

# Narvis: How to Explain An Advanced Visualization Design

Category: Research

Paper Type: please specify

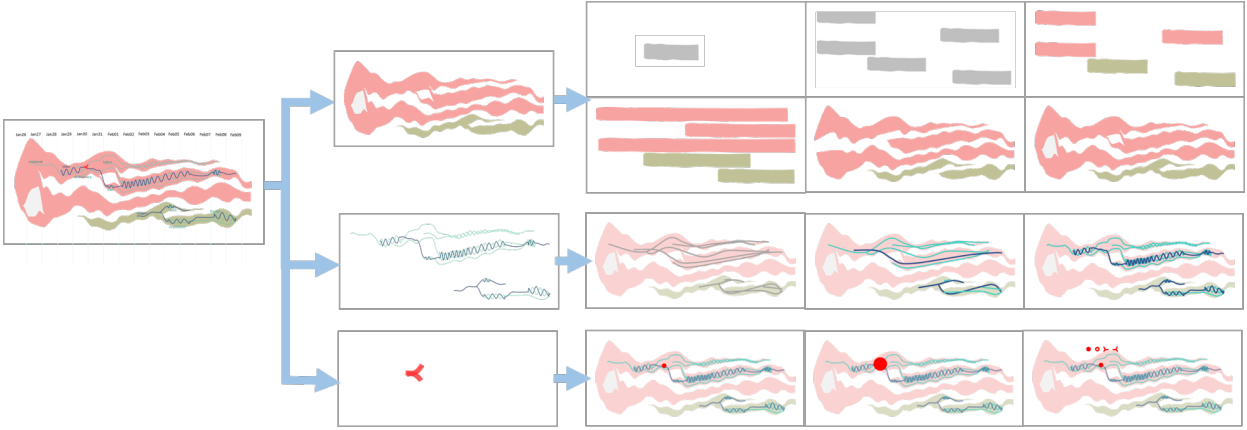


Fig. 1. we don't have the system , we have nothing to add here at this time point

**Abstract**—nothing here

**Index Terms**—Narrative visualization, visual encoding explanation,

## 1 INTRODUCTION

For data with complicated structure, naive data visualization like bar chart and pie chart maybe unsatisfying for a comprehensive display. By introducing metaphors borrowed from nature [7, 23], applying carefully designed layout algorithms [11, 40], and sophisticatedly combining existing visualizations [42], novel visual presentations help people identify patterns, trends and correlations hidden in data. However, these advanced visualizations are usually not intuitively recognizable. Users need to go through some training, for example, reading a long and boring literal description, before they grasp the knowledge required to understand and freely explore a visualization.

What is more, even designers of these advanced visualizations suffer when they are required to introduce their design, especially when the visual encoding has complicated logic dependency, or when their audience have little prior knowledge about visualization techniques.

As a result, these advanced visualization technologies, in spite of the fact that their utility has been verified by domain experts from various fields, gain little exposure outside the visual community. Main stream media is still dominated by naive visualizations, such as bar charts, pie charts and so on.

For a visualization, its core design space can be described as the orthogonal combination of two aspects: graphical elements called marks and visual channels to control their appearance [27]. But why the explanation of these two things is so complicated?

This problem mainly arises from the fact that advanced visualization designs usually attempt to delivery a great amount of information. First, it would overload an audience if we inundated them with all the information at one time. Second, even if we tried to explain it sequentially, considering the logic dependency existing among visual elements, an improper explanation could totally confuse the audience. For example, in a node link diagram, a node should be introduced before the links connecting it. In an advanced visualization design, which has more components than just nodes and links, it is challenging to identify a proper explaining oder. Third, when digesting such a considerable amount of information, audiences can easily get distracted or forget previous information.

Thus, to better introduce an advanced visualization, we should convey its information sequentially and in a specific order. Attention guidance and reminders are also needed to make sure that audiences are following this order, not getting distracted or forgetting previous information.

Narrative, which means connected events presented in a sequence, has long been used to share complex information. [34]As the data visualization field is maturing, many researchers have moved their focus from analysis to presentation, making narrative data visualization an emerging topic [24]. Many efforts have been made to define, classify, and provide design suggestions for narrative data visualization [16, 21, 35]. Some visualization systems have already incorporated narrative modules into their design [6, 15]. However, current work is mainly focused on communicating the conclusion of analyses, rather than guiding the audience how to read a visualization.

Here, we present a prototype to adopt narrative techniques to create a visual encoding explanation. We ground our work on text visualization designs, but we believe our findings and our system generalize to other types of visualization. Based on our analysis of the structure, logic dependency, and visual distraction existing in a visualization design, we develop an authoring tool to decompose a visualization, reorganize extracted visual elements, and explain their visual encodings one by one through animated transition in the form of slideshow. Through incorporating a narrative sequence, appropriate chunks of information, rather than all the information, is delivered to the audience at one time, effectively avoiding information overload. Reminders, such as questions, summarizations and repetitions are woven into the narrative sequence to enhance the audiences memory while visual attention guidance, such as flickering, highlighting, and morphing are used to lead their attention to newly added information. ()

To the best of our knowledge, this is the first attempt to explain visual encoding with narrative. Our contributions are as below: 1). A paradigm for decomposing visualizations. It analyzes the hierarchical structure of its components, the relationships between components, and visual distraction existing. 2) A framework for explaining visualization design, which is the result of consulting theory from graphical perception process, techniques in narrative visualization, various attention



