



## **The Art of Rich Pictures - Audio**

*The Art of Rich Pictures at Work*

### **Fran O'Hara:**

There's a picture of a pink pig in the middle of a Government map, but then they remember everything about the EU legislation – that's just how clever the mind is. Having a big colour pen – I call them the pen of power – in your hand is very empowering. To get them to share that knowledge and have what they call the big conversations

### **Professor Steve Morse:**

Rich pictures, they started basically, started life as a tool where you tried to get people to come together to explore, analyse, a complex situation. So rather than talk about it they would all stand round a sheet of paper, holding felt tip pens, and essentially draw out what they think is important, what they think needs to be addressed

### **Fran O'Hara:**

It's been very big in America for a long time, particularly in community-based, local government stuff, but been very big. Then moved into Europe. There's legislation, there's funding, there's best practice, equality and human rights. You can't retain that information. You can't even process it half the time

### **Tessa Berg:**

But it's done so simply and maybe three or four little icons strung together and a few stick figures with verbs – doing and showing

### **Fran O'Hara:**

Pictures also – makes people sit in the middle of a conversation. You know, there's a pot of money, this is the amount of money, this is where they're spending it, these three communities.

### **Professor Steve Morse:**

It's a conceptual device to allow you to structure your thinking

### **Fran O'Hara:**

They feel engaged, they feel listened to and then you're gonna get people giving you ideas, telling use what you want to spend your money on and here go

**Professor Ken Eason:**

The experience is so rich, though I don't think we realise that when we're putting it into a verbal form we're actually limiting what we can do. If you want to get people together and get them thinking together quickly these are the sort of tools that are very effective. They find themselves expressing what they feel, how they see the world, how they see relationships in the world in quite a different way

**Professor Steve Morse:**

I was working in Southern Beirut, Shi-ites, Sunnis, Druze, Maronite Christians, Palestinians, coming together, sharing a room, sharing a table, for the first time in their experience. Those people, in that context, drew together. In the centre of the picture you see Don Quixote tilting at windmills. The whole sense of the pointlessness of much which goes on in that region is captured in that image

**Fran O'Hara:**

They're all drawing things, especially in a collective experience, and that's very empowering. By the end of it you'll have four or five points that you can then visually link up with themes, so it is a very good way of finding connections

**Professor Simon Bell:**

The picture, the 'we', not just 'these are the problems we've got' they can also be a case of 'we must avoid this'. Rich pictures can act very well as manifestos