GRAPHIC EXPRESS

FIRST STEPS TO GRAPHIC FACILITATION IN YOUTH WORK

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Good Practices
TOOL BOX

SALTO-YOUTH
EUROMED
RESOURCE CENTRE

Education and Culture
Tools for Learning

INTRODUCTION

Welcome to Graphic Express! Our aim is to guide you through some elementary introductions and experiences for Graphic Facilitation with ideas, tools and methods for developing your visual literacy and competence.

There are 4 main sections:
- the first looks a bit at the origins of using visual material to express ideas and how graphic facilitation is a great source of learning;
- the second gives loads of practical tips about drawing and how to develop your own visual library;
- the third brings everything together and demonstrates the what's and how's of different types of graphic facilitation;
- the fourth talks about the future and gives some tips for further inspiration.
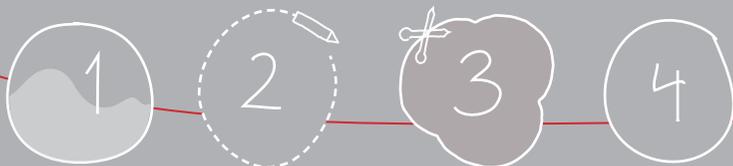
The team involved in making this publication includes the key ingredients of Siiri and Tanel from Joonmedia – the two creatives with wide experience and expertise of delivering Graphic Facilitation; plus Mark and Buzz – two recognised and established trainers in the non-formal learning field, one who is also the editor and writer of many publications and the other with an interest and experience of working with the Arts. So as the contributors and creators of this publication, we came together as a team last year to develop, plan, and deliver a Graphic Facilitation training course as a precursor for the 2013 edition of the SALTO EuroMed Tool Fair in Delphi, Greece. The training allowed us to test our training approaches and empowered participants to develop and practice their own graphic skills throughout the Tool Fair itself. All this reflected experience has informed our direction and thoughts and concepts for this publication.

Special thanks to Ülly Enn for her inspiration and support – without her this project would never have had the chance to fly!

Graphic Facilitation and the annual Tool Fair

The annual Tool Fair - organised by SALTO Euro-Med and national agencies of the Youth in Action Programme – has played a crucial role in bringing this publication to fruition. Siiri and Tanel of Joonmedia were engaged by the Estonian national agency to follow the Tool Fair in Tallinn in 2011 and caught everyone's imagination with their graphic snapshots. You can read more about that in the first edition of the Tools for Learning magazine from November 2012. During the next Tool Fair in Pultusk, Poland, Agata Cieslak also produced drawings and cartoons to highlight events. And it was there that the idea was born to explore the possibilities of spreading the graphic facilitation virus via a training course to be run at the next fair in conjunction with the Hellenic national agency in Delphi, Greece. Twelve participants were empowered to attend all the workshops and events and they produced many examples of graphic snapshots and recordings which were added to an exhibition on a daily basis. You can find many examples in this publication.

Many thanks to the Estonian NA, Bernard Abrignani and Federica Demicheli of SALTO EuroMed, and the staff of the Hellenic NA for their support and encouragement.

For a history of the Tool Fair, please see the publication: "Tool Fair-y Tale" by Davide Tonon, published by SALTO EuroMed.

The publication is part of the Educational Tools for Learning Strategy of Salto-Youth EuroMed and follows the developement of educational tools within European Youth Work.

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REASONS FOR USING GRAPHIC FACILITATION FOR LEARNING SUPPORT

One of the biggest reasons for using drawing and Graphic Facilitation for learning is to ensure we are touching the needs of the wide range of learners we come into contact with. It can be a social inclusion tool for engaging those who are visual learners and a valuable tool when working in the non-formal learning world as it feels accessible for nearly everyone.
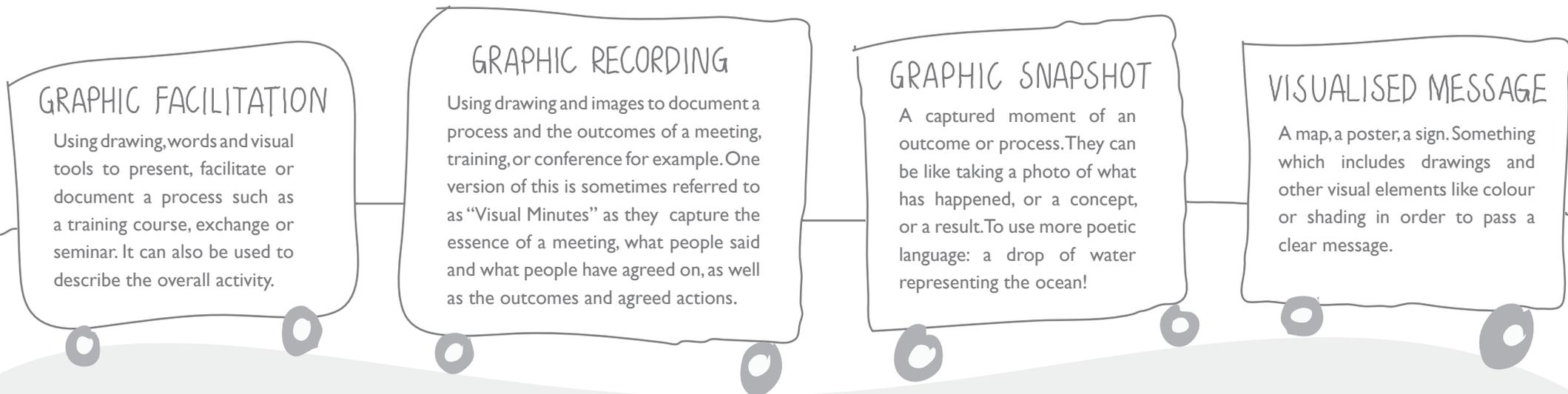
We can find ourselves working with people who may be working in a language that they are not comfortable or confident with, young people with a range of behavioural needs and learning challenges – so pictures and images seem to be the most obvious and easiest way to convey a message.

We all have some element of learning visually within us. Some of us more than others. The visual learner (more about learning styles below) prefers to learn through symbols, images and pictures and likes to use maps and visual time lines to organise information. A visual learner can easily imagine objects and plans, they can read something and visualise this quickly in their minds. They usually have a good sense of direction and spatial awareness. As a facilitator of learning the whiteboard and flipchart is their best friend and they can quickly present models, and document a process in a creative way. Maybe they are the ones naturally doodling, making notes using scribbles, images, pictures and symbols as part of their notes.

It seems very natural to many people to use images to represent and demonstrate things through pictures (and a few words when necessary). So what do all the terms used mean for us in our work? Our first attempts to work in this field were mainly focussed on using the term "Graphic Facilitation" as it was what we knew and had heard before. However as we progressed it became clearer that the term meant many things to many different people. Still, we decided to continue to use this overall concept of with the understanding that it encompasses all that we are trying to do in this arena.

Below is a little Glossary to give a basic understanding of how we understand a few of the terms used in the world of drawing for recording and transmitting messages. Of course there are others, but these will help you to get started.

GRAPHIC FACILITATION

Using drawing, words and visual tools to present, facilitate or document a process such as a training course, exchange or seminar. It can also be used to describe the overall activity.

GRAPHIC RECORDING

Using drawing and images to document a process and the outcomes of a meeting, training, or conference for example. One version of this is sometimes referred to as "Visual Minutes" as they capture the essence of a meeting, what people said and what people have agreed on, as well as the outcomes and agreed actions.

GRAPHIC SNAPSHOT

A captured moment of an outcome or process. They can be like taking a photo of what has happened, or a concept, or a result. To use more poetic language: a drop of water representing the ocean!

VISUALISED MESSAGE

A map, a poster, a sign. Something which includes drawings and other visual elements like colour or shading in order to pass a clear message.

# DRAWING FOR SHARING A MESSAGE THROUGH HISTORY

A fascination and interest in sharing stories through pictures is not something new and has been a part of human communications almost as long as we have been walking upright.
Our journey from cave to canvas and wall to flipchart is more inherent in cultures than we may think. Check out these ideas:

人　女　雨
HUMAN　WOMAN　RAIN

ISTI PORTANT ARMAS: ADNAVES: TRAHVNT: CVM VINO:

We Can Do It!
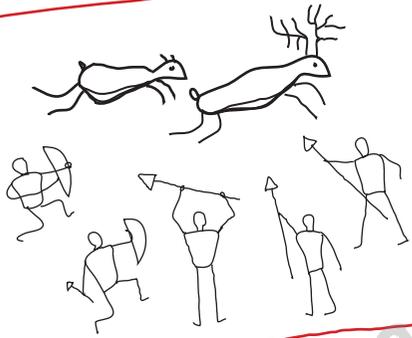
Simple images that portray life, such as hunting and the animals around can be found in caves around the world.
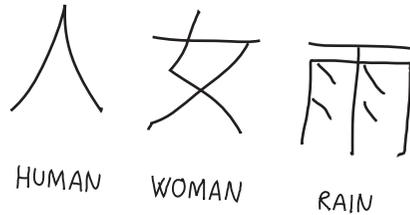
Images that started as a simple form of communication and still, in adapted form found in language today in China and other parts of Asia.
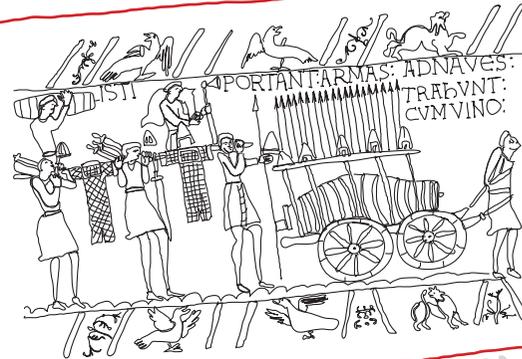
Recording famous conquests in visual form – the Bayeux Tapestry from the 11th century depicting around 50 different scenes woven into a 70 meter long tapestry.
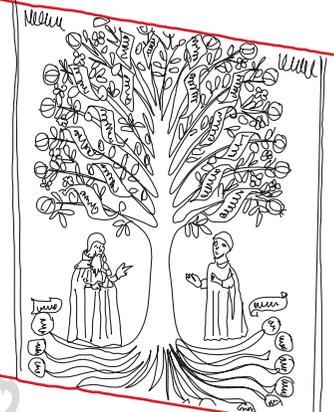
Some roots of mind-mapping were already being used by Porphyry of Tyros from the 3rd century and Ramon Llull from 13th century. Above an image from Ramon Llull's encyclopaedia Tree of Science.
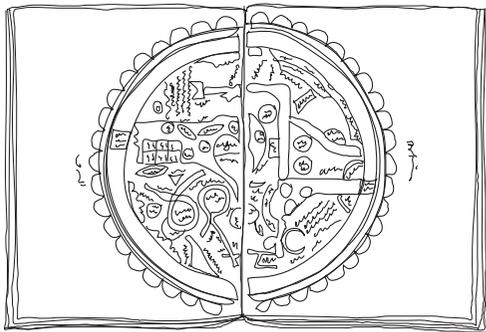
Making maps of the world around us has been common in different cultures for thousands of years, some claiming the first map being as old as 9000 years from Catal Huyuk in Turkey. Above a medieval Islamic map of the world.
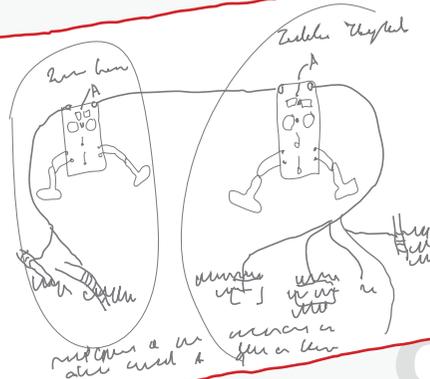
Scientists making new discoveries using visualisations to explain their inventions. Above Alexander Graham Bell's drawing from his letter to his parents including the world's first drawings of a telephone device.

All kinds of visual propaganda has been used to influence the way people think. Above a piece of wartime propaganda from the year 1943.

Graphic facilitation as a learning tool for groups and trainers started to develop in the 1970s.

THINKING ABOUT LEARNING

IT'S FUN TO THINK ABOUT LEARNING —
ASK YOURSELF A FEW QUESTIONS:

When did you last learn something?

What did it feel like?

Why did you do it?

Did you plan to learn it, or it "just happen"?

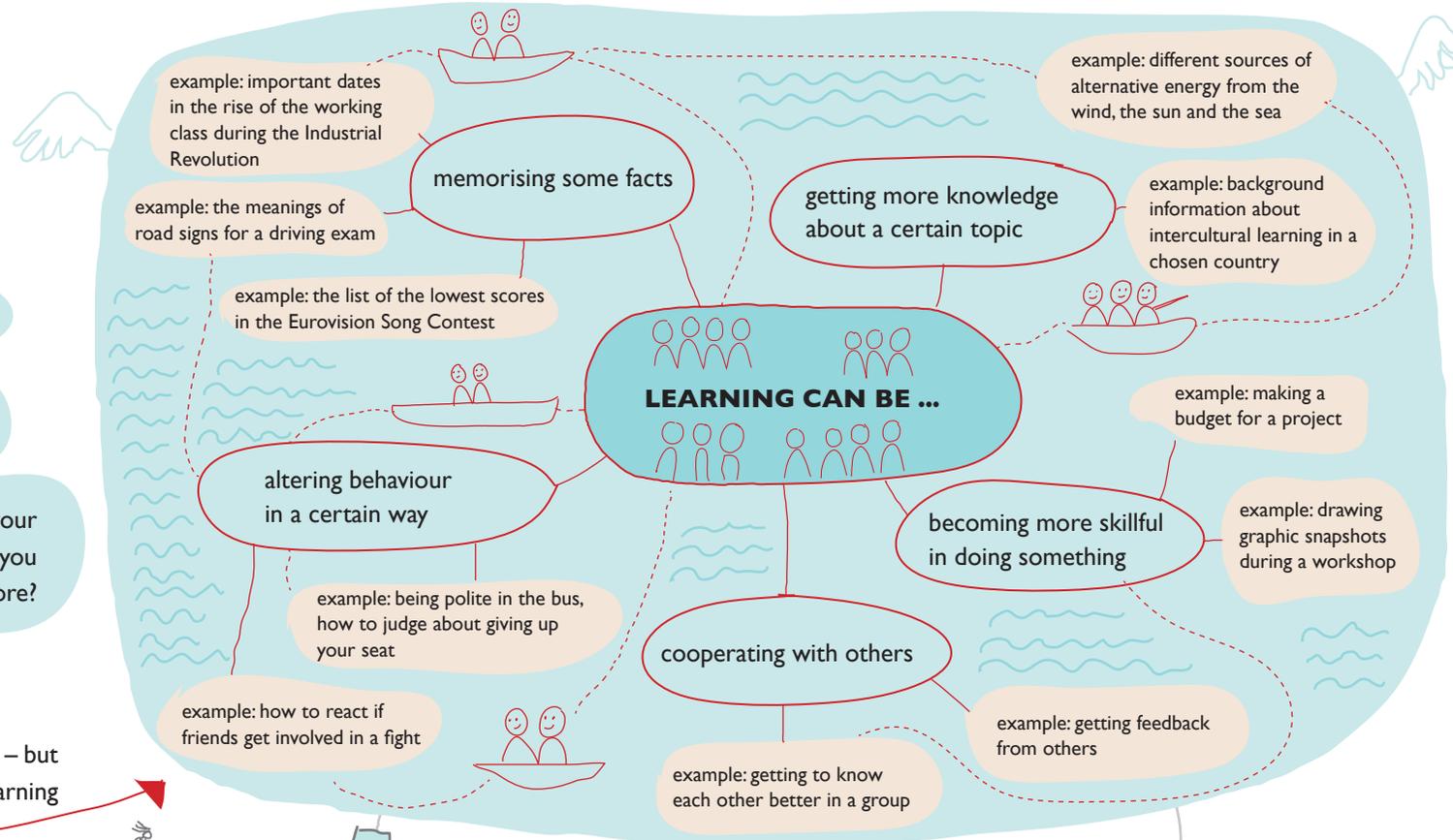Did you write it down, draw it, sing it or just do it?