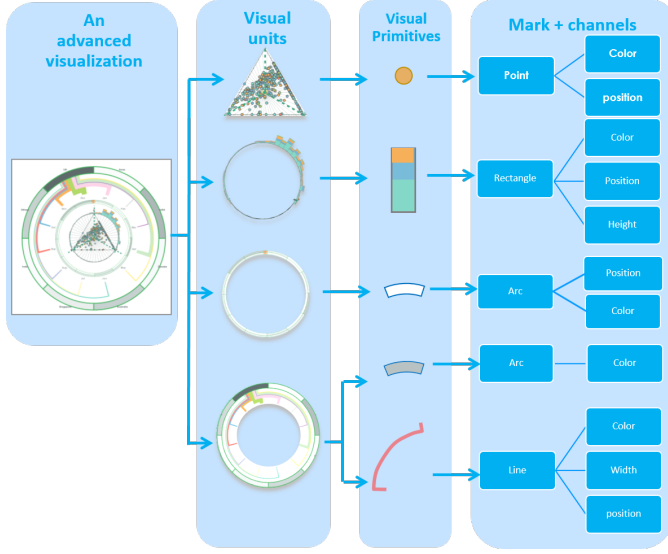


Fig. 2. An example of the hierarchical structure of a visualization, Opinion Seer [41]



Fig. 3. Illustration of the 4 types of relationship between visual units

### 3.1.1 Hierarchical structure

We propose a model that decomposes a visualization into three levels of structure: visual primitives, visual units, and then an advanced visualization design. A visual primitive is one graphic element, also called as mark [27] or token [22], with all the visual channels controlling its appearance. For instance, a point whose position and color are encoded is a visual primitive. It is the combination of one mark, point, with two visual channels, color and position. A visual unit is the combination of visual primitives. It is also the smallest functional unit of a visualization. A scatter plot, which groups the points mentioned above, is a visual unit. A node-link diagram, which is also a visual unit, is consist of two visual primitives, points mentioned above and lines whose position and color are encoded. An advanced visualization can be treated as the combination of visual units.

### 3.1.2 Relationships between visual units

An advanced visualization is often the combination of several visual units. Through observing the approaches people apply to design new visualizations, we define four types of relationship between visual units in our model, need a table for it: irrelevance, relevance, enhancement, and dependency.

**Irrelevance** refers to that two visual units have no correlations in their visual encodings. It is a bi-directional relation. As in figure 1a, 2 donut charts are applied to illustrate the distribution of age and gender groups respectively in a population. They are put together just for

|       | Radial                             | Linear / Parallel          | Metric-dependent  |
|-------|------------------------------------|----------------------------|-------------------|
| Line  | Spiral Line                        | Line Chart                 |                   |
| Area  |                                    | Area Graph                 | Treemap, Flow Map |
| Bar   | Radial Bar Chart, Sunburst Diagram | Bar Chart                  |                   |
| Dot   |                                    | Scatter Plot, Bubble Chart | Bubble Map        |
| Wedge | Pie Chart, Donut Chart             | Arc Diagram                |                   |
| Link  | Chord Diagram                      | Parallel Coordinates       | Node-link Diagram |
| Text  |                                    | Parallel Tag Cloud []      | Word Cloud        |
| Image |                                    | Heatmap Matrix             | Heatmap           |

Table 2. A summary of visual units.

space-efficiency and there is no correlation between these two charts.

**Relevance** refers to that two visual units share some encoding scheme, and it is a bi-directional relation. For example, in figure 1b, bar chart and line chart show the same encoding of horizontal position. According to our survey, color and position are the most commonly shared visual encodings, which might be the result that color and position usually encoded with simple while crucial information.

**Enhancement** is an one-way relationship. If one visual unit A is the enhancement of another visual unit B, it means that A is imported to B, replaces some graphic elements of B and thus enables the representation of some data attributes that B alone fails to convey. Suppose there are 5 types of area in a park. A bar chart illustrates their average price per unit area, a chord diagram illustrates how passengers travel through each area. Then, as in figure 1c, the bar chart take the place of node segments in chord diagram, resulting in a novel and informative visualization. Some actual examples are the heat map mapped upon the steams in a theme river [41] and usage of glyphs to enhance the meaning of nodes in a multidimensional scaling plot. [9]

**Dependence** is an one-way relationship. If one visual unit A is dependent on B, it means that A is added to B to reveal some information that results from the visualization B adopts to a dataset. The biggest difference between "enhancement" and "dependence" is that **enhancement** illustrate the data attributes in the data set, while **dependency** reveals the new knowledge we obtain from adopting a visualization a dataset. For example, in figure xxx, a multiple dimensional scaling (MSD) map shows the similarity between each restaurants in a city. A heat map is then added to the MSD map to show the most common type of restaurants, which information can hardly be obtained from the dataset but quite evident from the previous visualization.

### 3.1.3 Correlations between visual primitives

The inner relationship between visual primitives is relatively simple. A visual unit, which is the smallest function unit in a visualization, rarely have more than 2 visual primitives. And the relationship between the 2 visual primitives, if there are two, are quite obvious. The encoding of one primitive always has a high dependency on the encoding of another primitive. For example, in a chord diagram, the encoding of the arcs should be explained before the line connecting them.

