

ERDC-EL
Moderator: Julie Marcy & Courtney Chambers
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Courtney Chambers: Thank you, Julie. Eileen is the watershed program manager for the Los Angeles District in the Plan Formulation Branch. She has facilitated sessions on watershed planning, environmental restoration, organizational development and smart planning charrettes to name a few. (Eileen) is working with the Institute for Water Resource's Conflict Resolution and Public Participation Center of Expertise on the national flood risk management's public involvement pilots to increase two-way public engagement and risk communication and working with IWR to implement a Corps-wide stakeholder process in support of Headquarters watershed budgeting pilot program. She joined the Corps in 2009 and has used her skills in graphic facilitation to help gain understanding and consensus in groups challenged by complex water issues. Fortunately she's going to introduce us to graphic facilitation and share some insight she's gained with us today.

More information about (Eileen)'s background can be found in her bio posted on the Facilitator's Exchange page along with the copy of the PowerPoint she'll be sharing today. (Eileen) we are very happy to have you with us today and at this time I'm going to give you the presenter rights and we can begin.

(Eileen Takata): Great. Thank you Courtney and Julie and thanks everyone for joining. Hi, I'm (Eileen) and I'm going to pull up the PowerPoint as I'm getting presenter privileges.

Julie Marcy: You should have that now (Eileen).

(Eileen Takata): Okay. I think it's still - let's see. Can you guys see my PowerPoint?

Courtney Chambers: Yes we can. Yes, we have - I have it loaded in the interface here in Web Meeting so I'm seeing slide one myself.

(Eileen Takata): Oh, okay. All right. I guess I thought I was going to have the PowerPoint and advance the slides myself.

Courtney Chambers: Well (Eileen), you still can. I'm sorry. There's a title box - a title slide box that says 01 graphic facilitation just above your first slide and there's a forward arrow just to the right of that that will allow you to advance.

Julie Marcy: There you go. You advanced it.

(Eileen Takata): Great. All right, thank you everyone and again I'm (Eileen Takata) and I appreciate the opportunity to introduce a topic. I'm hoping some of you are great graphic facilitators already. So, hopefully, this is a refresher for those of you who do graphic facilitation and chat in your experiences and let me know if you are also a graphic facilitator.

I'm calling this a starter kit of graphic facilitation tools and tricks because I firmly believe that graphic facilitation can help us at the Corps to not only have more productive meetings but ultimately better solutions, better plan formulations, alternatives, etcetera.

So objectives today - I want us all to gain a better understanding of what graphic facilitation is and why it's such a great skill for all of us to have and again to provide that simple starter kit and even the doodle revolution challenge and I'll get into that. I want to build a case for why I believe that graphic facilitation is a very important skill and we should all be using it and I want hopefully for you all to be as passionate about it as I am.

And then finally I want to put a pen or a marker in your hand because I want you all to try it. If you haven't, I think you're going to enjoy it, I hope. So building a case for doodling and doodling (itself) is sort of the basis of graphic facilitation. And did I say drawing? No I didn't. I didn't say drawing. I'm talking about just doodles. As you all know, we're born to doodle. Here's my son (Seth). He just turned four and here's one of his fine doodles and his attempt at writing.

This is one of my favorite projects where I'm doodling and that's one of my doodles that I actually rather like and I do have artists in my family history but I also just love to doodle and it's something that I want to build a case for you to doodle and make it legitimate at work.

When I got to IWR a year and a half ago for a six month detail I knew that they did a lot of little R big D kind of, you know, a lot of development of tools and processes and best practices for the field and for headquarters but I didn't realize that they have a doodle culture.

This guy Shawn - whenever he walked into my office, he'd start doodling on the whiteboard and I love that. I hadn't been around people who picked up a marker as often as these folks at IWR. I call this little blue diagram and even the sketchier one on the lined paper below kind of a doodle that could change the way the Corps does business.

Dave Lickey at IWR invented OMBIL and now everyone uses OMBIL in asset management and this is for a value initiation and watershed budgeting. So simple doodles could be the beginning of the synthesis of a really big idea. And so the question to you all is how was your last PDT meeting as an example.

So like this or, you know, this is an exaggeration but everyone's sleeping, just talk, talk, talk, hamster wheel discussion or was it more engaging and ultimately productive? And chances are a graphic facilitator was involved in something that's more engaging and interactive.

