## Drawing and Discussion

Description

The drawing and discussion tool is most useful in a culture with a strong visual tradition. Drawings are produced jointly by the community, or by individuals, and discussions focus around them. When one drawing is produced by a number of people, discussions can centre on the relative importance of each new item introduced to the drawing. When individual drawings are done these can be compared and/or discussed in a group.
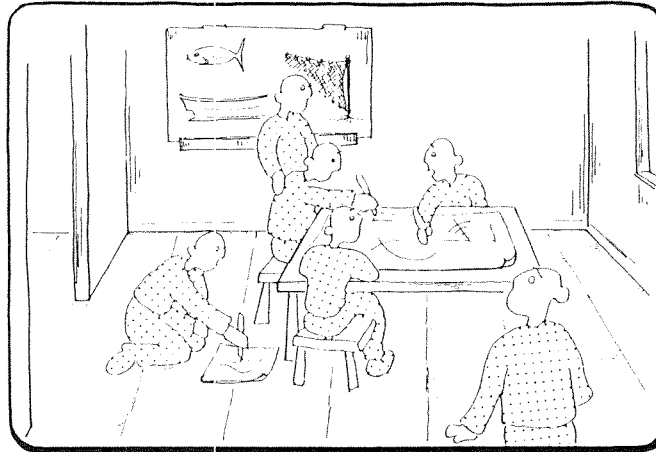
Purpose

- Identify an issue or a problem
- Gauge community perception of a current situation, providing a record for comparison at a later date (for evaluation)
- Develop a group analysis
- Strengthen the connection between "thinking" and "doing"
- Promote discussion at points where bridging, reframing or focusing are needed
- Provide a visual objective statement

Benefits

- People who live in communities where there are class/language barriers or who are not well developed speakers can often express opinions and feelings more easily through drawing.

- Using self-created visuals, individuals are able to see and jointly develop an analysis. It deepens group identity.

- The expenses are relatively minimal, and if good materials are used, the "outputs" can be used at a later date for comparisons.

- This tool can be used for planning on a macro (community) level or on a micro (fishing boat) level. It can be used for comparative analysis with drawings from participatory baselines compared to drawings from Evaluations.

Using the Drawing and Discussion tool

1. Gather materials: paper, cloth, wood; and drawing implements.

2. Introduce the idea to the group, making the purpose or focus of the drawing exercise clear to all.

3. Explain that the main purpose is not to produce a work of art, but to bring out discussion on a specific subject.

4. Let the group dynamics evolve. Often it is a simple matter of giving everyone a drawing implement and the opportunity to use it.

5. Group discussions which focus on the placement and the size of objects often indicate the relative importance of issues.

6. It can be useful to conduct this exercise with separate groups such as men and women; boat owners and crew; rich and poor, and then compare drawings in the larger group meetings.

7. Having each member of the group draw their own picture and then using these to contribute to the larger, group produced picture may be useful to initiate the exercise.

8. When the drawing is completed (hopefully after much discussion), the group can analyse it. What does it tell them about the issue under discussion? Have they discovered things they did not know before? Have they seen things differently? The interpretations of the group can be recorded for future reference.

Precautions

It may be difficult for outsiders to interpret drawings. Recording the group's interpretation will help overcome this.

People may at first be uncomfortable drawing, feeling that they cannot produce a "work of art". Ensure the group that the purpose of the exercise is to better understand an issue, rather than produce a masterpiece.

Murals and Posters

Description

Murals and posters are designed by the community and drawn by an artist. They are generally located where they can be frequently seen by members of the community .

Purpose

- Develop visual objective statements

- Develop community extension messages

- Present past, present and future images for inspiration

Benefits

- The community becomes committed as they direct the artist.

- murals and/or posters are constant reminders to inspire activities and/or change attitudes.

- Well located murals and posters can provide constant monitoring and evaluation.

- Having an artist in the village can spur community interest and commitment.

Using the Murals and Posters tool

1. This tool has many of the characteristics of the Drawing and Discussion tool especially in the way the community goes through the collective discussion and analysis stages in order to direct the artist.

