Duarte, Slide:ology

“Don’t Commit Career Suislide” (p. 2)

Duarte, pp. 10-11
p. 11 Presentation Ecosystem (from Jim Endicott, The Presentation Survival Skills Guide
[[See p. 12]]

Message: Audience, Ideas and Structure, Writing, Critique
Delivery: Human, Web or Devices, Paper, Critique
Visual Story: Visual Thinking, Graphic Design, Motion Design, Critique

Chapter 2: Creating Ideas, Not Slides (25)
Mindmapping
Sticky Notes
Sketching

Chapter 2: Creating Diagrams
Abstract Concepts: Flow, Structure, Cluster, Radiate
Realistic Concepts: Pictoral, Display Data

Chapter 3: Displaying Data
“Data slides are not really about the data. They are about the meaning of the data.” p. 64
Five Data Slide Rules (p. 65+)
1. Tell the truth. Be prepared to provide access to the complete data set.
2. Get to the point. Articulate the conclusion you want your audience to adopt.
3. Pick the right tool for the job. Sometimes the best chart is no chart (see p. 70—uses photo with a percentage on it) Pie charts work only for showing large differences (71) Bar charts are visually more precise than pie charts and can accommodate larger data sets (71)

4. Highlight what’s most important

5. Keep it simple

**Chapter 5: Thinking Like a Designer**

<table>
<thead>
<tr>
<th>Arrangement</th>
<th>Visual Elements</th>
<th>Movement</th>
</tr>
</thead>
<tbody>
<tr>
<td>contrast</td>
<td>background</td>
<td>timing</td>
</tr>
<tr>
<td>hierarchy</td>
<td>color</td>
<td>pace</td>
</tr>
<tr>
<td>unity</td>
<td>text</td>
<td>distance</td>
</tr>
<tr>
<td>space</td>
<td>images</td>
<td>direction</td>
</tr>
<tr>
<td>flow</td>
<td></td>
<td>eye flow</td>
</tr>
</tbody>
</table>

**Chapter 6: Arranging Elements**

p. 92

**Contrast.** The audience can identify the main point quickly. Size, shape, shade, color, proximity

**Flow.** The audience knows the order in which to process the information. A typical Westerners reading pattern is from left to right and top to bottom.

**Hierarchy.** The audience sees the relationship between elements. The title is the parent and the text is the child.

Elements Are Equal
Story: We all need to rally together as a team around this goal for which you’re all equally suited.
Parent Dominates
Story: We all need to rally together as a team around this goal which is more important than activities at the team or individual level.

Circles have different sizes with some bigger than the parent.
Child Dominates
Story: We all need to rally together as a team around this goal and some of the teams will have bigger challenges than others.

**Unity.** The audience sense that the information belongs together. A grid system provides a flexible way to organize content. . . . Placing objects within a grid anchors the individual elements so they don’t bound around or appear like they were positioned haphazardly or randomly.

<table>
<thead>
<tr>
<th>Three Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Three Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
</tr>
</tbody>
</table>

**Proximity.** The audience perceives meaning from the location of elements. How items are assembled communicate chaos or order, decline or growth, etc.

A subject with a lot of space in the frame suggests freedom.
Isolated subjects convey more visual weight than grouped subjects.

**Whitespace.** The audience has breathing room. It’s okay to have clear space—clutter is a failure of design. Ask yourself “What can I take away that won’t change the meaning?” or “Where can I split content into more than one slide.”

**Chapter 7: Using Visual Elements: Background, Color, and Text**
p. 115 “There’s one specific theme you need to keep at the forefront of your mind—consistency. Choose element styles and then stick with them.”

**Background**
p. 118 “Backgrounds are intended as a surface on which to place elements. They are not in themselves a work of art.” “Backgrounds should never compete with content,”

**Color**
p. 126
Who is in your audience? Determine colors that appeal to the target audience and avoid colors that won’t resonate with them.
What industry are you in? Who are you?

**The Color Wheel (p. 129)**
Colors can be monochromatic (versions of one color), analogous (touching), complementary (opposite—and provide the most contrast), triadic (colors equally spaced around the color wheel create vivid visual interest), etc.

<table>
<thead>
<tr>
<th>Dark Background</th>
<th>Light Background</th>
</tr>
</thead>
<tbody>
<tr>
<td>Formal</td>
<td>Informal</td>
</tr>
<tr>
<td>Doesn’t influence ambient lighting</td>
<td>Has a bright feeling</td>
</tr>
<tr>
<td>Do not work well for handouts</td>
<td>Illuminates the room</td>
</tr>
<tr>
<td>Fewer opportunities for shadows</td>
<td>Works well for handouts</td>
</tr>
<tr>
<td>For large venues</td>
<td>For smaller venues (conference room)</td>
</tr>
<tr>
<td>Objects can glow.</td>
<td>No opportunity for dramatic lighting or spotlighing on the elements</td>
</tr>
</tbody>
</table>
**Color blindness** (p. 136) “About 1 in 12 people have some sort of color vision deficiency. Be sure to employ varying brightness in color and choose distinguishable shapes to tell your visual story. Check your slides for contrast before presenting them by converting the file to grayscale and printing it on a black-and-white printer. Anything that’s indistinguishable form the background or other components on the slide could be indistinguishable to someone with a color vision deficiency.”

