

How to say what the camera can't

Every photo has a story inside, but it needs your help to get it out.



How to lay out the annual meeting:

We tend to think of a big meeting as a single event, but it is more accurately many minievents, each with activity of its own. *Deal with each one individually*. Because you have stories to tell, it is critical that you take the text seriously; if you don't you will fail. The reason why is best illustrated by television news: While you <u>watch</u> the picture, note that the actual story is being bestowed and so should be deleted.

DELETE NONCONTRIBUTING OBJECTS

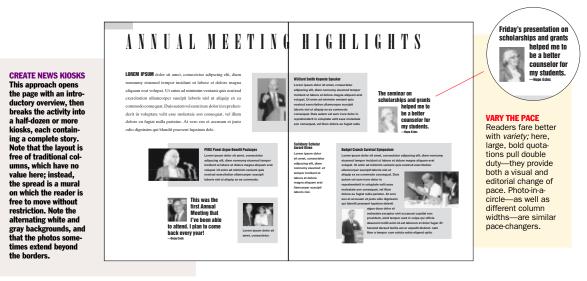
At a busy meeting, photos are taken catch-

as-catch-can; in this case, the lectern and

wall paneling just happened to be there; they really have nothing to do with the honor

Make the most of each photo:

conveyed in the voice-over. In most cases the voice-over would succeed without the film, but rarely would it work the other way around! Here are three approaches to design:



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he annual meeting was coming and anticipation was high. There were ideas to introduce, goals to reach, friends to be made. Your photographer was ready and you were expecting great things, but what came back was a disappointment; on the film was a jumble of hairdos, draperies, uncleared tables, the

backs of heads-not exactly the stuff of Life magazine. The photos didn't do justice to the event! Now what?

A camera is a funny thing. While we people experience life on many levels at once, a camera does not; it is a recorder of the physical scene, and nothing more. To expect beauty from photos like these is to miss the story; there's no way you're going to make these photos pretty.

As a visual communicator, your job is to convey the substance of the event, as well as its texture and tone. To do that, you (and the editor) must fill in what the camera couldn't see:



EXAGGERATE THE ACTION Crop out empty chairs to convert light attendance into a packed house. What you're doing is shifting the focus, which is different from just deleting things; photos cropped for this purpose can take many shapes.



FIND TWO (OR MORE) PHOTOS IN ONE The speakers were interesting but the room was a snooze. Before discarding the photo, lift out the good parts to use elsewhere. You can sometimes find a half-dozen images this way! Look carefully.

ANNUAL MEETING



CROP WITH HEADLINES ALREADY IN MIND CROP WITH HEADLINES ALREADY IN MIND Wide-format cropping sets the eye reso-lutely on the speaker and makes a useful backdrop for type. You can get away with this when the wall is blank. As a rule, keep the two size applies that the expense the type size smaller than the person.



to dark and back-





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WRITE A BOOK

Season a windy topic with thumbnail-size cameos. This technique is useful:

Season a winay topic with timinonal-size cameos. This technique is useful: • if you have a lot to say, • if the speakers were most important, • if your on-the-set photos were *terrible*. Note bold, descriptive text surrounds each inset photo; it looks great but takes *timing* to get words and pictures in balance.



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