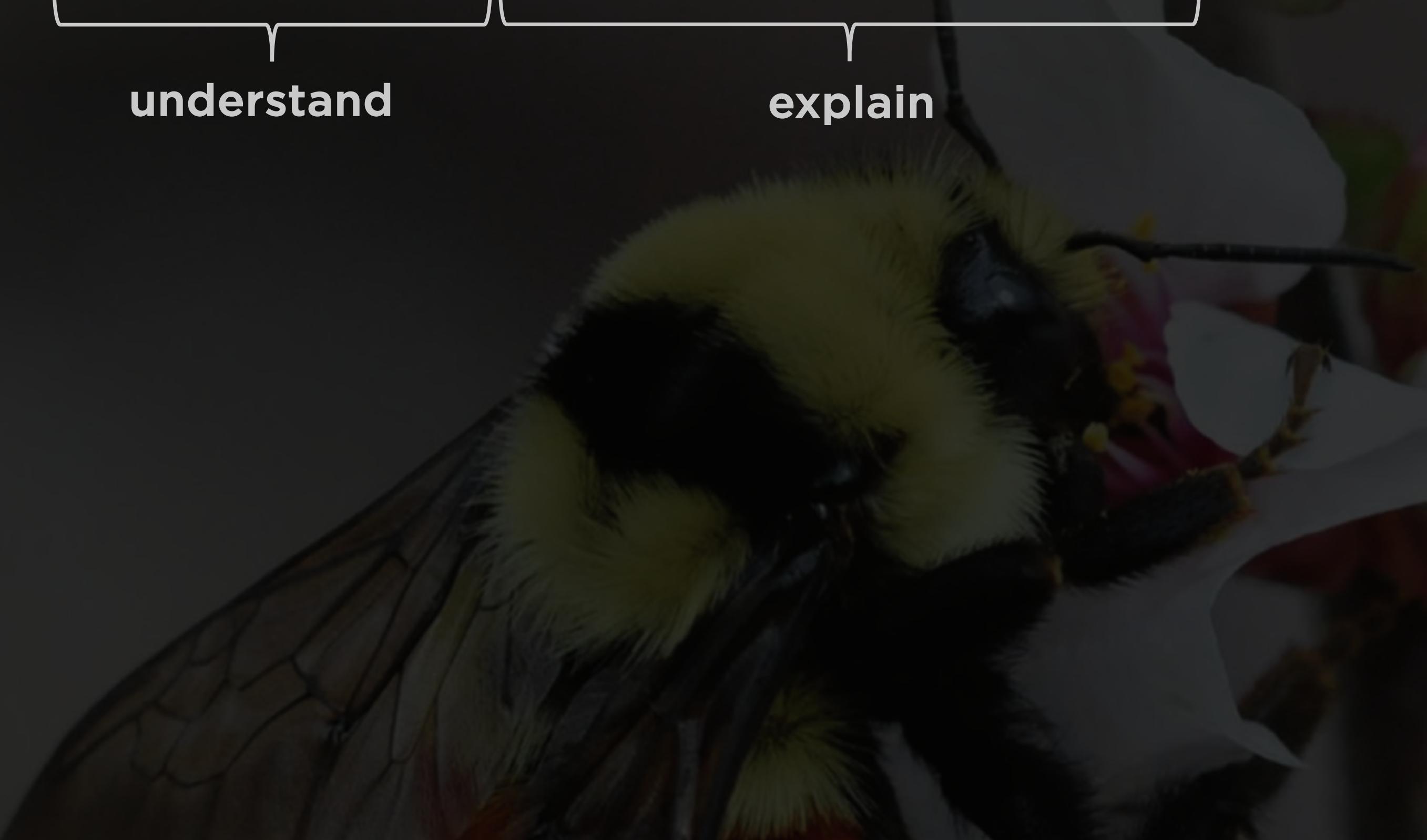
See, Think, Design, Produce

The diagram consists of four large, bold, colored words arranged horizontally: "See" (blue), "Think" (green), "Design" (orange), and "Produce" (red). Below the first two words, "See" and "Think", is a bracket with a vertical line pointing down to the word "understand". Below the last two words, "Design" and "Produce", is another bracket with a vertical line pointing down to the word "explain".

See, Think, Design, Produce

understand

explain



**Search for
patterns
by comparing**

Visualization is not counting. Search for meaningful patterns, try to understand **patterns**, visualize patterns and try to explain them. Part of this is **comparing**. Another part is finding what's **possible**. Look at more ideas than you can use.

See, Think, Design, Produce

understand

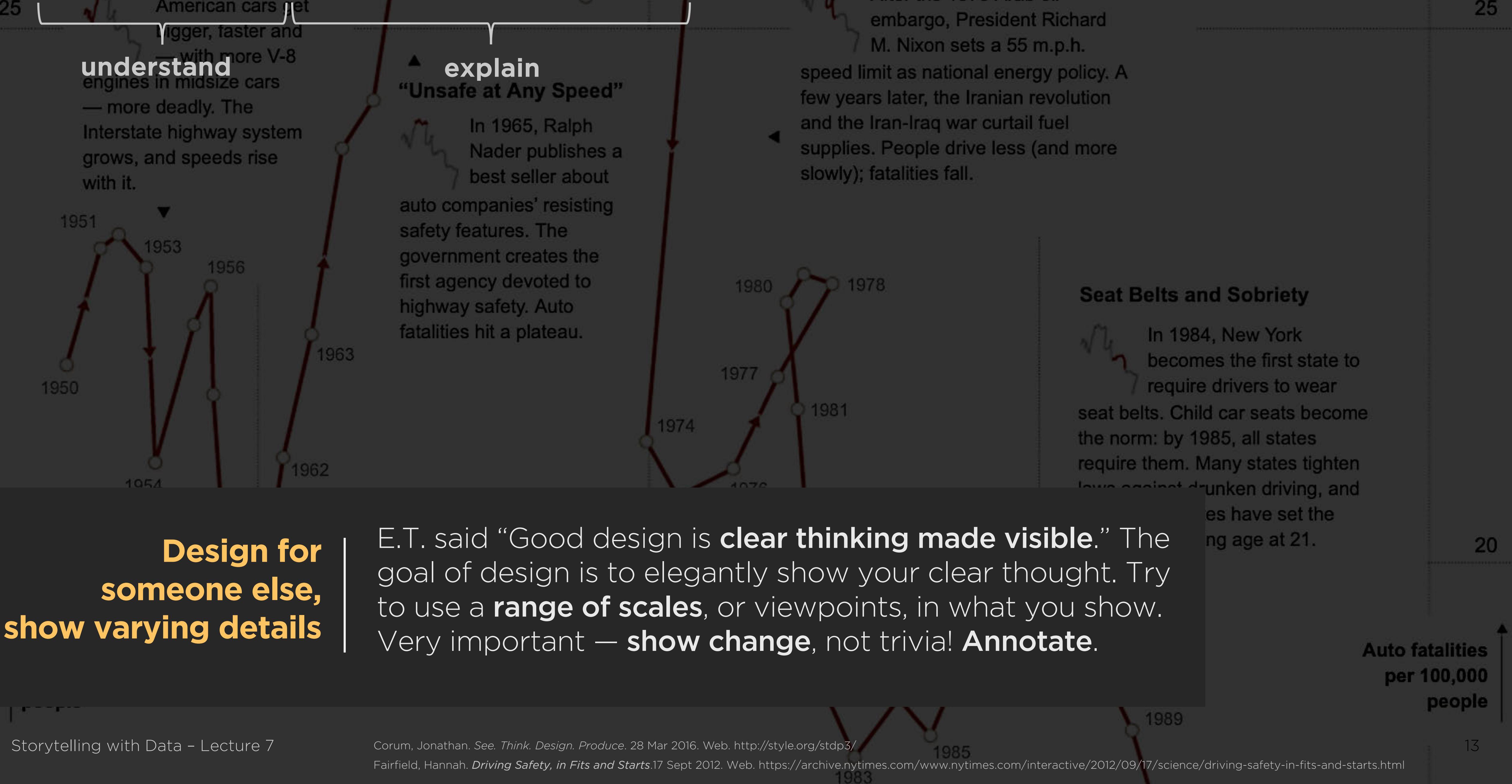
explain



Sketch
until your
aha! moment

Finding a **clear thought** through visualization can begin with **sketching**, on either paper or screen. Sketching is visual problem solving, not a commitment. It's much easier to begin with an ugly sketch and make it prettier as you work on design.

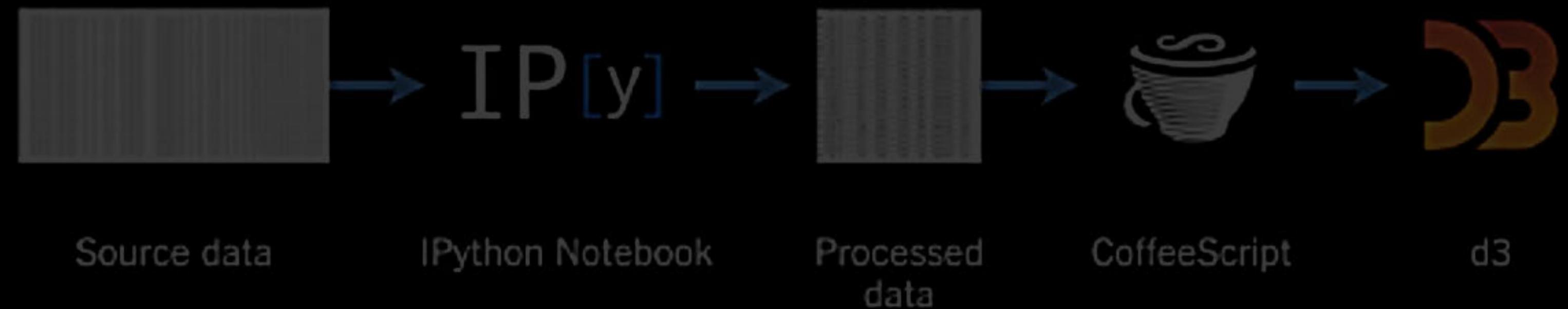
See, Think, Design, Produce



See, Think, Design, Produce

understand

explain



Hone ideas Within limitations

Embrace limitations; use them to **hone your ideas.** Understand every step—leave nothing to magic—in your production. Design is **cumulative decision making.**

Questions for discussion.

What did you find interesting or helpful in the way Jonathan described his process of visual storytelling?

Which of his examples were most vivid, most memorable, to you? What made them so?

Group work on storyboards and projects

Help! your colleagues

Pair up, take turns providing feedback. Look for:

narrative and messaging

consideration of audience

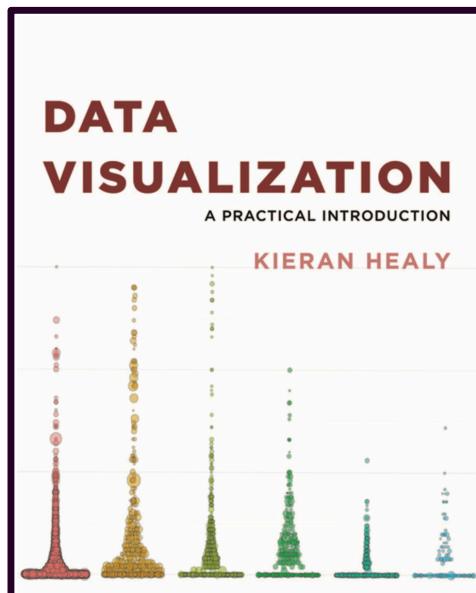
coherence in design, and combining words and graphics

Audience (mis)perception of data graphics

Data Visualization: a practical introduction

Healy

A PhD graduate from Princeton, Kieran is associate professor of sociology at Duke University. His book has been described as “covering the ‘why do’ as well as the ‘how to’ of data visualization.” — Andrew Gelman



Issues when visually encoding data

Aesthetic

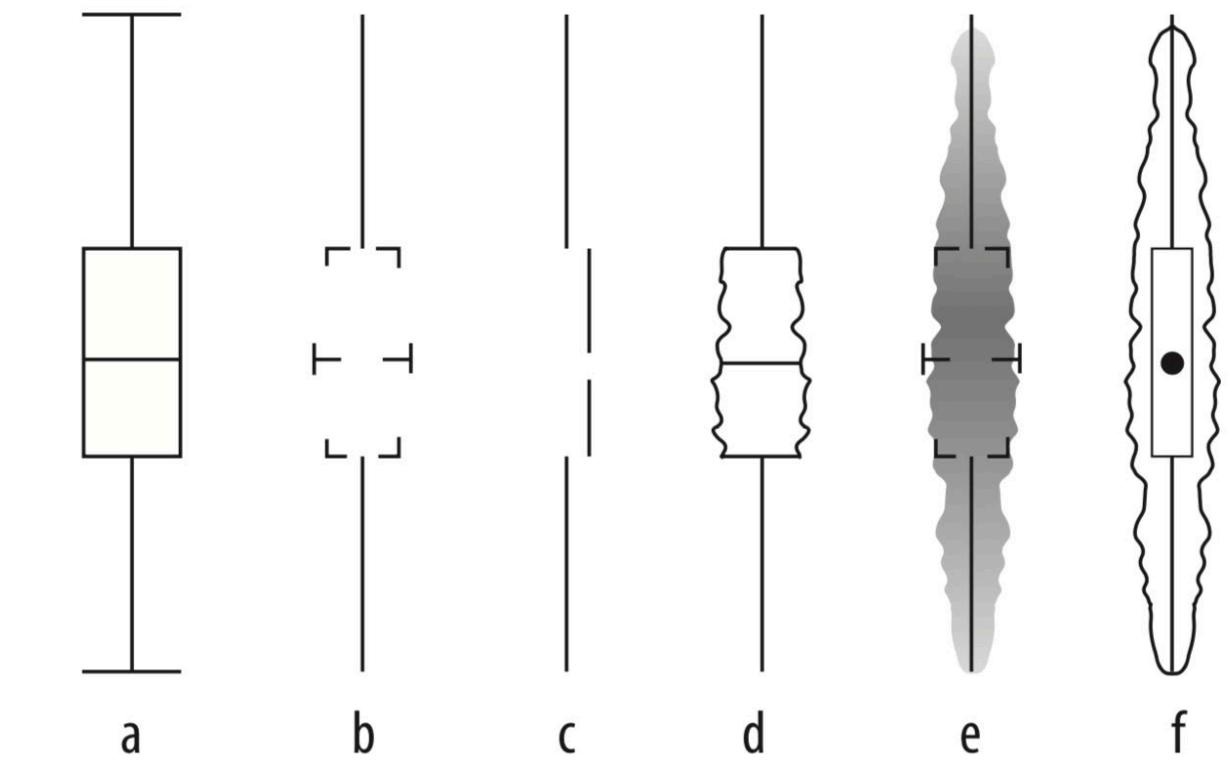
Aesthetic
Substantive
Perceptual

Consider whether every mark, color, and luminance on a statistical graph conveys information and supports messaging.

Memorable,
but hard to read.
“Junk chart”



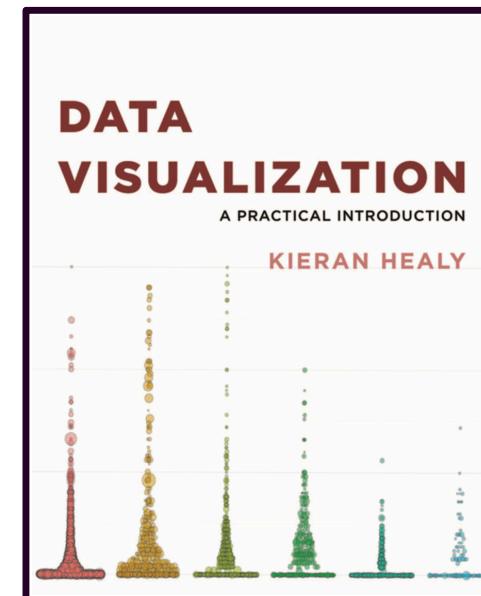
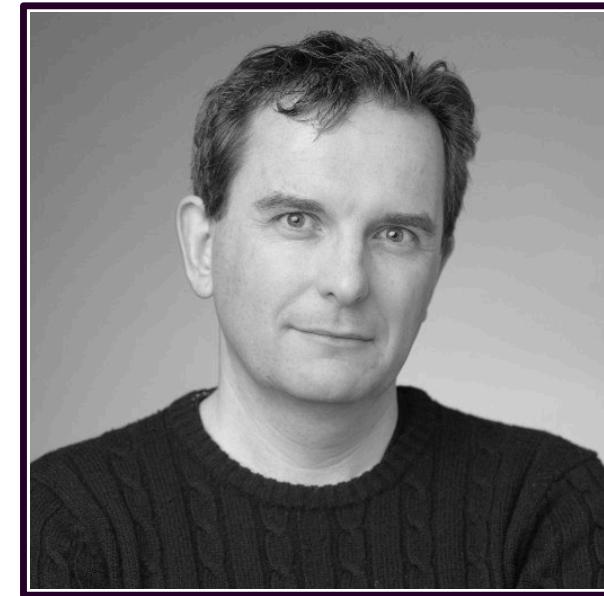
Consider the audience when erasing non- or redundant-data ink



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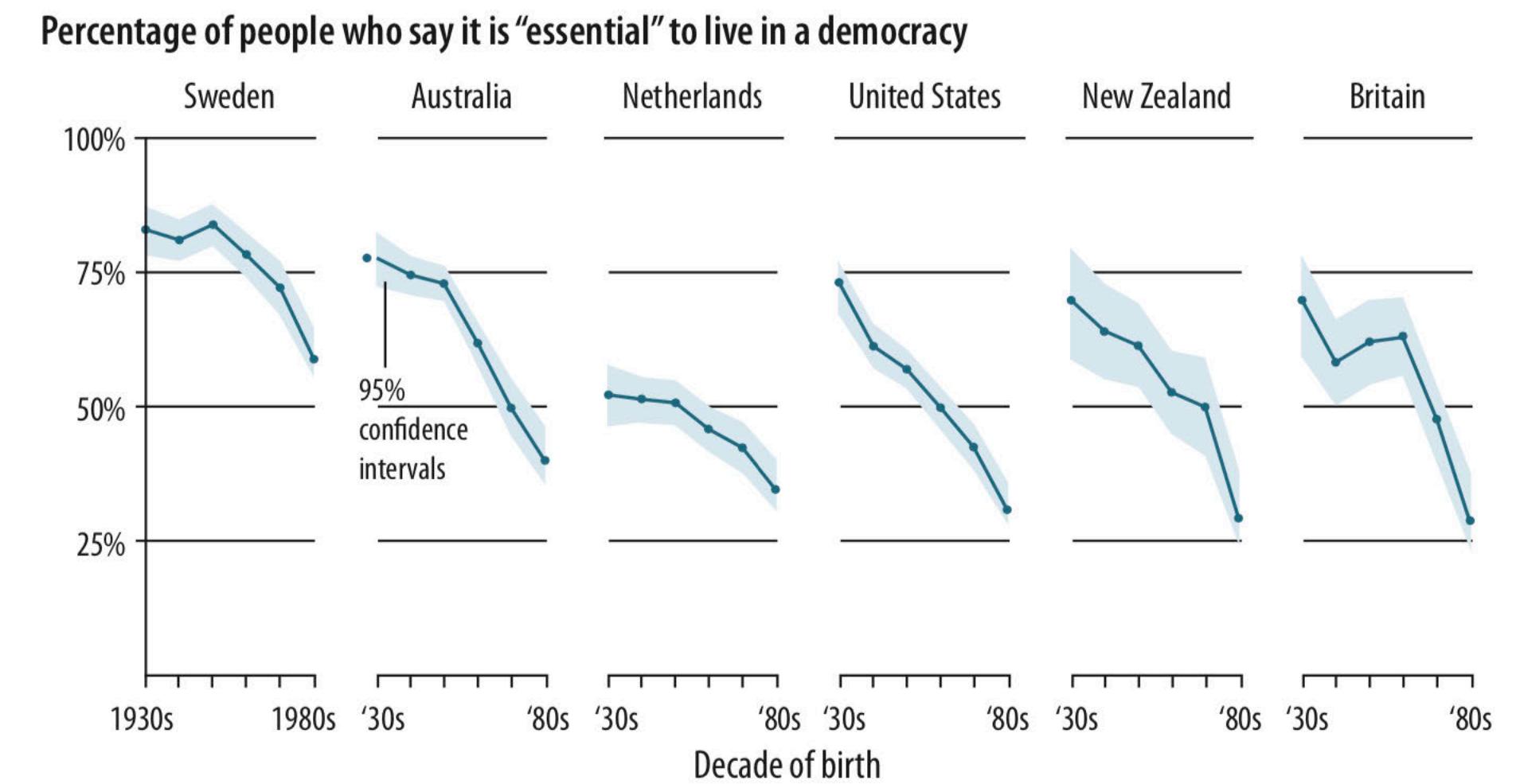
Issues when visually encoding data

Aesthetic
Substantive
Perceptual

Substantive

Consider whether your data honestly and fairly represent your message.