So graphic facilitation 101 kind of - what and who is graphic facilitation about? So I came up with a definition drawing from various sources. There are a lot of great graphic facilitators out there who are now putting into words things that - ideas that I had conceptually known all these years but didn't know how to put into words so I'm so glad they're out there now.

And I believe it's the ability to effectively facilitate - there's that piece - the facilitation piece - while you're thoughtfully listening, thinking and doodling and then synthesizing the ideas that you're hearing - the group discussion.

And I believe it will result in improved outcomes of meetings or it could kind of this idea of listen, think, draw and getting ideas out of peoples' heads and onto paper - very powerful. And why should we be doing it?

Because again I believe and this is directly from Sunni Brown's pretty awesome book which I have right here. The doodle revolution which I want to begin this revolution with you guys here and you guys to be the revolutionaries because doodling is thinking in disguise.

These people - it looks like they're doodling but they're actually doing some serious thinking here. And just as a sidebar there are a lot of famous people who were very prolific doodlers. Google has a doodler - a Chief Doodler. I know you've seen all those cool cartoons and images. Well somebody has to be responsible for that.

This is a famous doodle by Bill Gates right in the middle here. Everyone thought Prime Minister Tony Blair doodled it because it was left on his chair but after careful analysis they realized it was Bill Gates. That's how he internalized this world economic forum and then ended up giving away \$750 million as a result.

JFK during the Cuban missile crisis circled Fidel Castro's name over and over and over again. He probably needed a thoughtful moment and put a yacht there - his own yacht. And then Herbert Hoover was an engineer and so he did these amazing doodles but interestingly he never included people in his doodles and some people say well the great depression happened during his presidency because he didn't factor in the people part.

And here's a - it's a little bit cut off - I don't know for you guys too but an image of graphic facilitation. I call it a wall graphic but this actually could in more graphic terms explain what graphic facilitation is so translating thoughts as they come out. Imagine this sheet of paper was blank when this person started and just maybe started with the words graphic and facilitation and then the conversation expanded and grew and so the ideas got captured around this paper.

This is advanced graphic facilitation -- and I'm not quite there yet -- but working on getting there. And the powers of graphic facilitation and it's a very - there's a lot of aha moments when a graphic facilitator's involved in meetings because there's - people are being listened to and then very important for us at a Corps - shared understanding, shared meaning of a location or the size of a measure, you know, flood plain restoration measure and then the seeing and touching part of a meeting.

And again Sunni Brown - she's pretty awesome. She had some examples of what a good graphic facilitator can help a group do like invent something where there was nothing special, you know, establishing a team from a bunch of haters, discover the smartest move you could make for the next five years, alter the entire course of an organization and for us I think we could creatively and effectively solve complex water resources problems.

So what does a graphic facilitator need to do and what skills do they need to possess and I call them a triple threat if someone is really good. This woman has a lot of web presence - (Christina Merkely). So you're a facilitator. You're a scribe plus or a super scribe, rock star scribe and then synthesizer.

So a graphic facilitator - again you saw that they listen but they synthesize and transcribe that information more visually with a visual recording of the discussion. And it's meant to enhance the outcome and enhance the discussion and the process and the team build. So it helps to be an excellent listener and have practicing synthesizing skills because you don't just do it over night.

So it helps to be able to quickly understand and follow information. Some of it you might not be familiar with. Doodling skills help but that comes with practice too. So next I want to just go into setting up your canvas - kind of where do you start.

You all have access to white boards because they're readily available in most meeting rooms and you can initiate instant brainstorming and doodle talk to come quickly to shared understanding even if you're just standing there with one team member. Excuse me. I have a cough here I'm trying to get rid of.

These doodles I did standing with a PDT member on a new study I just got assigned and I was trying to understand the study and so listening to him talk

and I just recorded what I heard him say and sort of pulled out kind of nuggets and started to look for relationships between other efforts that I knew was going on in that watershed.

But the cons of a white board - I think there's some cons. I don't know how many meeting rooms you've been in going into it and it was either covered with a screen, behind the door or there's a bunch of chairs at the base of it so you couldn't really reach it well.

You need to - sometimes they're not where you're gathered and it has a limited frame so that's that and then you can't take the doodles with you unless you take pictures and you can see the pictures are not great quality but you can. And then there's always the previous meeting's doodles and yes, I always erase. So that's fair game.

Whoops - so the flip chart. Now I lost the images here. The flip chart is portable. You can take it anywhere for the most part and but the small surface area is good for capturing chunks or categories of info or lists and you can have multiple easels for either small breakouts or to make bigger walls.