### 3.1.4 Correlations between visual channels

The relationship between channels might be the most complicated relationship in our model. Since different channels are encoded with different information, they are usually separated and have no logic dependency upon others. However, an arbitrary explaining order of visual channels may lead to an unefficient information delivery, especially when a mark has multiple channels, which is common in an advanced visualization.

Therefore, we define two metrics to order the explaining of visual channels: **the complexity of their encoded information** and **saliency of their visual appearance**.

First, a proper explanation should follow the order of decreasing visual saliency. [12] Even though different channels have intrinsically different perceptual salience and channel with high salience will suppress the expression of other, such salience strength can be influenced in a task-dependent manner. [29] By introducing the channel with high saliency first, we remove it from the task list in our mind, decrease its saliency and give other channels more chance to attract limited human attention. (maybe introduce some concepts such as salience map, pre-attentive stage, and focused attention stage)

Second, we should follow the order of increasing complexity. Easy to difficult practice has been long used and confirmed to be effective for learning new tasks [4].

Based on our survey, there are five common visual channels: color hue, size, position, shape, color saturation. Sorted in the increasing complexity order, it is color hue-color saturation-position-size-shape, while sorted in the decreasing visual saliency order, it is position-color hue-size-shape-color saturation [12, 27].

In our system, we choose position-color hue-color saturation-size-shape as a trade-off between these two metrics. But we do allow and recommend the users to define their preferable sequence based on their situation.

### 3.2 Analysis of existing visual distraction

**add a fig** From our observation, we identify two kinds of visual distractions: visual distraction from context and visual distraction from sibling channels (sibling channels refer to the channels belonging to the same mark).

**Visual distraction from the context:** This kind of distraction has been widely discussed in the field of object detection and human visual attention. [29, 36] Its intensity is mainly determined by spatial distance and appearance similarity. [39] For example, when we try to focus on a green rectangle, a red triangle near by it can lead to visual distraction. And the intensity of such distraction is determined by the distance and the appearance similarity between the two graphics. Focus + Context, which might be the most popular techniques for this problem, make uneven use of graphic resources to discriminate focus from their context. At the same time, adding dynamic changes to focus elements has also been demonstrated as effective under various conditions [37].

**Visual distraction from sibling channels:** A visual primitive usually has more than one visual channels. Thus, when recognizing one primitive, the channels with high visual saliency can significantly influence the expression of other channels. For example, color can be a strong noise when focus is supposed to be the shape.

### 3.3 Design considerations of narrative sequence

**Channels:** As discussed in section 3.1.4, when explaining channels, we should take information complexity as well as visual saliency into account.

As for one channel, the narrative explanation depends on the type of the channel. As defined previous work, there namely, whether it is a magnitude channel, which expresses ordered data attributes, or an identity channel, which expresses category data attributes. For a magnitude channel, two extreme examples will be enough for explaining, while for an ordered channel, introducing each category one by one might be a better option.

**Units:** As discussed in section 3.1.2, there are four types of relationships between visual units, and they will influence the order of a narrative explanation. Thus, we display the correlations between units in a tree diagram where a child node is the enhancement/dependence of its parent node and sibling nodes have logic dependences. When explaining these visual units, we can simply obey a deep first search (DFS) order to visit all the visual units.

**Non-linear sequence:** so far, all the narrative explanation we discussed is linear. We move from one channel to another channel, then from one primitive to another primitive, then from one unit to another unit. However, the fact is that no one likes to read a lengthy, extremely detailed instruction. A good narrative explanation should include non-linear design, allowing users to skip uninterested, go back to previous information and freely switch between different parts. Also, users

should be allowed the flexibility to choose explanations at different levels of details, more specifically, a detailed mode, a normal mode, an abstract mode.

## 4 NARVIS: AUTHORIZING NARRATIVE EXPLANATION FOR DATA VISUALIZATION

### 4.1 An overview

Narvis is aimed to offer an efficient, expressive and friendly authoring tool for the experts in data visualization, help them create a slide show for the purpose of introducing an advanced visualization design to general audience.

Narvis is consist of three phase: Automatic Analysis Phase, Human Editing Phase, Reviewing Phase.

In Automatic Analysis Phase, the system will automatically extract the graphical elements in the input visualization with an algorithm based on edge detection. These graphic elements will be classified based on their visual appearance, such as the area, color, the number of corners. Input text description will also be classified based on the keywords we pre-defined in our system.

In Human Editing Phase, users will modify the output from the Automatic Analysis Phase, call the templates we offer, and craft a slide show to introduce an advanced visualization.

In Reviewing Phase, reviews can assess the slide show generated in Human Editing Phase. Their feedback, more specifically, their click activity and comments, will be recorded and send to the Human Editing Phase, helping improve the quality of the slide show.

### 4.2 Design consideration

Hence, we settle on six design considerations(DCs) for this authoring tool. Our premise is that the user is familiar with the visual encodings of a visualization design but unclear how to educate his audiences in an efficient way.

#### DC1. Clear structure and organized narrative sequence.

The complicated relationship, spatial and logical alike, between different graphic elements is one of the biggest barriers that impedes a smooth communication of visual encoding scheme. By encouraging users to refine the clusters of graphic elements, to figure out relationship between visual units by editing a unit tree, and to modify the narrative templates we offered, we aim at motivating users to sort out the structure of a visualization, which will then result in a better-organized narrative sequence.