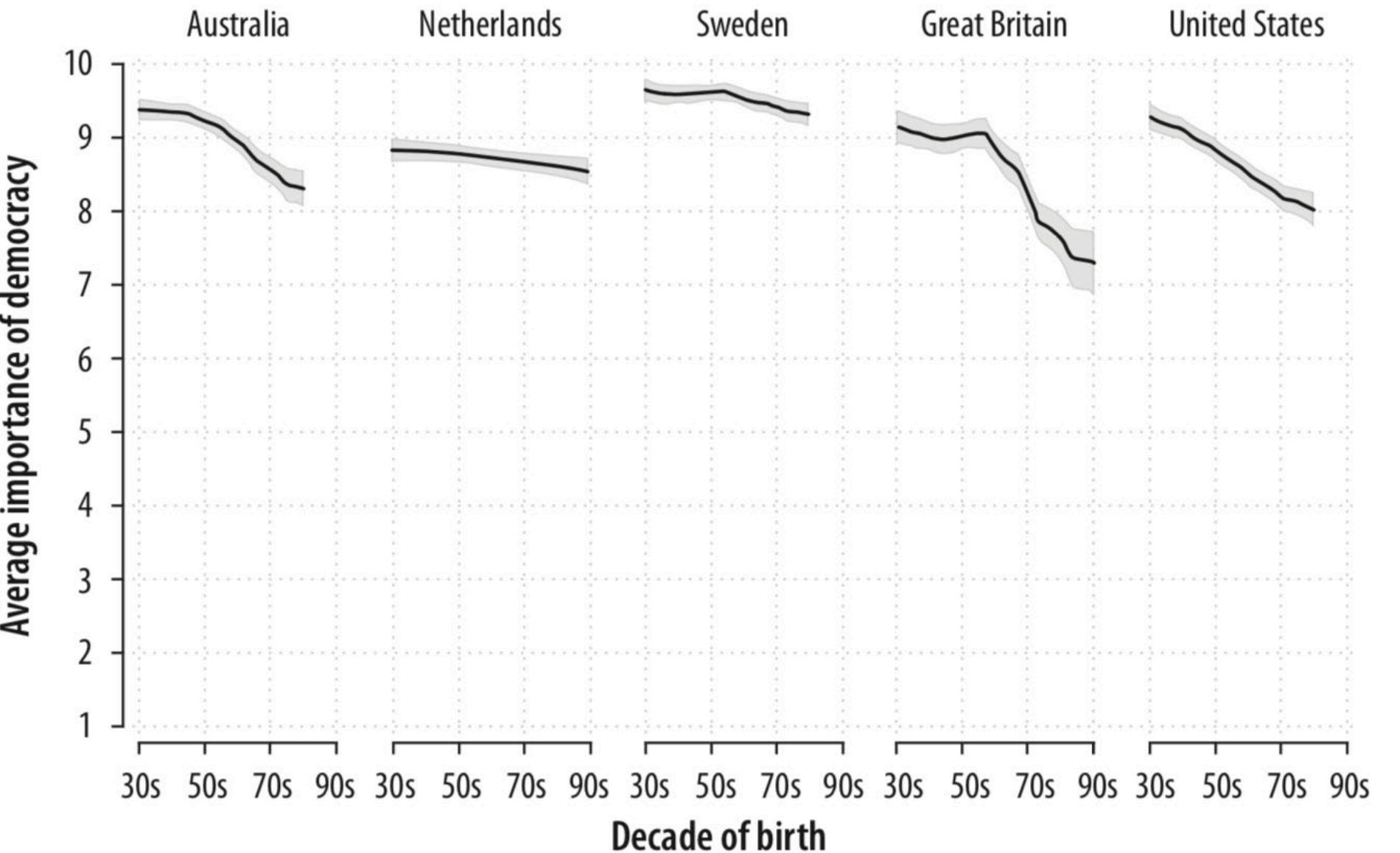
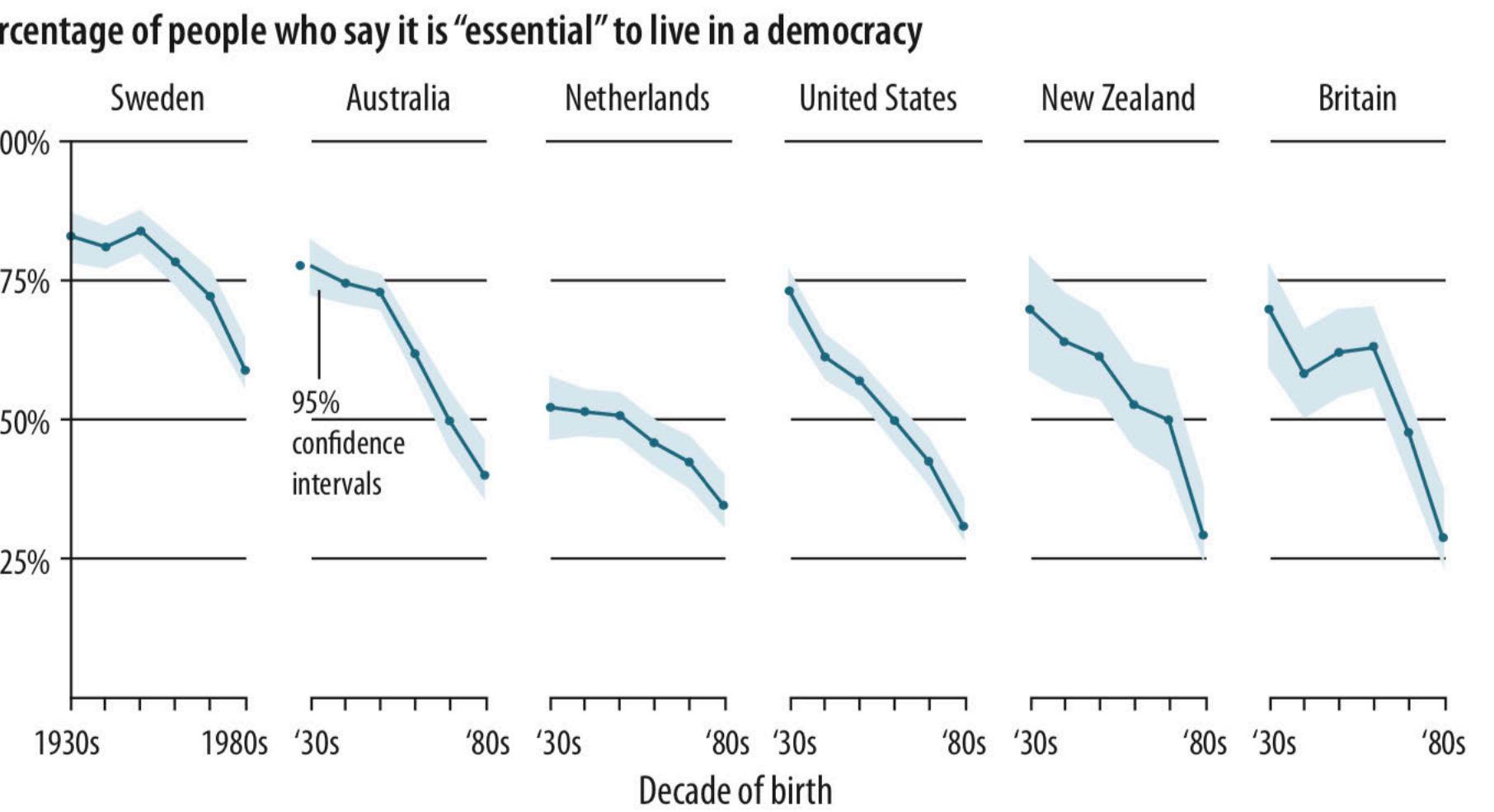
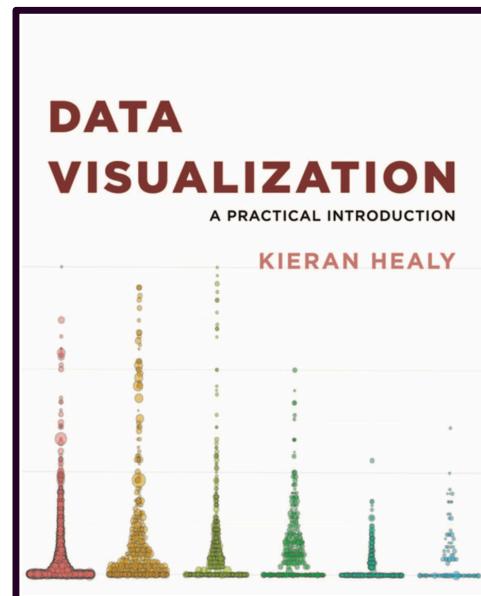
The original chart below graphed the relative change in response of respondents who selected 10 on a 10 point scale.



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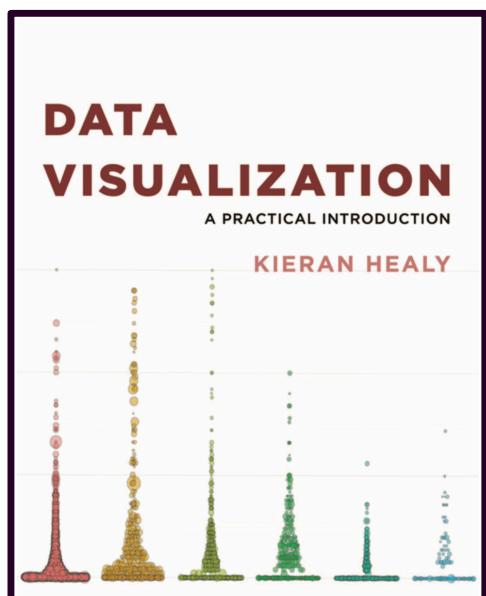


Graph by Erik Voeten, based on WVS 5

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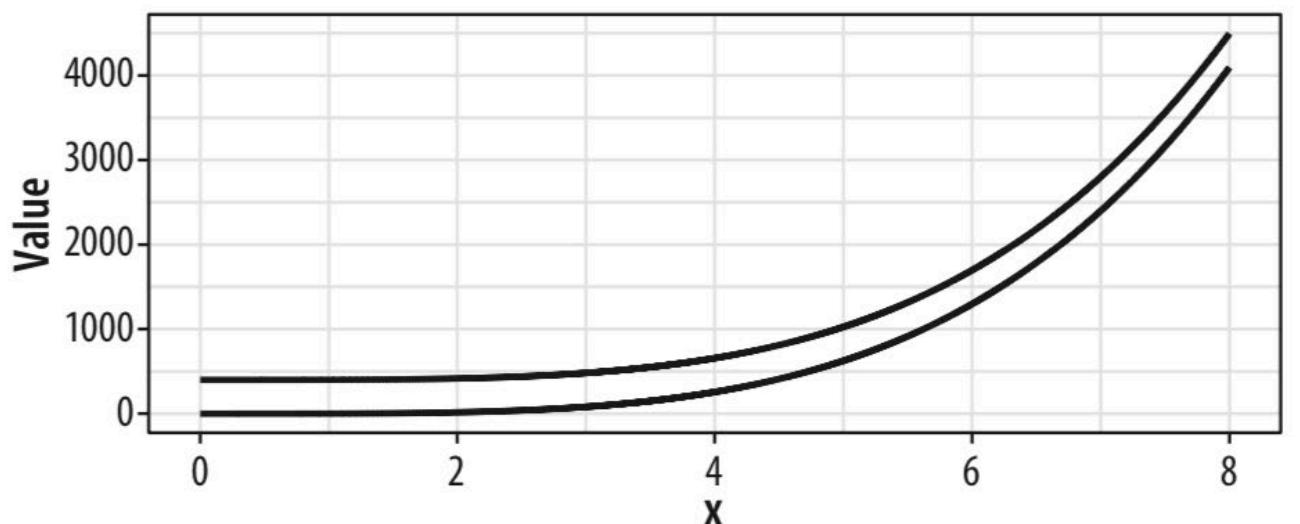
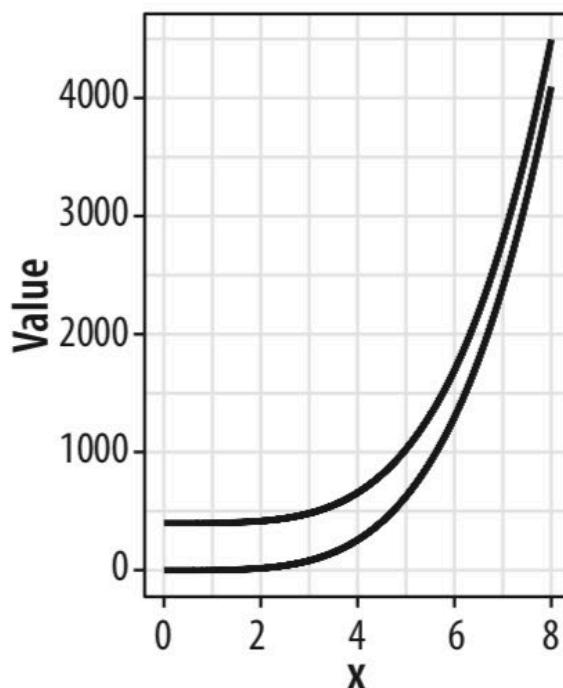
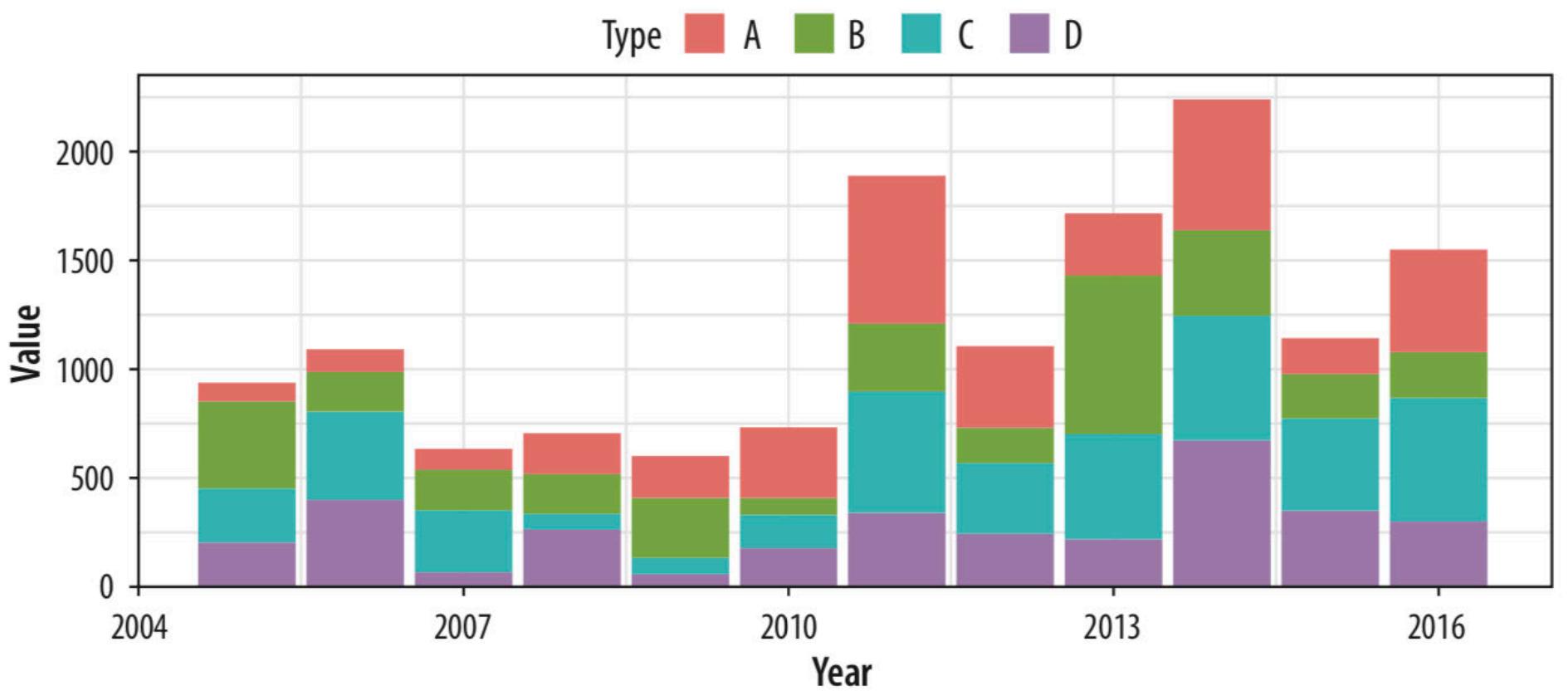


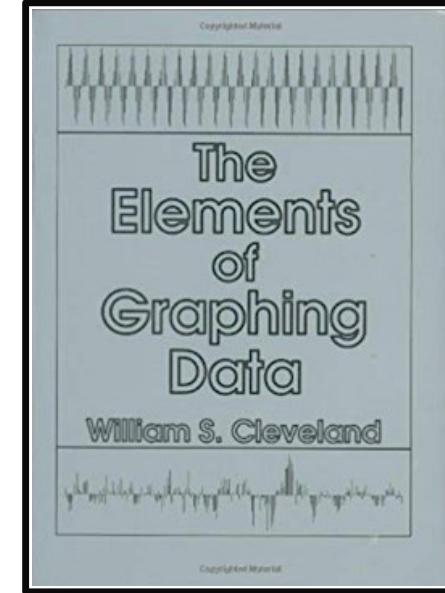
Issues when visually encoding data

Aesthetic
Substantive
Perceptual

Perceptual

Even with a reasonably-high data-ink ratio, you must choose an encoding that most naturally guides the audience to understand and compare the data. The graphs below have perceptual issues.





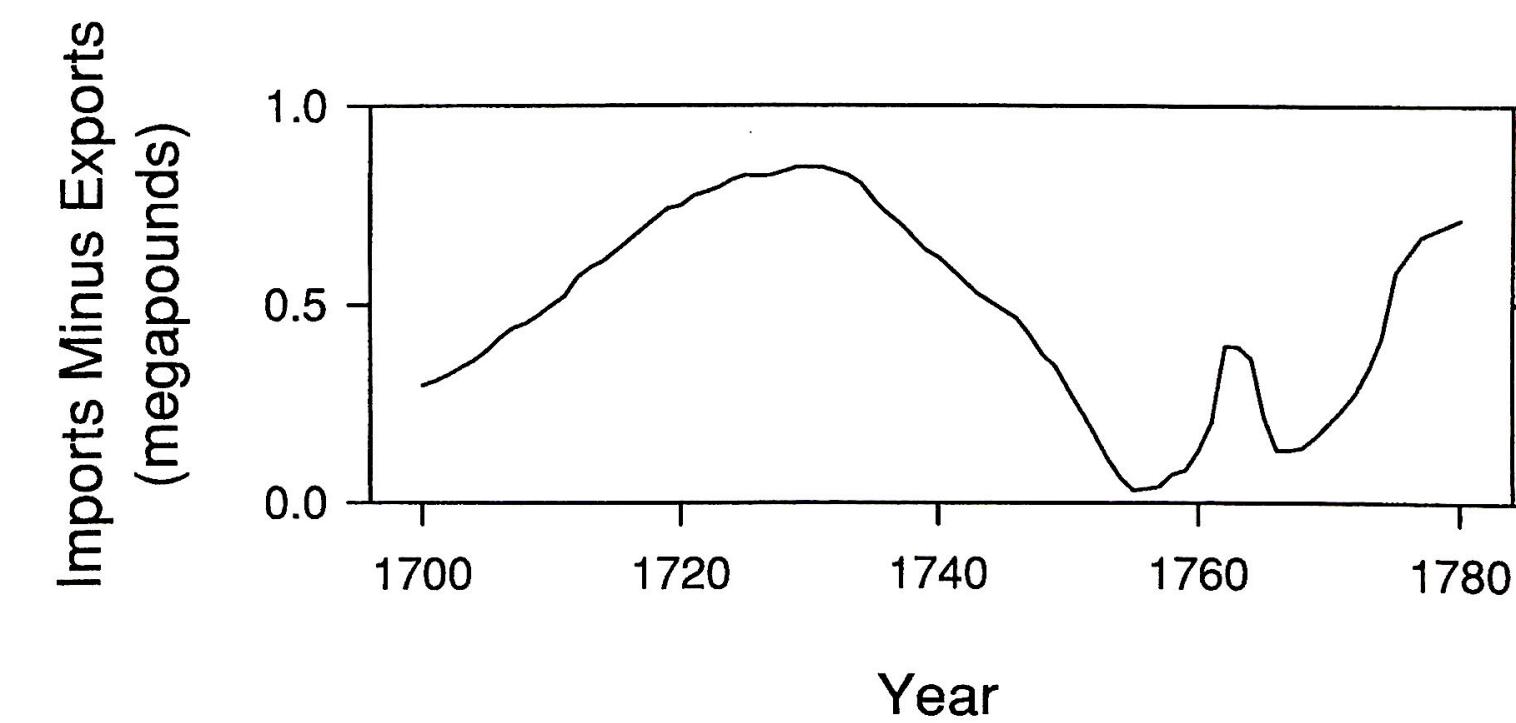
The Elements of Graphing Data

Cleveland

A graduate of Princeton, William is a computer scientist and Professor of Statistics and Professor of Computer Science at Purdue University, known for his work on data visualization, particularly on nonparametric regression and local regression.