Did you do it alone or with others?

How did you know you had learnt something?

Are you satisfied with your level of learning, or do you need to learn something more?

When do you think you will forget your learning, or will it stay part of you forever?

There is no agreement about EXACTLY what learning is – but in researching for this publication we found out what learning *can* be for us:

LEARNING CAN BE …

example: important dates in the rise of the working class during the Industrial Revolution

memorising some facts

example: the meanings of road signs for a driving exam

example: the list of the lowest scores in the Eurovision Song Contest

getting more knowledge about a certain topic

example: different sources of alternative energy from the wind, the sun and the sea

example: background information about intercultural learning in a chosen country

altering behaviour in a certain way

example: being polite in the bus, how to judge about giving up your seat

example: how to react if friends get involved in a fight

becoming more skillful in doing something

example: making a budget for a project

example: drawing graphic snapshots during a workshop

cooperating with others

example: getting to know each other better in a group

example: getting feedback from others

and all of those can be helped by drawing!

And that brings us to HOW do people learn? If you look around the internet, you will find lots of tests to find out "what kind of learner are you?" or "what is my learning style?". Can you guess what learning styles are shown here?
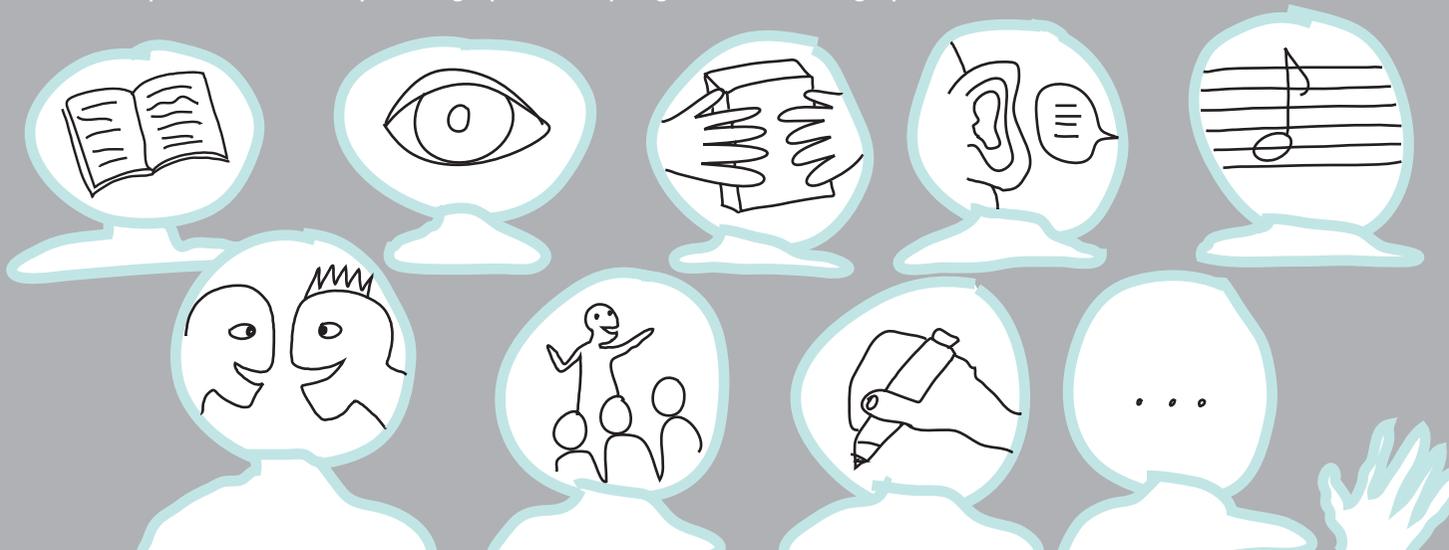
Such tests can be helpful in raising self-awareness; for example: "Ah, yes, I see! I learn easier if I actually do something rather than read about it". The problems come when people put themselves in a box, like this: "oh sorry, I can't read an article about this, I need to do it!". One of our goals in this publication is to encourage people to think outside that box, mix learning styles and to have a go at using graphic facilitation to see what it could bring for them and the people with whom they work! How can graphic facilitation support diverse learners and learning styles – to help them to learn how to learn and then to move forward in the topic they choose?

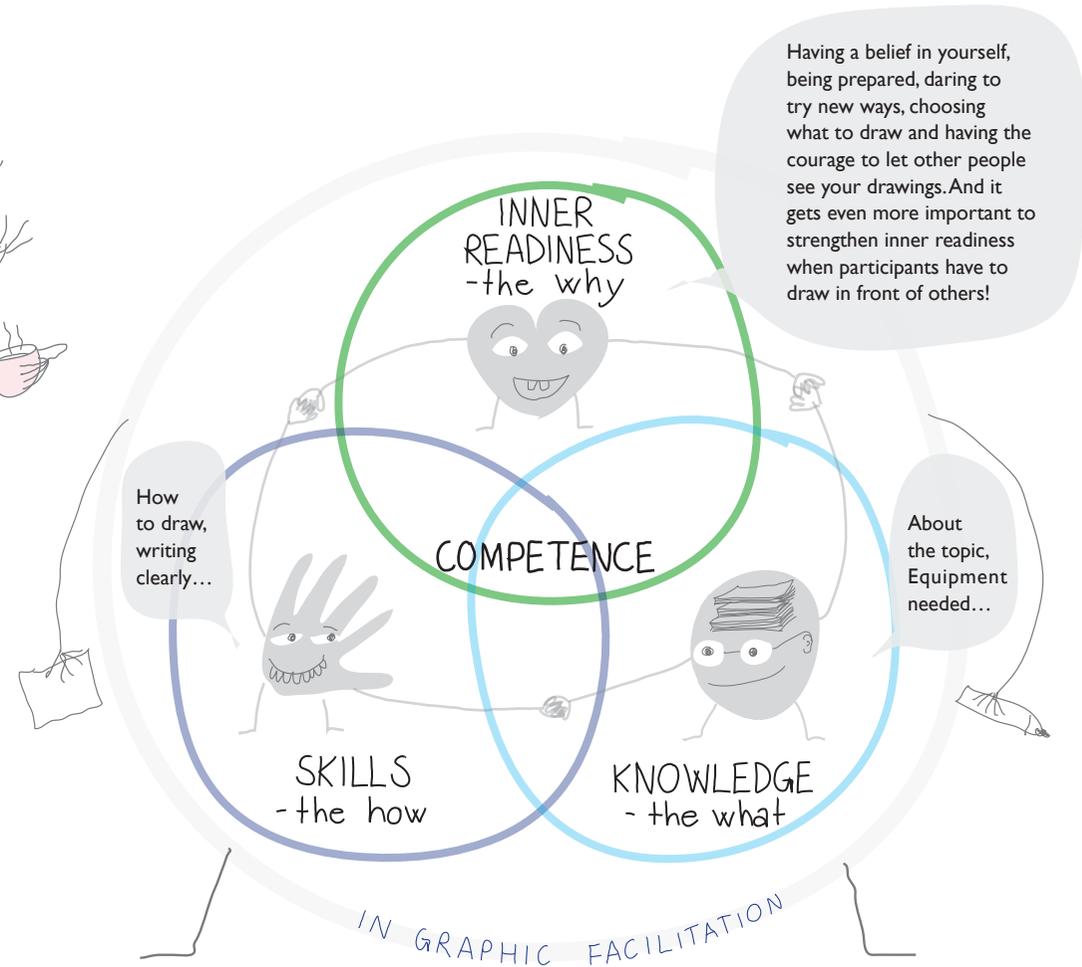# HOW'S YOUR INNER READINESS FOR DRAWING?!

LEARNING IS A PROCESS:

COMFORT

STRETCH

PANIC
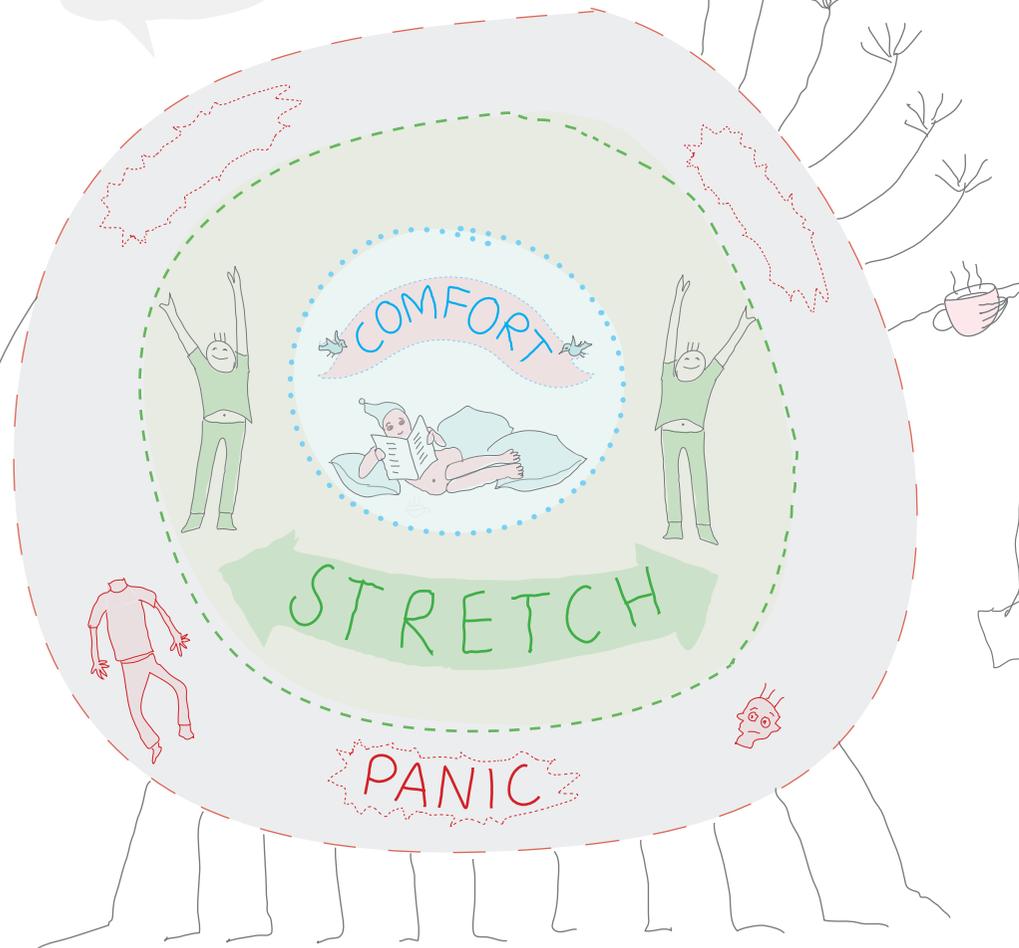
It involves getting out of your "comfort zone" (what you know – or know how to do – already) into your "stretch zone" (where you experiment with new knowledge and skills) so you can increase the size of your comfort zone. And all this without reaching the panic zone – because then there is a danger that you will stop learning and run back quickly into safety!

In non-formal learning contexts, we try to involve the whole person in learning – this is sometimes known as involving the hand, the heart and the head. Then there is more chance that people really learn and develop their competences.

Competence is usually seen as being a mix of three things:

knowledge, skills (hand) and the third part is usually called "attitudes".

Having a belief in yourself, being prepared, daring to try new ways, choosing what to draw and having the courage to let other people see your drawings. And it gets even more important to strengthen inner readiness when participants have to draw in front of others!

INNER READINESS - the why

COMPETENCE

How to draw, writing clearly…

About the topic, Equipment needed…

SKILLS - the how

KNOWLEDGE - the what

IN GRAPHIC FACILITATION

For the authors of this publication, we must admit we've had difficulties in explaining what this third part of competence really is. We prefer to use the term "**inner readiness**" developed by Lithuanian colleagues of Kitokie Projektai. We will explain why below.

HAVING AND GROWING THAT INNER READINESS

Too often in schools, in the family, with friends young people get the negative criticism that they cannot draw. So for them to move from their comfort zone into the stretch zone is a real challenge! Facilitators have to pay special attention to helping participants get the confidence to try.

After all, what's important is not that the drawings are "artistic", but more that the message is clear..