They've got to be schlepped around. Sometimes easels and the flip charts themselves can be bulky but for me more limiting is the narrow size. The small size of a flip chart doesn't allow for big relationship building and info graphic style diagraming and to show relationships and things.

So we'll get into what does work well which is the wall graphic as we call it in the firm I used to work for which did a lot of graphic facilitation. And the pros with this is you show up with just a roll of tape and a rolled up newsprint three feet wide or four feet wide newsprint papers - about two or three - and

they work really well for capturing those big long discussions and showing relationships, etcetera.

You can photograph and reproduce them but that's kind of hard to do but you need access to those rolls. You need to know ahead of time that you have a flat wall that you can work with or you have to bring your own.

And then most importantly I don't know if many of you have worked on a huge, you know, three by eight size sheet of paper but it could be intimidating for the beginner. So here's a few tips on dealing with wall graphic paper.

Your local plotter - your engineer can show you the plotter and you can take rolls of it and, you know, just cut off a few sheets of paper. Always bring at least two for bleeding to insure that you don't have bleeding and three is better if you're going to have a lot of content and need to flip to a second sheet.

You want to make sure the participants are facing the wall graphic. If you're paired with a facilitator and you're taking notes only as a graphic recorder which I've also done, people are going to watch you as the graphic recorder and not the facilitator so they need to be in the front together.

And there's a way to set up the wall graphics ahead of time for certain types of meetings and this is a list - I won't go through all of these - but a list of different like formats for wall graphics.

This is a preprinted page from the Grove Consultants. Look them up. They have these great templates. I've never used them but they're kind of pioneers in this field and this is a vision bubble diagram. I've done something similar where you just draw about five to eight bubbles because you know there'll be

about that many categories of ideas and how do you reuse the (historic) Fox Theater or what are the watershed issues.

I know there's usually five to eight so I with pencil will draw five to eight bubbles at the top and then capture the ideas in bullet point lists as they happen. There's a, you know, you can have maps and draw on maps and I strongly encourage that and love that. Lists are fine too, you know. I want you guys to be able to start and not be intimidated by having this big wall of graphics.

This is a game storm product from Sunni Brown's work and game storming is sort of this new concept that I'd love the senior leaders at the Corps to do some game storming but I'm not going to go into that but that's really like the next couple levels up of graphic facilitation skills.

I did this little cartoon for you on DIY - do it yourself wall. If you don't know if you'll have a flat wall space, you can get to an easel. Tape together two foam core boards that can fold up in accordion, two or three rolls of the paper I talked about and voila, you just set it up and you have your own little graphic. I've done this many times. I don't have the setup here at the Corps but I'd like to recreate it.

And finally just a click plug for a digital white board. This is so awesome. I had so much fun. This is at IWR where we're brainstorming watershed budgeting and there's a save feature so you can save that sheet and move onto the next one. There's a recall so you can bring that one back.

I don't know how expensive they are - exactly how much this one costs - but I saw that they run from under 1000 to roughly 3000 and it looks digital, you

know. You can't get subtle shading or that kind of thing but it's certainly good for brainstorming in place of a white board.

Visual language - this is - this is where you can really start to make your own talents and abilities and interests kind of start to shine. You need your own toolkit if you will of fonts, bullet point styles and doodles so I'll go through some of that. What I have here is - okay so right in the middle - you all know what that is. That's not a product of anyone at the Corps. I hope not.

This is a, you know, graffiti on a local railroad bridge here right near my office but I think graffiti artists have incredible talent. I've been asked if I've been a graffiti artist myself. No. This is my own - this is a typical flipchart in my own style when I'm not being too creative but, you know, blocked letters.

This is another form of blocked letters and different, you know, sometimes I write small. Sometimes I write big. Spacing letters apart makes a different statement than mushing them together making them tall and skinny, you know.

Play around with just the fonts and that's mostly what I do right now with frames and arrows and that kind of thing. So this is Sunni Brown's work for Zappos and she has all kinds of different fonts and typography styles going.

This is play around with your own style. And an easy place to begin if you've not done this before but you facilitate a lot of meetings is definitely always have the flip chart next to you and put a title of the meeting. What is this meeting going to focus on?

We recently had a business meeting for public involvement specialists so I titled it biz meeting for public involvement specialists with the date, you

know, it gives the meeting kind of an extra-special touch and people pay attention like oh look, she's going to put something on the flipchart with my thoughts and my ideas, you know. So it's a visual reminder of why we're here, what we're doing and don't forget the date and you can put location or host.