Superposed curves have a decoding problem

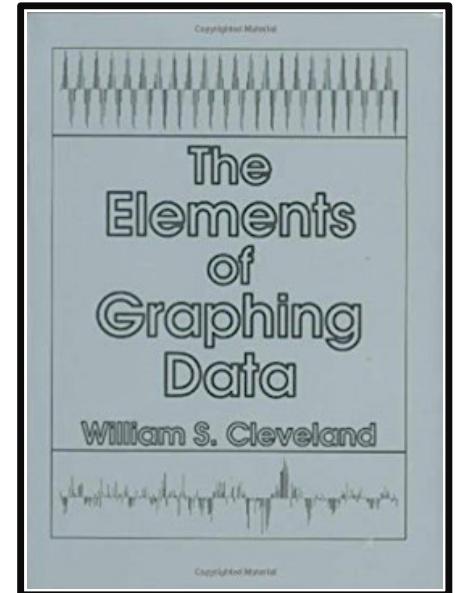
Decoding differences between two lines or curves on a graph can be inaccurate because we naturally compare the shortest distance between the lines instead of the vertical distance between the lines.



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We need a fixed percentage change in something to detect a difference

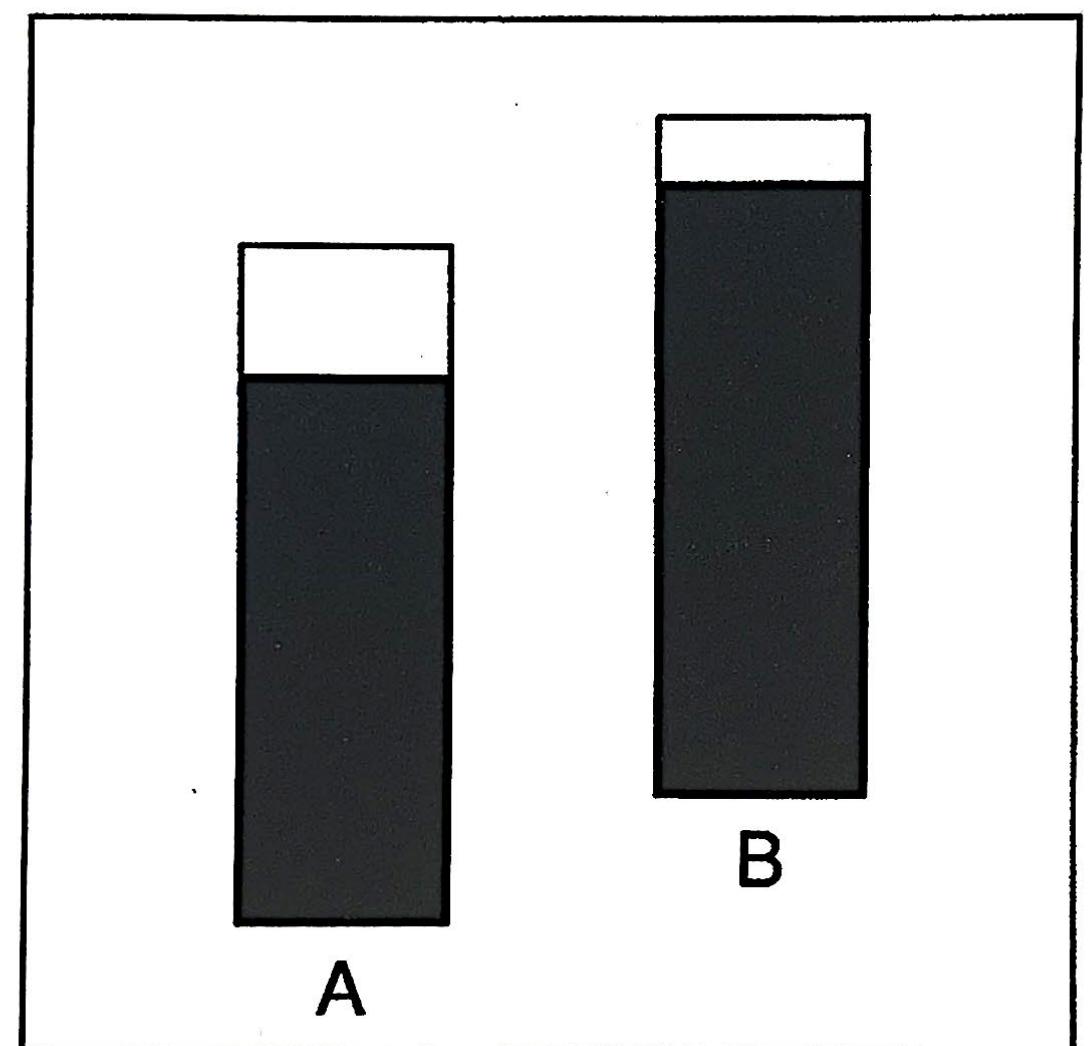
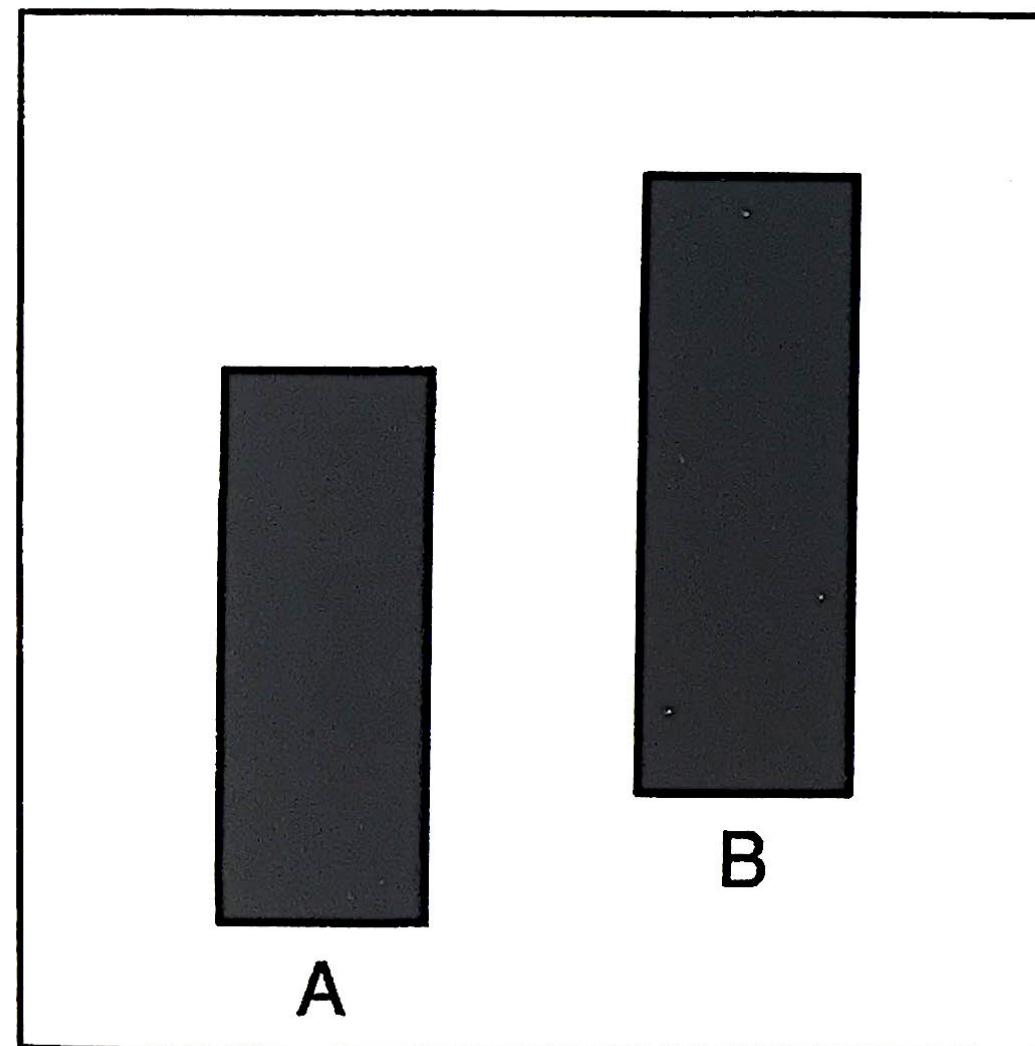
Our visual perception of differences can be stated mathematically, as Weber's Law.

If x is the magnitude of a physical attribute, say, length of a line segment, and $w_p(x)$ is a positive number such that a line of length

$$x + w_p(x)$$

is discriminated with probability p to be longer than the line of length x then,

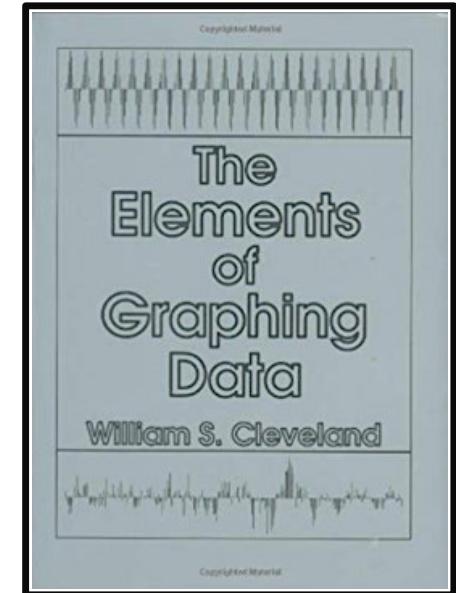
$$w_p(x) = k_p x$$



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Consider (only) using reference grids in aid of Weber's Law

Reference grids can help us perceive the differences between two measurements, but they can also distract. Consider only using reference lines that guide your audience to the relevant point of your message.

And a little goes a long way: for any needed reference lines, consider making them, say, very faint gray or otherwise distinguish them from the data.

How did we do in the example proposal for the Dodgers?

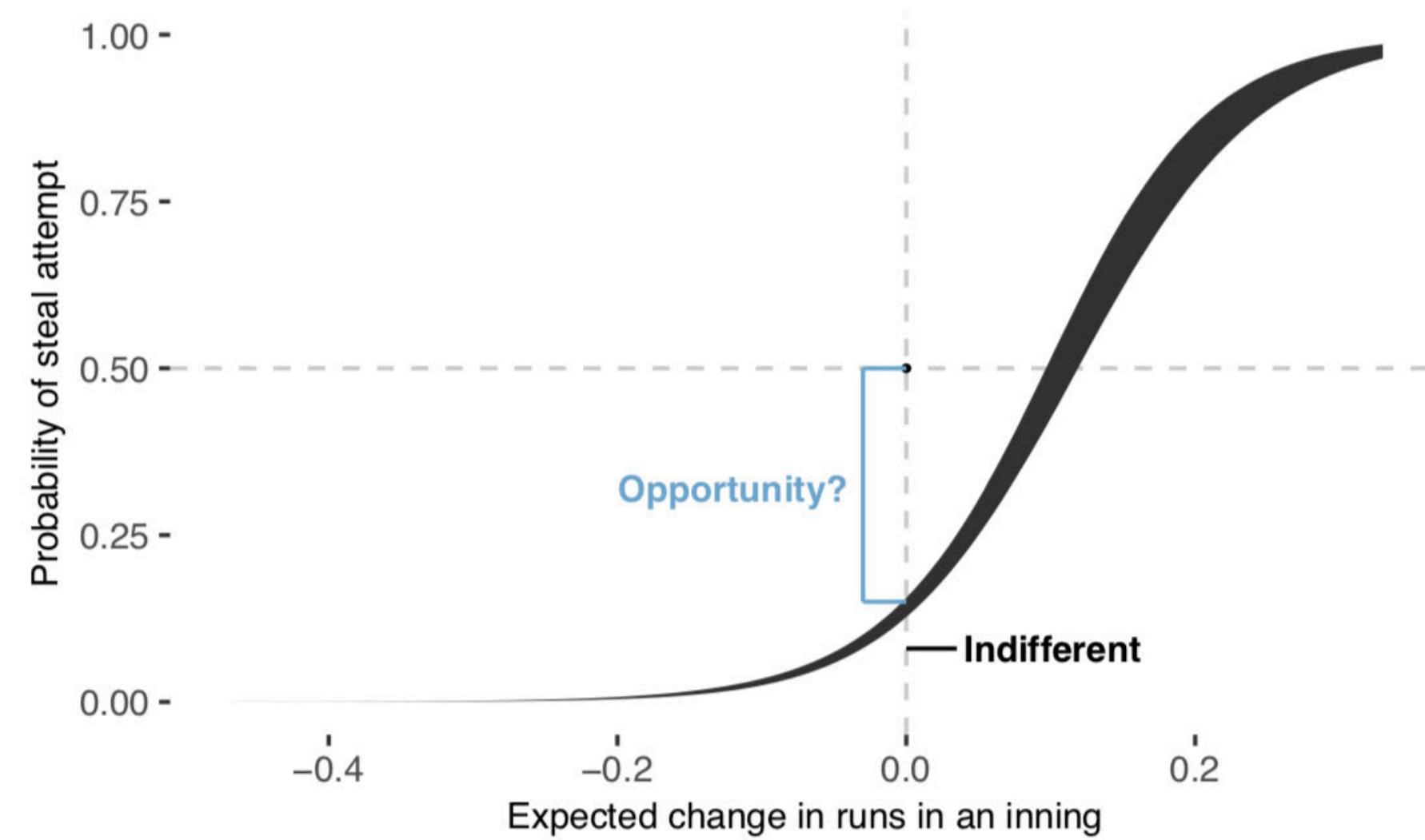


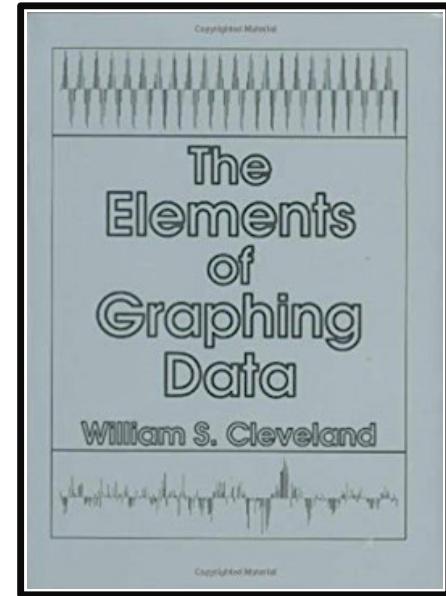
Figure 2. When the change in expected runs is zero, managers should be indifferent to attempted steals, saying go half the time.

The **black band** represents the range of variation across managers' decisions. At the intersection of **indifference**, managers tend to say steal only **10 percent** of the time, leaving opportunity.

The Elements of Graphing Data

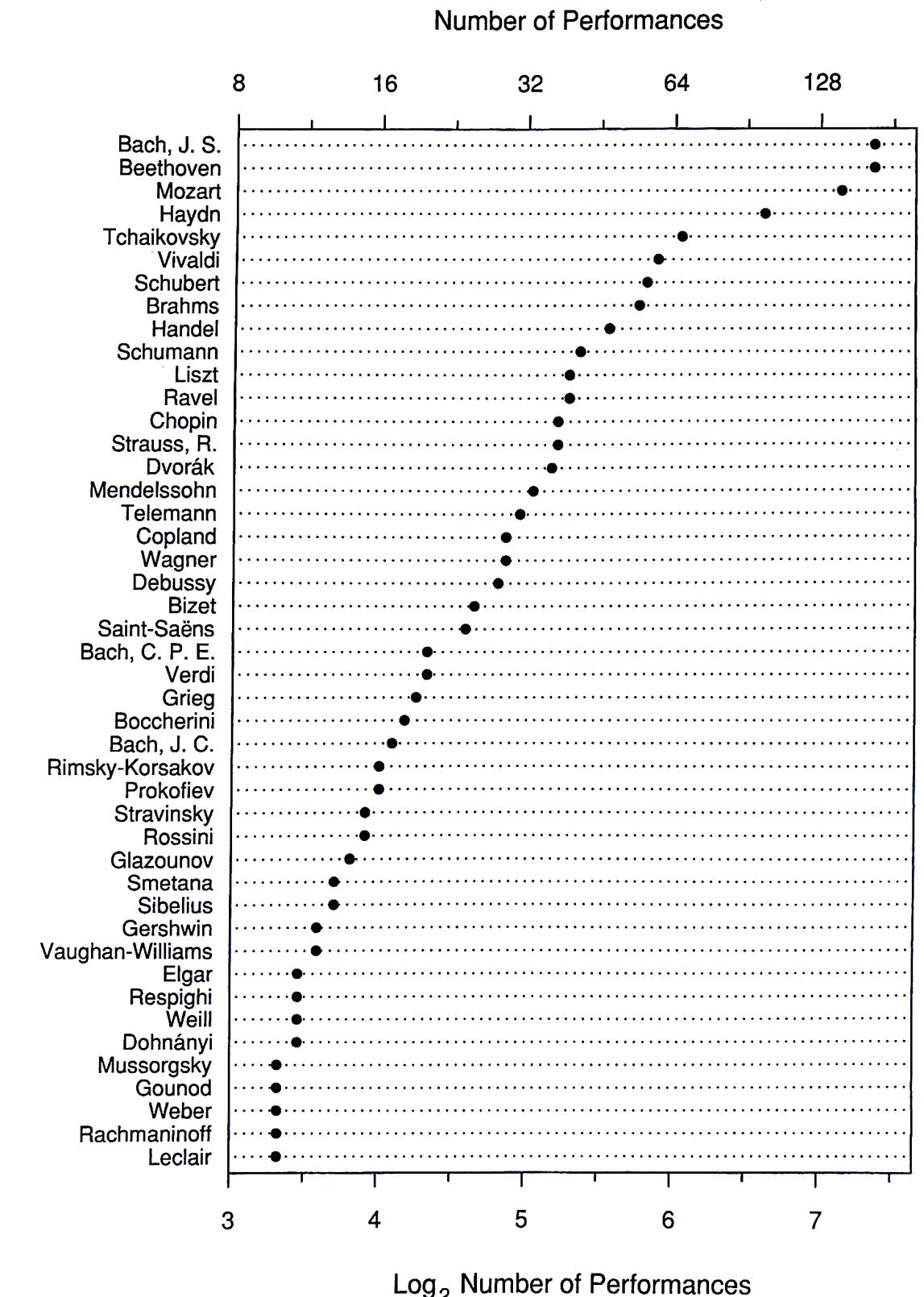
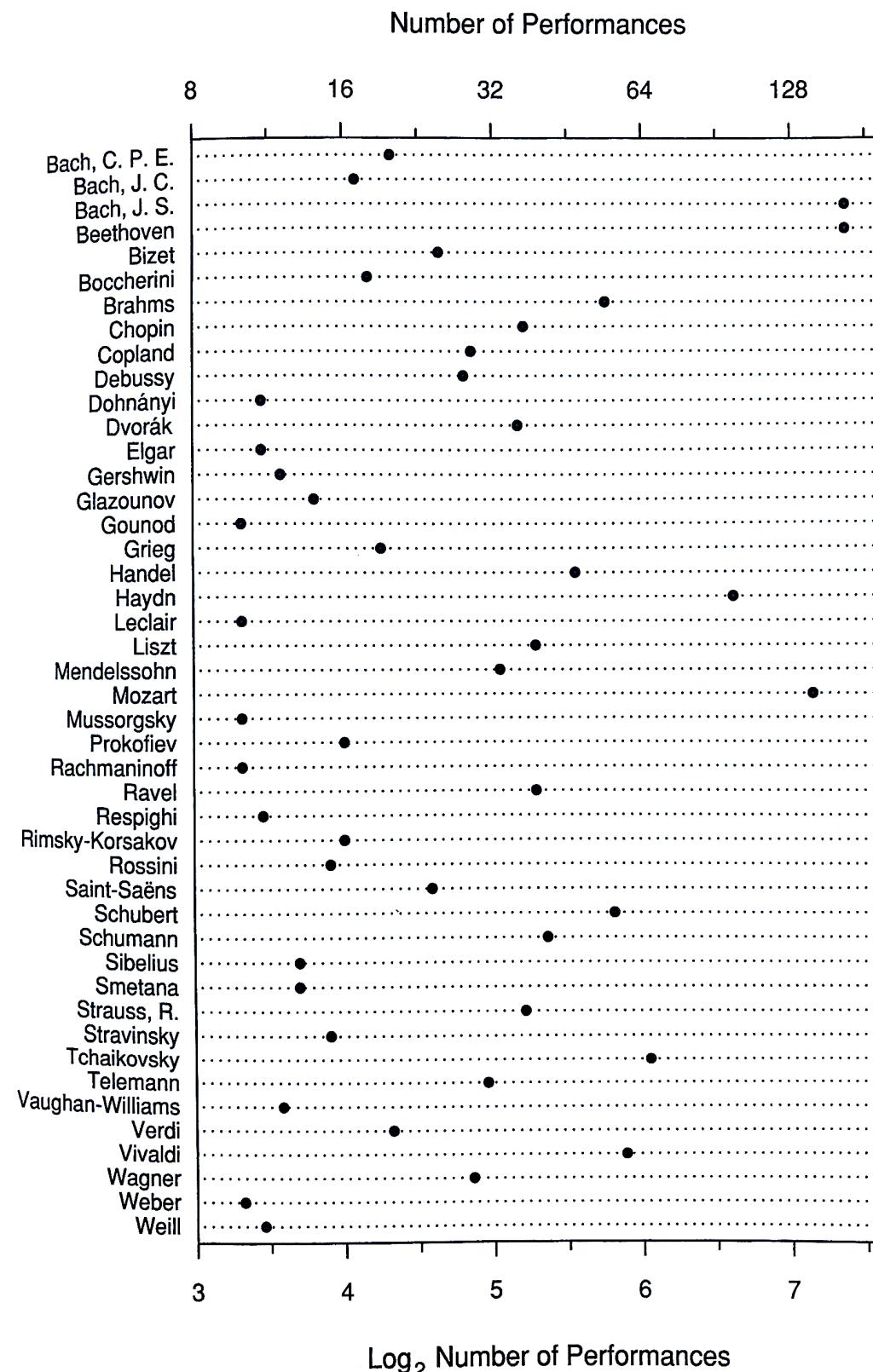
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Ordering for categorical variables substantially affects our visual decoding