This can be done through constructive feedback, providing a supportive learning environment and many opportunities to practise and then reflect about how it feels to do this. Having and developing inner readiness works through personal interaction, so that you are ready to use your knowledge and skills:

ELEMENT/
CONSTITUENT
PART

WAY OF
DEVELOPING/
TEACHING

KNOWLEDGE

INFORMING

SKILLS

TRAINING

INNER READINESS

REFLECTION OF EXPERIENCE
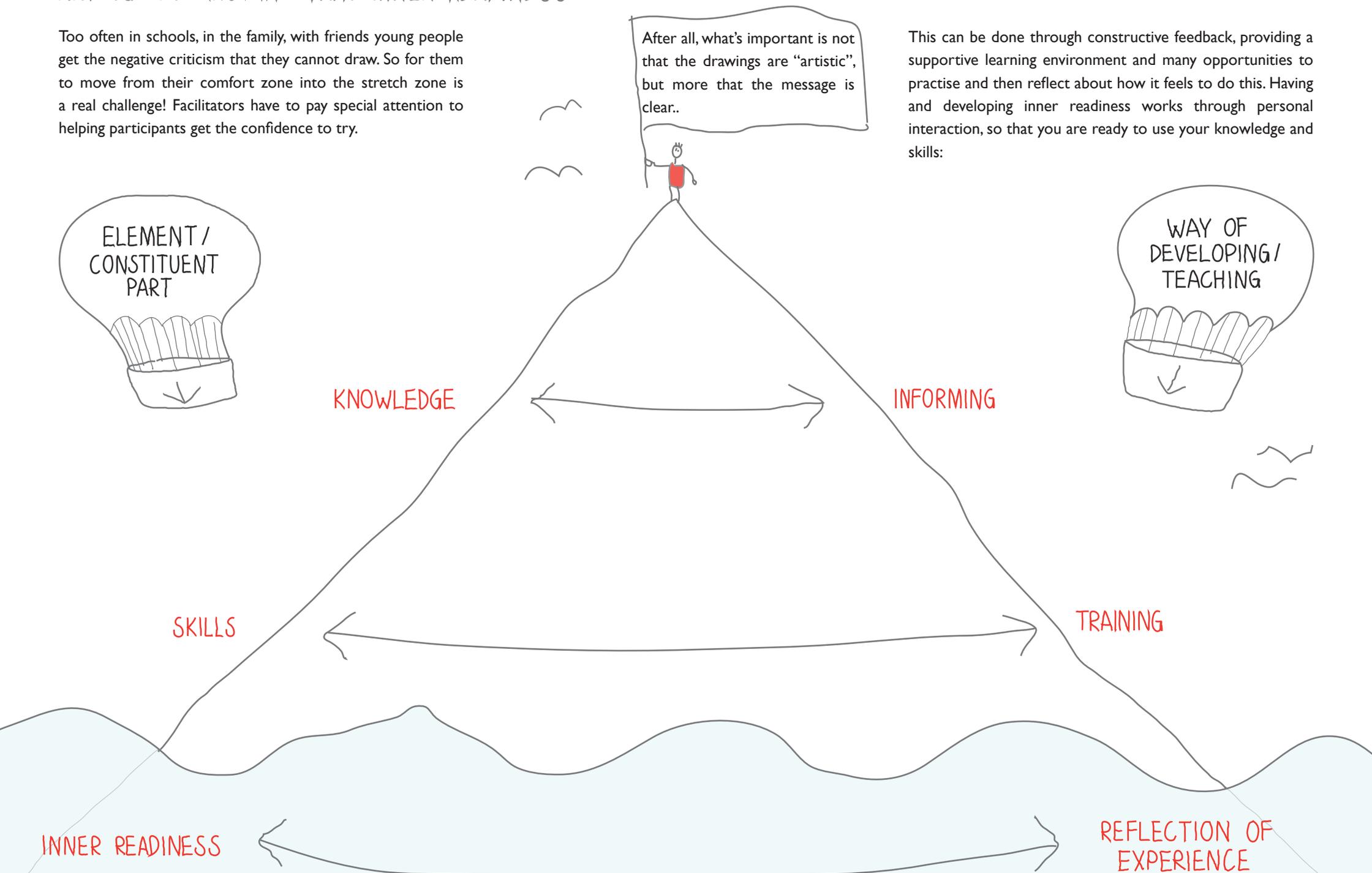
Sir Ken Robinson tells the story about a girl drawing a picture of god and her teacher says "but nobody knows what god looks like" and the girl replies "ah, but they will in a minute" :-)

What would your picture of a god be like when you were 8?

So, are you ready to try this HERE & NOW? Draw like you did when you were a child with no fear.

When we are children, we draw "in the moment", without thinking too much what others will think about it. As we grow older, we get more self-conscious and it is only the fear of criticism – internally from ourselves and externally from others – that stops us.

DRAW A GOD
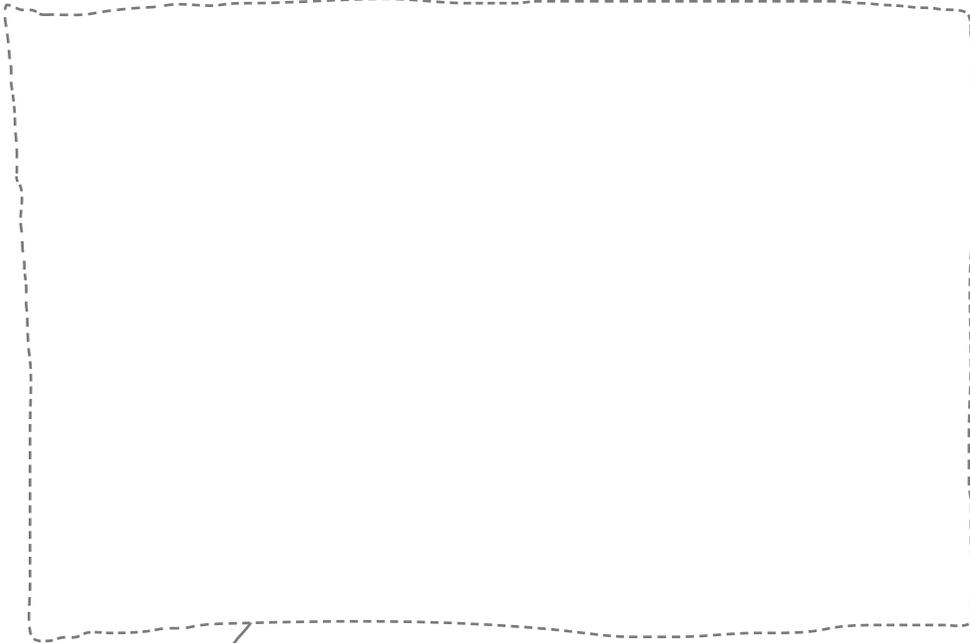
DRAW A TOY FROM YOUR CHILDHOOD
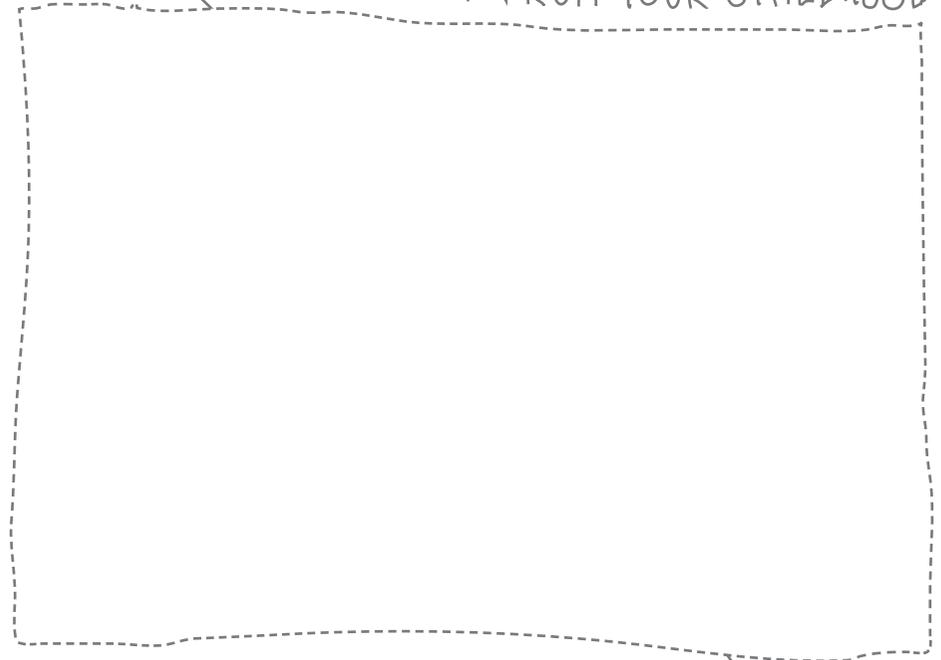
Show your picture to a colleague/a friend – what do they say?
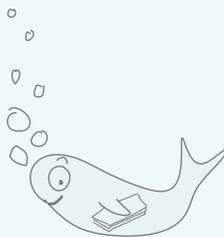
The great thing about images is that they are also open to different interpretations!
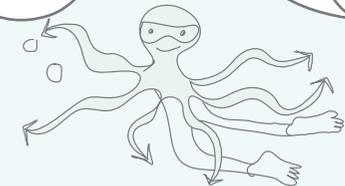
graphic facilitation engages and interacts with people through creating a connection

if picture connects to a memory then an emotional connection is created
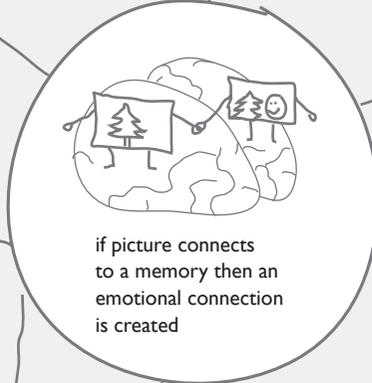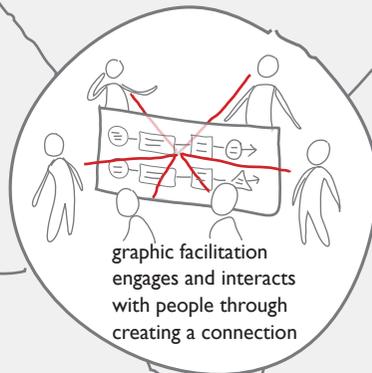
New interpretation of this:
"Tell me and I may not listen
Show me and I may not watch
Engage me and I might start to understand."

first we viewed images, the use of words came later

with emotional connection there is a greater chance of remembering
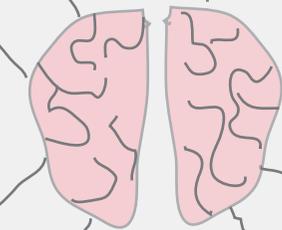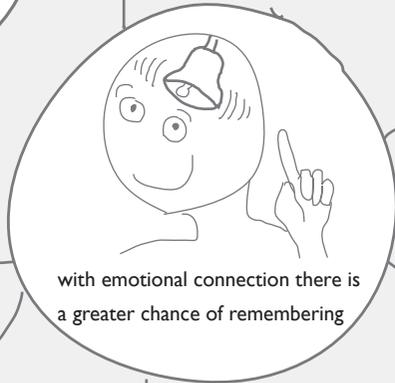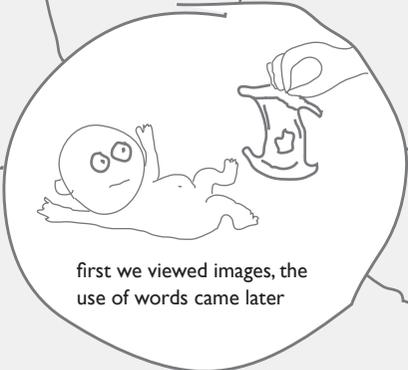
A PICTURE PAINTS A THOUSAND WORDS

words are processed by our short-term memory

psychologist Albert Mehrabian demonstrated that 93% of communication is nonverbal

ideas which are hooked onto an image won't leave

the brain deciphers image elements simultaneously, while language is decoded in a linear manner taking more time to process
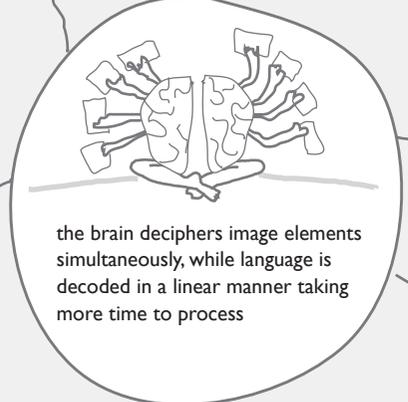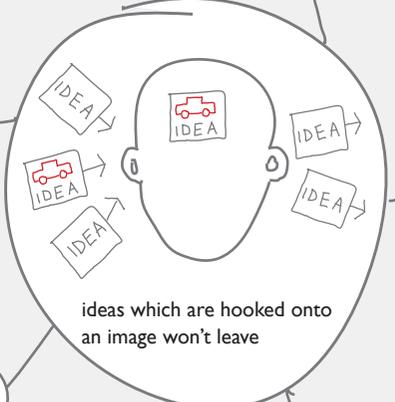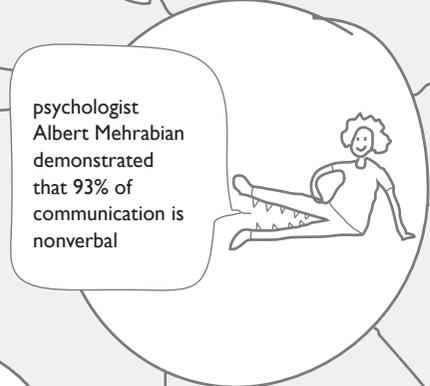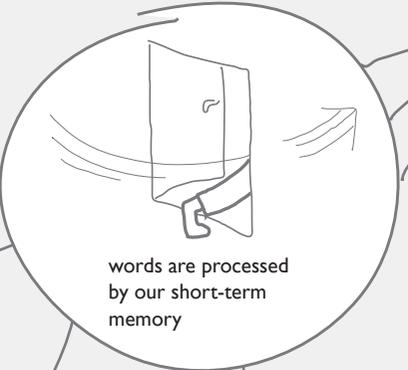
From the materials listed here, all you really need is a black marker and some paper.

GOT WHAT YOU NEED?

PAPER
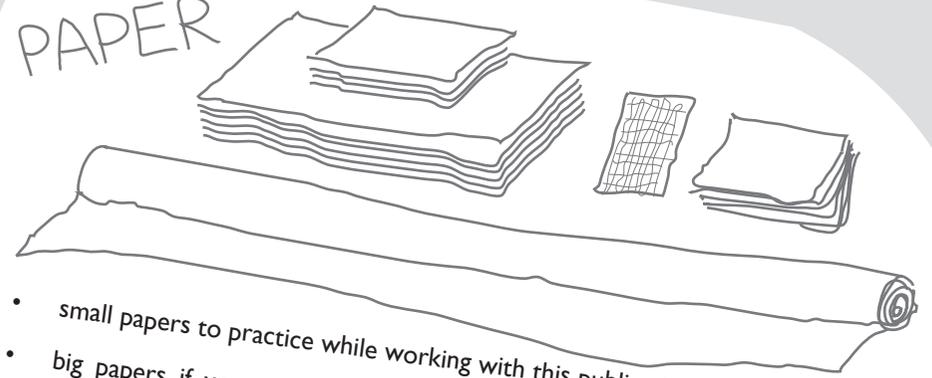
- small papers to practice while working with this publication (A5-A4 sizes)
- big papers if you want to take a next step and practice some methods in this publication in a way you could use it in actual situations with a team of people or participants (size A1 or bigger paper, or even take a roll of paper)
- if you try big paper you could use white-tac to attach the paper to the wall or to the flipcharts, but you could also practice on a table or a floor
- Size A5 sticky notes can be very useful – although they are quite expensive!

There are several companies that offer an increasing number of products for Graphic Facilitation. But if you want a more precise list from all the materials you might use, then here's a list of suggestions:

MARKERS
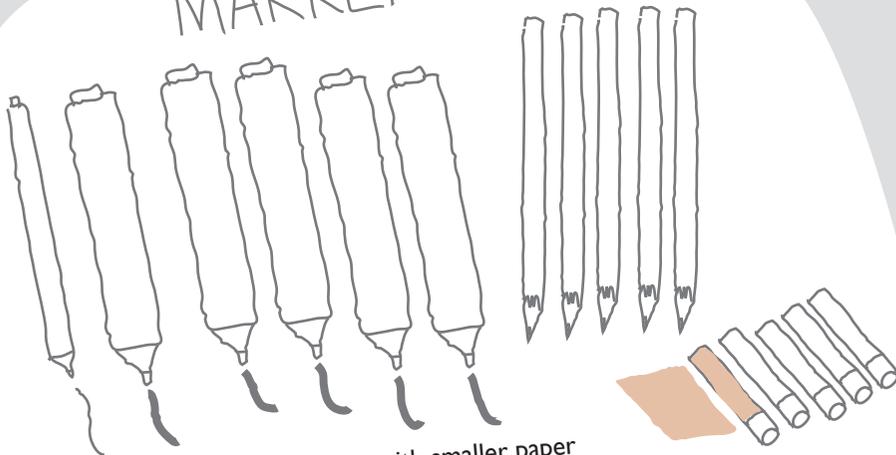
- black thin markers for use with smaller paper
- black thick markers for use with bigger paper
- colored markers (red, light blue, green, yellow etc)
- you might prefer coloured pencils to coloured markers or combine these. If you try big paper then coloured crayons are easier to fill big surfaces quickly

OPPORTUNITY

- the space, the occasion and maybe the invitation

WELCOME !