Here's a blowup of Sunni Brown's but that's advanced again. The doodles - yay the doodles. So word doodles count. Crush the competition - this is from Sunni's book. While I'm talking you can practice words like supply chain, ecosystem, bright idea. So you get the picture. These are things that you can practice. These are my own doodles. We all work for the Corps. Practice doodling our Corps logo. This is actually my first attempt at doing it. Believe it or not, I've not doodled the Corps logo in a meeting before. So I'm kind of ashamed but now I'm going to try more.

Here's a typical person - it's a star with the top lopped off. I do money bags, fish, arrows, wetlands, rivers, trees and the "no" a lot. So these are sort of my typicals. Find your own typicals. And we'll get to the questions at the end. I noticed there's something in the chat.

So capturing the ideas - okay so this is a whole chapter - a couple of chapters in Sunni's book - this book. I'm not going to get into the specifics but it's not as easy as it sounds and it took me years of practice but the idea is to highlight the key ideas - the nuggets or the big bones of someone's sentence. So if someone says I'm going to get really upset because I'm really upset I'm here today at this workshop because you guys are not fixing the flooding problem in my backyard. So then I would write ongoing flooding in backyard.

So you're not repeating the whole sentence but capturing the bones of that guy's concern. Okay so with that, some examples here are trying to capture

the vision and the ultimate goal for in this meeting. Here in the middle - this is sort of a biopic. (Jerry DelliPriscoli) the founder of the Conflict Resolution and Public Participation Center of Expertise at IWR - he talked about his journey to get to where he is today, you know, Middle East peace talks kind of guy - at least the water part.

And it started with training and then some US leaders he had access to and he founded the International Association of Public Participation and on and on and on. And I had like five sheets of flipchart sheets with his life story kind of mapped out.

Capturing ideas in a SMART planning charette - I started with this pre-drawn process diagram of where do you think we are and then asked folks to draw. So people were drawing arrows and checkmarks in between the boxes or next to the boxes so it's a very powerful way to capture the ideas and sometimes when you're just in the list mood you can alternate colors - just simple things.

And when you get to the wall graphic, this is a lot harder but it's really fun to practice in your PDT and that's where you're listening to - in this case this is a - it is kind of a team building brainstorm I believe but not that structured like not meant to be a SWOT, you know, strengths, weaknesses, opportunities, constraints or threats. It's not that. So she listened and captured what was being said and divided it into three so it didn't look like one big mess because there are three chunks of discussion ideas.

And it leaves this audience, you know, with insights they're not going to forget. They can post this up on the wall and you want to - when capturing, you know, focus on the content, you know, what's important - the nuggets. Trying to be accurate and then the visual structure which is kind of hard. So

this one - one of the last subjects here and then I'll be finished is process diagrams and have you all seen this?

I hope you use these in PowerPoint. These are process diagram frameworks that you can pick from and this is key to being a really good graphics facilitator is getting the ideas into these process diagrams that add dimension, depth and synthesis in sorting in relation to the ideas you're hearing. So it's beyond lists.

I mean I'm not fancy with my process diagrams. You've got to start somewhere but sediment management is shown here in the middle and surrounded by all these different activities that are going on in this one watershed all pointing towards sediment management. So this was a simple process diagram.

Here I'm showing a connection to the mountains through a dam and then downstream the water flows are interrupted, blah, blah, blah. Just quick, simple yet very communicative white boarding session was significant because the blue boxes kind of on the right were what this team thought they were supposed to focus on when in fact it was all the inputs going into this one box that was going to take 80% of the time. They didn't understand the other work behind their work so anyways if that makes sense.

And this is a quick example of just a really crazy brainstorm. LA River right here and kayakers. What if all the O&M agencies contributed money to an O&M bucket for the LA River? What would happen? It was just a brainstorm with an LA River guy. And finally I'm going to leave you with these process diagram sketches that I just love - they're very juicy - from the field of landscape ecology.

So if you're not familiar with - maybe you are very familiar with landscape ecology in that field and come from that field and hooray, hooray because what we do at the core is we alter ecosystem function and we alter the landscape and ecosystems and hopefully not for the too much worse and often times for the better.

But understanding that big sediments drop out at the top of the watershed and medium ones, you know, cobbles and boulders in the middle and fines carried to the ocean, you know, just simple diagrams say a lot and can help the discussion and help bring a PDT to a shared understanding of the goal of an ecosystem restoration study, etcetera or communicate to the public.