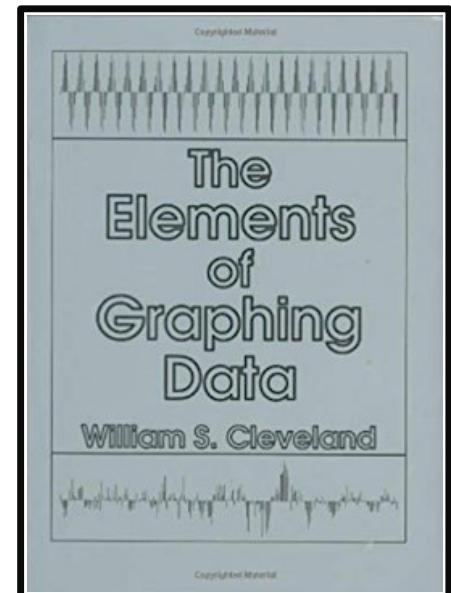
Ordering from, say, smallest to largest enhances our visual decoding of the distribution of values along the measurement scale.



The Elements of Graphing Data

Cleveland

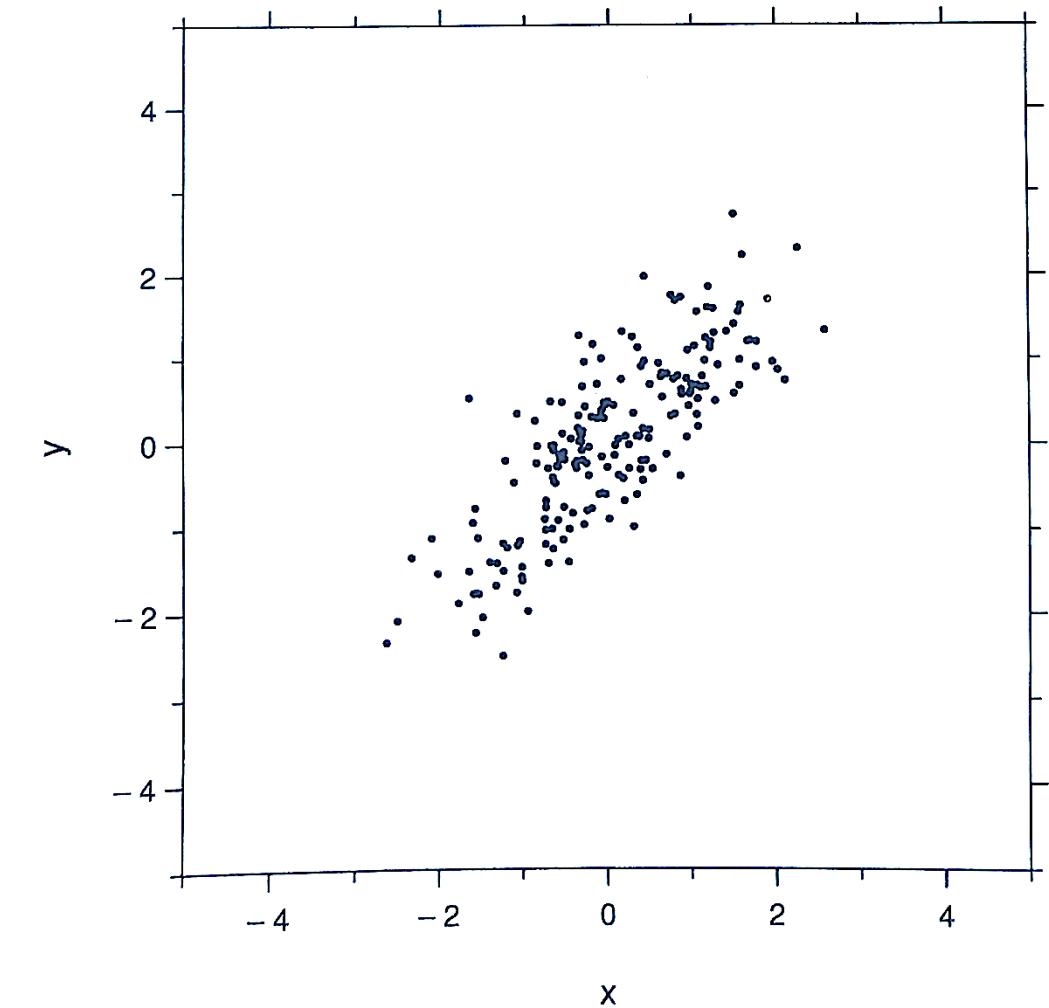
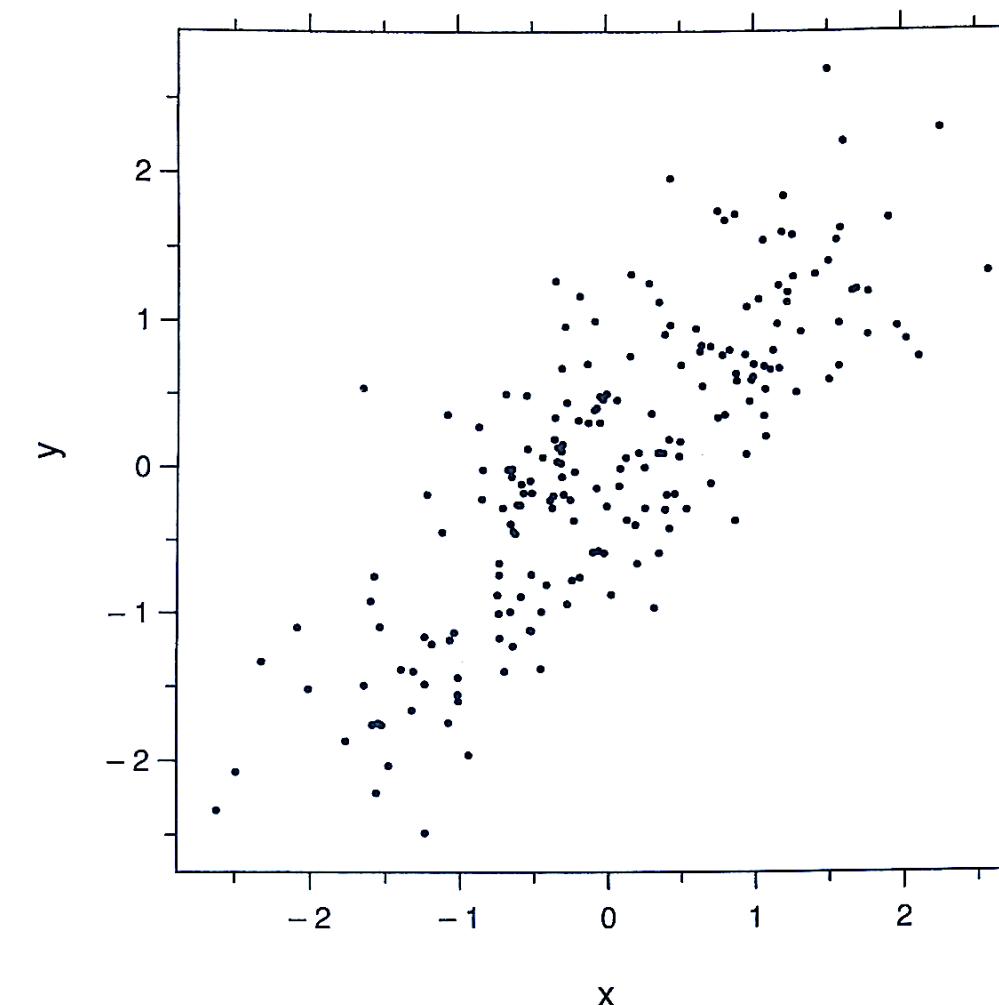
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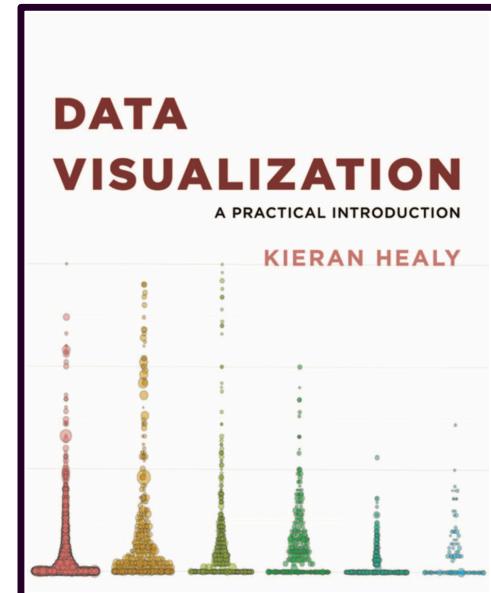
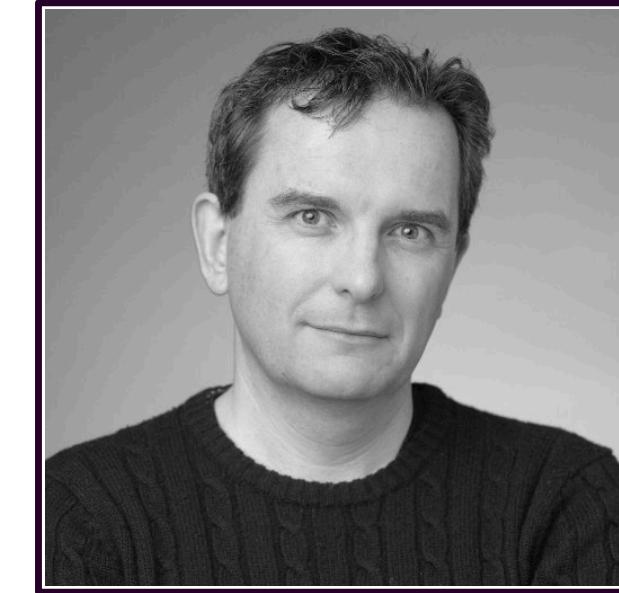
Perceived correlation depends on ratio of plot area to data area

Our estimation of correlation is affected by the area of the data rectangle divided by the area of the scale-line rectangle.

Showing the same data, the left panel displays a 1 to 1 ratio, while in the right panel displays the data rectangle as much smaller than the scale-line rectangle.



(In)accuracy in decoding visuals



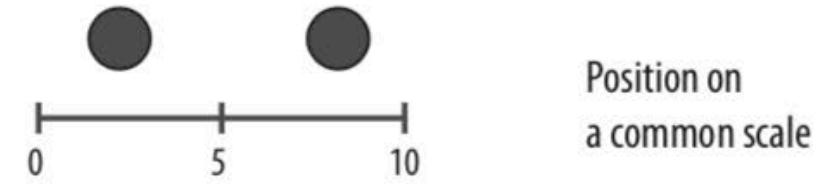
Data Visualization: a practical introduction

Healy

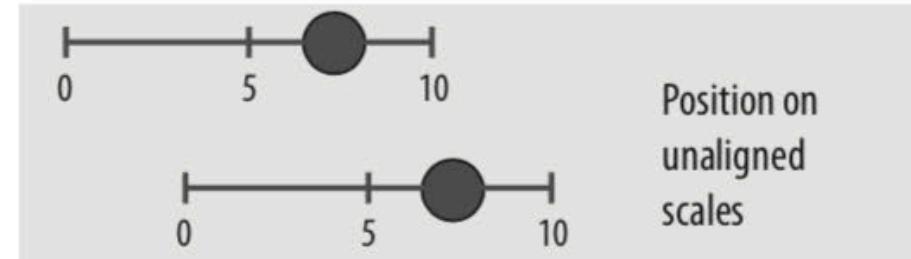
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Most accurate

Least accurate



Position on a common scale



Position on unaligned scales



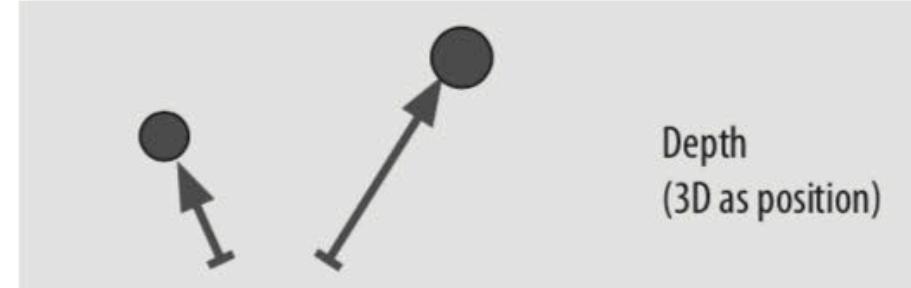
Length



Tilt or Angle



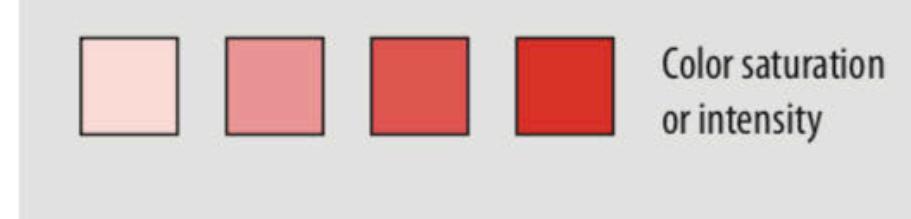
Area (2D as size)



Depth (3D as position)



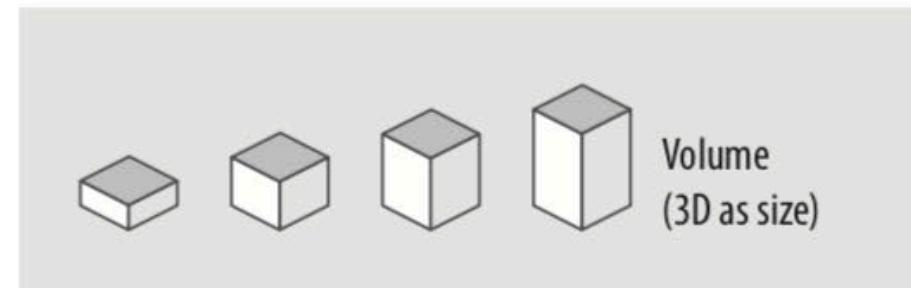
Color luminance or brightness



Color saturation or intensity



Curvature



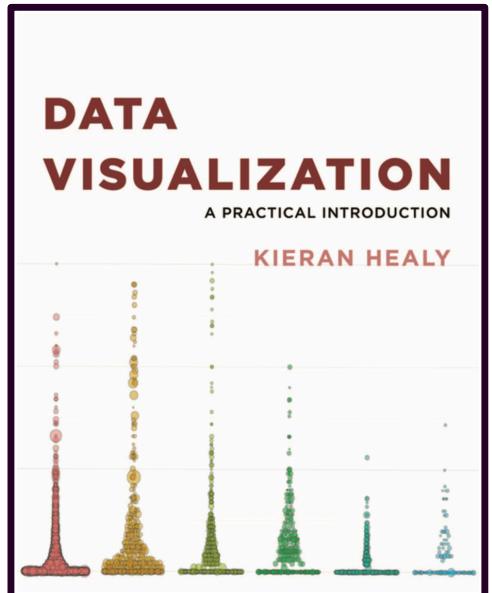
Volume (3D as size)

Focusing visual attention

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Help your audience with Gestault principles

Our eyes automatically search for (grouping), difference and change.

Proximity: Things that are spatially near to one another seem to be related.

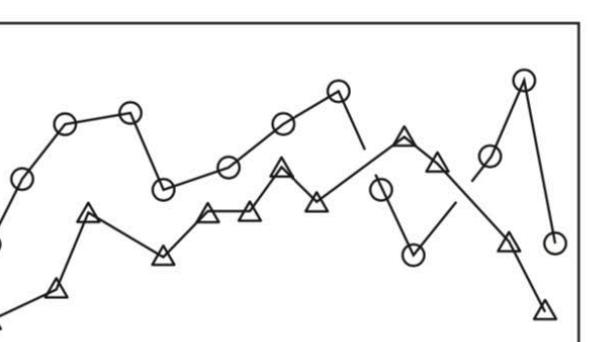
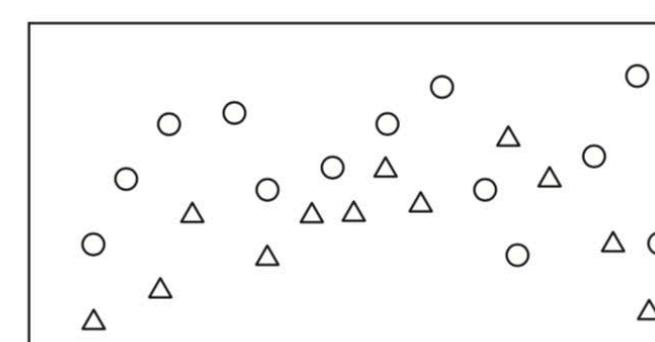
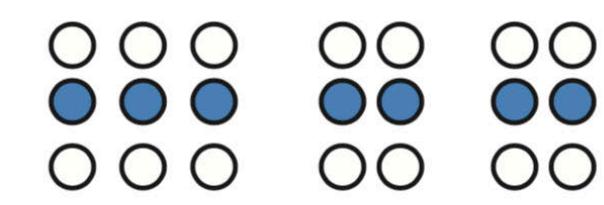
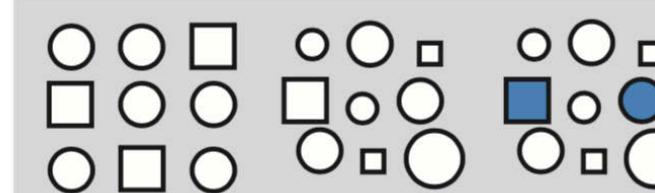
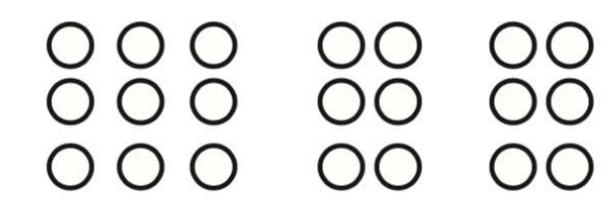
Similarity: Things that look alike seem to be related.