#### DC2. Control the density of information flow.

To avoid information overload, we propose to extract the information distributed spatially in a figure and reorganize them in a temporal order. The amount of information revealing at a time can be controlled by offering narrative templates for different visual units.

#### DC3. Support easy creation of Animations .

Animations are extensively used to engage audiences and guide their attention to crucial information in narrative data visualization. Instead of letting the users edit manually on a case-by-case basis, we offer several animation sequences by considering the operations one might apply when explaining a visualization.

#### DC4. Avoid unconscious ignorance

Experts in data visualization, prone to treat some visual encodings as evident, might unconsciously ignore some crucial information when introducing a visualization to ordinal people. However, for these with no prior knowledge about data visualization, the lack of such information can totally confuse them. By restricting users' operation on combining and editing the offered explanation templates, which has a full coverage of all the possible encodings, we aim to eliminate such unconscious ignorances.

**DC5. Emphasis on conveying intuitive concepts.** The audience of the generated narrative explanations are ordinal people, and they usually have no interests in understanding the algorithm employed in a visualization design. For example, the comprehension that a transition line indicates public attention shift from one topic to another is enough for them. Explicating how to quantify public attention shift only bores the audience, even scares them away. Although such algorithm might be crucial for the achievement of a visualization design, we skip such

parts in purpose by providing simplified sentence pattern for annotation in the templates we offer.

**DC6. Support feedback.** Having access to the audience’s feedback is crucial for the editors to improve the quality of their introduction, making it more understandable and attractive. We implement a click collector which will automatically record click activity when audience view the explanation in our system. The click stream data can reveal information about viewing order, for example, the audience might skip one slide or go back to revisit another, the time spent on each slide, the degree of understanding at each part. The audience can also write down their comments while reviewing such an introduction slide show. Editor can adjust the narrative sequence as well the level of details based on these feedbacks.

### 4.3 Figure decomposition and text detection

The algorithm we proposed is a compromise between efficiency and performance. At this time point, it can only work for image with high quality and clear edges, but its performance can be improved by applying a more advanced algorithm, such as the method based on patch detection and clustering mentioned in .

Our algorithm has three main steps. It first detects all primitives that it finds in the given image and also detects any labels that are present in the visualization. It will then cluster objects that are spatially linked and extract non-target objects. Finally, it will fill in any empty spaces left inside objects from extraction with the appropriate color so as to show the target object in its entirety.

The first step, object detection, is done by iterating through all the pixels on the bitmap. At every iteration, we first check to see if this pixel has already been tagged as part of an object. If not, we know that this pixel forms a part of a new object. We explore the colors of the neighboring pixels, where the neighbors are chosen such that the distance between the current pixel and a potential neighbor is less than 3. If the difference in color between a neighbor pixel and the current pixel is less than a threshold, the neighboring pixel is tagged as part of the same object. Once all neighbors have been classified as either part of the same object or not, we choose another pixel that was classified as part of the same object and apply this algorithm again. This is a modified BFS algorithm and allows us to identify all unique objects in the given visualization.

Once all the objects have been detected, we have to extract a target object. To extract an object means to only select the pixels that are classified as part of this object, so we should remove all objects that are not part of this object and we should extract objects that are inside our target object. It is trivial to set all pixels that are not within or part of our object to have color white. For objects that are inside our target object, i.e. those objects that are clustered with our target object, we will first detect that object then programmatically change its pixels to white.

Once we have completed extraction, we have the issue of these white spaces. The reason this is an issue is because an extracted object might have been dividing two objects, and so when it is extracted, we lose the boundary between our target object and another object, which can cause confusion as to whether that white space should be colored in or not. To solve this boundary problem, we create a queue of the white spaces, with each data point giving the starting and ending point of that space. We then look at the intervals between enclosed white spaced objects, if that interval is above a threshold, we take that white space to not be part of our object. If it is below our threshold, then we enclose the white space with the target objects color, creating a boundary for it. The main difference is that for objects not within our target object, we do not create a boundary, whereas objects within our target object are enclosed with the target objects color.

We also have a basic text detection and classification algorithm, which uses a dictionary of terms that are highly correlated with a certain channel. E.g. the word “length” is highly correlated with the size channel. To do the text detection, we first classify each sentence depending on whether it contains any of the key words in our dictionary. If it contains a key word for one of the channels, the sentence is tagged as being a description of that channels visualization. Once we have tagged all the sentences, whenever a channel is selected, we show the

entire text that was inputted and highlight the text that has been tagged as descriptive of that channels visualization. canvas based ,svg is slow  
line instead of points to fast rendering  
how to deal with noise and annotation  
how to deal with layers  
how to highlight correlated text

Note that Narvis is restricted to 2D abstract data visualization that involves no 3D images and these can’t be extracted through edge detection.

### 4.4 Animation, Information repetition, annotation

We offer the following animated transitions to support easy creation of animations in a narrative data visualization environment.

**Morphing:** morphing is widely applied to demonstrate the changing of size and shape of a graphic element. Thus, it can be an effective method to attract audiences’ attention when explaining the encoding of these two visual channels.

**Moving:** such kind of animated transition change the position of graphic elements, making it intrinsically suitable for revealing the encoding of position.

**Blur:** A common strategy applied in “focus + context” technique to discriminate focus from its context. In Narvis, we blur all the graphic elements of a visual unit when we finish the explanation of this visual unit and move to another one.

**Flicker:** as with blur, flicker is also used in “focus + context” technique. Unlike blur, which erase contextual details, flicker achieve minimal deformation of context but at the cost of introducing annoyance.