TIME

Am I ready…? If not how can I be?

Can I identify time to practice… if not why not, if so why so!?

Have I got my inner readiness ready? :o)

Got all you need? Then here is the invitation – let's start!!

4 BASIC PRINCIPLES

1 – drawing with a black line (using markers) – VISIBILITY

It's important that your drawings communicate the idea easily and do it quickly. For that reason it's best to use black markers to make your drawings as visible as possible. The easiest and quickest way is to draw with a black line. Then if you have more time you could turn your line drawings into surfaces by filling them in with colours, for example. Try not to correct the lines you have drawn, try to keep it to one line, even if the image is not "perfect". Drawing a perfect image is not important with this technique, the idea is.

2 – drawing with simplified images – SPEED & EASE OF UNDERSTANDING

If you use a drawing as a tool to communicate ideas in your work then you need some time for thinking, maybe some time for talking and then there's some time left for drawing. So how is it possible to do all of those things at the same time? The answer is simplicity. With only little time for drawing you have to keep your images very simple. The most important thing about images in Graphic Facilitation is that they communicate ideas which are easy to understand.

3 – adding text to images – CLEAR MESSAGE

We know that pictures pass a message in just a moment and are therefore good tools to communicate ideas. But to make the message really clear then it's good to use some keywords together with a picture. Also it's important that your text is easy to read. Therefore capital letters might be a better option than handwriting. If you draw a lot of pictures and keywords on one big paper then it's good to play with the sizes of letters and even with the fonts.

4 – adding effects to images (colours and shadow) – ATTRACTION
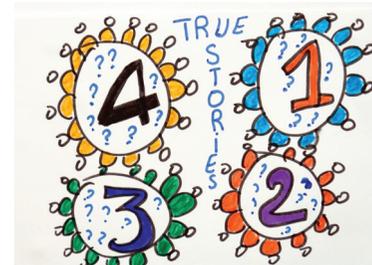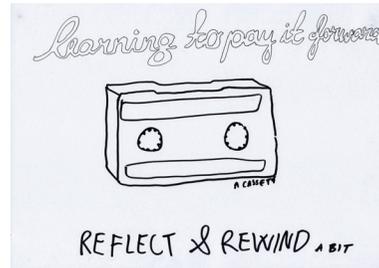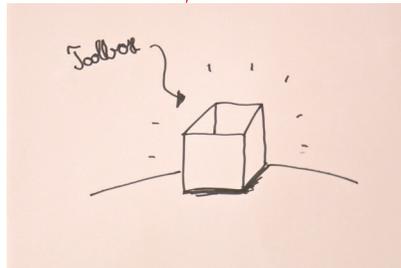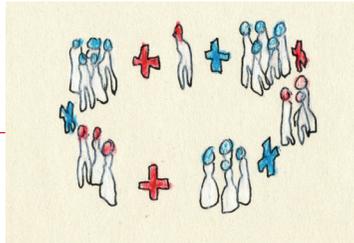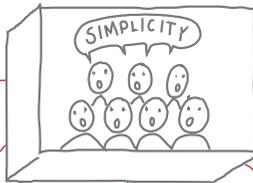
Attractive things draw attention. Adding colour and shadow to your drawings makes them more visible. Shadow is a powerful tool because it makes your pictures more effective and therefore draws attention. If you've done a lot of black line drawings then adding more colour to the most important images makes it easier to understand the whole idea. What is known as 'The Colour Wheel' might be useful if you consider which colours to put together. Colours next to each other always work well, colours opposite to each other draw attention.

LINE

SIMPLICITY

ADD KEYWORDS

AND EXAMPLES

HELLO !!!

FRESH MEAT...

LINE

THE FINAL COUNTDOWN

WHERE CAN I PUT MY GARBAGE

MMM..

HOW DO YOU LEARN THE BEST

CATCH YOUR CRITICAL FRIEND

DON'T WORRY ABOUT THE GARBAGE IT'S A WASTE OF TIME...

ADD KEYWORDS

sit   share

CHAIRFULLY CHAIRING

RHYTHMS OF LINES

SIMPLIFIED SHAPE

SIMPLICITY

BLA BLA BLA BLA BLA BLA...

CITIZENCHIP

Calina PayBo

PAY IT OR PLAY IT!

Toolbox

learning to pay it forward

REFLECT & REWIND a bit

TRUE STORIES 4 1 3 2

5 BASIC ELEMENTS

When starting to develop drawing skills, it's easier to build your images from basic elements. It's like an alphabet of the drawing language. However here there's only 5 letters and flexible variations of them: dot, line, rectangle, square and triangle. Basically you can build all images from these 5 basic elements.
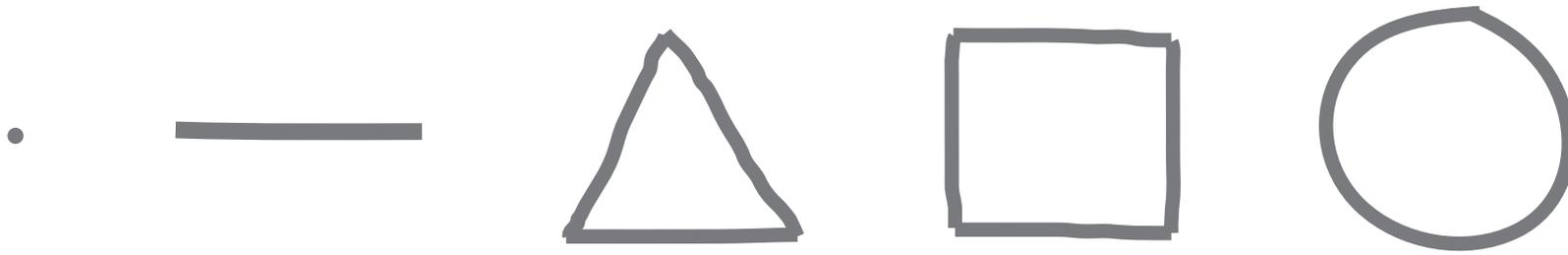
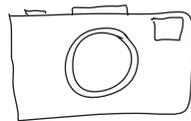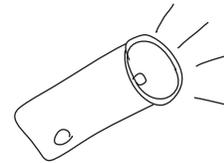## LET'S SEE SOME EXAMPLES

PERSON

TEAM
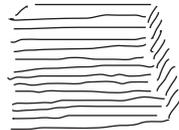
PILE OF APPLICATIONS
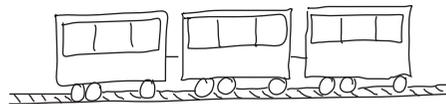
TRAIN
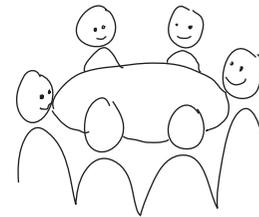
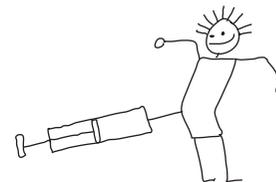TEAM MEETING
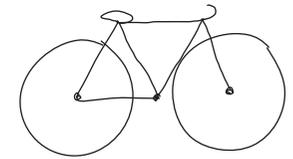
BIKE
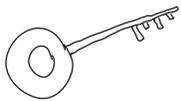
KEY
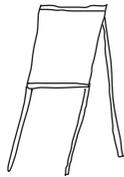
FLIP CHART
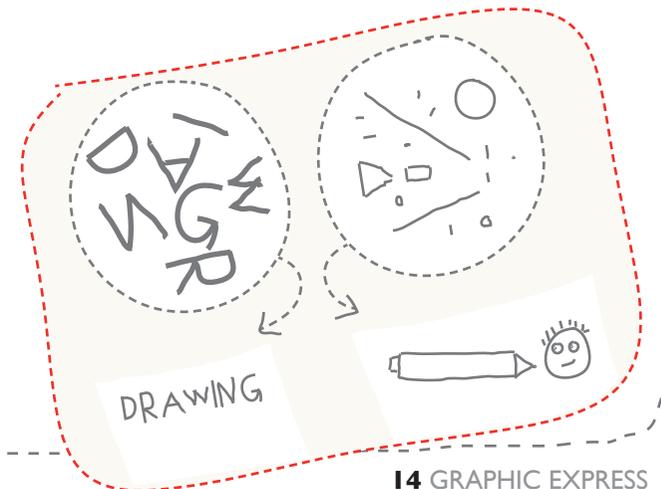
CAMERA

LIGHTNING FLASH
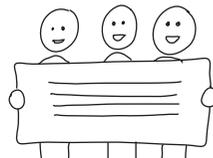
OUR OPINION

EMPOWER

Also you can reduce all images to these 5 elements. Have a go! Take a photo from a magazine and reduce the images to the 5 elements!

DRAWING

TABLE

HALF FULL CUP

BUS

PORTRAIT

YOUTH CENTRE

FRIENDSHIP

PARTICIPANT

TEAM BUILDING

ACHIEVEMENT

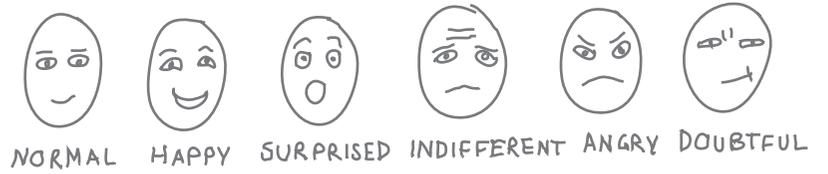LEARNING

THINK OF OTHER THINGS USING THE SAME TECHNIQUE!

HAVE A GO

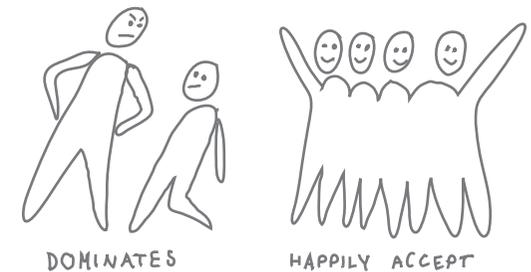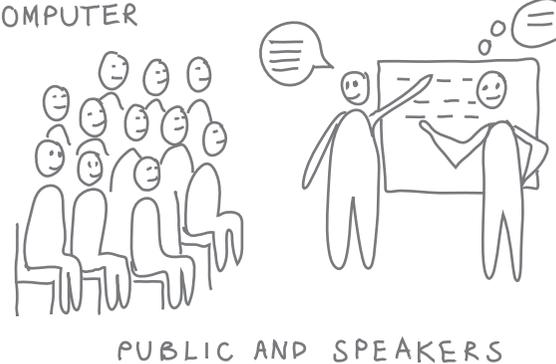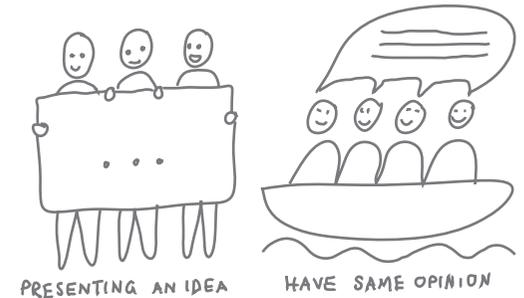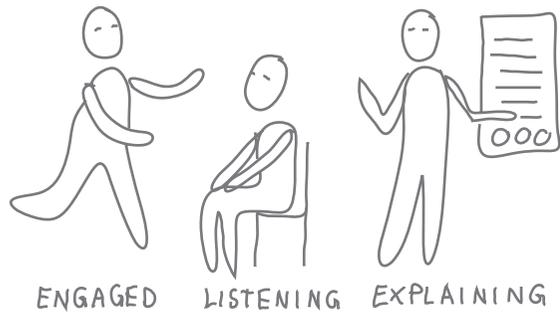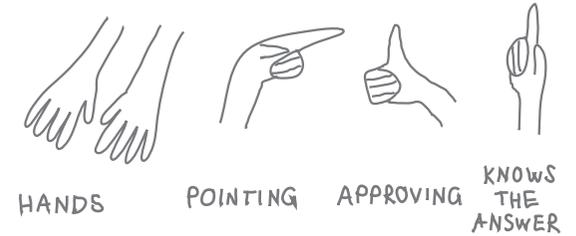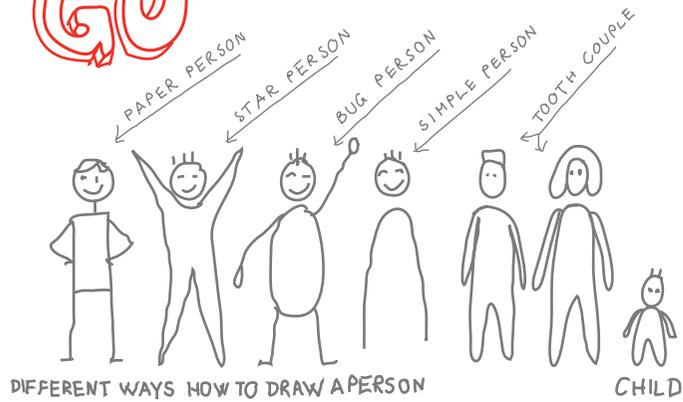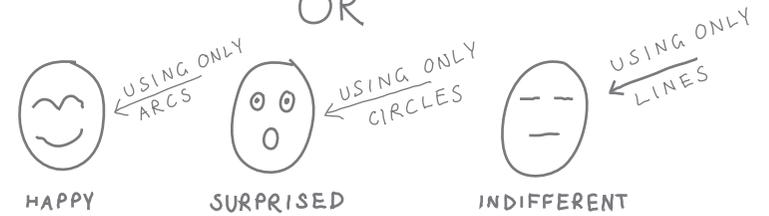Developing your own visual vocabulary is a great way to start creating your own style. We explore creating one in more detail below.

Here are some examples which we have used. Practise with them and make your own.

