

## Annex 1

### **Developing drawings**

#### ***Introduction***

The following notes may be useful during the development and design of drawings for use with PREPP focus groups.

#### ***Selecting the artist***

- One community artist should be used throughout the process to ensure continuity of style.
- Selecting an artist can be difficult - ask around - for example has another similar donor/ NGO used one, can s/he be used here? Try and avoid 'over technical' graphic designers - look for someone known locally who can draw from a local perspective.
- Ideally the artist should be given the opportunity to become involved in the process beyond 'drawing in the office'. S/he should visit the field during the pre-testing stage to observe the reactions of the community to the drawings and gather first-hand information about the changes/adaptations that will inevitably be required. The emphasis throughout is 'what do you (the customer) see in this picture?' not 'what do I (the engineer/artist) see?'
- The artist, particularly if he/she hasn't done this type of work before, should be supervised through the initial stages to ensure that s/he is working to the brief.

#### ***The materials***

To ensure that a high quality product is produced the following materials are required:

- A4 good quality paper - photocopying paper is ideal.
- Graphic design pens or good black ink pens.
- BLACK ink should be used.
- The use of colour does not necessarily mean a better picture. If the eventual guidelines are to be adopted the cost of colour is often beyond the budget. Access to colour copying is not always easy and black and white top copies are required in any case. Also colour top copies result in poor quality photocopying limiting dissemination and access and motivation to bother using the drawings.
- Encourage the artist to follow the following process: consult - draft/sketch in pencil - consult - redraft/sketch as required - ink ready for pre-testing - RECORD with the correct reference number.

### ***Filing and storage***

It is important to establish a good filing and storage system for the development of the work.

- Use A4 ring-binders with plastic wallets wherever possible
- Label all wallets and folders systematically using the reference numbers already given to the drawings.
- Note on the front when the drawings were made, i.e. 'Draft 1 - April 1998', so that updating and the process of development can be monitored.
- Keep 'top-copies' (the original ink drawing) in the office - do not take to the field.
- Keep all roughs/drafts as you may need to go back to these.
- Ideally scan the 'top copies' and save on the computer creating a database or library of drawings. These graphics files should be saved in a tif -format if possible.
- During and after pre-testing exercises document the changes made to each drawing and the reasons for this. Retain the original for reference.

### ***Pre-testing***

- The importance of systematic pre-testing cannot be over emphasized. Pre-testing should include as wide an audience as possible. The drawings should be tested in pilot communities.
- RECORDING the information is very important.

The recording procedure should include; the peri-urban/low-income area, the date, the observer's name, the name of the community (if different to the geographical location name), the type of group (including the split between men and women), the number of participants, the drawings that were looked at, how they were used/introduced and, most importantly, the comments made about the content.

A simple but standard recording format should be developed and agreed by the facilitators and researchers.

Pre-testing should be as open as possible. Leading questions must be avoided. Work in small groups and each group should observe and record their comments against specific drawing reference numbers.

Upon presentation of the drawings to the community the only question that should be asked is 'What do you see in the picture?'

The most important advice to facilitators is that they remain as quiet as possible throughout the process, recording what is seen rather than what is expected to be seen.

The task of the facilitator is to listen, observe and record, always reassuring the participants that the exercise is not a test and that there is no right or wrong answer.

If a particular drawing is not understood it should be removed and a note made of what was said.