**Zoom-in/out:** We offer the option of zoom-in/out effect for emphasizing graphic elements whose size are small. However, giving high priority to the sense of overview, we do not recommend such animated transition in our explanation templates.

**Annotation:** Progressively disclosing annotations while highlighting the related graphic elements can facilitate perceptual progress by enhancing the connection between data and graphic elements. [6]

**Information repetition:** Slides are automatically inserted at certain points to conduct information repetition in the form of questions or summaries.

The frequency of information repetition is determined by the mode users choose.

### 4.5 Library of explanation templates

We propose a library of templates for the narrative explanation of a visualization. A templates is a set of slides that tends to introduce a visual unit. Since advanced visualization design is the assembly of miscellaneous visual units, we conjecture such templates can achieve a high level of efficient. Meanwhile, allowing users a high flexible, friendly interface to edit offered templates, we maintain a considerable level of expressiveness and accessibility of our system.

#### 4.5.1 Templates design

With a visual unit, more specifically, a set of graphic elements, as an input, these templates are aimed to provide 1) a well-considered narrative sequence for visual encoding explanation; 2) Embedded attention cues and animated transitions that orientate visual attention when people view this slide show; 3) Formatted sentence for annotations that will be gradually disclosed in the slide show.

#### 4.5.2 Types of Templates

To compose such a library which would enable the coverage of a broad range of data visualizations, we examine over 60 visualizations published in journals with high impact and identify some commonly applied visual units, see at **table XXXXX**.

We now describe the initial set of graphical primitives provided by Narvis. Narvis is extensible, new templates can be introduced by web programmers as well as by end users with no programming skills. At the same time, it is desirable to condense the set of supported templates into several types, so as to avoid overwhelming users with a cornucopia of confusing options.



theme river,  
node link,  
sankey diagram,  
radial diagram,  
scatter plot,  
chart,  
donut chart

#### 4.5.3 Utility

We demonstrate the utility of this library from the following aspects:

##### Efficiency

##### Expressiveness

##### Accessibility

To broaden the coverage of Narvis, we enable users high flexibility to edit the templates we provide. For example, for the triangle scatter plot in Opinion Seer [41], which is a novel visualization design, we just need to edit the explanation template for ordinal scatter plot in our library, changing the position channel from "x-y position" to "force-direct region". Through a high flexible interaction, the coverage of our library can reach up to xxx without extra programming work.

#### 4.6 User interface

Narvis has two modes: **editing mode** and **reviewing mode**.

##### 4.6.1 Editing mode

The interface of editing mode is composed of the following panels. We rearranged the position of these panels and their content to better match the observed authoring work flow: refine clusters- $\zeta$  bind with templates- $\zeta$  organize narrative sequence- $\zeta$  add annotation.

##### FigSource: extracting and organizing graphic elements

FigSource is a tabbed panel where the extracted graphical elements are associated with different tabs based on the pre-cluster results. The user add, delete, modify the graphical elements associated with each tab, making sure that 1) All the graphical elements of the same visual unit is with one tab 2) every graphical element belongs to one and only one tab. For each tab, which actually equals to a visual unit now, the user call a template from our library with a drop-down list.

The templates, using the color, shape and position of the input graphical elements, generate a sequence of slides that tends introduce a certain visual unit.

##### Unit tree & in-unit: clarify the structure of a visualization

In the *Unit Tree* panel, all visual units are shown as tree nodes. With Interactions as simple as dragging and dropping, the users organized and display the structure of the visual units in the panel, like what we have discussed in section 3.3. To help people better identify the relationship between visual units, which might be a new concept for them, we include a tutorial here. Even though learning the relationship between visual units requires extra effort and time, we believe it is worthwhile since it can give people a better understanding about the structure of a visualization. Based on the tree diagram, Narvis will refresh the narrative sequence of visual units.

In the *in-unit* panel, user access to a more detailed level of visualization components, namely, visual primitives, marks and channels. Narvis enumerates all possible encodings and recommends a narrative sequence based on the metrics we mentioned in section 3.1.4. Users are allowed to delete channels which are not employed in their visualization design, modify the order of explaining based on their case.

##### Editor panel: modify animation & add annotations

Annotation is necessary for a comprehensive slide show. In the editor panel, users get further to the most detailed visual components: channels and marks, and add annotation to specify each encoding scheme.

##### 4.6.2 Reviewing mode

The reviewing mode is consist of the following panels.

##### Gallery: the collection of generated slide show

Gallery exhibit all the narrative slides produced and saved by Narvis. Every narrative slide is presented by a image, the visualization it tends

to explain. By putting the mouse on the image, users can play the animation of this slide show. **Screen: review and comment** A narrative slide show is a series of slides, each of which is corresponding to the explanation of one visual channel or one visual mark. In the *Screen* panel, users click buttons to move forward or backward to view the slide show, and comment freely on slides.

#### 4.7 A working scenario

Here, we demonstrate the utility of Narvis through the creation of a narrative explanation of a visualization design that published in TVCG (<http://ieeexplore.ieee.org/stamp/stamp.jsp?arnumber=5613449>).