NORMAL   HAPPY   SURPRISED   INDIFFERENT   ANGRY   DOUBTFUL

OR

USING ONLY ARCS → HAPPY

USING ONLY CIRCLES → SURPRISED

USING ONLY LINES → INDIFFERENT

PAPER PERSON   STAR PERSON   BUG PERSON   SIMPLE PERSON   TOOTH COUPLE

DIFFERENT WAYS HOW TO DRAW A PERSON   CHILD   TEAM   TEAMWORK   HANDS   POINTING   APPROVING   KNOWS THE ANSWER

ENGAGED   LISTENING   EXPLAINING   WORKING AT A COMPUTER   MAKING A CALL   HAVING A DIALOGUE   PRESENTING AN IDEA   HAVE SAME OPINION

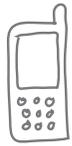THINKING   SNEAKS OUT   FALLING   PUBLIC AND SPEAKERS   DOMINATES   HAPPILY ACCEPT
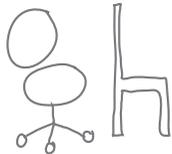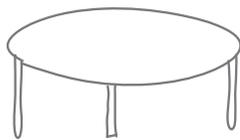
COMPUTER

MOBILE

PAPERS

CUP

BIKE

DISHES

FOOD AND DRINK

UKULELE

CHAIRS

TABLE

CUPBOARD

OBJEXTS
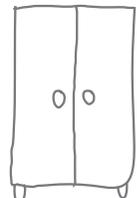
CONTEXT

GATHERING IDEAS

PROCESS

TEXT

TEXT

text

text

FRAMING TEXTS

TEXT

SOME TEXT

some text

Some text

some text
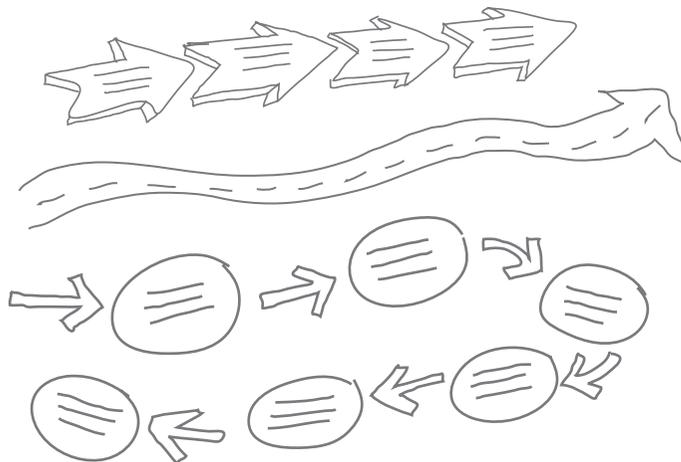
doodle like crazy

THIS IS A PAGE
FOR YOU
JUST TO
SCRIBBLE ON !
TRY ANYTHING
YOU WANT !

You might draw
10 times a happy face and
10 times somebody who's sitting and
10 times a team and
10 times a bike and
10 times … (something that you feel is related to you).

If you run out of drawing space here find some more sheets of paper! (A4s for example).

MY ViSuaL VOcaBuLaRY

It's good to have a bunch of images you know how to draw quickly. This is because you might have to draw them in the middle of a training or meeting with only few seconds to think.

Just like when you start to talk with someone you don't have to invent the words, you already have them. Same goes with the drawing language. You might want to study a visual vocabulary before you start to use it in communication.

Here's an example from Mark's visual vocabulary.

Can be useful for showing lots of things, like exchanging ideas, processes, thinking forwards, thinking backwards, etc.

Mark's cog

Create yours—
Go on, go on,
GO ON—
you know
you want to!

ABC

Name the categories or themes which are relevant in your work or which you feel connected with.

Under every theme write as many words you can come up with. For these themes and keywords start to find visual parallels.

pictures

THEME

↓
word
word
word →
word
word

No-one pretends that it is easy to do this — but doesn't it feel good to have a your own vocabulary?!
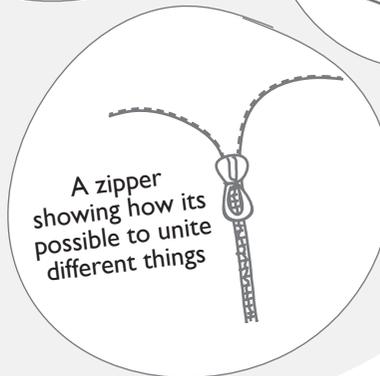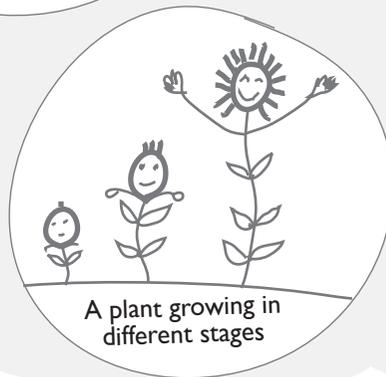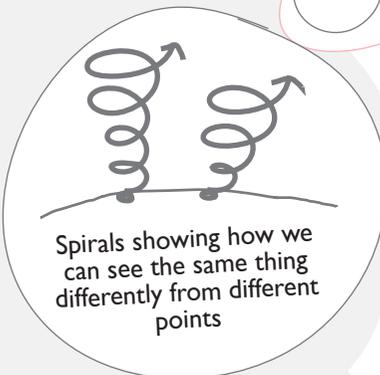
VISUAL WAYS TO SHOW "LEARNING"

One of the ideas we stress in this publication is LEARNING. But how to visualise that very complex process?

HOW WOULD YOU SHOW "LEARNING"?

Here are some ideas to stimulate your thought processes. See what you think and add some more to your own visual vocabulary!

Spirals showing how we can see the same thing differently from different points

Stairs going up or stairs leading to the sky

Cogs working together

Someone diving into a pool and coming up the other side

A plant growing in different stages

A zipper showing how its possible to unite different things
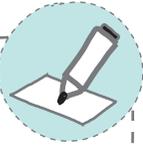
METAPHORS AND MORE

To make the visual language even more spicy and delicious, there's an endless opportunity to use layering, metaphors and fantasy. These methods draw attention and are therefore a good memory tool.

ABOUT METAPHORS

You find an image that symbolises the meaning what was told. It can be very simple or it could be something you wouldn't expect to see in given situation. The surprise always has it's magic effect.

this picture came from mishearing someone say "embrace the cows"

TO GO DEEPER IN THE LEARNING EXPERIENCE

EMBRACE THE CHAOS
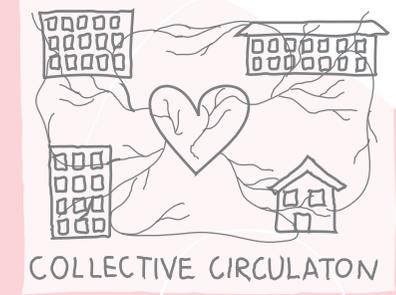
YOUR ROOM IS A PIGSTY!

YOU'RE A FIREWORK!

ABOUT LAYERING

You invent new objects by putting two different things together, layering them together or you could mix two different things together.

NEW TOOLS

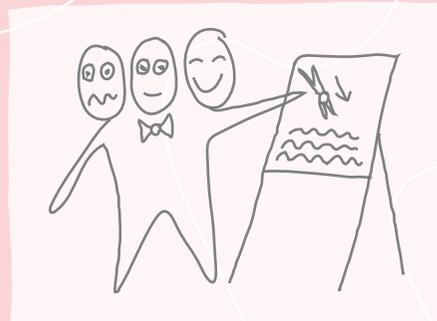COLLECTIVE CIRCULATON

Think of some other combinations and make images out of them!

ABOUT FANTASY

We are all familiar with fantasising and exaggeration. A little bit of that here and there will do only good with keeping your creativity alive.

BIG PICTURE AND POSITIONING

One of the great advantages of graphic facilitation is that you can put loads and loads of information on one big picture with small simple drawings and use it as a tool to learn and remember and do it together with all the other people!

Keep in mind to visually distinguish between different info-blocks when you draw these

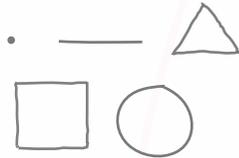Then it's easier to analyse the whole and its different parts

And you could systemise different parts into one big whole and draw connections between different parts. Have a go and draw arrows on this big picture!
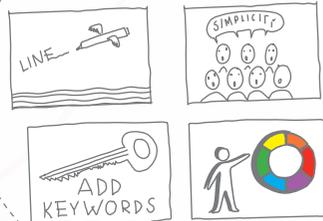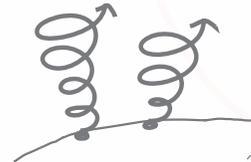
Have a go

5 basic elements

My visual vocabulary

4 basic principles

LINE

SIMPLICITY

ADD KEYWORDS

Visual ways to show learning

Metaphors and more

POSITIONING IN THE BIG PICTURE

When creating a big picture you could also decide which way you would like to position the information. It may be a playful experiment or you could decide the positioning related to the content. Choose yourself which positioning communicates the content best.
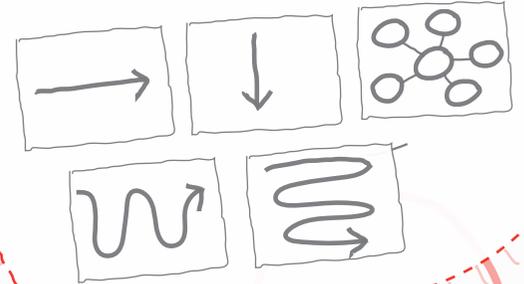
DRAWING TOGETHER

If you draw together with other people on one big picture (for example 2-4 people) then it would be good if you find some time before the event starts and agree how you are going to position images on the paper.
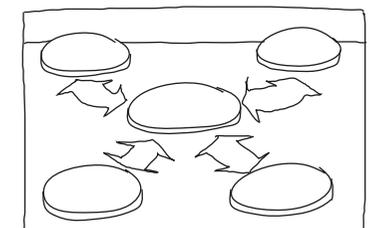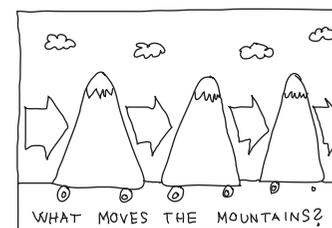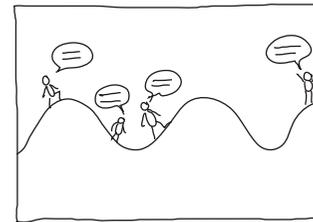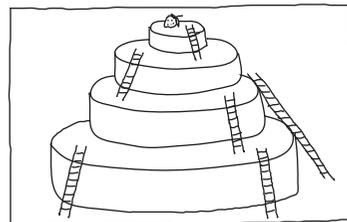
You could agree that there's always one person who's more in charge of how you all organise the images on the paper. Then you could also agree to change that person for another session, in order that everyone gets a chance to experiment.

TEMPLATES

While making your own big picture and finding the best positioning for it, you can also add a playful and exciting overview by using a template. A template is a visual metaphor for the whole content.

The template should respond to the main idea. When looking at your template with all the information in it from a distance, the viewer will be able to grasp instantly what's going on here. And then after the first glance the viewer could go deeper in understanding the associated and systematic visualisation. Templates act as attractors for the content, they are like the conveyer belts for the luggage, they improve understanding and make the work with the information contained playful and creative. Also after the event they make it easier to remember the general idea.

There are loads of templates and some examples are here, but you could also invent a new one.

DELIVERING

PREPARING
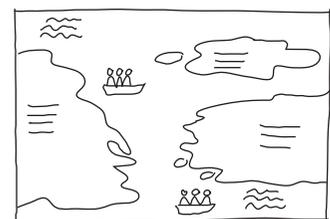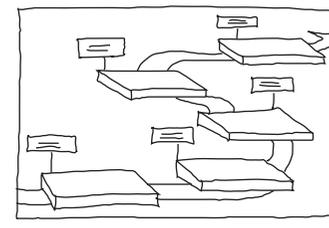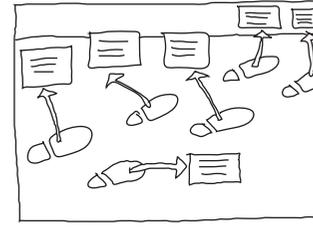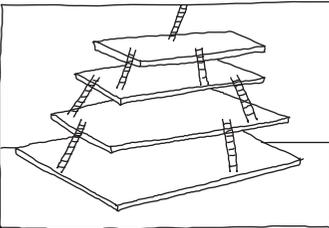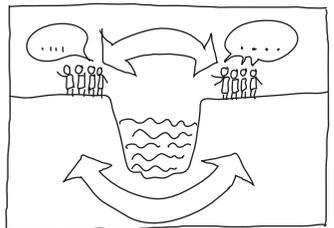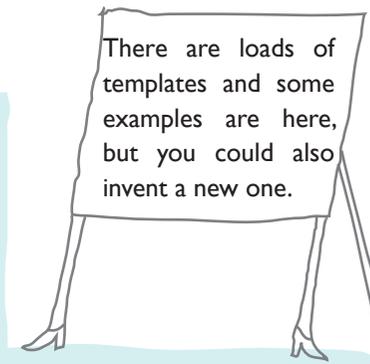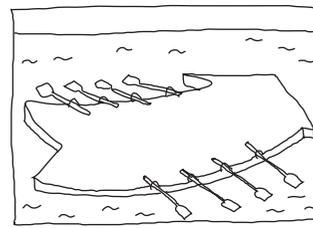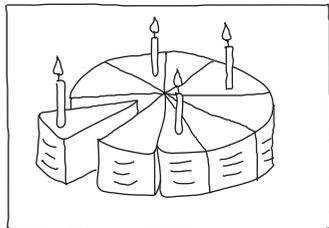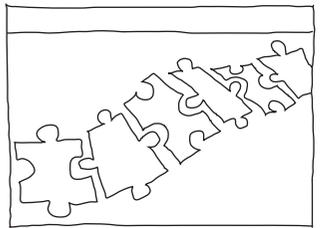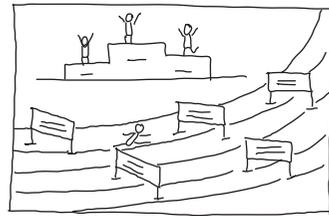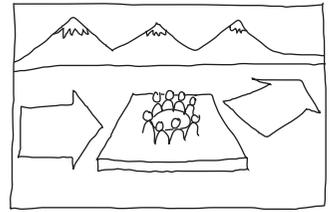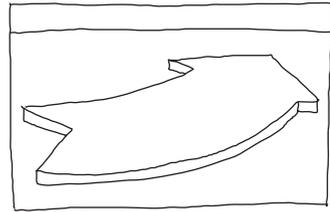
THE APPLIANCE
OF SCIENCE

DOCUMENTING

Now you have the elements, it's time to explore how to apply it all. We have identified three areas where it's possible to apply Graphic Facilitation in our work and these are: Preparing, Delivering and Documenting. And we introduce some of the graphic activities you might use here.

HOW TO APPLY IT IN PREPARING YOUR WORK

A 'Mind Map' is a diagram used to visually represent thoughts and information.

They usually start from the middle with a specific word or sentence to which you start to add the associated responses, words, pictures, concepts and ideas that come to your mind.

The next time you are planning a project why not try one built around NAOMIE (Needs, Aims, Objectives, Methods, Implementation, Evaluation).

MIND MAPS

They continue to grow with active participation and lines and circles can be added that connect and identify pathways between the added content.

Mind Maps can also be called 'Spider Diagrams', 'Idea Sun Bursting' or 'Interconnected Wordstorms'.

A FEW ADDITIONAL IDEAS TO TRY

Use story cubes (you can make your own or get some from here: www.storycubes.com). Throw the cubes and use them all to create a story. The cubes have images on that will guide and influence the person using them.