**Text**

p. 140. Remember the 3-second rule. “Presentations are a ‘glance media’—more closely related to billboards than other media. It requires commuters to process quickly as they drive past. Imagine having a billboard full of bullets, drive would crash trying to process the ads. Ask yourself whether your message can be processed effectively within three seconds. The audience should be able to quickly ascertain the meaning before turning their attention back to the presenter.”

p. 142. Don’t versus don’t. Foot mark versus apostrophes. If they look like splinters, it’s bad; if they look like tadpoles, it’s good.

<table>
<thead>
<tr>
<th>Font</th>
<th>Personality</th>
</tr>
</thead>
<tbody>
<tr>
<td>Georgia</td>
<td>Formal, practical</td>
</tr>
<tr>
<td>Times New Roman</td>
<td>Professional, traditional</td>
</tr>
<tr>
<td>Courier</td>
<td>Plain, nerdy</td>
</tr>
<tr>
<td>Arial</td>
<td>Stable, conformist</td>
</tr>
<tr>
<td>Tahoma</td>
<td>Young, plain</td>
</tr>
<tr>
<td>Century Gothic</td>
<td>Happy, elegant</td>
</tr>
</tbody>
</table>

p. 143. “The debates still rage about which type is most suited for legibility. The results of many studies are inconclusive.” It seems that most billboards are san serif. How many words should be on a slide? p. 144 “... go for a very low word count. If you use a plethora of words, you audience will read the slide more quickly than you can explain it, making your strangely irrelevant to your own presentation.”

p. 145. “I prefer to have text build sequentially as I’m not sure why anyone would want the audience to jump ahead. Remember, if the audience can see your bullets, they know the points you’re going to make. They’ll get bored or agitated waiting for you to catch up with them.”

“Don’t animate your text unless it adds value meaning, or emotion to the content.”

**Obeying Gun Laws and Bullet Laws**

p. 150 “Many rules have been written about how many bullets should be on a slide. But, ignore the 4X4 rule, and the 5X5 rules, and the 7-words per slide rule. Instead use good design sense to visually compose your bullet slides.”

p. 151
“Jerry Weissman author of The Power Presenters, strongly believes that when you create a text slide containing bullets, you are, in effect, presenting headlines only. As the presenter, it is you job to put flesh on the bones of the skeletal bullets.”

**Bullet Laws**
- Protect audience
- Use sparingly
- Write headlines
- Use parallel structure
- Avoid sub-bullets

**Font Size**

1. Measure the diagonal length of your computer screen. Let’s say it’s a 21 inch monitor. Using a tape measure place a piece of tape 21 feet from your screen. If your screen is 17 inches, place the tape 17 feet away, etc. Then, launch a slide on your screen into the slide show mode. Whatever you cannot see from behind the piece of table probably can’t be seen by the back of the room.
2. Put your file into a slide sorter view. Look at the slides at 66% size. If you can still read them, so can your audience.
3. Stand in the back of the room at your venue . . .
4. Follow the advice of Guy Kawasaki, author and former Apple Fellow “A good rule of thumb for font size is to divide the oldest investor’s age by two, and use that font size.”

**Chapter 8 Using Visual Elements: Images (Photography and Illustrations)**

**Photos**
p. 160 “Photos should work as a cohesive system, as if the same photographer took them all.

Select images of people that:
- Reflect the audience’s culture or ethnicity
- Are context-appropriate
- Don’t crop their subjects at the neck
- Represent industry, customer experience, and real-life situations
- Account for the current era

p. 161: The Rules of Thirds
Divide “your photo into thirds both vertically and horizontally. Don’t be afraid to re-compose an existing shot so that key features fall at power points for maximum impact.” Power points are the places where two lines cross one another/crosshairs
“This helps create a composition that is balanced, possesses energy, and creates more interest than simply centering the featured element.”

**Illustrations** (Isa: This is complex stuff and requires a designer and sophisticated software)

**Chapter 9 Creating Movement**

p. 180 “Presentations are almost the only time-based media that professionals use on a daily basis. It’s tempting to make everything buzz like a fly or swoosh like a rocket. Don’t do it.

p. 200 Avoiding visual Vertigo
“Just because an animation feature is in an application doesn’t mean you have to use it. You know You’re Using Animation Wrong When . . .
1. The animation is unnatural or counterintuitive
2. The pace is frenetic, annoying, or chronic (buzzes like a fly)
3. It doesn’t add value to the content or serve a purpose.
4. The movement distracts the audience from the presenter.
5. The animation feature is used “just because.”
6. Too many animations confuse the purpose.
7. The animation style is inappropriate for the content.
8. A sudden animation surprises or startles the audience.