##### 4.7.1 Motivation

Jessica, a expert in data visualization, realizes the promising prospect of implementing this visualization design in an on-line review service website like Yelp. (pg student to classmates? prof to a journalist? prof with collaborators from other fields? )

However, she has to present this design in a general meeting to get the financial support. She is familiar with this visualization design, yet not sure whether her audiences, with little knowledge about data visualization, can quickly learn this visualization design from her introduction. Without clear awareness of the visual encodings, audience can hardly identify the interesting patterns this visualization reveals and realize its utility.

A traditional way is to add highlights and annotations in the original visualization. But Jessica worries about the effectiveness of information delivery.

She considers about applying "focus + context" techniques, but it will introduce some complicated operations for her, who has no experience in image editing.

Moreover, with the large number of visual encodings existing, she fails to determine an optimized order for explaining them. Even though she has many years of experience in data visualization, she never think about this issue before.

She then turns to Narvis for help.

##### 4.7.2 Editing Procedure

She first imports her visualization design, in the form of a PNG file, and the corresponding text description, which she directly copy from the paper, into the system. After a few seconds, the system will automatically detect graphics elements with a edge detection algorithm and cluster them based on their features. The algorithm cannot be perfect. For example, it puts geo ring and calendar ring in the same cluster based on their similar appearance.

Jessica then refines the automatic cluster results, making sure every graphic elements in one visual unit is put in one cluster **figure xxx**. After that, she chooses narrative templates for each cluster, thus obtain 4 units in the **unit tree** panel. The triangle scatter plot is a novel design that the library has no narrative template matching it. Jessica then chooses the template for regular scatter plot, whose only difference to triangle plot is the encoding of position.

Now, Jessica has four visual units in the unit tree panel showing in the form as tree nodes. By an easy dragging interaction, April organize the structure of the tree based on the relationships between units, as we discussed in section 3.3.**fig xxxx**

Then Jessica edits the narrative templates based on her design. In the templates, we enumerate all the possible visual encodings. April goes through all four templates in the "in-unit", delete the visual channels that has no encodings.

At this time point, a slide-show has already generated with the defaulted animated transitions. But Jessica can further improve its quality by adding annotations into animations, strengthening the binding between data and graphic elements.

When adding annotation to a certain channel, the related text will highlight in the text area, aiming to offer a better user experience.

### 4.7.3 Collect feedback

Before the general meeting, Jessica ask several friends, who have no experience in data visualization, to review her introduction slide show. Jessica can access to their feedback from their click activity, which is automatically recorded by Narvis. These click stream data, revealing information such as, "which slide they skip", "which slide they go back to revisit", and "which slide they spend abnormally long time on", provides cues for Jessica to strengthen the understandability as well as attractiveness of her introduction slide show.

## 5 EVALUATION

### 5.1 Participants

There are two kinds of participants, editors and audiences, in our user study.

**Editors:** they are experts in data visualization. They will be divided into two groups and exploit either Narvis or PowerPoint to generate a slide show that explains a visualization design.

**Audience:** they have no previous experience in data visualization. A questionnaire is conducted to investigate their knowledge about visualization. They will review the slide show produced by the experts, rank it, give subjective comments, and answer a series of questions to check their understanding of this visualization.

For editors, we have 4 postgraduate students, aging between 22-30, and all of them have more than one year experience in data visualization.

For audiences, we have 20 under graduate students, whose majors vary from business to biology. According to the questionnaire, none of them have accessed advanced data visualization before. Only 13% students know the tree map, and none can give a accurate explanation of theme river with topic splitting and merging.

### 5.2 Material

We extract the visualization design and the corresponding literature description from a visualization design paper by Cui et al [14]

We choose this visual design based on two considerations. First, it's not too difficult for a laymen but still a novel design that requires extra effect to clarify its encoding scheme. Second, it is a typical abstract data visualization that is fully consist of graphical element, not involving 3D image or real world image such like satellite map, which is beyond the coverage of our edge detection algorithm.

This visualization design is aimed at providing a better understanding about topic evolution in large text collections. It conveys multiple level results of topic evolution analysis: a set of topics with splitting/merging relationships among each other, which encodes a series of topic flows, a set of critical events, which encode glyphs, and the keyword correlations, which encode threads.

### 5.3 Procedure

#### 5.3.1 Producing

We run a two-hour long sessions, which is consist of 3 phases: (1)*learn visualization*, (2)*idea generation and sketch*, (3)*authoring*.

In the *learn visualization* phase, participants read the literature description we extract from the paper, which is two-page long and describes the visual design with diagrams. This phase ends when the participants report the experimenters that they finished reading and understand this visual design. This phase takes about 15min, since all the participants are experts in data visualization and familiar with reading such papers.

In the *idea generation and sketch* phase, participants are asked to sketch ideas for introducing *TextFlow* to general public. They are encouraged to give considerations to (1) knowledge base of the audience, (2) information complexity of different visual encodings, (3) attention cues to orientate audience's attention. Participants are asked to think aloud and experimenters are present in the room to observe.

In the *authoring* phase, participants implement the ideas in their sketch as many as possible in a one-hour-long session. Participants in control group use Power Point, a presentation making tool that all the participants are familiar with. In experimental group, before authoring,

experimenters demonstrate the capacity of Narvis through an automatic step by step tutorial included in Narvis, using intro.js. This training lasts about 15 min and is not counted in the one-hour authoring session. Participants are also allowed to ask additional questions in the authoring phase.