So in closing you've heard some themes, graphic recording facilitator. You can Google visual thinking. Visual practitioners - there's a good website. Info doodlers - there's just a lot of variations on these themes that I've heard and seen out there that you could look into. So they get results.

So graphic facilitation is about results and increasing the efficiency of the meeting and it helps enable deeper thinking for improved problem solving. You can tackle complex problems using advanced graphic facilitation and process diagramming skills so you have better options and then you can get to the shared understanding more quickly. That's really important and it supports the team building and broader organizational development and I forgot to add that it's more fun. It's fun.

I don't know. I enjoy meetings that are more engaging myself. It's going to be a culture change for some folks - engineers who are used to just sitting back and listening. And I want to leave you with this thought to be your district's chief doodler.

This guy here - I don't know that he was ever asked to doodle in his years at the Corps as an environmental coordinator but during class we had to relay the previous day's key ideas, key message points and he Pictionary'd them and he was just having the time of his life. And here I am having fun doodling down there for the San Gabriel River Master Plan.

So doodle often. Practice. Get that cool journal that you've been eyeing at the stationary store and, you know, practice on your team in a safe place somewhere you won't feel silly, maybe in a section meeting or do your family's history or how you met your husband or how you ended up as a, you know, a biologist at the Corps. Diagram your life history and then ultimately bring flip charts every meeting. Use the white board at every meeting. That's where you should stand and then become your district's go to graphic facilitator.

So with that thank you for your time and attention and I'm finished.

Courtney Chambers: Great. Thank you very much (Eileen). Julie are you going to take the lead here?

Julie Marcy: Yes if you can - if you would turn everybody to interactive mode please.

Courtney Chambers: Okay.

Operator: All participants are now in interactive talk mode.

Julie Marcy: Okay, great. Wow (Eileen), that's just amazing. You've taken us on such a wonderful visual journey. I'm so inspired right now, but let's go ahead and open up the floor to questions or comments that folks may have and you can either ask verbally or use the chat feature as you prefer.

And (Eileen) I think you referenced that one had come across your chat box. It might have been sent to you privately - a question. Do you have one or...

(Eileen Takata): Oh yes, hey Hunter.

(Eileen Takata): Digital white boards - yes sure I'd love to come help use digital white boards. I'm still trying to figure them out myself but pretend it's a white board, forget the digital part and just practice doodling. You don't have to save your doodles if that's intimidating and you don't want someone to find them later. Practice.

And (Hunter) brought up mind mapping which is what an info doodle looks like or a wall graphic size sheet of paper is what you need to do mind mapping which is the following thought process. I'm not sure of the exact definition of mind mapping. Maybe I've done it. I'm not sure. I haven't really done it for, you know, for sure, for sure but I believe when you follow a train of thought and just document those thoughts like a speech or keynote speech going - listening to a conference - in on conferences or webinars is a good place to practice.

You know, if you're sitting at your desk and you don't feel like, you know, doing two things at once and you don't need to work on another paper or an email, go ahead and start practicing doodling and capturing the key thoughts from someone's speech on a webinar like you were today I hope.

Julie Marcy: (Eileen) this is Julie. We talked a good bit about your using graphic skills as a facilitator. Are there times where you also encourage your participants to do graphics, maybe in some breakout groups? Have you done that and what sort of results have you had from that?

(Eileen Takata): Yes, that's a great question Julie because ultimately I do believe in the marker - the power of the pen and marker. But to be quite honest, I've been very marker shy at the Corps. I don't see markers hardly at all and so I've been hesitant to introduce them. The most I will do for the most part is use flip charts and the white board myself and not always.

But in SMART planning Charettes yes, I've actually insisted at least breakout groups using flipcharts but more importantly insuring that the team provides large scale - very large scale plots that could be drawn on or marked on or, you know, with snake pits and treasures, you know, where the best opportunities and constraints.

Even from the PDT - they enjoy the interaction too. So the few times I've worked in a more interactive mode with teams, it's been really enjoyable but I don't do it often enough.

Julie Marcy: And we had a request. Could you back up maybe a couple of slides (Eileen)? Folks wanted to see some more examples of the graphic facilitation. Yes, just a couple like where you show several examples so folks can see. There we go. Yes, there we go so folks can have that for reference.