2. The community must choose and agree on content, presentation and location of the murals, especially if they are displayed in public.

3. An artist needs to be hired and understand the objectives of the exercise and the community directed process. The artist is guided and directed by the community at all stages of production.

4. In order to give good direction to the artist, a first drawing can be done with the community (see Drawing and Discussion Tool). This can be given to the artist as a first step.

Precautions

This tool will not be appropriate for non-visual cultures.

The community must agree to the placement and content of the mural.

Materials (paints and surface on which to paint) should be of high durability.

Flannel Boards

Description

Flannel boards are picture "paste-ups" or "pin-ups" which can be sequenced or prioritised in any order on a surface on which they stick. The paste-ups are pictures of common problems (such as fire, poverty, no fish, no fishing gear, drought, increasing populations) and some common solutions to these problems. The subject of the paste-ups and the position or priority (if any) they will have on the flannel board are both discussed.

Purpose

- Raise and discuss issues

- Rank issues according to priorities

- Identify and discuss appropriate community solutions to problems
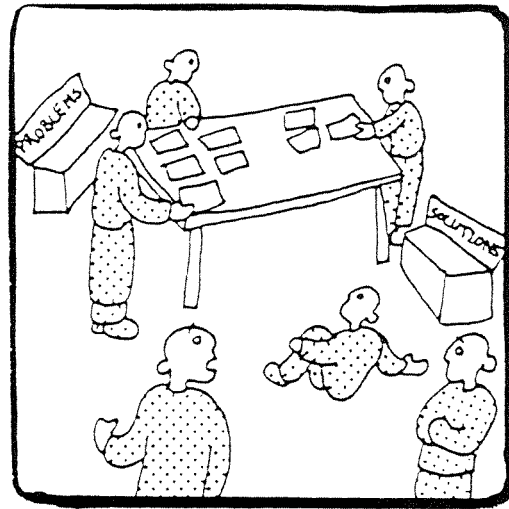
Benefits

- In communities where issues may be too sensitive to discuss or openly identify, this tool is especially useful as it has "pre-identified" the issues.

- This tool is especially useful in cultures with a visual orientation.

- If this tool is used often it can monitor community needs, checking to see if the same problems are continually identified and ranked in the same way.

Using the **Flannel Board** *tool*

1. The facilitator should prepare for this exercise by having paste-ups that portray current and potentially sensitive issues. Extra materials should be available to allow for preparation of paste-ups of issues or solutions that may be raised by the group. A good range of possible solutions should be available. A couple of inappropriate solutions can be useful to encourage the group to disagree with "set" solutions if they are not appropriate.

2. The facilitator should be aware that flannel boards can limit spontaneity and two-way communication unless they are done in a way which gives the group choices.

3. People should be physically involved putting the paste-ups on the flannel board, and moving them when placing them in priority. This encourages participation.

4. Discussion should identify and rank the problems or issues, and then identify possible solutions.

5. The results of the final composition of the flannel board should be recorded for future reference. This could be done by taking a photograph or making a drawing of the completed board.

Precaution

Flannel Boards can limit spontaneity and two-way communication unless they are done in a way which allows the group to make the choices.