Instead of 'wordstorming' maybe try 'picturestorming' where people can only contribute using pictures, illustrations and images.
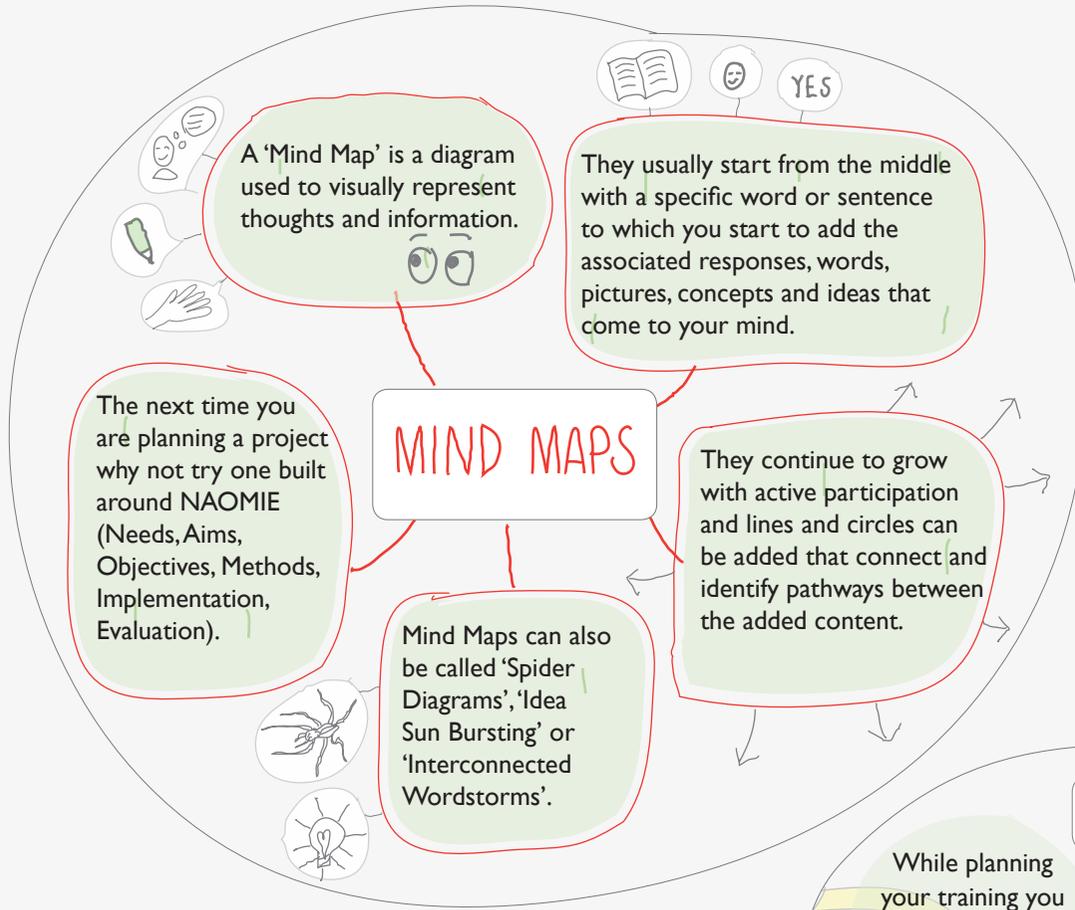
Create a fantasy map of the future, or one that represents your achievements. Guide people through these magical lands. Maybe these will make a welcome change to the usual 'visual time lines' of rivers of learning, roads of discovery and pathways of recognition?

STORYBOARDS

Storyboards are like graphic organisers and offer a framework for utilising and presenting illustrations and images in a way that tells a story.

It is commonly used in the development of TV programmes, motion pictures, video games, songwriting and lots more.

ONCE UPON A TIME

THE END
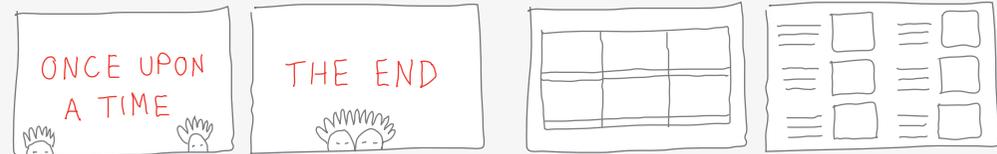
It can be like creating your own comic book: you have a start, middle and end (or sometimes a 'to be continued').

It helps to formulate your ideas, connect them and tell a very clear story through using a range of templates.

Maybe you want to create your own for how you got to do the job you are doing now?

VISUAL TIME LINE

1 While planning your training you could create a visual map of your training plan.

2 You just make a long road through a paper and draw the main parts of your training in and next to the road.

3 Adding small images and keywords to each stop and a little bit of colour to the main points of the sketch makes the whole training plan visual and clear.

4 And you could make use of your time line in delivering your work – just make a nice drawing of it on a huge paper for the participants of your training.

5 You could use it to explain to the participants what will happen and you could use it as a worksheet of your training where you add pictures and keywords while facilitating.

HOW TO APPLY IT IN DELIVERING YOUR WORK

OPPORTUNITIES TO MAKE IT VISUAL

The only limit is your own creativity here! There are so many opportunities to visualise in non-formal education activities! Just to get you started, here are some examples:

the programme of an event   content of your theme   key words   key images

participants' thoughts   principles   results of a meeting or a working group

programme for a youth exchange   menu for the youth centre (a list of activities)

roles and responsibilities for different people in a project   an action plan
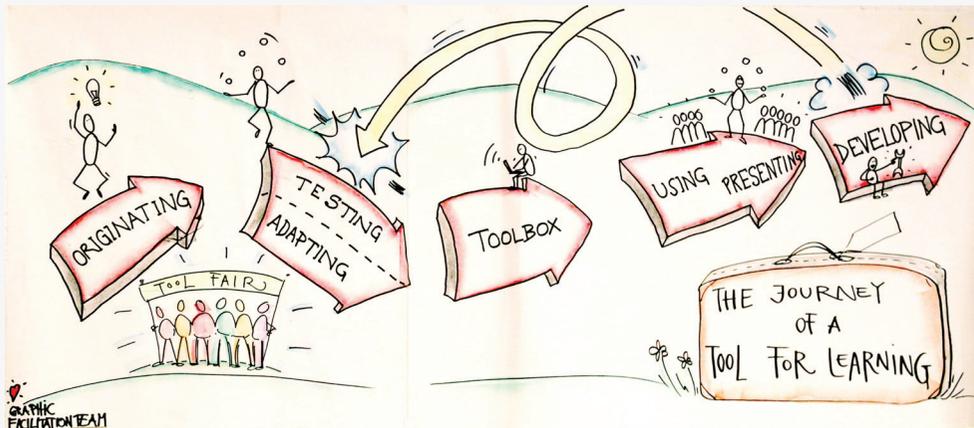
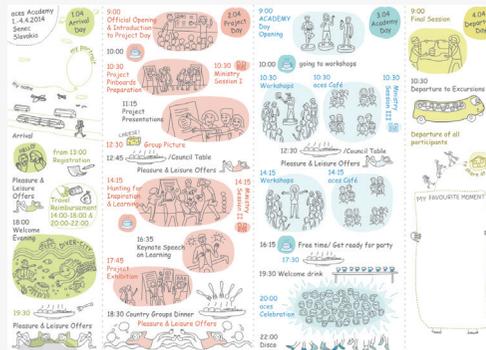instructions   presenting a theory and how participants reacted to it

HERE ARE SOME EXAMPLES:

key words

instructions

visualised programme

Flip ChART

Training volunteers, delivering a workshop with the young people in the youth centre or training and preparing youth workers for youth exchanges the flipchart stand and paper have become essential tools of the trade. There are those who rightly cringe at the amount of paper being used and then thrown away at the end of one of these activities. So maybe its time to utilise this creative tool to its full potential and use the flipchart for valued and meaningful creativity. It is time to reclaim the flipchart and make it into FLIP ChART!

"The simple use of (large) paper and pens offers a huge potential and variety of – mostly unused – opportunities regarding visual facilitation. It can be seen as a really flexible and interactive tool for (live) visualisations as well as for "normal" presentations in groups up to 20 people" Torben Grocholl (Coyote 20, February 2014).
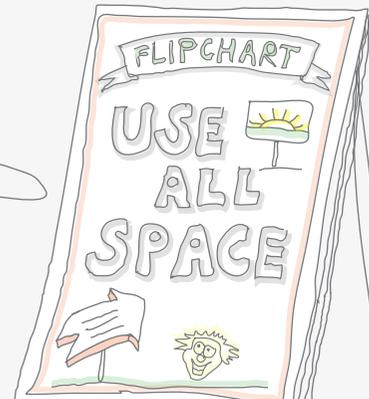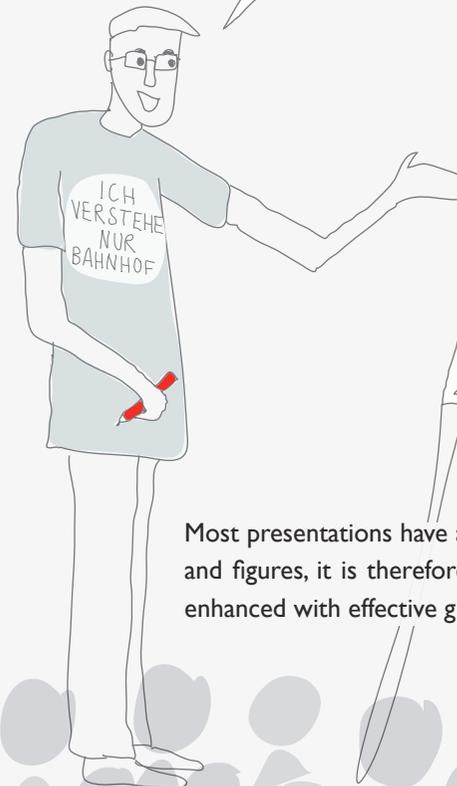
Most presentations have a tendency to overload us with words, facts and figures, it is therefore no mystery that any presentation can be enhanced with effective graphic and visual support.

INFOGRAPHICS
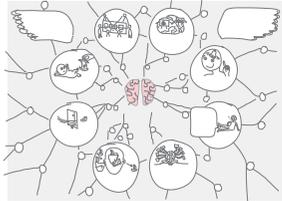
Infographics are basically information graphic visuals that act like a pictorial summary of a wider system of information, data or knowledge.

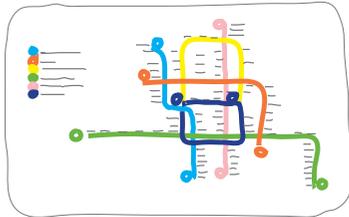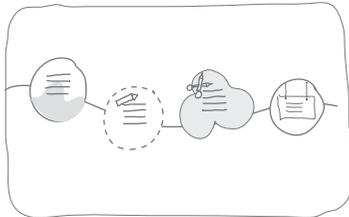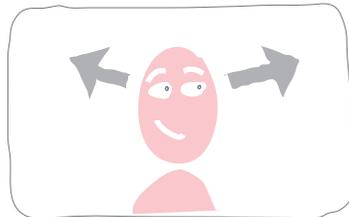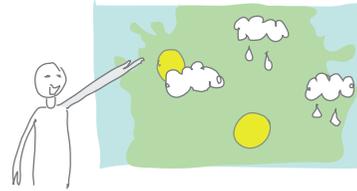It is a way to present often complex information quickly and clearly.

Maybe our first memories of infographics would be how they are used in presenting the weather on tv – they are now a part of our visual vocabulary and understanding.

We can see them being used in maps, road signs and more recently throughout social media.

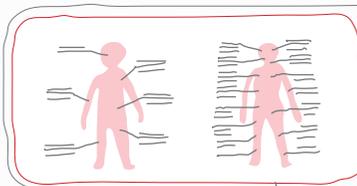Stop and have a look around the walls where you are reading this, can you find any?
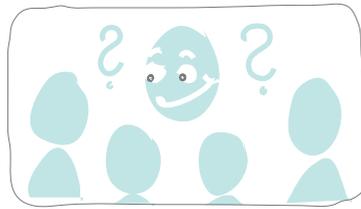
Maybe create an infographic quiz for your colleagues to see how wide their visual infographic library is?

EDUGRAPHICS

Edugraphics are infographics used in education and learning.

A simple edugraphic would ensure you would easily know the difference between geography and history just by looking at the image.

They can be used to reward learning with easily recognisable images... Can you remember the image of a swimming badge you may have been awarded, what did the badge for first aid look like?

Can you create an edugraphic for the history of your youth centre? What would all the different activities you deliver look like as badges or edugraphic images?

SIGN POSTING

SIGNposting can be the decorative notices that make participants feel welcome in a new environment. Simple things like; 'where will eat', 'who are the trainers', 'what workshop is where' delivered through SIGNposting can help smooth the process and give a clear "sign" to the participants that you have made the effort to help them feel at home.
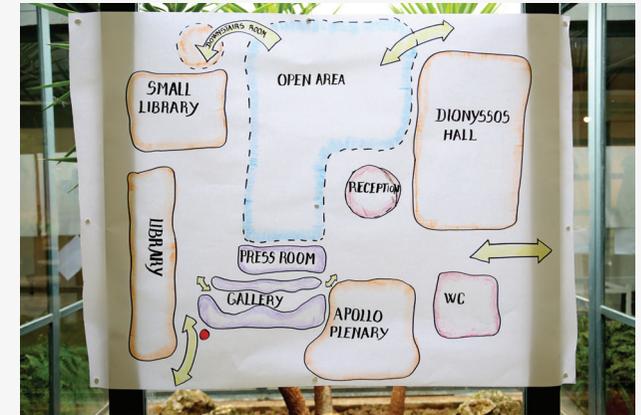
SIGNposting offers a real opportunity to develop your drawing competences and experiment in a safe way. Think infographics and edugraphics, think directions, and use the 'what, where, how, why and when' questions to guide you.

What you could keep in mind is not to overload the space available with visual information and stimuli – restrict yourself to what seems to be important. If you have lots of posters and visual signs prepared then it's easier to digest the information if you create different zones for different kinds of pictures. You could imagine that your visual material zones are like different islands, a little bit distant from each other so that the participants could take a small voyage from one information island to another. It gives them chance to digest the information.

GRAPHIC FACILITATION

Training, exchanges, workshops, seminars and so many more of our activities all offer an ideal arena for graphic facilitation.
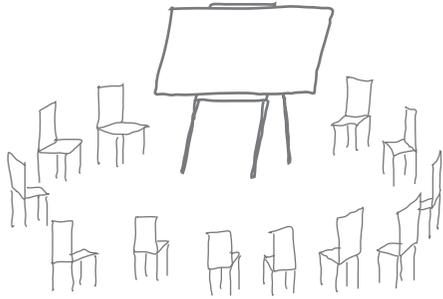
Graphic facilitation means that you'll make a visual summary of your activity simultaneously with facilitating it.

to stay on track with your plan as a facilitator or leader

to be easily understandable

to have some creative equipment around

it's easier to learn and remember it all

THE MAIN BENEFITS FOR CHOOSING TO DO THIS

clarifies what information they have already gone through and what lays ahead

the participants get the overall picture of the main plan

it helps to focus where they are exactly during the activity

You could prepare a number of pictures
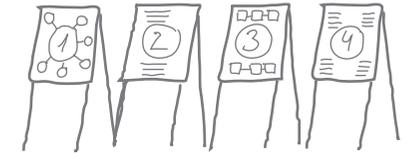
or

you could create one main big picture during your activity.
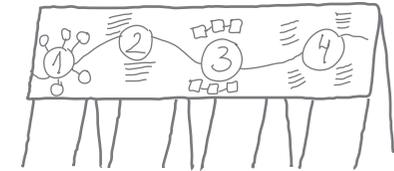
The advantage of one main big picture is that you and the participants can see the whole track of the activity on one page without getting too dizzy or lost with a number of posters around the room.