(Seth) sent us a note in to everyone about some good mind map online tools like X mind and Free mind and those of you that took our two-day training know that we show a little short video on mind mapping as well. So there are some great resources out there available to you.

Courtney Chambers: Julie, along those lines - this is Courtney. I had a question. You referenced there was a site that maybe had some templates to look at. Was that Grove or something like that?

(Eileen Takata): The Grove consultants.

Courtney Chambers: Oh, okay.

(Eileen Takata): They're out of San Francisco and they sell my favorite marker.

Courtney Chambers: Good to know.

(Eileen Takata): And I don't have one with me because they're super expensive - not super but maybe three or four bucks each and I think I might have had a picture of them earlier. I'm not sure. But their markers are the best because they don't roll when you set them down and then you can have the marker hold. Here's an example of the marker hold. I don't have fat markers.

Julie Marcy: You look like Wolverine there (Eileen).

(Eileen Takata): Yes, these are sharp instruments, people.

Julie Marcy: Yes and don't the Grove folks also sell some of the templates for the graphics?

(Eileen Takata): Yes, yes. They're known for their templates and their markers and their services. I actually worked for a competitor company across the bay from Berkley so they're very good though. And there are graphic facilitation companies that specialize in it as well as a lot of individuals have gone solo and so they're around.

And the best place to start is also just to go to a meeting. Get yourself to a meeting where they actually have a good experienced graphic facilitator either

running it or doing the recording. So often times I was a plug and play graphic recorder where I would go be paired up with a facilitator.

This is when I was in consulting. And so they liked my graphic recording so I was silent while the facilitators did all the talking. It was important that the graphic recorder in that case remain silent because you wanted the audience to trust that what I was putting up there was not my own work.

They needed to, you know, and I would check with the facilitator that it was in fact accurate the way I wrote it or drew it or whatever. So the facilitator was the only one that spoke but everyone watched the graphic recorder because it's so fascinating to, you know, see a picture or diagram come to life rather than the facilitator talking, talking, talking so it's interesting.

Julie Marcy: This is Julie again. There are also several resource books out there that have like simple diagrams, how to draw simple diagrams like the people image that (Eileen) used or bright ideas. And you can just buy -- these are usually smaller sized books that you can throw in your suitcase if you're going to be traveling to do a meeting -- and then they just cover some basic concepts and simple graphics here like the examples (Eileen) is showing.

So, there are a lot of different resources out there if you're interested in something like that. I think I covered some of them in a previous newsletter, but I can send you some more references if you need to see that.

Courtney Chambers: (Eileen), I've got another question for you. As somebody maybe who's just not as confident in their, I guess, drawing skills or doodling skills, have you ever found yourself where you - maybe you made a mistake or like you checked with the facilitator and maybe that wasn't the best way to represent something simply because you were, you know, you're just listening. Maybe

you're not engaged on the topic as much or something. What do you do in that case if you're on a big white, you know, poster?

(Eileen Takata): Well what do you do when you mess up and you're in front of 100 people?

Courtney Chambers: Yes.

(Eileen Takata): Well it's all about - as you know - the whole concept here of graphic recording, graphic facilitation is transparency, right.

Courtney Chambers: Okay, yes.

(Eileen Takata): It's the first time people are seeing their ideas on paper so there's nothing wrong and I wish I could - I don't know if I could put a pen through this but there's nothing wrong with, you know, X'ing out something and making the correction up in here. So I've done that many times. Believe it or not, my spelling goes downhill when I'm graphic recording. I don't know why, but it's embarrassing - but that's just one of my faults and I'm not the strongest speller to begin with. So yes, I've had a lot of spelling mistakes.

You just - it's part of the transparency and I think people appreciate it. They aren't turned off by it, so.

Courtney Chambers: That's good to hear.

Julie Marcy: Yes. Any other questions or comments for (Eileen)?

(Eileen Takata): Wow. I can't believe this works, Julie. This is cool. (start doodling real-time on the digital whiteboard)

Julie Marcy: Sometimes the technology gods smile on us.

(Eileen Takata): I'm trying to get ahold of a tablet with a stylus so I could effectively help facilitate electronically. So I don't know if any of you - can any of you actually add to this? I saw somebody outlining here in a different color.

Julie Marcy: Yes. In AT&T WebEx usually folks can go up and grab the marker or some of the other tools right above the slides and - yes there you go. And you can use that in AT&T Connect. You know, you can also control who has the ability to do that.