Connection: Things that are visually tied to one another seem to be related.

Continuity: Partially hidden objects are completed into familiar shapes.

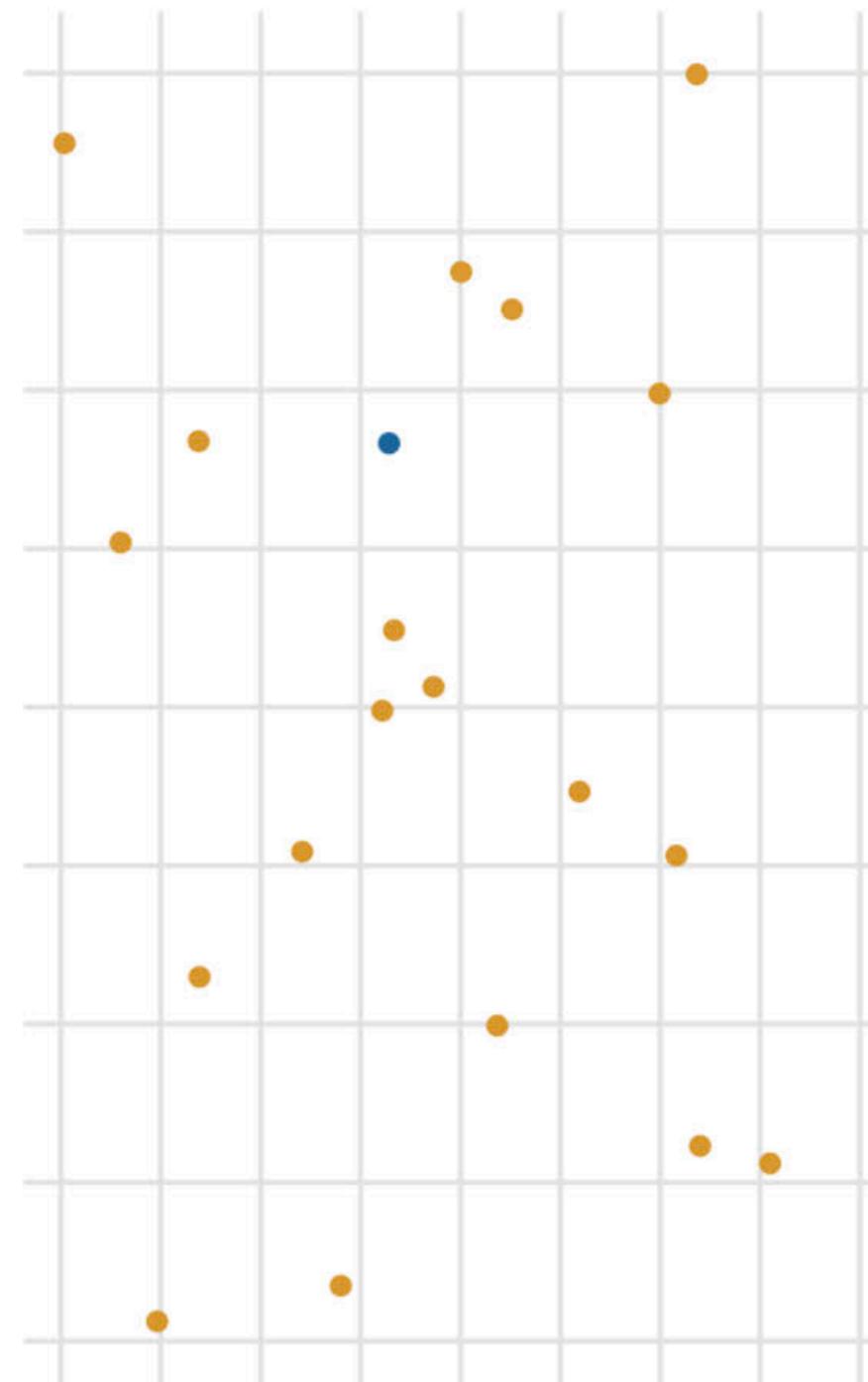
Closure: Incomplete shapes are perceived as complete.

Figure and ground: Visual elements are taken to be either in the foreground or in the background.

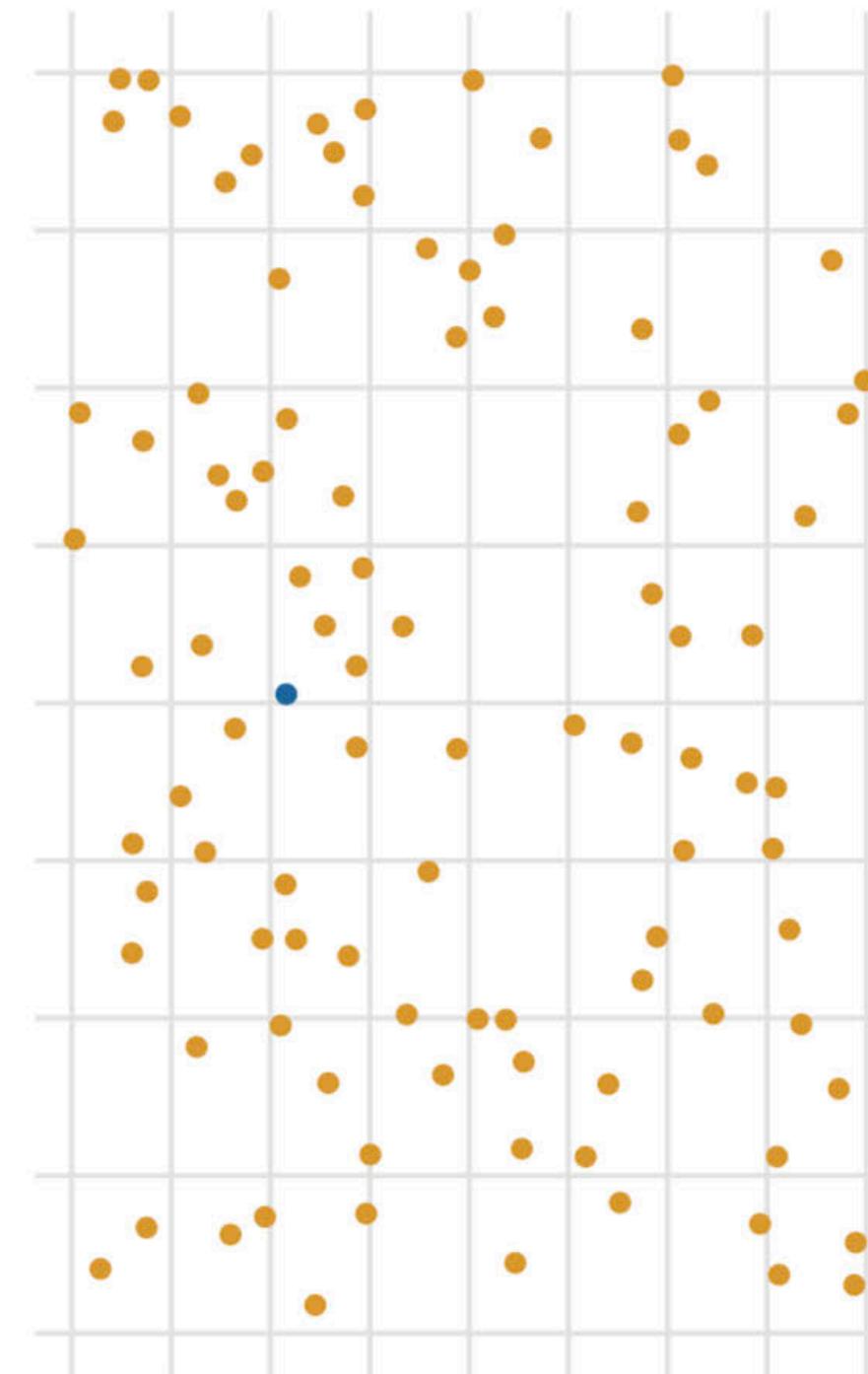


Consider Gestault principles when trying—as an audience—to find the blue circle.