SOME TIPS

Be aware that if you talk with your participants while drawing you might not be heard so well.

During the pauses go and look from a distance at your drawing – how well can it be seen, are the key contents clearly visible?

SUGGESTED STEPS TO FOLLOW WHEN MAKING GRAPHIC FACILITATION

It's good to prepare an empty template on a big paper to be filled in while facilitating – this can represent the structure of your training or seminar. You could use an image of a road, landscape or something else as a metaphor for the flow of your activity (see the templates chapter).

You could add main signposts/symbols to the journey marking the phases of your training where you want to reach. Then while starting your training you could introduce a plan of it using your big picture.

As there's not too much time for drawing it's useful to have your visual vocabulary prepared (see the chapter about visual vocabulary). You could also prepare some drawings on small papers to be attached to the big paper during the training with white-tac.

While running a training you could visualise the process drawing simple images and keywords to the big picture starting from the beginning of the road (or somewhere else with other templates). So during the whole training you will draw the process on the big paper.

You could also integrate participants in the drawing process (see the chapter about involving participants).

In the end you can conclude and reflect on the whole process using the big picture you have created with all its content.

an example of a big picture used to run a workshop with prepared template

an example of prepared drawing to be attached on the big picture

integrating participants in the drawing

an example of a big picture used to run a workshop after the workshop

If possible use a movable board (or two flip-charts) to put your drawing in the best spot in the space where you are working.

Use a very thick black marker.

HOW TO APPLY IT IN DOCUMENTING YOUR WORK

GRAPHIC RECORDING

You might find yourself in the role of a graphic recorder or it might be that one of your participants or colleagues is willing to do a graphic recording, meaning: make a visual summary of the event on large paper(s).

STEPS IN GRAPHIC RECORDING

Programme – First it's good to know the programme and the content. That way you can learn what will be the main blocks of your drawing and how they are situated in relation to each other (see the chapter about positioning). Also you could plan what are the main keywords which should be well seen from a distance.

Integration – It's most important that you are in a dialogue with the facilitator and/or trainer. You should agree about the context and approach of your work: what is the purpose of the graphic recording? How will the graphic recording be integrated into the programme? How to imagine your dialogue with the participants during the event? How to integrate should be discussed well before the event. In that case you and the facilitator have time and energy to think out in which ways there will be connection points between graphic recording with the rest of the programme. (See the chapter about involving participants).

Paper size – Basically there are two options: either you draw on big size paper (around 1-2 square meters) by standing in front of it, or on small size paper on your lap. There are many advantages in using big size paper – more information can be recorded, more people can approach to look at it and it's better seen from a distance. Smaller size paper allows you to be "invisible" and focus on your drawing without distraction, you could even scan and print the outcome for the participants on the spot, the outcome can then be projected onto a big screen. You may find it easier to start practising with smaller size paper also.

Content – Graphic recording is visually similar to graphic facilitation – you will record the steps of the event. You draw the key ideas in images and words. The visual summary should reflect the pattern of the event. If the pattern was well structured then your drawing should also have well-visualised blocks. If the event has more a chaotic brain-storming touch then the drawing might look a bit chaotic as well. Whichever pattern you choose, it helps participants to follow proceedings if you make it clear in what order the drawings were made.

How – As the flow of the event is continuous you should be quick with your drawings. Prepared visual vocabulary helps a lot. Also it's better to draw directly and immediately on 'the paper'. There's no time for taking notes on other papers. Besides it's an amazing chance to multitask because you really have to listen-think-draw simultaneously.

Participatory drawing – It's also possible to make a graphic recording or graphic snapshots together with someone else. You just work collaboratively, cheek to cheek, next to each other and allow each other to add images, colours, and keywords to each others' drawings. It's such fun and you can feed off each other's creativity.

Visibility – graphic outcomes should be well seen also during the breaks and other informal times. So it's good if the graphic recordings can be placed somewhere where all the people pass by during the breaks. Sometimes it's good to draw in front of all the participants just next to the facilitator – again this will depend on the agreements made between you before the event.


made on big size paper

made on small size paper
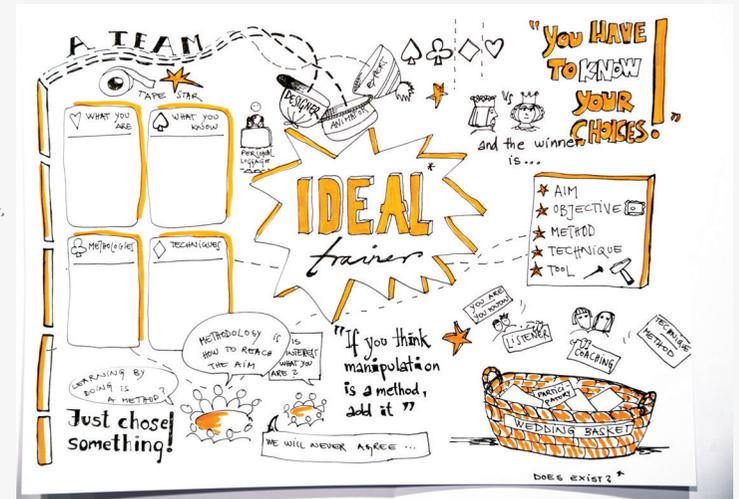
GRAPHIC SNAPSHOTS

If graphic recording is more a visual summary of the whole event then graphic snapshots are more a way to capture visually some of the ideas of the event. Graphic snapshots don't aim to give an overall picture of all the main key ideas. The advantage of graphic snapshots is that they allow you to focus on capturing more funny moments, crazy ideas and excellent metaphors. Also the drawer can stay more "invisible" – drawing while sitting among others.
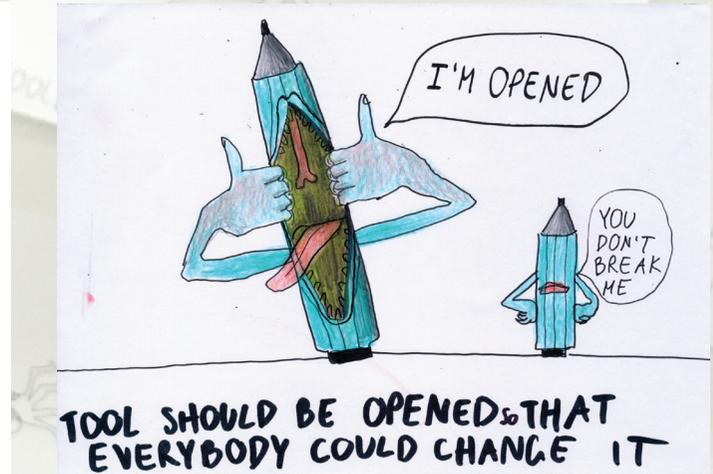
Experience has shown that it might be easier to start practising with graphic snapshots before doing a full graphic recording.

WHY NOT HAVE A GO BY YOURSELF OR WITH OTHERS?

Nowadays there are lots of videos available of inspirational talks on different subjects. Listen to one and practise making a graphic recording or drawing some graphic snapshots. Here's some examples:

- Matt Cutts, Try Something New for 30 Days (3:27) – http://www.ted.com/talks/matt_cutts_try_something_new_for_30_days
- Kid President's Pep Talk to Teachers and Students (3:54) – https://www.youtube.com/watch?v=RwlhUcSGqgs
- Matthijs Leendertse, Learning Connects Us All (15:00) – https://www.youtube.com/watch?v=XjIkYVxI23M
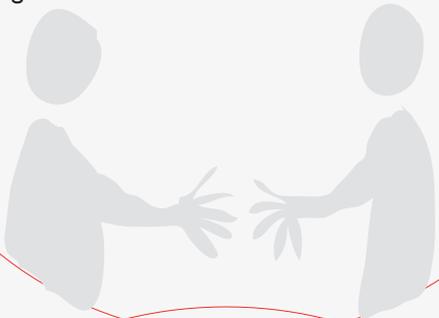
HOW AND WHEN TO INVOLVE OTHERS

BEFORE THE EVENT

Before the event the integration and involvement of graphic facilitation should be decided – whether between the trainer and the drawer or between colleagues.

INTRODUCING

If graphic facilitation in some of its forms is used during the event then it's good to say some words about it to the participants – who is doing what, why it's being done, how it can be used and if it's possible to see the results afterwards, e.g. in the internet.

DRAWING MINI LESSON

Plan a mini drawing lesson (5-10 minutes) for all the participants to get connected to this simple drawing technique.

SMALL EXERCISE

For example, in getting to know each other or about thinking of your learning for the current event. Participants could draw on post-its and attach them to a prepared background drawing which is related to the theme. If you are a drawer and trainer in one person you could ask participants to attach their drawing inside your picture.
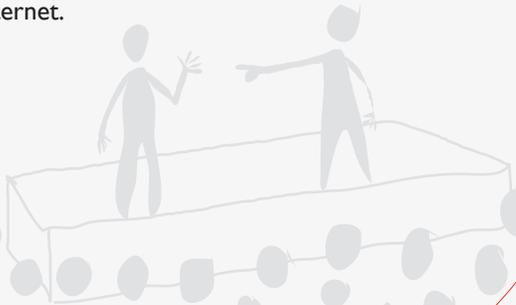

VISUALISING PARTICIPANTS' THOUGHTS

At some point you could ask the participants to write down keywords and/or symbols which are somehow connected with the current event. Then gather those keywords, cluster them, think of a metaphor for their thoughts and visualise it. It can be helpful if you have a team to help in clustering.

CALL FOR DIGESTION OF THE DRAWINGS

During the breaks it's good to call the people to see the pictures and digest what has been told so far, you could also do it at the very end. As you go through an event, it is important for participants and team to keep track of their learning. Ask them to go through the drawings and identify the things they have learned and maybe take notes for themselves.

ASK PARTICIPANTS

Asking the participants, trainer or a speaker what meaning is missing for them. Do they find new meanings in the present documentation and visualisation?

SLIDESHOW

You could put together a slideshow of photos of the drawings to show on a big screen (during the breaks, at the start of the next morning, at the end of the day).

SHARE PRINTOUTS

If the visual summary would be really helpful for participants to continue working, you could take a photo and print the picture for the participants.

SUMMARY OF THE EVENT

The summary of the whole event could be done in front of the graphic recordings. This gives the trainer/youth worker chance to work with visual elements while referring back to what was told and it's a good memory tool for all the participants.

WORKSHOP

If you have an event where participants could experience a workshop about graphic facilitation then that's an excellent way to let the participants know about this learning tool.

TRAINING COURSE

If you have that sort of event where you could choose a small team of participants to have a training course on graphic facilitation just before the big event and then these participants could really practice graphic facilitation during this big event, then you have full involvement of those participants in utilising this learning tool. They could start to use it themselves and pass the knowledge to others.

DOCUMENTATION

When all participants have departed and they are back at their homes, or in their work you might send them a photo documentation of all the visuals. Sometimes it is enough to have that as a record of process and results and can be used instead of a more traditional written report. That brings us to the whole issue of dissemination...
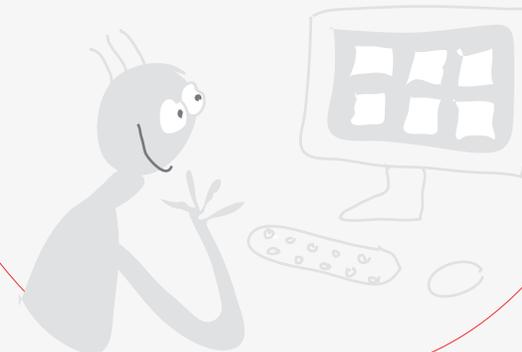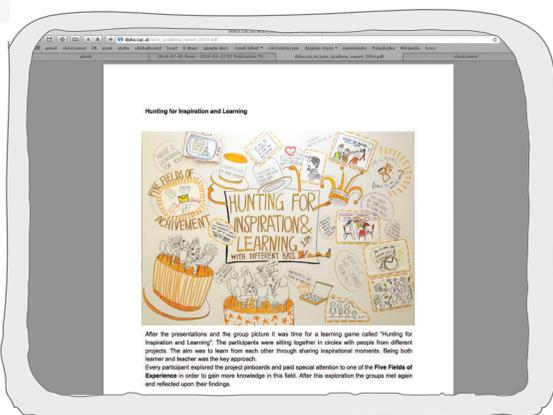
USING THE RESULTS AFTER AN EVENT

One of the wonderful things about graphic facilitation is that the results are also useful AFTER an event! In addition to reminding all who have been involved, you can use the results in order to spread your messages and results. The title of one recent training course even calls this "spreading the fire!"

In the new Erasmus+ programme there is a greater emphasis than ever on what they call DEOR = Dissemiation and Exploitation of Results.

All sorts of people can be interested in your work: friends, family, funders, institutions, newspapers, blogs, and more. Why not use some examples of your work in these (non-exhaustive list!!).

ON-LINE AND PRINTED REPORTS

http://euroopa.noored.ee/koolitused/arhiiv/rahvusvaheline-koolitus-we-dont-need-no-education/

http://doku.cac.at/aces_academy_report_2014.pdf

AN EXHIBITION IN YOUR ORGANISATION AND IN YOUR NEXT EVENT

http://siiritaimla.com/2014/password-printmaking/

ARTICLES ABOUT YOUR WORK

https://www.salto-youth.net/downloads/4-17-2696/Tools%20for%20learning%20Magazine%20SALTO%20EM.pdf

BLOGS

http://joonmeedia.blogspot.com/2013/04/abc-training-attachment-belonging.html#more

FACEBOOK, TWITTER AND OTHER SOCIAL MEDIA

https://www.facebook.com/media/set/?set=a.256085191210855.1073741846.147465392072836&type=3

HANDBOOKS RELATED TO AN EVENT

http://mitteformaalne.ee/failid/pdf/kaasava_noorsootoo_kasiraamat_lowreso.pdf

MAKE A VIDEO OR A SLIDE SHOW OF GRAPHIC OUTCOME

https://www.youtube.com/watch?v=YttXzyE56-M

http://mitteformaalne.ee/mobno.html

Of course, in this way you are using different types of media and maybe you have to be careful to explain clearly where your images come from and why they were made. If you use words in your graphic facilitation then these will usually be in single words or very short phrases - so providing the context can be very helpful for outsiders to understand what they are seeing.