(Eileen Takata): This is too much fun people. I wish I could design an exercise. I didn't get to that level but I'm really excited to see it. Can you all see this?

Julie Marcy: Oh yes. I see Hunter was brave enough to put his name on it, so.

(Seth): Can you hear me (Eileen)?

(Eileen Takata): Hey (Seth).

(Seth): Hey. I didn't know if we were all unmuted.

Julie Marcy: Yes, you are.

(Seth): I'll ask you a question. I was thinking about this and wondering if you've done anything in more public involvement types of meetings where you might have members of the public where you tried to get them to draw or graphically facilitate say their breakout groups.

Like you said some people might be intimidated by that but one thing that occurred to me maybe a facilitator could do - instead of traditionally having like you have a breakout group, you know, and you say capture your summary on a flip chart and then give your report back and you pretty much get the standard, you know, written bullet points on the flip chart.

But if you kind of pre-drew some shapes or categories that let's say reflected different aspects of flood risk management to take an example and then had them draw on that from there or, you know, put their ideas in or something like that. I'm just wondering if you've seen anything like that work outside of just like more internal kind of core key stakeholder groups.

(Eileen Takata): I've done - outside of the Corps (Seth) I've done a lot of public workshops with very graphic approaches to the workshop, you know. In watershed planning it's sort of accepted so we had maps of the watersheds and had like markers and glue and Post-Its and even pipe cleaners and beads and all kinds of stuff for them to map their snake pits and treasures with the park service folks.

I've done a lot of those kinds of workshops but I haven't translated that to Corps workshops except again in SMART Planning Charrettes where I've had breakout groups and again it's not the public but had breakout groups working on maps and not so much doodling but definitely encourage doodles which some people did freely.

But I'm baby stepping my way through the Corps' culture of no markers, no drawings, no maps, no nothing. So, (Seth,) I'm trying to get there but a public workshop - I'd probably be more likely to do it.

Julie Marcy: (Eileen), this is Julie. Another variation I've seen for participants - I've only used it a few times myself - is to provide a stack of older magazines and then scissors and glue or tape and let them extract images. Of course, the magazine should be somewhat related to what your topic is like nature related if you're talking about environmental topics.

But that way, if they're not comfortable drawing most everybody will pull pictures and words out of a magazine and then they can put together an image.

(Eileen Takata): That's a great idea.

(Eileen Takata): I didn't get into, you know, workshop design with this because obviously that could be a whole topic in and of itself - using graphic techniques for the facilitator, the breakout group participants and everyone so that's really the fun stuff, right.

Julie Marcy: Yes.

(Eileen Takata): And there's many, many techniques and they're endless. I have a lot of great examples in my head of different workshops I've heard about or have conducted myself.

One that was very intriguing to me was a smart growth workshop a long time ago. I think it was like one of those 20/20 visioning things and they calculated the population growth over a number of years and they gave everyone population chips and they said okay folks, you know you love Salt Lake City but this is the projected population growth in the form of chips in the form of, you know, 10,000, 10,000, 10,000. Where do you want to put those chips?

And people stacked the chips because nobody wanted to ruin the open space surrounding the city and that was such a strong statement that they put a growth boundary on the city.

Julie Marcy: Interesting, interesting. And we had one other question come in. For folks who are handwriting challenged - their handwriting isn't the best - what are some tips that you have that folks can have to improve their handwriting say when they're using flipcharts or white boards?

(Eileen Takata): Wow, you know, I started off in architecture school at 18 years old. I always had okay handwriting being from sort of an artistic family but I practiced. Believe it or not, I bought a big thick, you know, journal and just started practicing writing to come up with my own style and block letters appeal to me. So if you want to start practicing in a journal or on scrap papers, we have tons of scrap paper, you know. Practice on the back in block letter width guidelines.

I'm an old school drafter. I'm an old school drafter and I actually use guidelines and a ruler to get my verticals straight up and down. I mean I've dissected fonts. I've designed fonts so my writing is based on years of, you know, practicing and studying it and learning about writing and having to do it professionally.

So it's not an accident that, you know, you can read the writing on at least some of these flipcharts but it just takes practice. And don't be afraid to go to drafting 101 kinds of websites and books to just practice the vertical with a straight edge going across the page on a guideline.

Julie Marcy: That's a great idea, you reminded me (Eileen) that they're usually still available in stores like Office Max and so forth. When you go to their section

where they have their flip charts, they usually still have the ones with the faint graphic lines in there. So if you're challenged with keeping your lines straight and so forth you might want to start with those chart paths and your audience won't even see them because they're so faint but they could help you guide, you know, your script.

