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Photonovels: Tools for Community Learning

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Photonovels

Tools for Community Learning

The Kentucky Partnership for
Farm Family Health & Safety, Inc.

Photonovels

Tools for Community Learning

Module II

The Kentucky Partnership
for Farm Family Health & Safety, Inc.

Linking Farm Women, Their Families, and Their Communities
to Improve the Health and Safety of Kentucky's Farm Families

Photonovels—Tools for Community Learning

The Kentucky Partnership for Farm Family Health & Safety, Inc.
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Photonovels

Tools for Community Learning

Acknowledgments

Foreword

In September, 1992, the W. K. Kellogg Foundation granted funds to be used for establishing a grassroots, community-based partnership to strengthen the role of farm women in preventing agricultural injury and illness in Warren County, in south central Kentucky. A second focus of the partnership, which came to be called The Kentucky Partnership for Farm Family Health & Safety, Inc., was to empower farm women to take action on their own farms to reduce risks to their families' health and safety. The Partnership developed into a strong and successful organization that has implemented important health and safety programs throughout the county.

As the organizing group of community leaders began to mobilize The Kentucky Partnership, one of the first projects they wanted to undertake was to plan discussion groups for farm women in which the women could talk about things that affect safety and health on family farms. The leaders wanted an effective tool to help focus these discussions. Photonovels seemed ideal. The Partnership set about creating its own series of photonovels based on the safety and health topics they had found to be of concern in their local area. The first photonovel, *Pesticide Safety*, was produced during the spring of 1994, and six others have followed.

The Kentucky Partnership's photonovels have been used effectively in the group discussions for which they were originally designed, and they have been highly successful in other programs as well—at health fairs, in classrooms, for health leadership training, and in other venues throughout the region.

The members of The Kentucky Partnership here share what they learned in the process of creating and producing this successful series of photonovels. It is hoped that other groups can use this knowledge and insight to produce photonovels for their own community-based programs.

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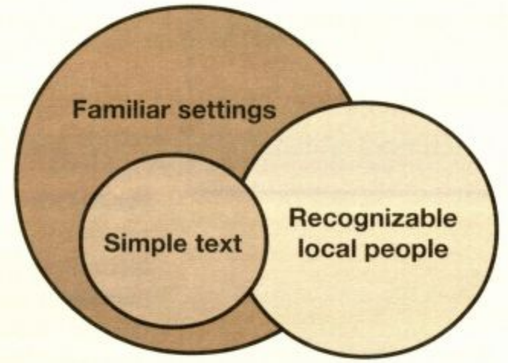
Photonovels: Tools for Community Learning

What is a photonovel?

Photonovels are booklets that use photographs and a story featuring known, local people, familiar local settings, and simple, straightforward text to deliver a message.

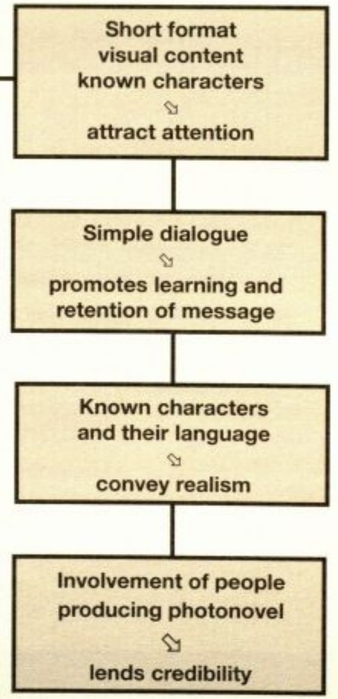


—One picture is worth a thousand words.

Why are photonovels effective?

Photonovels can be an effective way to deliver educational messages because:

- With their simple text, abundance of pictures and short length, photonovels present an inviting format for readers.
- The familiar characters and the local settings capture the attention of the potential local readership.
- When known people and familiar scenes are used, the educational message is better retained by the reader.
- The involvement of people who produce the photonovel, who can themselves be members of the target audience, has great appeal to the intended readership.
- When readers know that the people who designed, wrote, and photographed a photonovel are from their own community and share work, problems, lifestyle, and concerns that the readers themselves have, the message gains credibility.