You can also use the results of graphic facilitation for inspiration in producing other dissemination products, such as info gaphics. Here is an example from a EuroMed workshop in Finland:
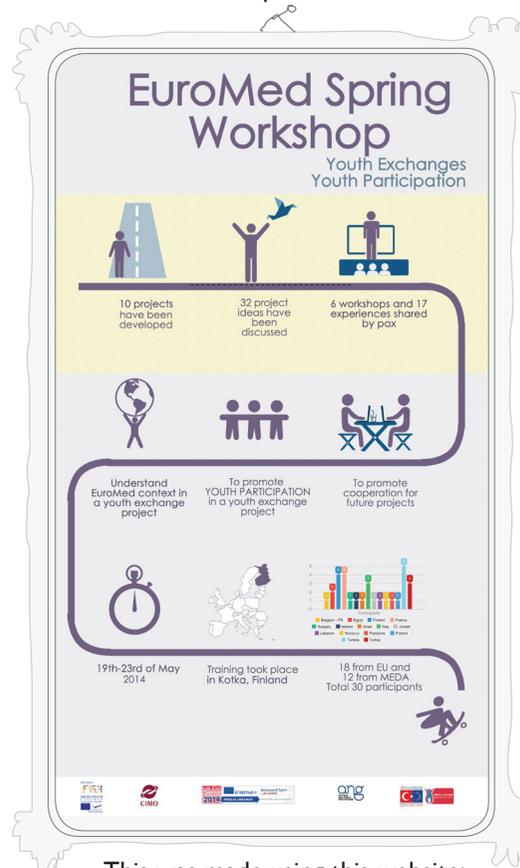
This was made using this website:
piktochart.com

BESIDES THE FACT THAT YOU CAN MAKE GREAT USE OF CREATED VISUALS, DON'T FORGET TO TAKE GOOD QUALITY PHOTOS OF THE DRAWINGS.

Steps after taking your photos:

1 Select folder and import

2 Sort and rename (use keywords in filenames. Google "robots" don't see pictures, only a text. When you add keywords to the file name then it helps Google find your images)

Edit images:
- White Balance (again)
- Correct Exposure (levels)
- Crop (if needed)

3

4 Export images to your folder

Here are some tips:

The aim is to take a photo where white paper stays white. With poor light your white paper can become quite grey and therefore your great drawing might look poor and lose some of its visual impact. Note and look carefully to see if the drawing is well seen on the photo and the lines stay sharp.

Set your camera to its highest picture quality and resolution.

Try to take photos in the best light you find. It's good to position your drawings so that the light from the windows falls on the drawings.

When you take a photo of a drawing, make sure that your camera is straight on to the drawing; if you take the photo at an angle then the photo will make the drawing have a different shape from reality.

To have the best photo quality then it's good to use a camera where you can choose manually the ISO, shutter speed and aperture. So if you are really serious about having GREAT photos, have a look at this.

shutter speed

With the higher shutter speed you get a sharper photo but it lets less light in. So if the room is too dark don't put it too high.

aperture

With a lower aperture you get more light in and you will have more variety in sharpness in your photo – some objects are very sharp, some are very soft. With higher aperture you get less light and all objects will be more sharp.
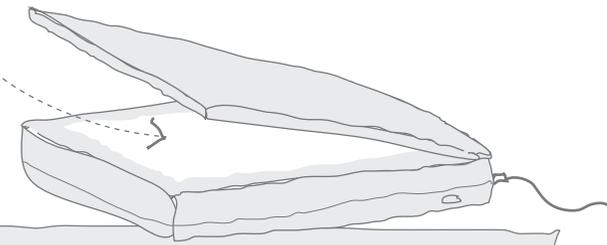
ISO

The higher the ISO is the more grainy your photo will be. To make a photo with lower ISO you have to have better light in the room.

FOR SMALL DRAWINGS YOU GET THE BEST QUALITY IMAGES IF YOU SCAN THOSE. THEN YOU GET A GOOD SET OF MATERIALS TO USE IN REPORTS, PUBLICATIONS, WEB SITES, ETC.

1/100   F 4.0

ISO 400

◢L
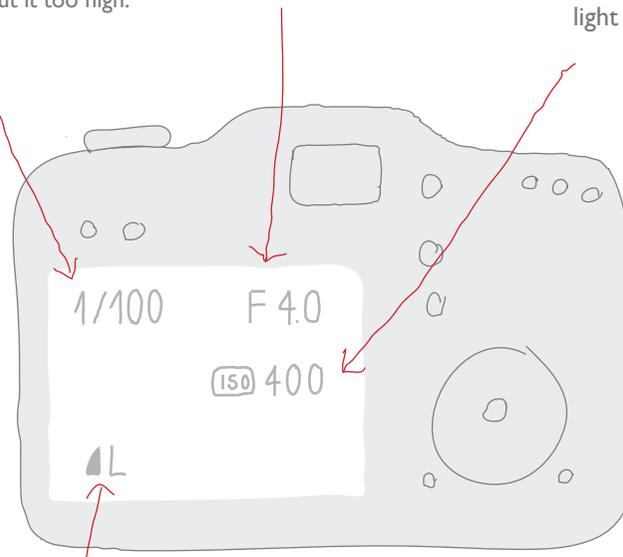
Size of a photo (resolution).

more fun with a pen!

BEING PLAYFUL ABOUT DRAWING AND DRAWINGS HELPS OUR INNER READINESS TO GET INVOLVED IN GRAPHIC FACILITATION AND CAN BE GREAT FUN TOO HERE ARE SOME BASIC IDEAS:

Doodling:

Keep the drawing hand busy, on the train or at the back of a conference. They do say practice makes perfect and always start with what you know. So try doodling first, then try doodling with the aim of capturing what's happening around you. It might help in discovering new ideas for your visual vocabulary?

Graphic Noveling:

Make your own cartoon story to introduce your organisation, yourself or a project by bringing it to life through a Graphic Novel.

Back to the Drawing Board:

Broken Telephone is a common communication game where a sentence is passed around the group, and then at the end we hear if the last person to receive it has the correct version. Back to the drawing board is the same but with pictures drawn on people's backs. Don't worry we are not asking you to draw with permanent marker pens on people's backs giving them a semi-permanent tattoo! Participants stand in a line, one behind the other. The last one uses their finger to "draw" on the back of the person in front of them. That person draws on the back of the next person, etc etc. Of course, you have to make sure no one else can see what you are drawing.

Squiggles:

Somebody draws a squiggle very fast on a piece of paper and someone else tries to transform the squiggle into something recognisable.

Doodle Placemats:

Some child-friendly restaurants put placemats with some crayons so that children can doodle while they (and others) are eating. Why not try this for gathering feedback, part of an evaluation or finding out participants' expectations?

Group Portraits:

Each person starts with a blank sheet of A4 paper in front of them and they first write their name at the top, then they draw just the shape of their face on the paper and pass it round to the person to their left, as do all the group. So each person now has the piece of paper of the person to their right in front of them and they are asked to draw the person's mouth, then it is passed again, and this time the nose, the hair and so on. Depending on the size of the group the eyes, ears can be done separately. If its a large group then you can add hobbies, likes, dislikes etc in the background. It's a great way to get creative, get to know peoples' names and maybe even to create a new Facbebook profile picture.

Rainbows:

Create your own rainbow, feel free, choose your colours and just go for it. It's a great release and can be a really good creative break.

Dark Room:

Drawing in the dark can bring out some amazing images; try this by asking participants to draw certain things or let them just use their imagination freely. If you can't be in the dark, maybe they close their eyes, or just not look at the paper while they draw?

Pictionary:

Pictionary is a guessing game, often a party and family favourite, it can prove to be a great way to develop your skills in making sure you can draw the message you are trying to get over. It is a guessing game, that is played in groups with teams or people competing individually in trying to guess and or identify specific words or phrases from someone elses drawing.

Box Clever:

Draw your own face on a box, it can be used to keep your things in or if you don't like being in front of the camera, get your friend to wear it and you do the voice over.
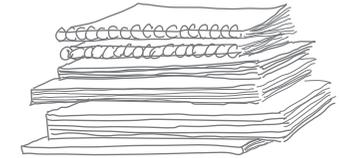
WHAT ELSE CAN YOU CREATE OR FIND TO HELP ENCOURAGE PARTICIPANTS TO SIMPLY "HAVE A GO"?!
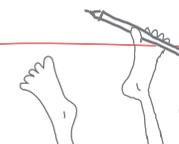
HAVE MORE WONDERFUL EXPERIENCES IN GRAPHIC FACILITATION BY FINDING OUT MORE HISTORY, TIPS, DRAWING STYLES AND LEARN HOW TO LEARN AT THE SAME TIME!

## BOOKS: :BOOKS

Mike Rohde, The Sketchnote Handbook: The illustrated guide to visual note taking, 2013, Peachpit Press, USA
This handbook is a visual manual which introduces basic things about note taking – what is it, why it's good to use, what you need to know about it and how to draw things.

Brandy Agerbeck, The Graphic Facilitator's Guide: How to use your listening, thinking & drawing skills to make meaning, 2012, Loosetooth. com Library, USA
This book is a practical guide how to do graphic recording. It gives more a perspective how to map a meeting with words and images in groups of people to make their meeting easier.
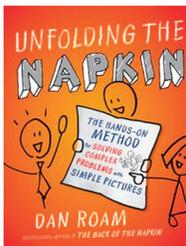
Dan Roam, Unfolding the Napkin: the hands-on method for solving complex problems with simple pictures, 2009, Portfolio Trade
This book is focused on how to solve problems in groups by using most simple drawings. It gives step-by-step guidelines how to put the author's principles into practice.
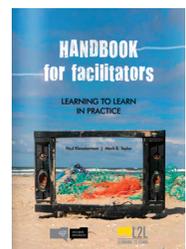
Paul Kloosterman and Mark Taylor, Learning to Learn in practice - handbook for facilitators, 2012, Fridas, Lithuania
Free to download here: http://lokalnirazvoj.rs/upload/YouthEmploy-ment/EnAttachment/2014-03/Handbook_For_Facilitators_Learn-ing_To_Learn_June_2012.pdf (accessed 10.06.2014)
This handbook provides some theoretical explanation and examples of hands-on methods to be be used with groups in empowering young people to learn to learn.
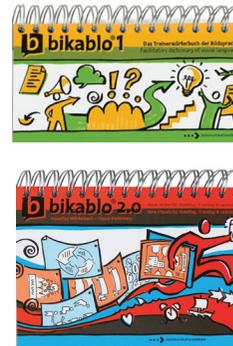
Martin Haussmann, Bikablo 1 – The Facilitator's Dictionary of Visual Language, 2013, 4. edition, Kommunikationslotsen
&
Martin Hausmann and Holger Scholtz, Bikablo 2.0 – New Visuals for Meeting, Training & Learning, 2013, 6. edition, Kommunikationslotsen

These two handbooks contains a full visual dictionary with most simple but clever images which you could use to visualise meetings, seminars etc. Bikablo 2.0 also includes a set of visual solutions on how to organise your flipchart page.

VIDEO LINKS:
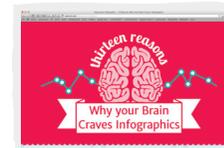
Thirteen Reasons – Why Your Brain Craves Infographics , 2014, Neomam Studio, UK
http://neomam.com/interactive/13reasons/ (accessed 16.06.2014)
This web page provides an animated reasoning for using visuals.
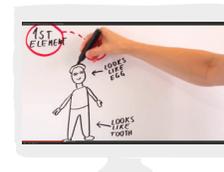
A video about basic principles how to draw which we made specially for the training course in the Tool Fair 2013.

https://www.youtube.com/watch?v=LF0es60xfkg

A video of the 5 basic elements we made specially for the training course in the Tool Fair 2013.

https://www.youtube.com/watch?v=7N_YCfkEXSk

MARK E. TAYLOR

is based in France and is a freelance trainer and writer. His love for ukuleles does not prevent him from being creative sometimes and in editing both Coyote and Tools for Learning magazines.

"I wish very hard that you have the courage to do some graphic snapshots, then some recording and even some facilitation!"

SIIRI TAIMLA

lives in Estonia and is a passionate graphic facilitator who has been visually documenting a vast amount of seminars, trainings, conferences etc. She was one of the team member to deliver the Graphic Facilitation training in the Tool Fair at 2013, Delphi. She's a co-founder of Joonmeedia which is a platform for visual creative tools' development and practice – http://www.joonmeedia.ee.

"My wish for you – I hope we will draw together one day!"

BUZZ BURY

lives in the UK and is a qualified Youth and Community Worker with over 30 years experience, ranging from club and issue-based work to management and staff development. During his career he has gained significant experience in working and responding creatively. He is now an established and valued European Youth Work Trainer, working as a trainer, moderator and adviser with the Arts Award programme.

"I wish for everyone to realise the artist within them and for everyone to draw what they feel."

TANEL RANNALA

lives in Estonia and is an artist, designer and a practitioner of visual solutions. His best "friends" are drawing, photo- and video techniques, softwares of graphic design and video editing. He's also leading workshops of visual thinking in Estonia. He is co-founder of Joonmeedia.

"I wish I could forward the understanding of using pictures and help you to achieve your strategic goals with visual solutions."

feel free to contact us:
Mark – brazav@yahoo.com
Siiri – siiri.taimla@gmail.com
Buzz – mail@buzzbury.co.uk
Tanel – rannala@gmail.com

Good Practices

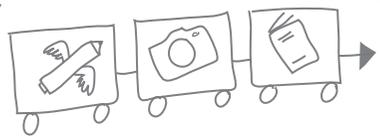**SALTO YOUTH**

A LITTLE SUMMARY OF THE BOOK
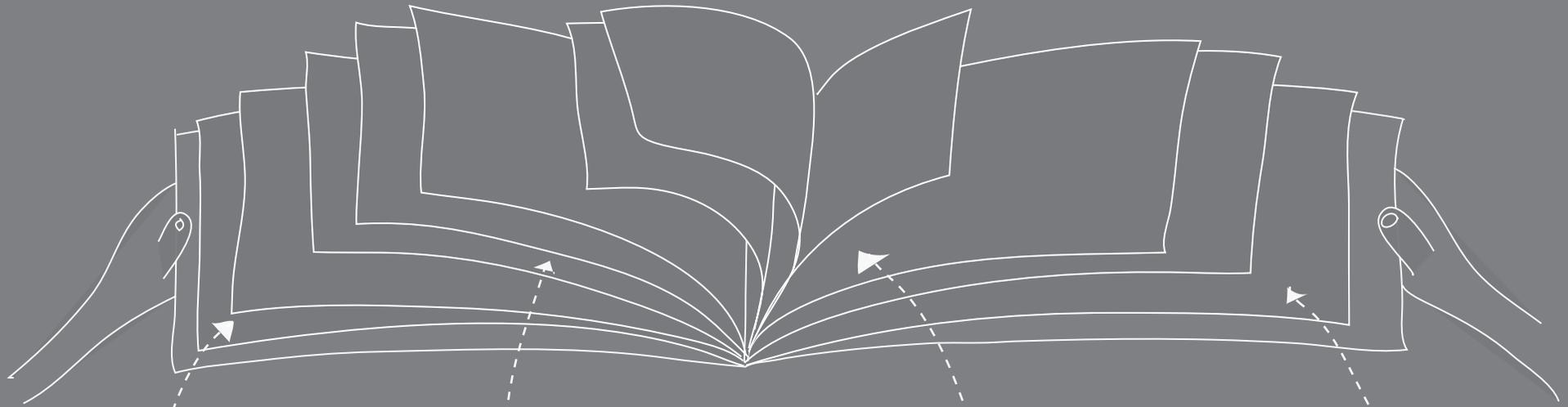
HOW GRAPHIC FACILITATION IS A TOOL FOR LEARNING

LOADS OF PRACTICAL TIPS ABOUT DRAWING

HOW YOU CAN APPLY GRAPHIC FACILITATION IN YOUR WORK

TIPS FOR FURTHER INSPIRATION

AND THERE'S LOTS OF OPPORTUNITIES TO PRACTICE WITH A BOOK