**Chapter 10 Governing with Templates**

**Chapter 11 Interacting with Slides**

p. 220 Constraining the Text
“Letting go of slides-as-crutches is a process that requires time, patience, and practice. Possibly the biggest issue facing presenters is that they don’t take the time to rehearse.”

“Experimenting with letting go of text and slide junk might be hard at first.”

p. 221. **The Three R’s of Letting Go**

**Reduce.** Practice presenting with your slides a few times. Then highlight only one keyword per bullet point. Practice delivering those slides again, but focus only on the highlighted word. . . . Once you can deliver the slides from the key words, remove all the words on the slide except for the keywords and present from that. Ideally, replace that word with an image when possible . . . “

**Record.** Many people are auditory learners. Read your script or present your slides out loud and record the delivery. Play the recording during your commute or . . .
. . . you’ll be able to absorb the content and will feel comfortable reducing the clutter on your slides.

**Repeat.**

p. 222 *Reducing Text on a Slide*

“Great presenters connect with their audience, speak naturally, and allow the slide to enhance their story.”

Put training wheels on a bike

**Put training wheels on a bike**

Training wheels

[[Photo of bike with training wheels]]

p. 226 *Constrain the Length*

“Attention span is getting shorter and shorter. Thirty-minute sitcoms, ten-minute YouTube videos, and 15-second commercials all influence the duration of our attention. And that short span takes into account that TV and Internet media are usually professional prepared and most often geared to entertain.

. . . **18 minutes max!** [[See example]]

p. 230 *Constraining the Projector*

“As you know, if you pause during your presentation, it creates more drama and meaning, and reinforces what you have to say.”

p. 231 When in slide show mode, press the B key to turn your screen to black so that focus is on the speaker. Alternatively, press the W key for an all white slide.

p. 233 “Just because your slides look great does not mean they convey useful meaning.”

p. 234 **How Many Slides? Use the 10/20/30 Rules**

Guy Kawasaki’s rule

“A PowerPoint presentations should have no more than 10 slides, last no more than 20 minutes, and contain no font smaller than 30 points.”

“Kawasaki says that 10 slides is the optimal number of slide because a normal human being cannot comprehend more than 10 concepts in a meeting . . . “

p. 236 **How Many Slides? The Sky Is the Limit.**

Depending on the subject, setting, audience, etc. you can use hundreds of slides
Flip Chart. “Small and collaborative settings are best for flip charts. Folks love to see people draw in front of them.”

Paper Handout. “When the information on the slides is complex or dense, always distribute handouts—preferably at the end of the session so the audience isn’t rustling the paper during your presentation. Also add an appendix with the extra dense details or data so the audience can verify your facts.”

Device. [[blackberry, phone]] Large amounts of text and data don’t display well in this format because they’re scaled to such a small size.

Video. By either videotaping your presentation or transforming your slides to video format, it’s easy for your presentation to have a broad web audience.”

Social Network. Uploading to the Web—You Tube, Blogs

Web Cast. “Since the viewer sits close to the screen and can move closer to the slides to see details, you can put more text on the screen than when projecting.”

Projector. “Live presentations can create powerful energy and electricity in a room, which many times can’t be translated when using other media . . . “

Prop. A prop must translate well from the stage or when the image is magnified . . .”
Chapter 12 Manifesto: The Five Theses of the Power of a Presentation

**Treat Your Audience as King**
They didn’t come to your presentation to see you. They came to find out what you can do for them. Success means giving them a reason for taking their time providing content that resonates, and ensuring it’s clear what they are to do.

**Spread Ideas and Move People**
Creating great ideas is what we were born to do; getting people to feel like they have a stake in what we believe is the hard part. Communicate your ideas with strong visual grammar to engage all their sense and they will adopt the ideas as their own.

**Help Them See What You’re Saying**
Epiphanies and profoundly moving experiences come from moments of clarity. Think like a designer and guide your audience through ideas in a way that helps, not hinders their comprehension. Appeal not only to their verbal sense, but to their visual sense as well.

**Practice Design, Not Decoration**
Orchestrating the aesthetic experience through well-known but oft-neglected design practices often transforms audiences into evangelists. Don’t just make pretty talking points. Instead, display information in a way that makes complex information clear.

**Cultivate Healthy Relationships**
A meaningful relationship between you, your slides, and your audience will connect people with content. Display information in the best way possible for comprehension rather than focusing on what you need as a visual crutch. Content carriers connect with people.