#### 5.3.2 Reviewing and feedback

We ask a group of 20 volunteers to evaluate the quality of the generated slide show. We conduct a questionnaire in advance to make sure that they all have no experience or knowledge in advanced data visualization. In a one-hour session, they are asked to view, comment, and rate these slide shows. They also answer a series of questions to check their understanding of the visualization design.

We record video during this session with the participants permission. For participants who review the slide show generated by Narvis, their click activity will be recorded automatically and they can make comments on the slides. These click stream data, as well as the comments stream, will be used to generate a report, which will then send to its editor.

To conclude the user study, the experimenters conduct an interview with the participants about their authoring experience, the issues they encountered, if there are any, and the feedback report Narvis generated.

### 5.4 Results

We analyzed the following material: 1) video and notes that the experimenters took during the user study session, which the participants consented to. 2) the slides and the sketch created by participants, 3) the interview with the editor participants, 4) the ranking, comments, answers, click stream data from the reviewer participants. While analyzing, we focus on extracting information on the following aspects: 1)

#### 5.4.1

#### 5.4.2

xuke

reading 15min  
draft 5min  
making slides 40min  
qiaomu  
reading 14min  
draft 5min  
making slide 40min

#### 5.4.3 Generated slideshow

#### 5.4.4 Authoring experience

## 6 LIMITATION AND DISCUSSION

We are not pretending that Narvis are exclusive for all types of visualization design. However, by allowing users a high flexibility to create and edit templates, we believe its coverage will quickly broaden as more and more users contribute their own templates to our library.

Metaphor for aesthetic purpose. Our algorithm, not applicable for 3d rendering picture. In our model, we focus on statistic image and leave dynamic interaction at this time point, which is an important feature for advanced data visualization design.

## 7 CONCLUSION AND FUTURE WORK

### REFERENCES

- [1] F. Amini, N. Henry Riche, B. Lee, C. Hurter, and P. Irani. Understanding data videos: Looking at narrative visualization through the cinematography lens. In *Proceedings of the 33rd Annual ACM Conference on Human Factors in Computing Systems*, CHI '15, pp. 1459–1468. ACM. doi: 10.1145/2702123.2702431
- [2] F. Amini, N. H. Riche, B. Lee, A. Monroy-Hernandez, and P. Irani. Authoring data-driven videos with DataClips. 23(1):501–510. doi: 10.1109/TVCG.2016.2598647
- [3] B. Bach, E. Pietriga, and J. D. Fekete. GraphDiaries: Animated transitions and Temporal navigation for dynamic networks. 20(5):740–754. doi: 10.1109/TVCG.2013.254