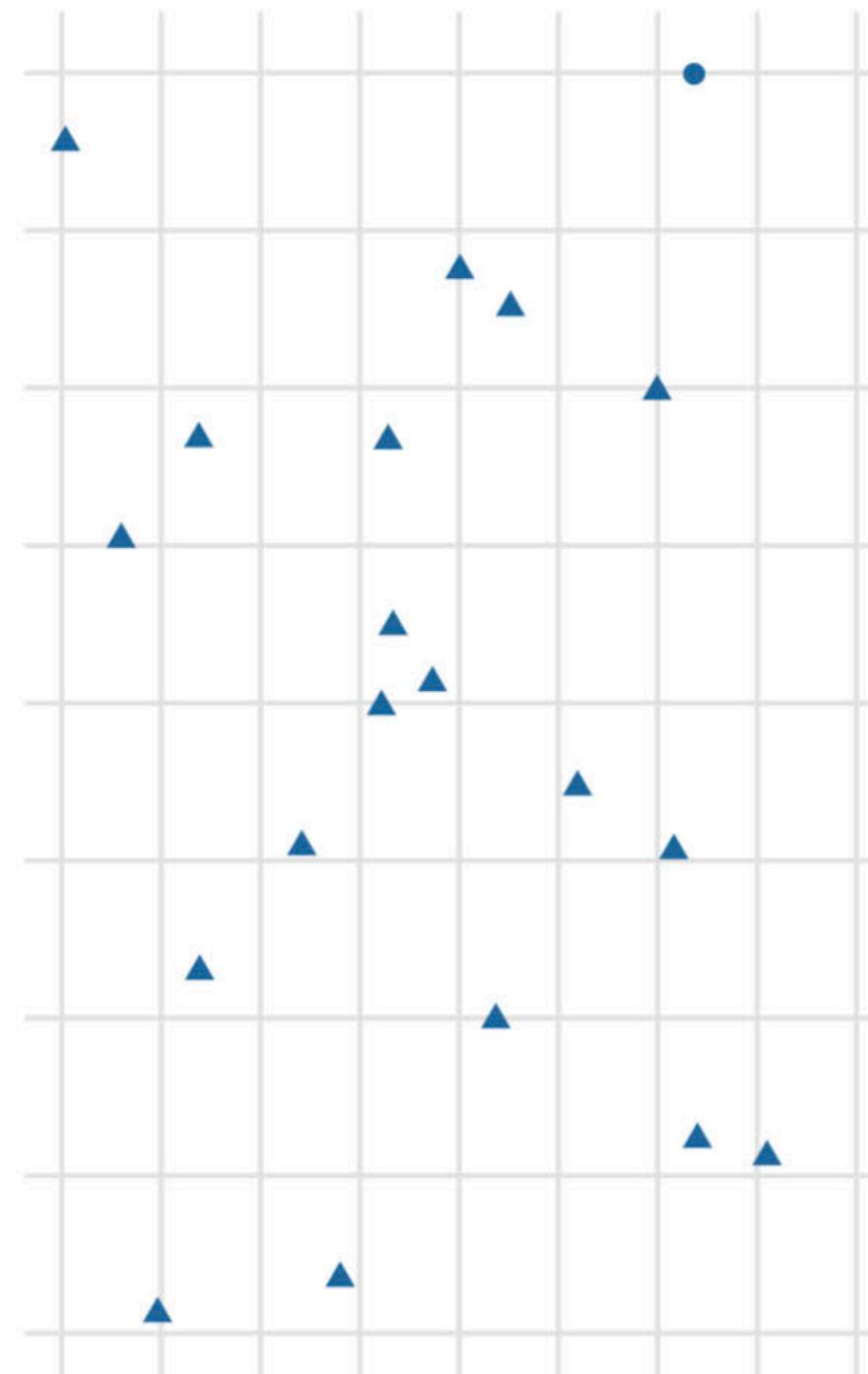
Color only, $N = 20$



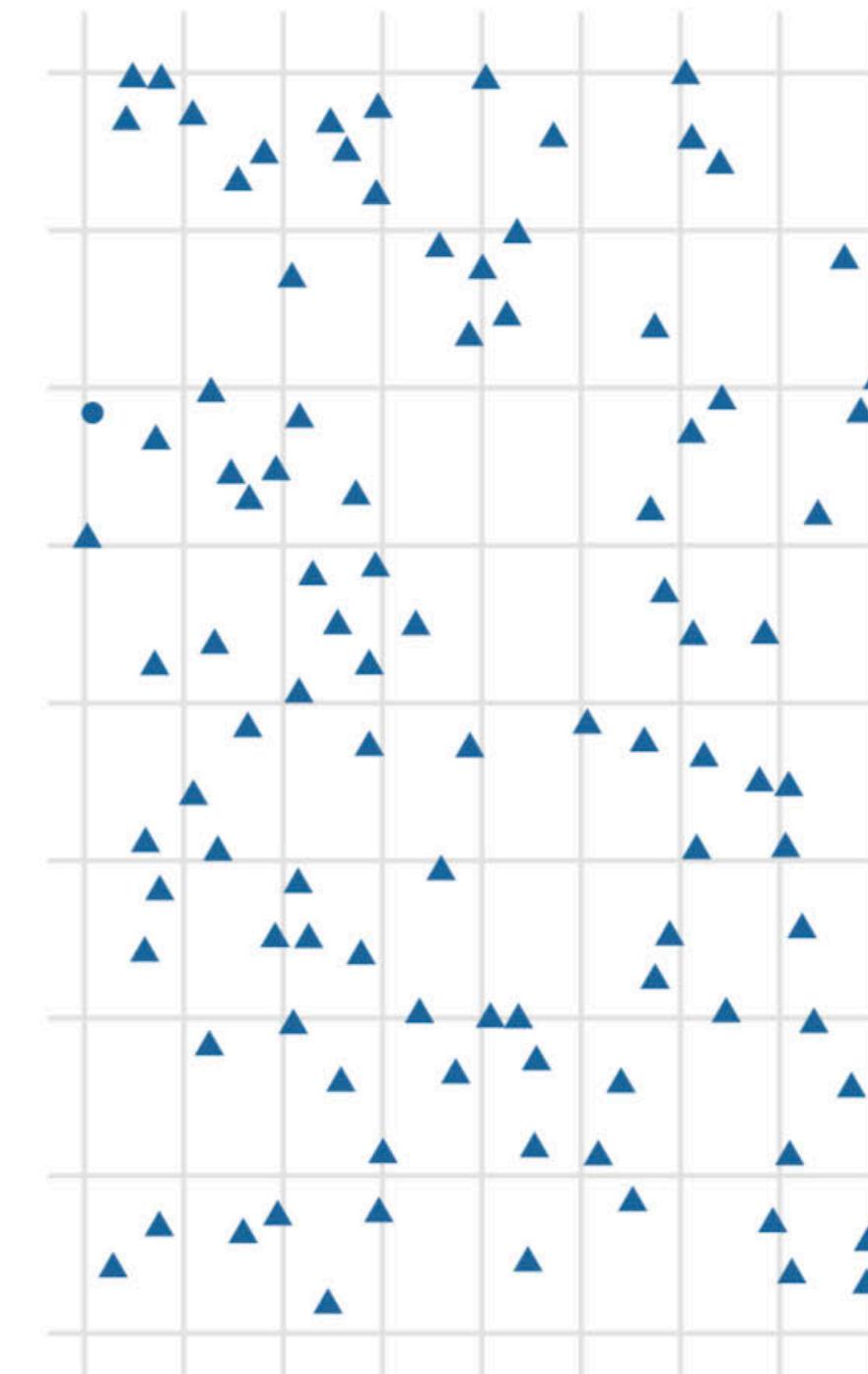
Color only, $N = 100$



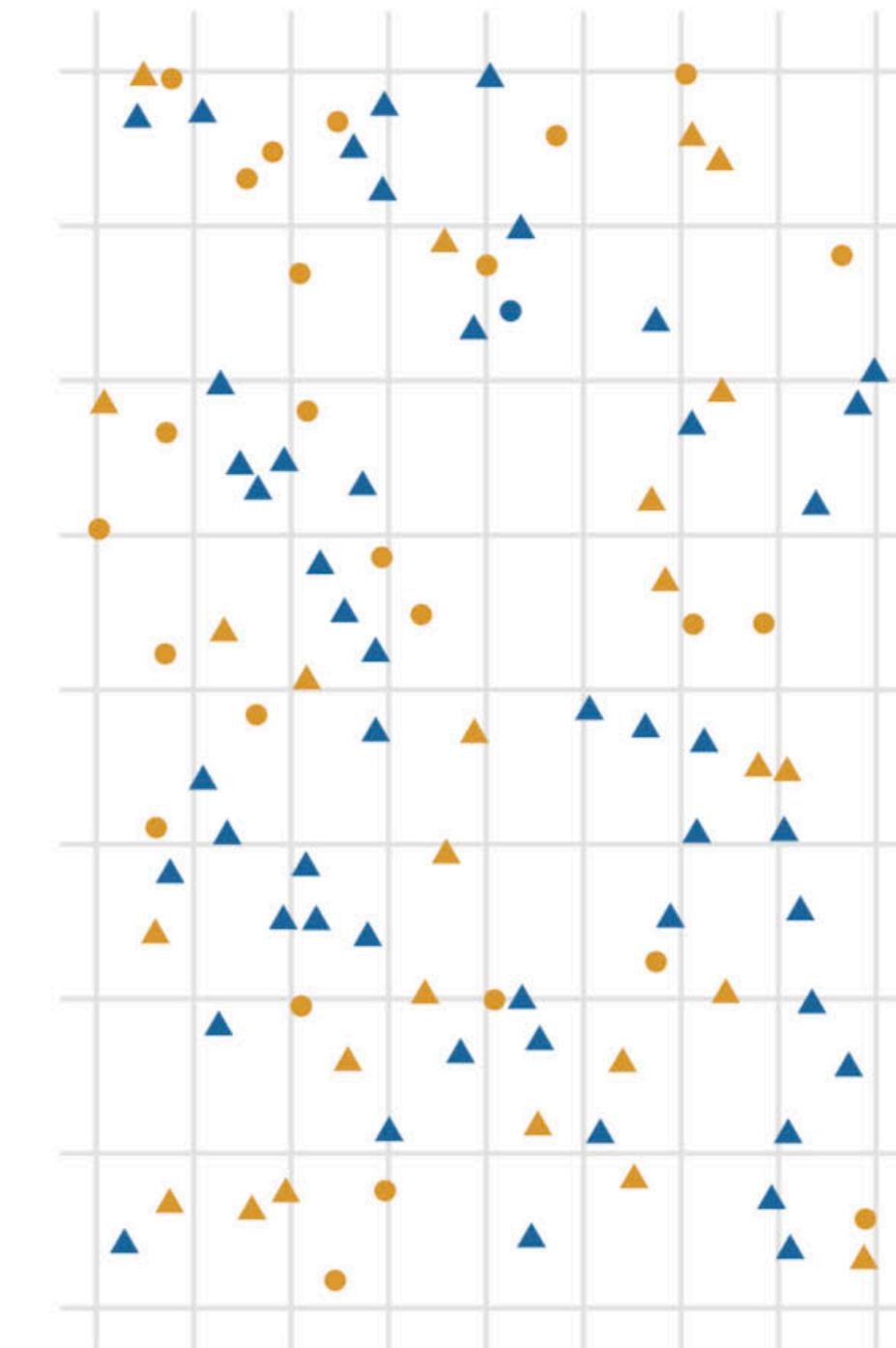
Shape only, $N = 20$



Shape only, $N = 100$

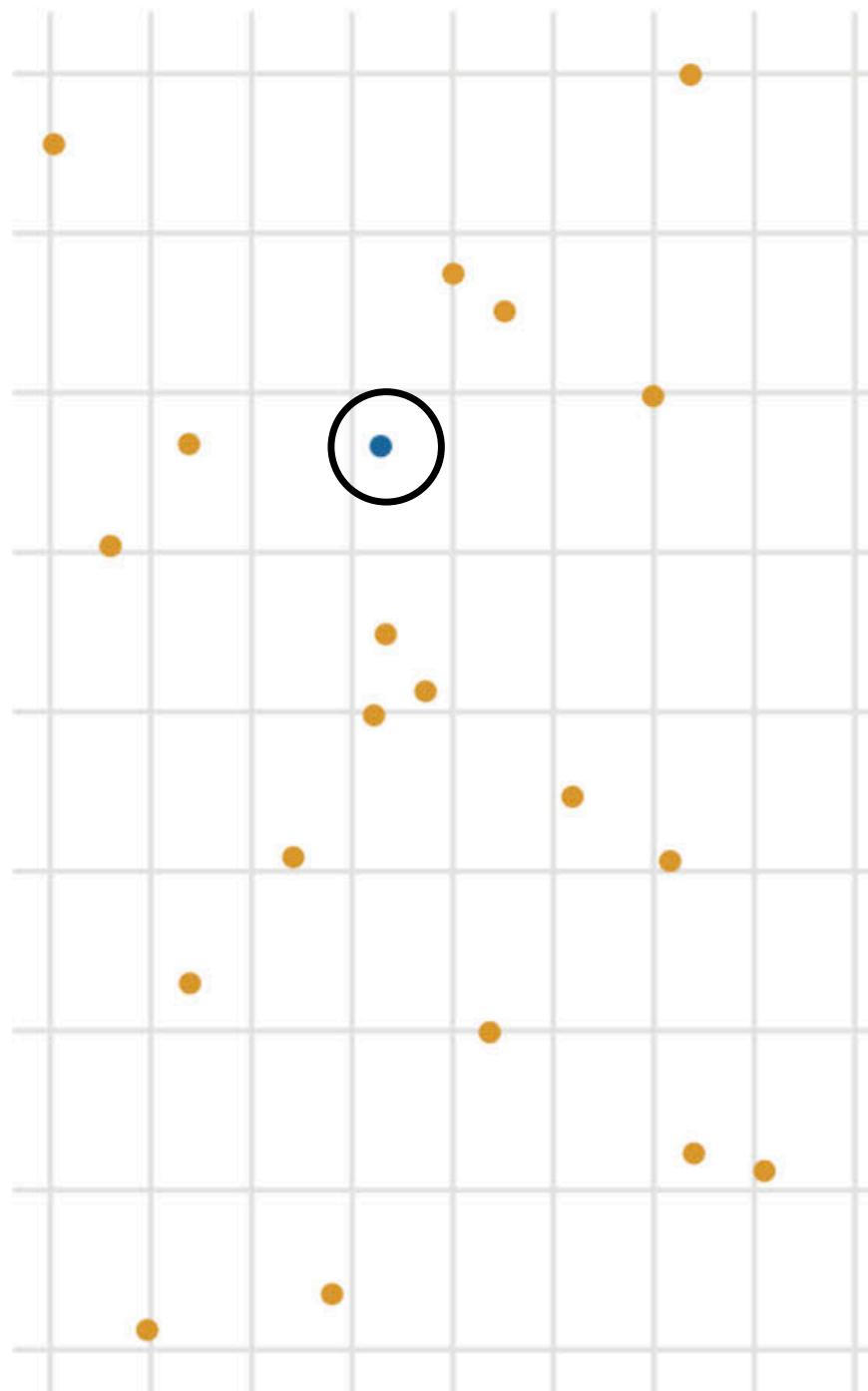


Color & shape, $N = 100$

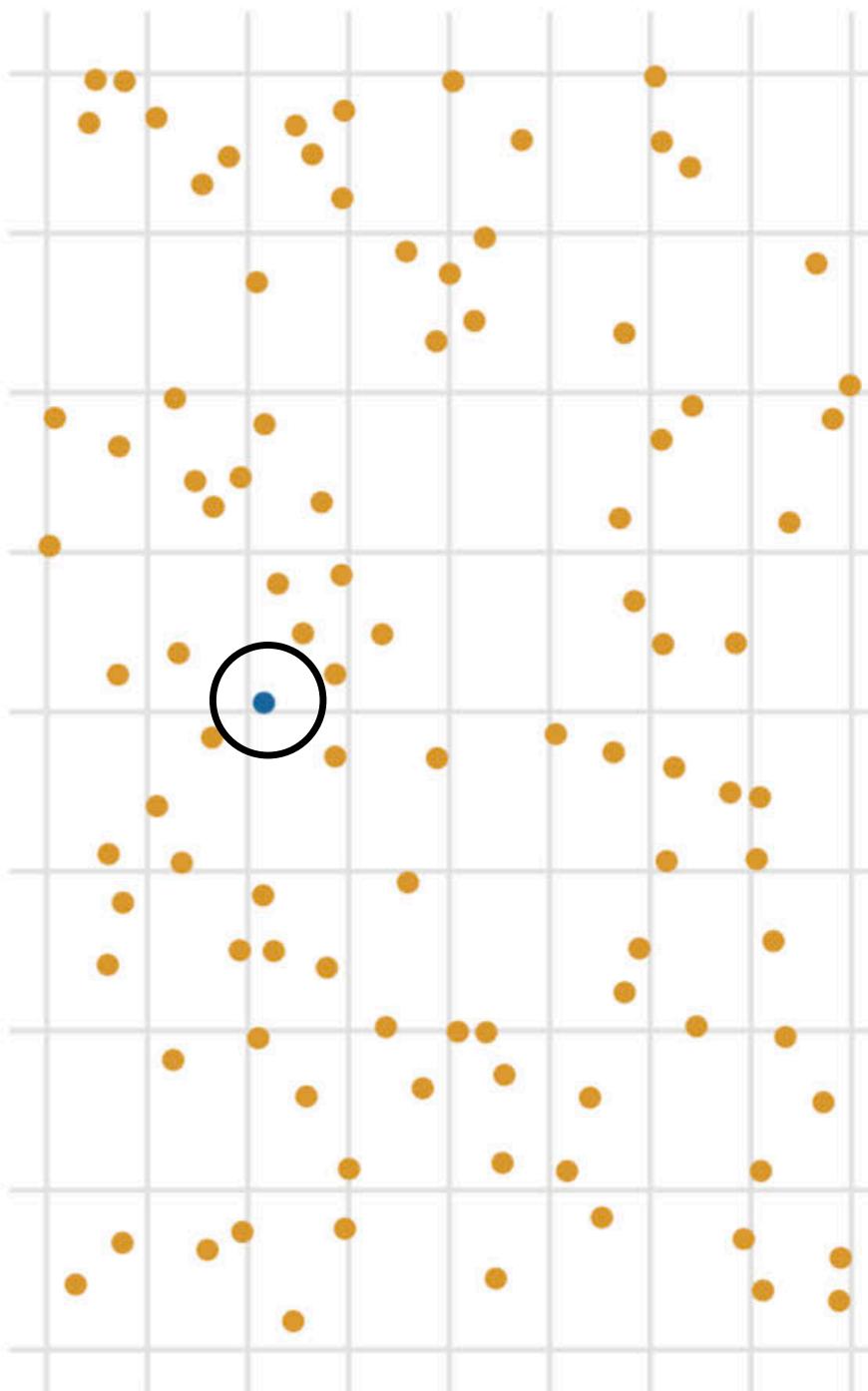


For these, another choice (enclosure) is more effective, which draw the eye instantly.

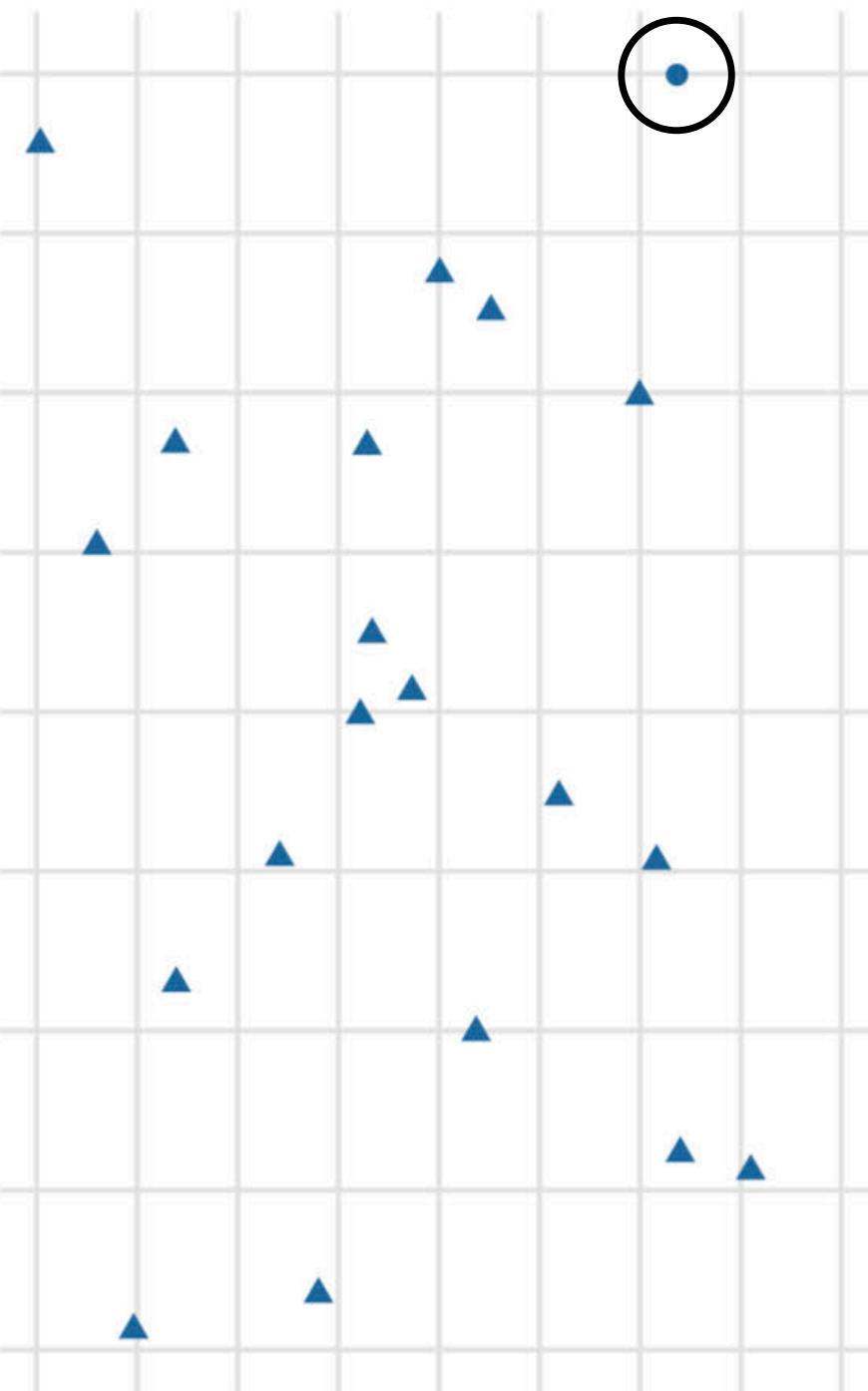
Color only, $N = 20$



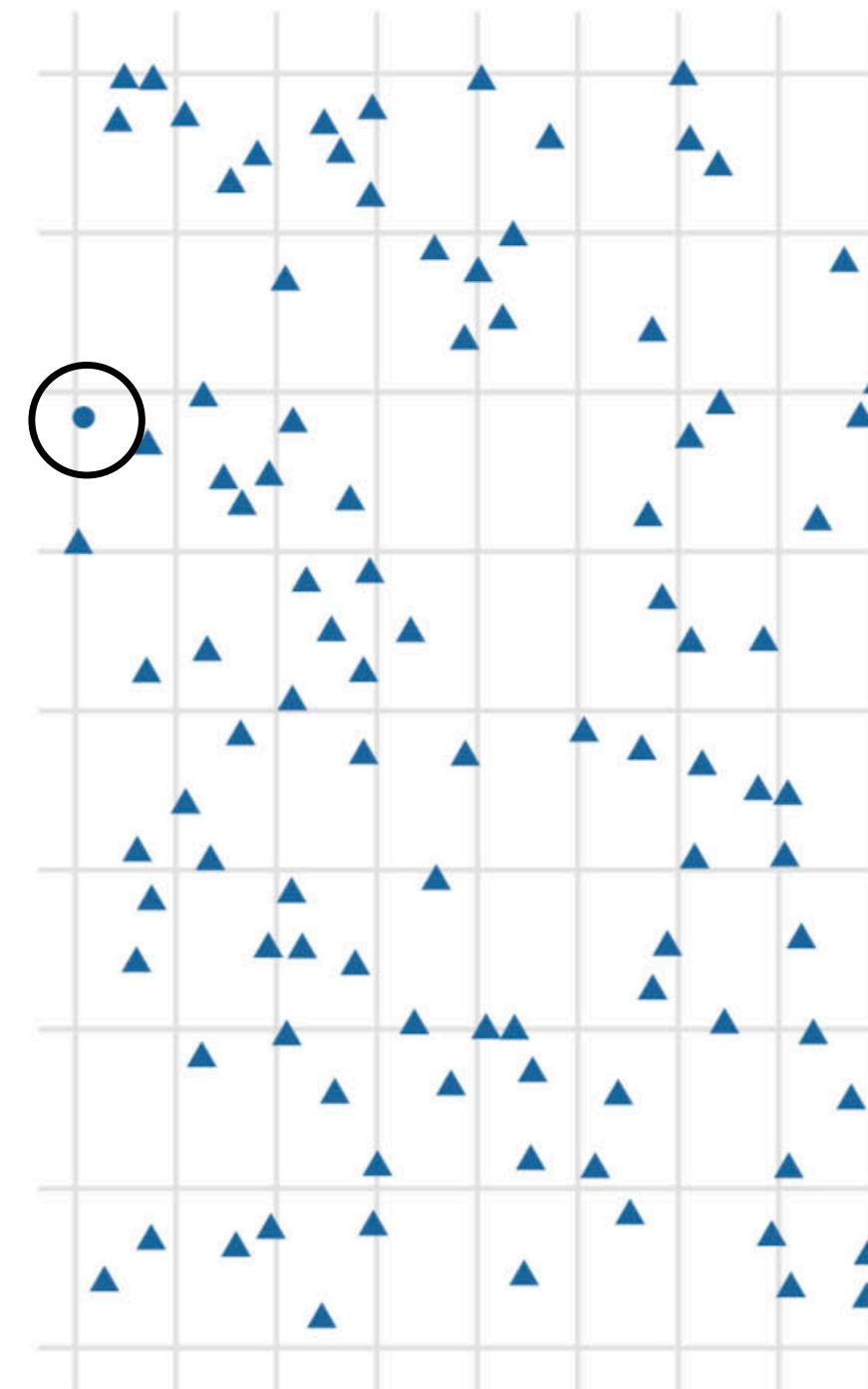
Color only, $N = 100$



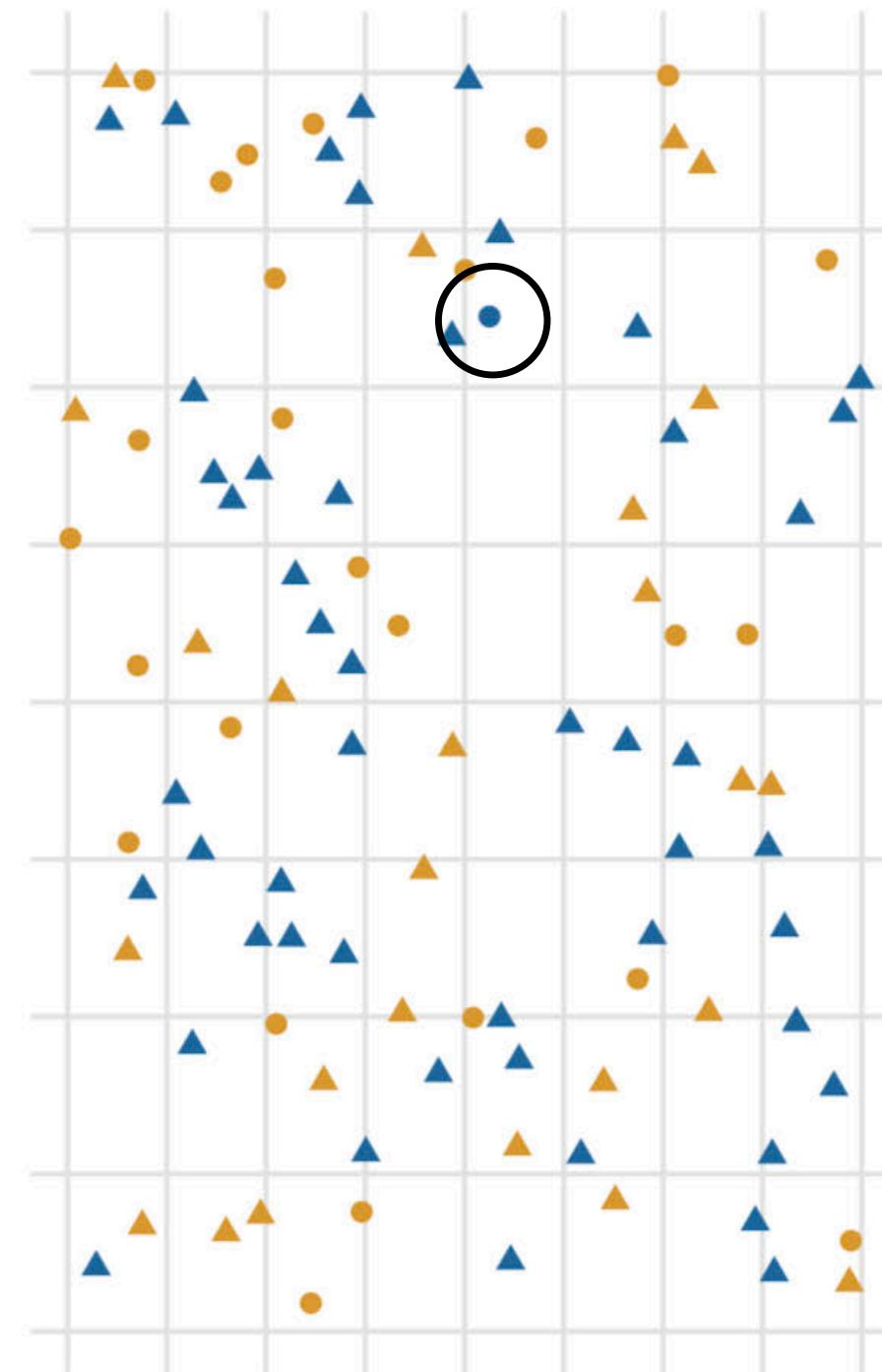
Shape only, $N = 20$



Shape only, $N = 100$



Color & shape, $N = 100$

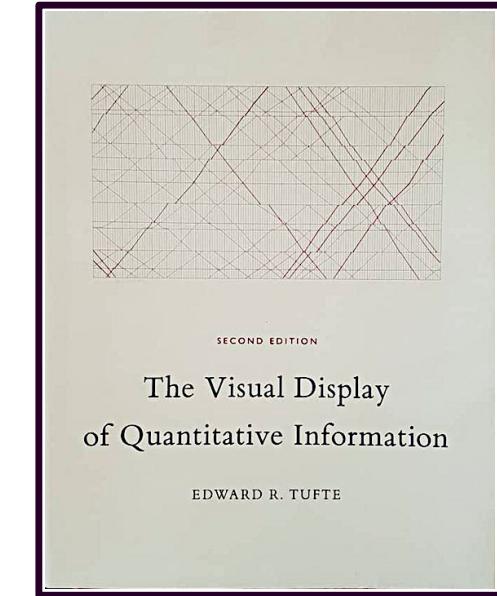
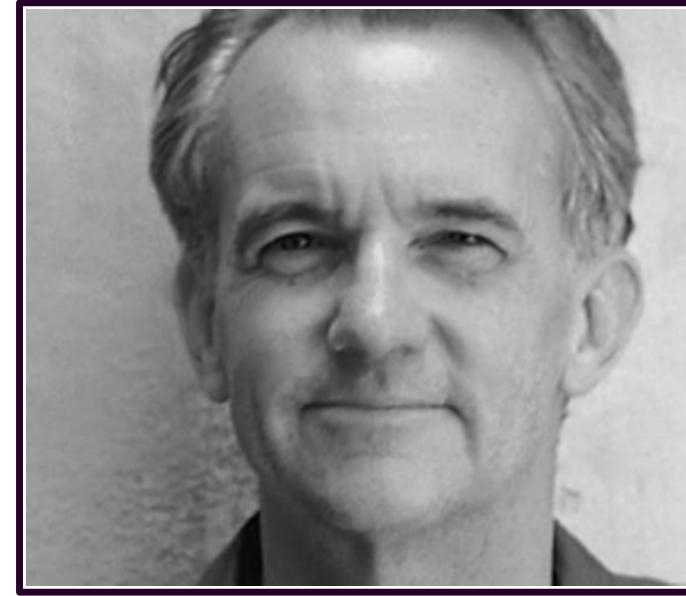


From default visual to visual narrative

The Visual Display of Quantitative Information

Tufte

Hailed "The Leonardo da Vinci of data" by the New York Times. He is professor emeritus of Political Science, Statistics, and Computer Science at Yale University.