How can photonovels be used?

Use photonovels for
- **discussion starters**
- **"textbooks"**
- **handouts**
- **informal reading**

Photonovels can be used effectively in a number of ways and in a variety of settings:

- to kick off group discussions
- as "textbooks" for educational programs
- as handouts at local meetings, fairs, or other community gatherings
- as informal "take-home" reading

For The Kentucky Partnership, development of the photonovels served two important functions beyond the uses for the photonovels themselves. By enlisting the help of partners in the community to help with the development of the photonovels, the Partnership built bridges between The Kentucky Partnership and people throughout the community. The Partnership increased its visibility and gained further credibility with people who were part of the intended readership. Additionally, the women of the Partnership were empowered through the creation and production of the Partnership's photonovels. By presenting their educational messages through the vehicle of the photonovels, the Partnership leaders increased their leadership roles in their families and within their communities.

Getting Started with a Photonovel

The core group

A core group of people is typically the catalyst for beginning a photonovel project. For The Kentucky Partnership, this core group was made up of the women who served as Community Coordinators, Regional Coordinator, and members of the Partnership's Board of Directors.

Identifying the topics for photonovels

Gathering information—
- **brainstorming**
- **surveys**
- **informal talk**
- **focus group interviews**

A photonovel project grows out of the need to educate—in the case of The Kentucky Partnership, the need to bring messages on health and safety issues to farm families in a local area. The Community Coordinators and Regional Coordinator first identified health and safety topics of concern within the community. These topics were gathered in several different ways. As a starting point, the Coordinators attended a weekend retreat at which they shared personal stories about farm illnesses and injuries and discussed the causes and consequences of those events. Later, they conducted focus group interviews with groups of farm women from locations throughout their county and found many areas of concern to farm families. [See Bibliography, inside back cover, for a list of books that explain more about focus groups.] The Coordinators then followed up with a written survey of more than 200 farm women to confirm their earlier findings and to gather additional data.

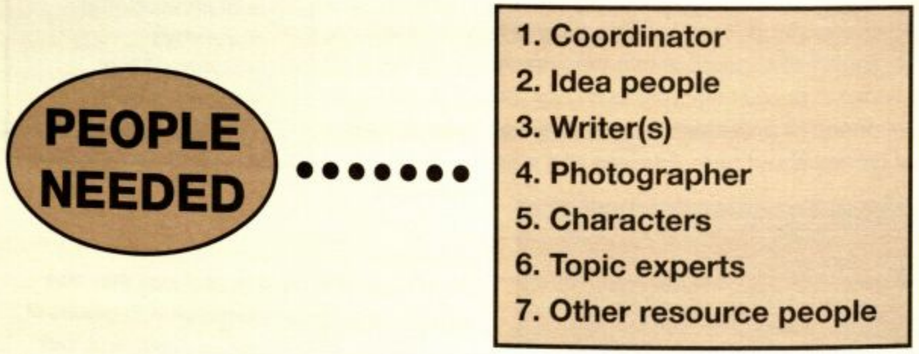
Not every community group will choose to employ these methods, and not every group will have the resources to do full-scale data collection to identify topics of interest. But groups can collect information using one or two of these or other methods. Other methods that might be used include:

- informal survey methods, such as using a tear-off reply card on a flyer or brochure to ask questions and invite answers
- brainstorming among group members
- informal talk with community groups

Once the specific areas of concern among the women of the community were identified, The Partnership could begin work on photonovels addressing these concerns.

Partners in the project

Early in the process of thinking about photonovels, the core group will want to establish the partners it will need to help make the project a success. Group members need to ask themselves some basic questions; the first of these is: What kind of help will they need?



1. Coordinator

Some one person, or a small committee, will need to be in charge of the overall progress of the photonovel and attend to the many details that can make the project a success.