(Eileen Takata): See, anything to boost your confidence at the start of the meeting, during the meeting. And use a pencil - a number two pencil - to draw guidelines on the wall graphic, you know. I divided up SWOTS - a SWOT sheet into four sections. Sometimes I drew guidelines just to insure that I wasn't off kilter but I can for the most part naturally write straight but not always. It just literally takes practice and a few tricks like - I like Julie's suggestion. Go ahead and buy those preprinted ones or put just a few yourself, you know, measure down 12 inches, 12 inches, 12 inches, 12 inches, 12 inches, 12 inches and draw quick lines across with the ruler.

I have rulers handy all the time. This is my nice triangle from my drafting days.

Julie Marcy: And like you said, if you're trying to do something a little more complex, folks might want to start off in pencil and then trace over it with the marker. We know what to get you for Christmas (Eileen). We'll get you another ruler. You obviously don't have enough here. Okay so any other questions or comments that anyone has for (Eileen)?

Courtney Chambers: I would like to know while we're waiting for questions and I'm sorry to interrupt if you have one coming but I'm curious how many of you consider yourself graphic facilitators or you are graphic facilitators.

Julie Marcy: Let's use the little raised hand feature above chat if you've tried some graphic facilitation. Just click on your raised hand and we can see the tallies there.

Eileen Takata: How many hands do we have Julie? I don't see any.

Julie Marcy: I don't see any hands.

Man: I think only the host or presenter can see the hands when they get raised though.

Courtney Chambers: I still only see (Eileen)'s hand.

Julie Marcy: Okay. So it was good that she did the starter kit for us because we obviously have a lot of newbies in the audience.

(Eileen Takata): There's even a book by (Brandy Agerbeck) whose work is in this PowerPoint guide to graphic facilitation. So that's - I wish I bought it but I didn't in time for this but it looks like a good guide but I like the doodle revolution. Just the title of it just jumped out at the airport bookstore, so.

Julie Marcy: Well and (Diana McComas) gave us a good tip. We might want to go back to our elementary school days and get a learning to write book. Do you remember the books with the giant pencil and tracing the letters?

(Eileen Takata): My son uses those to trace letters.

Julie Marcy: Yes. So that might be a good way to improve our handwriting. Well, we had just a couple of minutes left. Again any questions or comments for (Eileen)? Or if you have any general facilitation questions, conundrums you're facing or

if you've come across a great tool or resource you want to make folks aware of?

(Seth): I would just add that - (Seth) here - sometimes peoples' handwriting isn't really that bad. They just tend to write too small when they scribe so writing - sometimes writing bigger and using - trying to make yourself use blocks - I mean not writing in cursive but printing if you can practice that because it's hard to do that sometimes when you're going fast. It can make it more visually appealing to folks.

(Eileen Takata): Yes. (Kevin Holden) on the line and he's a fellow landscape architect if there's others. Landscape architects, you know, you naturally have these skills so you better have a marker in your hand every day (Kevin) or else we'll find you.

Julie Marcy: And this is Julie again. I have one last thing to share with you. Yesterday (Steve Stockton) of the Civil Works Directorate sent out a memo to all of the Commanders and SES's across the Corps releasing our FACES – Fundamentals for Army Corps Executives, on demand training modules. This includes some excerpts from the two-day courses that we taught plus some new materials. I'll be sending that link out to the facilitator's community and then (Seth) and (Maria) are going to send it out to the Public Participation community.

It's really designed for leaders at all levels of the Corps. Some of the information may be familiar to you and some may be some new tools and information you can use. So be watching for that. It's just optional training. It's a resource available if you'd like to use it.

(Eileen Takata): Great, thank you Julie.

Julie Marcy: All right. Well (Eileen) thank you so much for such an outstanding presentation and thank you everyone for tuning in and to Miss Courtney for co-facilitating with me. I appreciate all your help. As we mentioned at the beginning, we will be posting the archive of the recording, the PowerPoint and then the transcript of the session in the facilitation archive. So if you want to go back and get some more detail or know someone who had to miss the session for a conflict this afternoon, that'll be available to you.

So (Eileen) did you have any last thoughts?

(Eileen Takata): Get a marker.

Julie Marcy: Get a marker - there we go. All right, thank you all so much and that will conclude our session.

(Eileen Takata): Thank you. Bye.

END