Simplicity of design, complexity of data

Words and pictures belong together

Proportion and scale: the shape of graphics

Graphical excellence is often found in simplicity of design and complexity of data.

Viewers need the help that words can provide. **Words on graphics are data-ink**, making effective use of the space freed up by erasing redundant and non-data-ink.

Note, the **size of type** on and around graphics can be quite **small**, since the phrases and sentences are usually not too long.

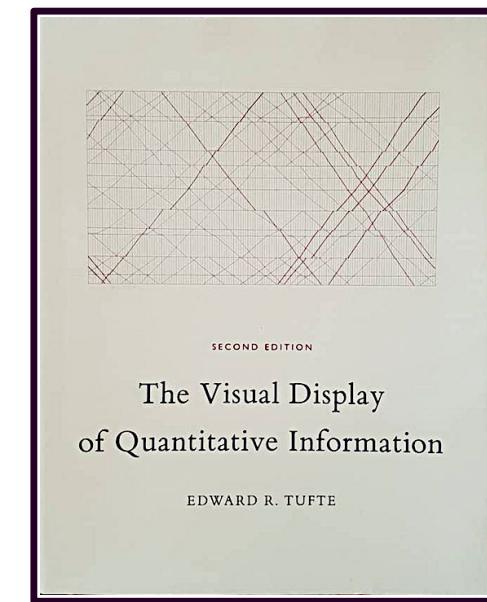
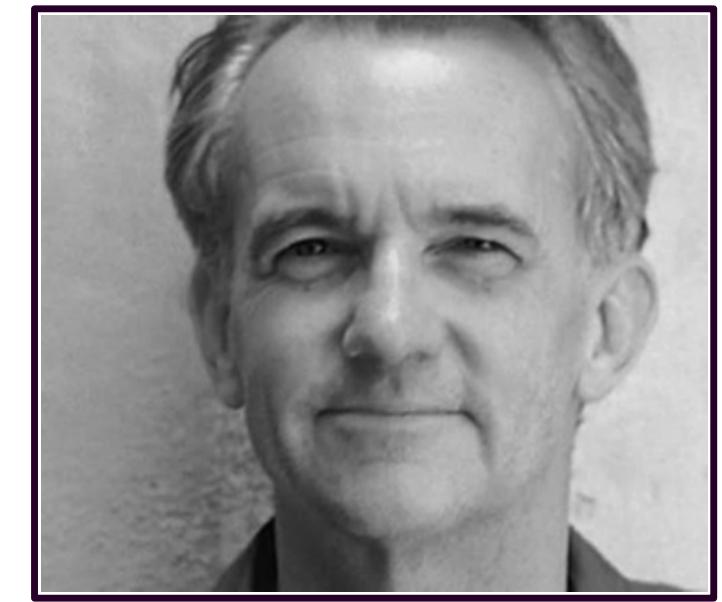
The principle of data/text integration is: data **graphics are paragraphs about data** and should be treated as such.

Our eye is naturally practiced in detecting **deviations from the horizon**.

Horizontally shaped plots tend to make it **easier to directly label** and explain the data.

Tradition places the effect vertically, the cause horizontally.

The empirically studied **Golden Rectangle**, a 1.0×1.618 ratio is aesthetically pleasing.



The Visual Display of Quantitative Information

Tufte

Hailed "The Leonardo da Vinci of data" by the New York Times. He is professor emeritus of Political Science, Statistics, and Computer Science at Yale University.

Data-ink

The non-erasable core of a graphic, the non-redundant ink arranged in response to variation in the numbers represented. Annotations are part of the data-ink.

$$\text{data-ink ratio} = \frac{\text{data-ink}}{\text{total ink used to print the graphic}}$$

= proportion of a graphic's ink devoted to the non-redundant display of data-information

= $1.0 - \text{proportion of a graphic that can be erased without loss of data-information}$

Maximize within reason

Maximize the data-ink ratio, within reason.
Erase non-data-ink, within reason.
Erase redundant data-ink, within reason.

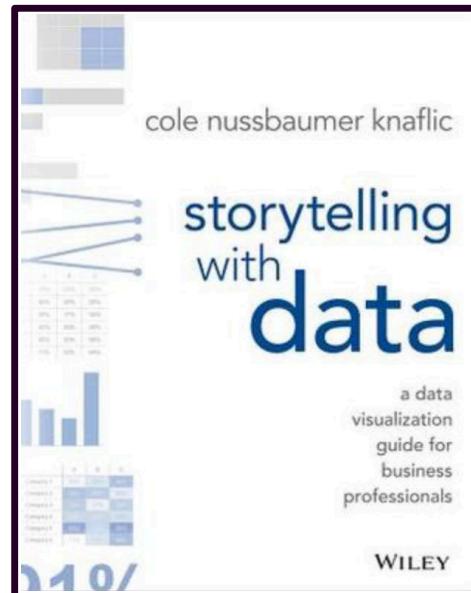
Size graphics for legibility

As the quantity of data increases, data measures must shrink. . . . The way to increase data density other than by enlarging the data matrix is to reduce the area of a graphic.
Graphics can be shrunk way down.

Storytelling with data

Knaflic

The author is a consultant focused on visual displays. Her experience arose from human resources in Google where she applied theory learned as a student of Yale's Edward Tufte.



Please approve the hire of 2 FTEs

to backfill those who quit in the past year

Ticket volume over time



Data source: XYZ Dashboard, as of 12/31/2014 | A detailed analysis on tickets processed per person and time to resolve issues was undertaken to inform this request and can be provided if needed.

Discussion: what differences do you see? What advice has she applied?

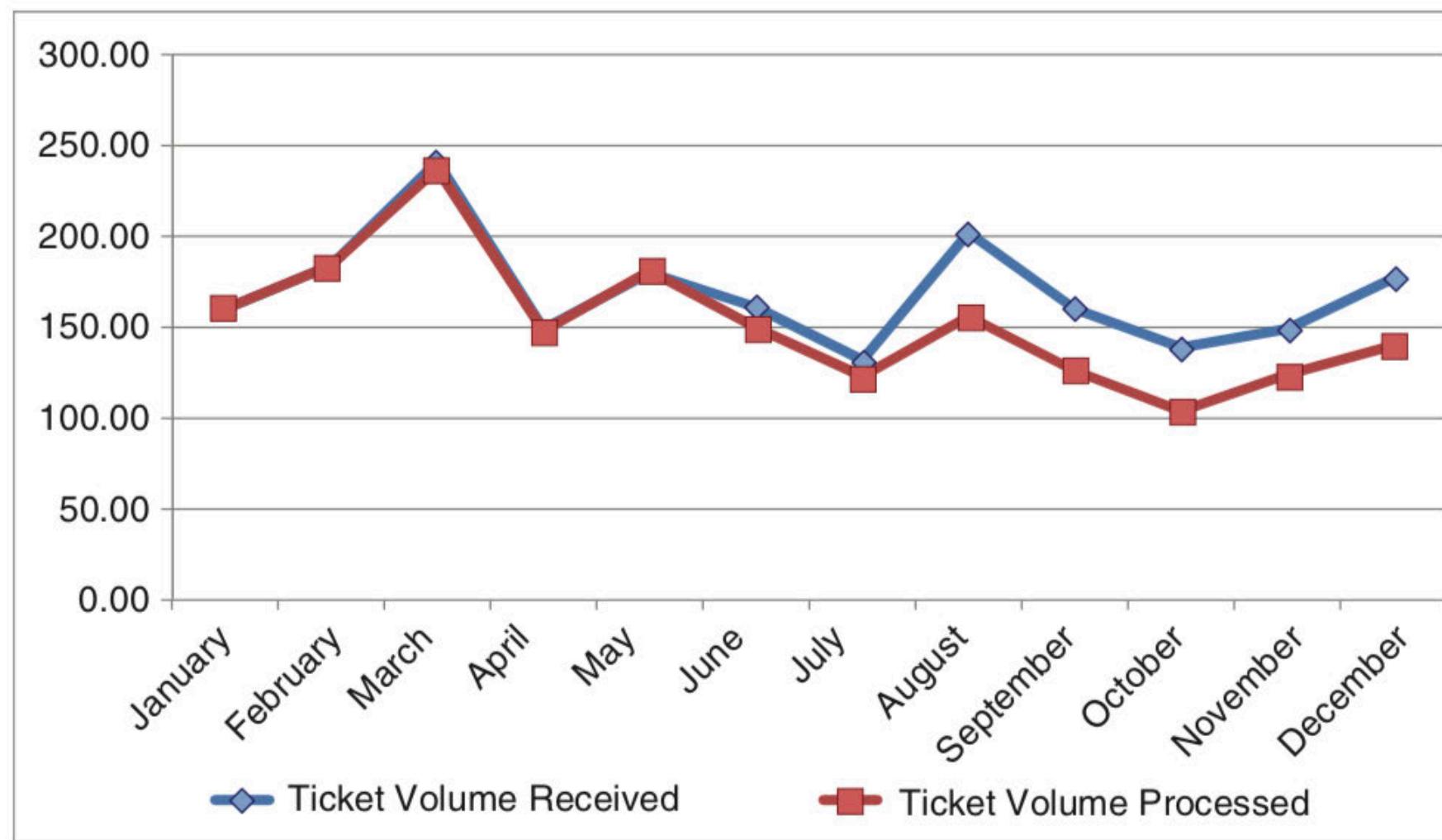
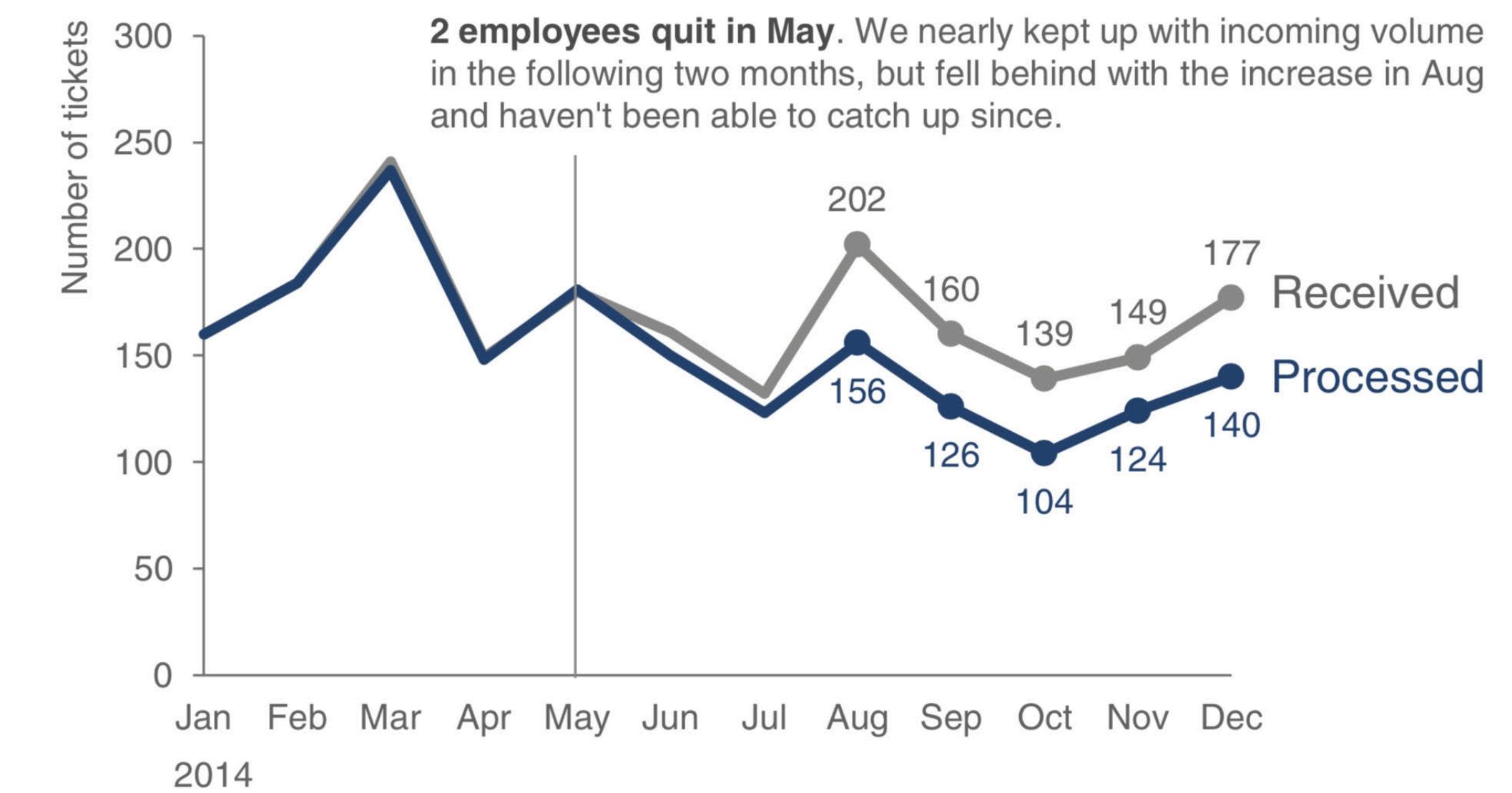


FIGURE 3.17 Original graph

Please approve the hire of 2 FTEs

to backfill those who quit in the past year

Ticket volume over time



Data source: XYZ Dashboard, as of 12/31/2014 | A detailed analysis on tickets processed per person and time to resolve issues was undertaken to inform this request and can be provided if needed.

From default visual to visual narrative – erase clutter, add narrative annotation ...