2. People to generate ideas

Ideas are the real beginning of a photonovel, and ideas can emerge in many different ways and from different sources. Typically, the core leaders are catalysts for these ideas.

- What will make up the story line to carry the message?
- Who will the main characters of the story be?
- Who will be the actors who carry out the action of the story?
- Who are some of the topic experts who can be called on for advice and for editing?

3. Writer

A writer may come from the core group or from an outside source. A member of the core group may have the talent and the willingness to take on the job. The person who originated the idea for a story and its characters may become the writer for that story. The leading character in a photonovel might become its writer. A group member with a special interest in the topic may volunteer or be enlisted as the writer.

Opportunities may exist for finding a writer from outside the core group. Perhaps a writer from a local newspaper is willing to lend expertise to the project. A local college's journalism or English department might help in finding a writer. Perhaps the community is home to a professional writer who could be persuaded to participate in the project.

Although several people may eventually have a hand in turning out the finished script, one person—or at the most two—will need to take the lead. It is important that the writer have some expertise in writing and know how to write to have a message understood.

4. Photographer

As with the writer, the photographer may be a member of the participating group or may be brought into the project from outside. Naturally, someone who is familiar with camera equipment and who has an "eye" for a good picture can best capture the action of a photonovel as the characters move through the story.

One method that can be effective is to have one person serve as both writer and photographer. In this case the writer/photographer will intimately know the story line of the photonovel and can plan photographs that will closely fit the script.

5. Characters for the story

Characters often emerge naturally as the planners discuss the topic for a photonovel. In many cases, characters will be discovered as people become interested in a topic and volunteer themselves—or their families or friends—as featured characters in a story.

6. Experts

Experts in the topics to be covered by the photonovel are invaluable partners as the writer develops the script. As ideas for the story take shape, one or more of these topic experts can work with the author to make sure the information in the photonovel is accurate and appropriate. Experts can also help the author make sure the major areas of the topic are covered. These experts are often active as consultants and editors throughout the writing process.

7. Other resource people:

Film processor—After the film is shot, it must be processed and turned into prints that can be used in the photonovel. Often, a local photo shop can provide this service, and the core group will usually have suggestions as to who these vendors could be.

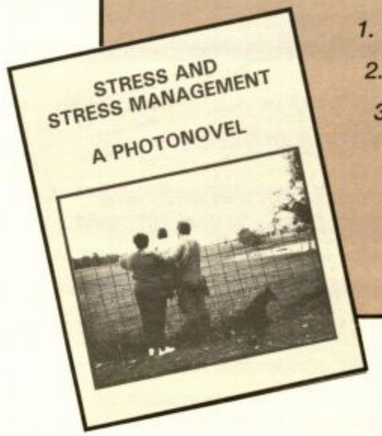
Printer—a printer, or print shop, must be found who can do the actual printing of the text and photographs and assemble and bind the pages into a finished product. (Alternatively, once perfect pages have been typed or word-processed and the photos have been placed in position, a good-quality photocopy machine can be used to produce pages for the photonovel. These pages can then be copied, arranged, and stapled or bound to form a booklet.)

> ***A note on resources: The Kentucky Partnership's photonovel project was part of a program undertaken with the cooperation of two universities; therefore, some of the resources were available from the beginning. Funding was provided, and some of the partners needed for the project were found within the participating institutions.***

Because of The Kentucky Partnership's focus on empowering farm women to deliver health and safety messages, the Partnership women and their families were a vital source of community resources for the project. Contacts throughout the community sprang from the networks formed by the core group of Partnership women, their families, and friends. People identified by the women—local health care providers, farm equipment dealers, Future Farmers of America (FFA) leaders, the county Agricultural Extension agent, local vendors such as printers and photo shops, and others—became important partners in the development of the photonovels. This kind of networking and collaboration can be found and utilized in many industries to bring the members of a community together around topics of concern.

Producing a Photonovel

After a core group has determined the topic for a photonovel and at least some of the partners are in place, the process of producing the photonovel can move forward.