Open-ended Stories

Description

Open-ended Stories have either the beginning, middle or ending of a relevant story, purposely left out. The audience discuss what might happen in the part of the story that has been purposely deleted. Usually, the beginning will tell a story about a problem, the middle will tell a story about a solution applied to the problem, and the end will tell a story of an outcome.
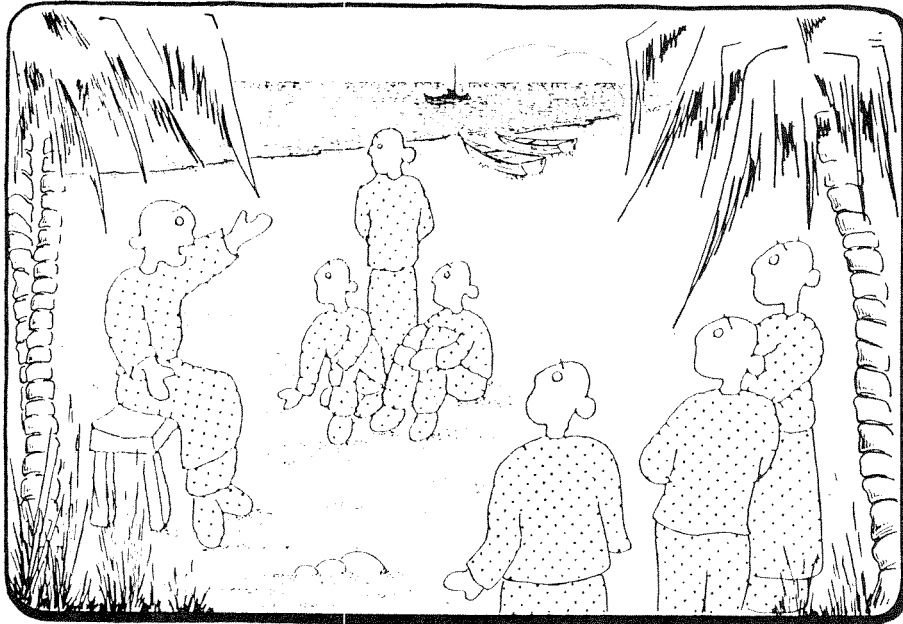
Purpose

• Facilitates discussion within a group

• Identifies problems and/or solutions

Benefits

• This tool can be especially useful with non-literate or low-literate groups who have a rich oral or "folk-story" background.

• This tool can be combined with a drama or puppet show.

• This is a dynamic tool which elicits good group participation.

Using the **Open-ended Story** *tool*

1. The whole story needs to be designed before hand, so that the part which is left out "fits" the complete story.

2. A story teller with good two-way communication skills is necessary. Depending on the amount of group discussion, telling the story and filling in the missing part may take a long time.

3. The storyteller must be able to tell the story, listen, and respond to the community analysis. Using two facilitators can help: one to tell the story and one to facilitate the community in filling in the "gap".

4. The story and the response may be recorded. Tape recordings can be helpful in this instance, although it is commonly believed that people with an oral culture have excellent memories.

Precaution

A good storyteller with good two-way communication skills may be difficult to find, and using two people (one to tell the story and one to encourage discussion) may be necessary.

Unserialised Posters

Description

This tool consists of a set of pre-designed posters which depict local happenings, usually over a long period of time. The posters are then chronologically sequenced by the group to tell the story as it happened. The posters can cover the community's history, problems, beliefs, practices, and values.

Purpose

- Facilitates discussion

- Assists in making a chronological pictorial record of village history
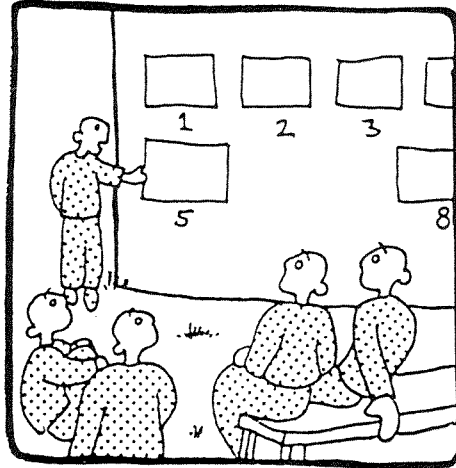
Benefits

- Group discussion is encouraged as posters are sequenced.

- This tool can be tried with different groups within the community, and the difference in sequencing can then be compared.

- This tool is especially useful in communities with a visual oriented culture.

Using the Unserialised Posters tool

1. The purpose of the exercise may be explained to the group.

2. Display all the pictures to the group, and open discussion regarding each picture to determine its relevance to the community.

3. If sequencing is done in a small group, posters can be moved into sequence by group members. If a large group is present, group consensus can determine the position of posters, which are displayed for all to see.

4. Temporary removal and re-introduction of one or more of the posters can help determine its importance, and encourage the same kinds of responses as Open-ended Stories.

Precaution

The pre-designed posters may not depict an important event. Blank posters can be drawn on to portray the missing event.