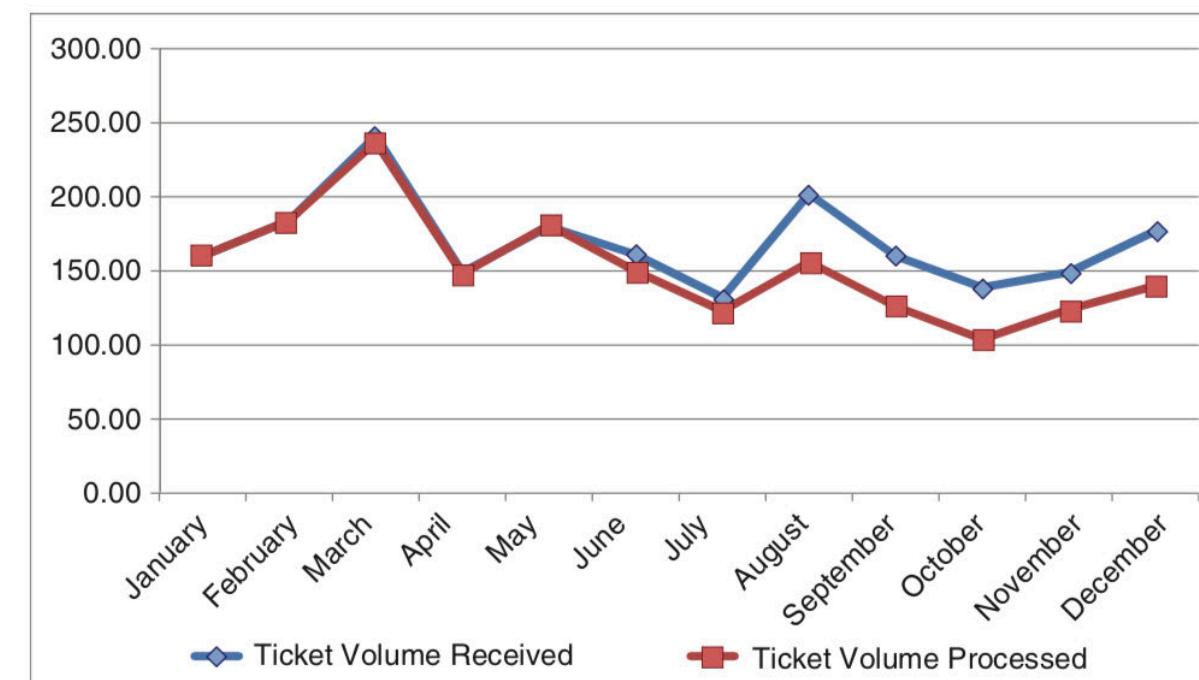


FIGURE 3.17 Original graph

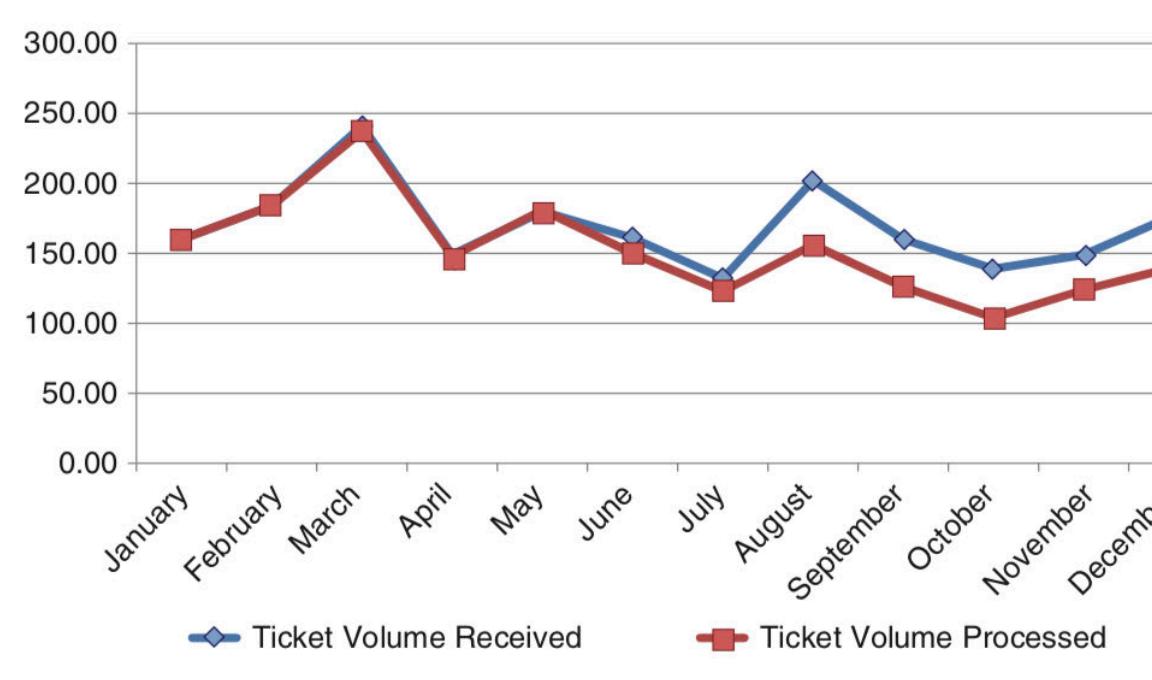


FIGURE 3.18 Remove chart border

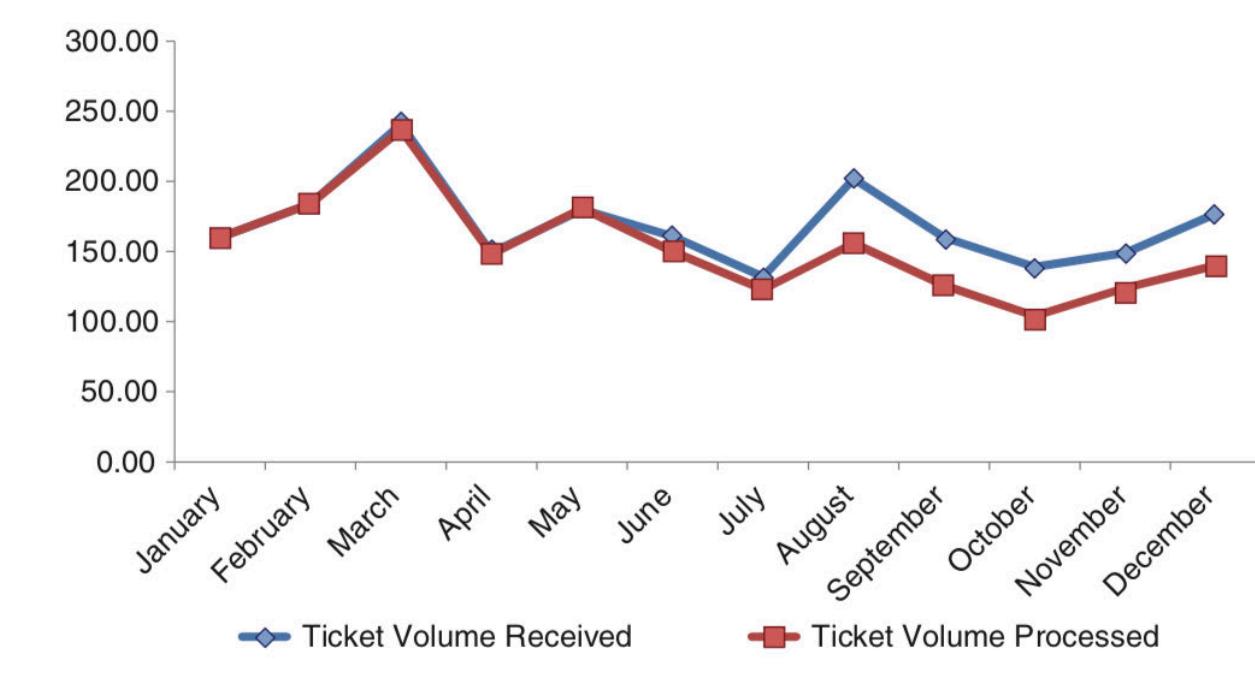


FIGURE 3.19 Remove gridlines

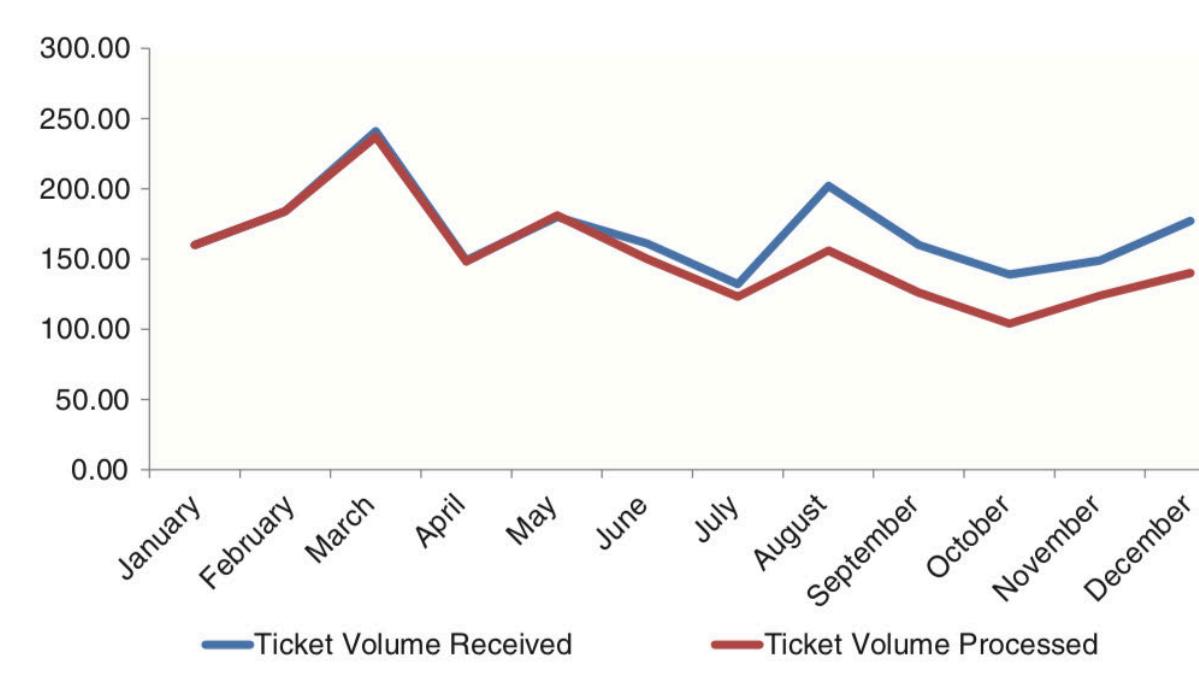


FIGURE 3.20 Remove data markers

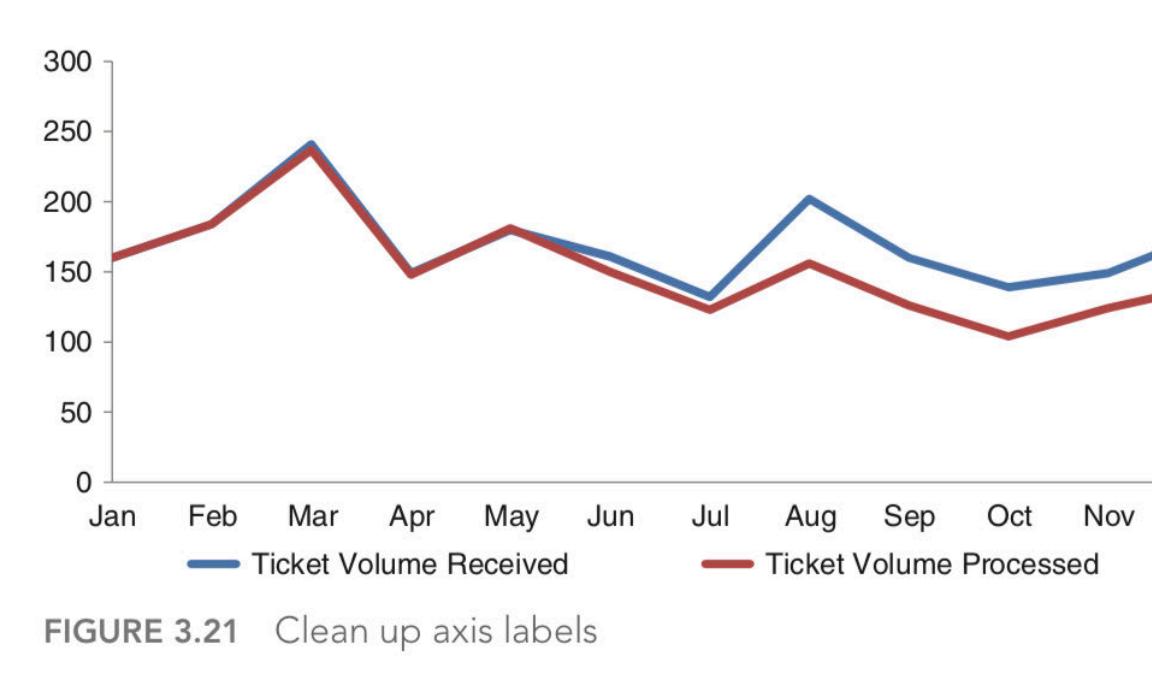


FIGURE 3.21 Clean up axis labels

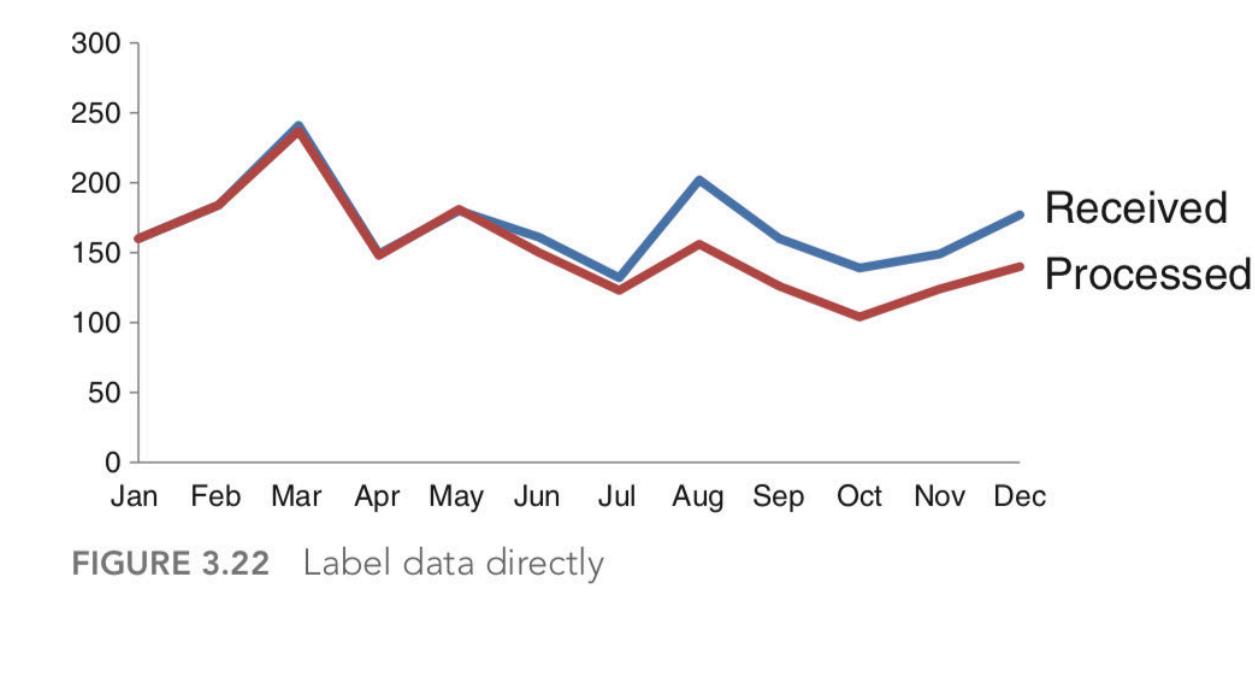
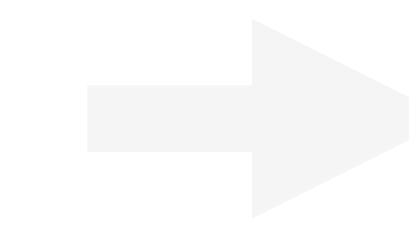


FIGURE 3.22 Label data directly

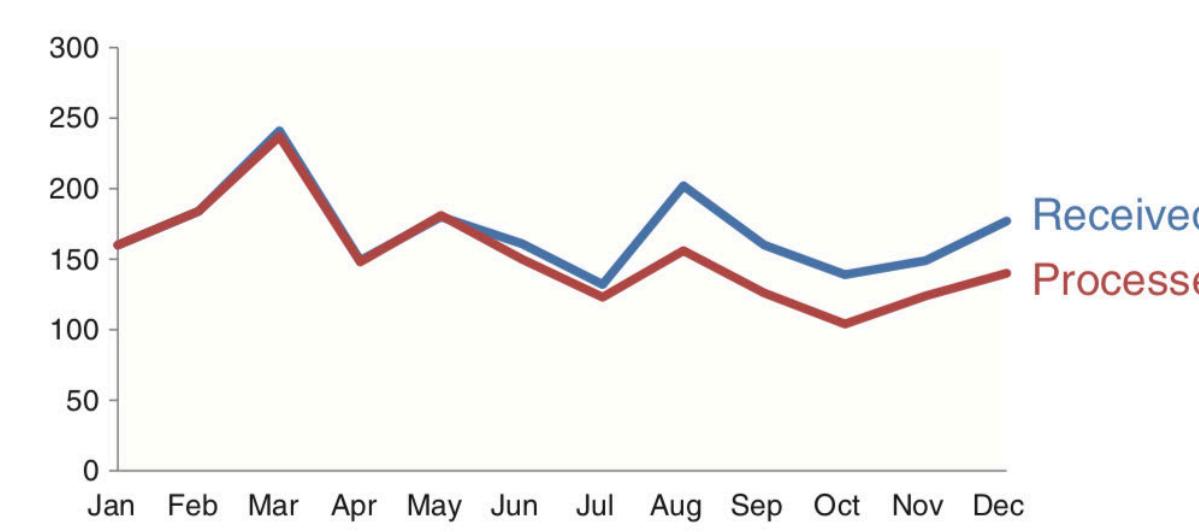


FIGURE 3.23 Leverage consistent color



FIGURE 4.11 First, push everything to the background

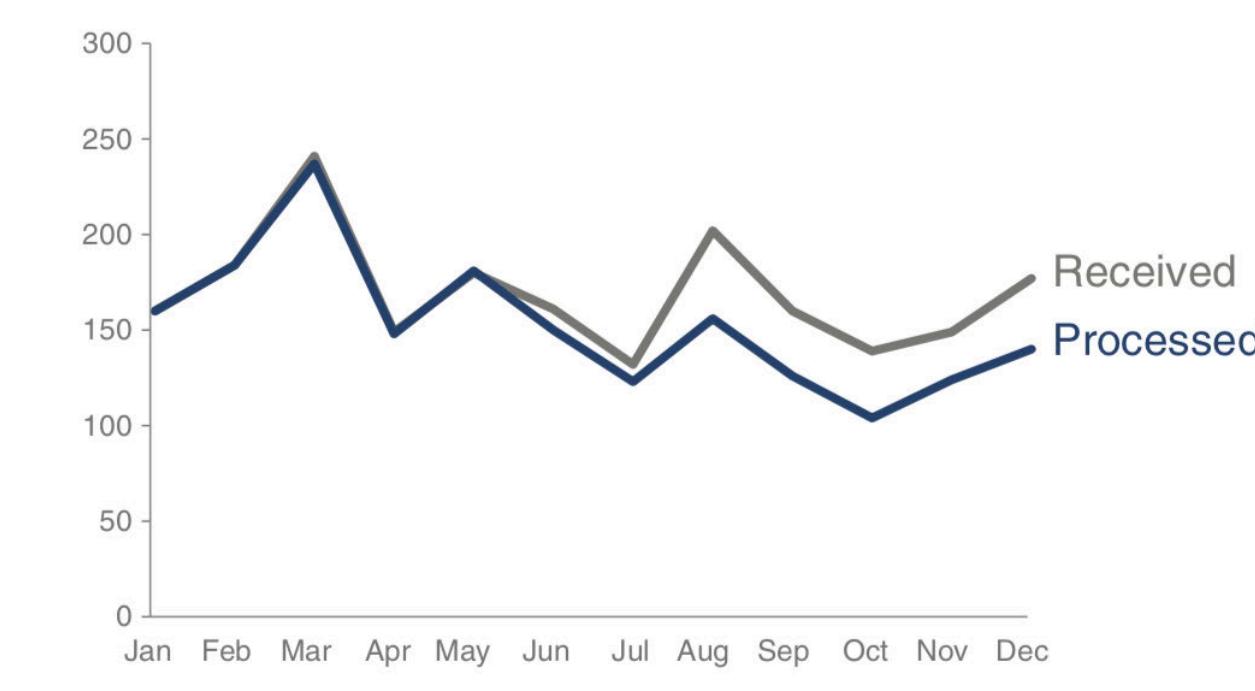


FIGURE 4.12 Make the data stand out



FIGURE 4.12 Make the data stand out

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Data source: XYZ Dashboard, as of 12/31/2014 | A detailed analysis on tickets processed per person and time to resolve issues was undertaken to inform this request and can be provided if needed.

FIGURE 5.10 Add action title and annotation



FIGURE 4.14 Data labels used sparingly help draw attention

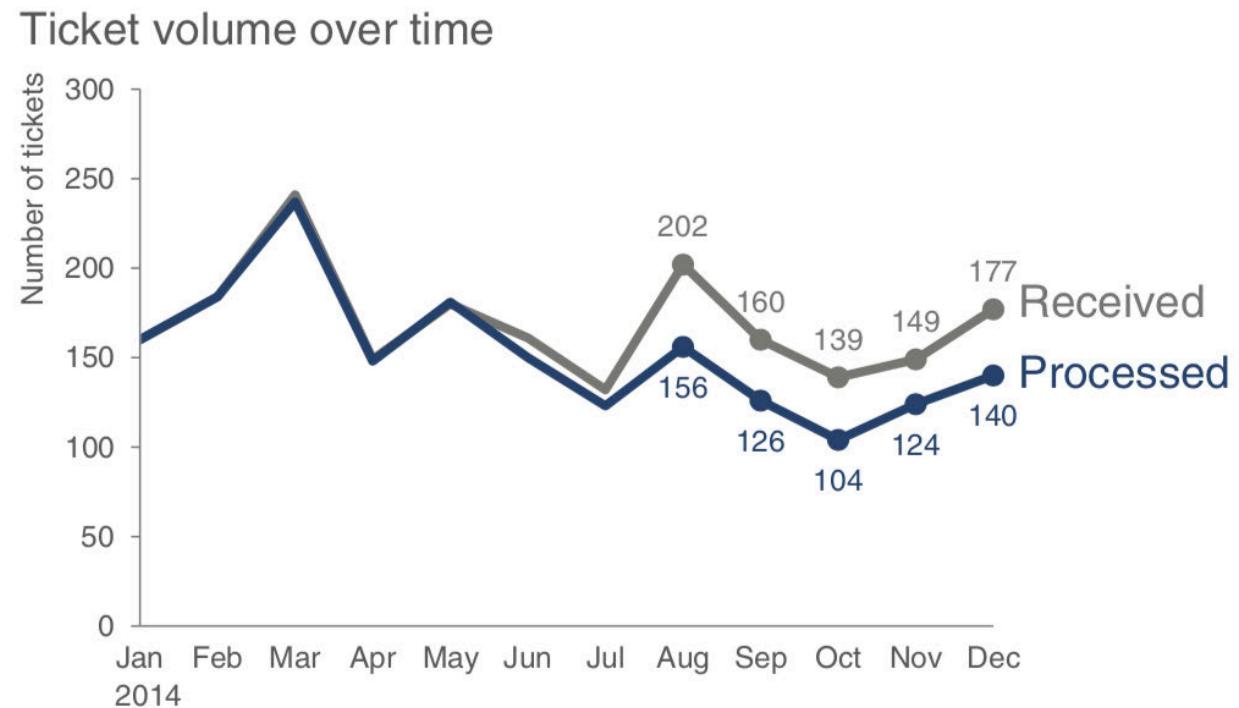


FIGURE 5.9 Use words to make the graph accessible

Between now and next class

For Next Week, Module 8:

Agenda next week

The minimum

Next deliverable, *final* storyboard

Theory and best practices for the visual components of your analytics project, continued

Wickham, Hadley. "A Layered Grammar of Graphics." *Journal of Computational and Graphical Statistics* 19.1 (2010): 3-28. Web.

Consider thinking about graphics as layered components, and the role of each of those layers as components.

Lupi, Giorgia. *The New Aesthetic of Data Narrative* in Chapter 3 of Bihanic, David. *New Challenges for Data Design*. Springer, 2015. Print.

Read to get a sense of how Lupi thinks through making a graphic.

Feedback

Visualize it

Consider three ways you might visually represent the uncertainty you identified.

Uncertain?

What types of uncertainty have you identified in your project, and how might that be important for our different audiences?

Coding?

Was the example walk through of code to create the CitiBike visual helpful? Conceptually, what would you like code tutorials to cover?

**See you
next week!**