- [4] J. P. Bliss, D. R. Lampton, and J. A. Boldovici. The effects of easy-to-difficult, difficult-only, and mixed-difficulty practice on performance of simulated gunnery tasks.
- [5] M. Bostock and J. Heer. Protovis: A graphical toolkit for visualization. 15(6):1121–1128. doi: 10.1109/TVCG.2009.174
- [6] C. Bryan, K. L. Ma, and J. Woodring. Temporal summary images: An approach to narrative visualization via interactive annotation generation and placement. PP(99):1–1. doi: 10.1109/TVCG.2016.2598876
- [7] N. Cao, Y. R. Lin, X. Sun, D. Lazer, S. Liu, and H. Qu. Whisper: Tracing the spatiotemporal process of information diffusion in real time. 18(12):2649–2658. doi: 10.1109/TVCG.2012.291
- [8] M. Chapman. *Constructive Evolution: Origins and Development of Piaget's Thought*. Cambridge University Press. Google-Books-ID: 7WgC-nXmdX1MC.
- [9] Q. Chen, Y. Chen, D. Liu, C. Shi, Y. Wu, and H. Qu. PeakVizor: Visual analytics of peaks in video clickstreams from massive open online courses. 22(10):2315–2330. doi: 10.1109/TVCG.2015.2505305
- [10] E. H. Chi. A taxonomy of visualization techniques using the data state reference model. In *Proceedings of the IEEE Symposium on Information Visualization 2000*, INFOVIS '00, pp. 69–. IEEE Computer Society.
- [11] M. T. Chi, S. S. Lin, S. Y. Chen, C. H. Lin, and T. Y. Lee. Morphable word clouds for time-varying text data visualization. 21(12):1415–1426. doi: 10.1109/TVCG.2015.2440241
- [12] W. S. Cleveland and R. McGill. Graphical perception: Theory, experimentation, and application to the development of graphical methods. 79(387):531–554. doi: 10.2307/2288400
- [13] N. Cohn. Visual narrative structure. 37(3):413–452. doi: 10.1111/cogs.12016
- [14] W. Cui, S. Liu, L. Tan, C. Shi, Y. Song, Z. Gao, H. Qu, and X. Tong. TextFlow: Towards better understanding of evolving topics in text. 17(12):2412–2421. doi: 10.1109/TVCG.2011.239
- [15] R. Eccles, T. Kapler, R. Harper, and W. Wright. Stories in GeoTime. In *2007 IEEE Symposium on Visual Analytics Science and Technology*, pp. 19–26. doi: 10.1109/VAST.2007.4388992
- [16] N. Gershon and W. Page. What storytelling can do for information visualization. 44(8):31–37. doi: 10.1145/381641.381653
- [17] J. Harper and M. Agrawala. Deconstructing and restyling d3 visualizations. In *Proceedings of the 27th Annual ACM Symposium on User Interface Software and Technology*, UIST '14, pp. 253–262. ACM. doi: 10.1145/2642918.2647411
- [18] J. Heer and G. Robertson. Animated transitions in statistical data graphics. 13(6):1240–1247. doi: 10.1109/TVCG.2007.70539
- [19] W. Huang and C. L. Tan. A system for understanding imaged infographics and its applications. In *Proceedings of the 2007 ACM Symposium on Document Engineering*, DocEng '07, pp. 9–18. ACM, New York, NY, USA, 2007. doi: 10.1145/1284420.1284427
- [20] D. E. Huber and C. G. Healey. Visualizing data with motion. In *VIS 05. IEEE Visualization, 2005.*, pp. 527–534. doi: 10.1109/VISUAL.2005.1532838
- [21] J. Hullman, S. Drucker, N. H. Riche, B. Lee, D. Fisher, and E. Adar. A deeper understanding of sequence in narrative visualization. 19(12):2406–2415. doi: 10.1109/TVCG.2013.119
- [22] S. Huron, S. Carpendale, A. Thudt, A. Tang, and M. Mauerer. Constructive visualization. In *Proceedings of the 2014 Conference on Designing Interactive Systems*, DIS '14, pp. 433–442. ACM. doi: 10.1145/2598510.2598566
- [23] S. Huron, R. Vuillemot, and J. D. Fekete. Visual sedimentation. 19(12):2446–2455. doi: 10.1109/TVCG.2013.227
- [24] R. Kosara and J. Mackinlay. Storytelling: The next step for visualization. 46(5):44–50. doi: 10.1109/MC.2013.36
- [25] B. Lee, R. H. Kazi, and G. Smith. SketchStory: Telling more engaging stories with data through freeform sketching. 19(12):2416–2425. doi: 10.1109/TVCG.2013.191
- [26] B. Lee, N. H. Riche, P. Isenberg, and S. Carpendale. More than telling a story: Transforming data into visually shared stories. 35(5):84–90. doi: 10.1109/MCG.2015.99
- [27] T. Munzner. *Visualization Analysis and Design*. CRC Press. Google-Books-ID: dznSBQAAQBAJ.
- [28] G. G. Mndez, M. A. Nacenta, and S. Vandenheste. iVoLVER: Interactive visual language for visualization extraction and reconstruction. In *Proceedings of the 2016 CHI Conference on Human Factors in Computing Systems*, CHI '16, pp. 4073–4085. ACM. doi: 10.1145/2858036.2858435
- [29] H.-C. Nothdurft. Salience from feature contrast: variations with texture density. 40(23):3181–3200. doi: 10.1016/S0042-6989(00)00168-1
- [30] G. Robertson, R. Fernandez, D. Fisher, B. Lee, and J. Stasko. Effectiveness of animation in trend visualization. 14(6):1325–1332. doi: 10.1109/TVCG.2008.125
- [31] P. Ruchikachorn and K. Mueller. Learning visualizations by analogy: Promoting visual literacy through visualization morphing. 21(9):1028–1044. doi: 10.1109/TVCG.2015.2413786
- [32] A. Satyanarayan and J. Heer. Authoring narrative visualizations with ellipsis. 33(3):361–370. doi: 10.1111/ecgf.12392
- [33] M. Savva, N. Kong, A. Chhajta, L. Fei-Fei, M. Agrawala, and J. Heer. ReVision: Automated classification, analysis and redesign of chart images. In *Proceedings of the 24th Annual ACM Symposium on User Interface Software and Technology*, UIST '11, pp. 393–402. ACM. doi: 10.1145/2047196.2047247
- [34] J. N. Schmidt. the living handbook of narratology.
- [35] E. Segel and J. Heer. Narrative visualization: Telling stories with data. 16(6):1139–1148. doi: 10.1109/TVCG.2010.179
- [36] D. I. Standage, T. P. Trappenberg, and R. M. Klein. Modelling divided visual attention with a winner-take-all network. 18(5):620–627. doi: 10.1016/j.neunet.2005.06.015
- [37] M. Waldner, M. L. Muzic, M. Bernhard, W. Purgathofer, and I. Viola. Attractive flicker #x2014; guiding attention in dynamic narrative visualizations. 20(12):2456–2465. doi: 10.1109/TVCG.2014.2346352
- [38] Y. Wang, Z. Chen, Q. Li, X. Ma, Q. Luo, and H. Qu. Animated narrative visualization for video clickstream data. In *SIGGRAPH ASIA 2016 Symposium on Visualization*, SA '16, pp. 11:1–11:8. ACM. doi: 10.1145/3002151.3002155
- [39] J. M. Wolfe. Guided search 2.0 a revised model of visual search. 1(2):202–238. doi: 10.3758/BF03200774
- [40] Y. Wu, S. Liu, K. Yan, M. Liu, and F. Wu. OpinionFlow: Visual analysis of opinion diffusion on social media. 20(12):1763–1772. doi: 10.1109/TVCG.2014.2346920
- [41] Y. Wu, F. Wei, S. Liu, N. Au, W. Cui, H. Zhou, and H. Qu. OpinionSeer: Interactive visualization of hotel customer feedback. 16(6):1109–1118. doi: 10.1109/TVCG.2010.183
- [42] J. Zhao, N. Cao, Z. Wen, Y. Song, Y. R. Lin, and C. Collins. #x0023;FluxFlow: Visual analysis of anomalous information spreading on social media. 20(12):1773–1782. doi: 10.1109/TVCG.2014.2346922