1. *Generating ideas*
2. *Writing*
3. *Writing, editing, and revising*
4. *Bringing in the characters*
5. *Adding photographs*
6. *Designing and laying out the photonovel*
7. *Printing*

Ideas start the process.

Ideas are the foundation of a photonovel. What is the message of the photonovel? What story line will carry that message? Who are the main characters of the story? Who are the topic experts who can be called on for advice? The answers to these questions can come from a variety of sources. Ideas for starting a photonovel on a specific topic often emerge informally as the planners discuss the photonovel among themselves. Ideas can also be the result of more structured brainstorming sessions. Or they can spring from the vision of one person alone.

In The Kentucky Partnership, ideas for a story and characters were typically generated by the Partnership leaders. In some cases an individual in the group had experienced a life event that made that person, or her family, a firsthand source for situations and characters. Occasionally, ideas for a story and its characters were generated by one or two individuals and were later expanded and developed by others in the group.

IDEAS

WRITER
•
CORE LEADERS
•
TOPIC EXPERTS
•
CHARACTERS
•
THE COMMUNITY

Writing begins.

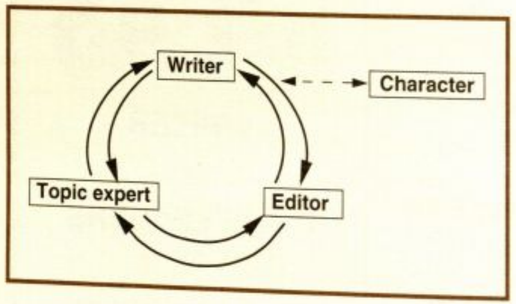
The Partnership's writers worked closely with editors and consulting experts. Editors, along with writers and other participants, usually emerged from the core group or elsewhere as a photonovel project was first discussed. Similarly, expert consultants were identified by the core group as the topic unfolded. Often a photonovel's actors took on the role of editors, offering their suggestions on dialogue and realism and helping refine the story.

For The Kentucky Partnership, the writing process typically followed a pattern:

- The writer gathered information and ideas on the topic and began writing.
- The writer finished an initial draft and passed it along to one or more editors and to any topic experts.
- These editors and consultants reviewed the draft, made comments, and suggested changes.
- The writer looked at the comments, made appropriate changes, and submitted the revised draft again to the editors and consultants.

Collaboration is a key element in the writing process.

Editors and consultants are integral parts of the writing team.



This "circular" process of writing and editing continued until the members of the writing-editing-consulting team were satisfied with the script. The finished script was then typed, or word-processed, in a format suitable for the finished photonovel.

For The Kentucky Partnership's photonovels on agricultural health and safety topics, experts included local health care providers who contributed authoritative medical information to specific scripts. Other experts included agricultural extension service personnel who offered their knowledge of safe farming techniques, equipment safety, and behavioral factors that influence safe use of farm machinery. Farm equipment dealers and farm chemical suppliers were also valuable sources of information on such topics as safe use of farm machinery, pesticides, and agricultural chemicals. Also among the experts for these photonovels were the Partnership women and the farm families who contributed their knowledge to the scripts. Because of their experience and detailed knowledge of farming, they were valuable topic experts on the writing team.

- For one of the Partnership's photonovels, a writer had volunteered her leadership on the project because of her special interest in the topic and because her own father was the model for the main character in the story. She began her writing process by brainstorming with others of the core group. She formed a clear idea for the story line, sat down, and wrote the story and dialogue. Her draft of the script became the basis for collaboration by characters, editors, and topic experts and evolved into the finished photonovel.
- For another photonovel, local experts on the topic were chosen as writers. These experts researched the topic further and met with the people who had volunteered to work with the project and those who were to become the characters for the photonovel. They gathered ideas for story and dialogue and worked closely with the characters to refine the story and dialogue, rewriting and revising the script until the team was satisfied.
- For a third photonovel, a graduate student from one of the participating universities was given the task of writing the photonovel. The student researched the topic and interviewed the principal characters of the story, asking questions, listening carefully, and taking notes that would later form the story line and dialogue.

At some convenient time during the development of the script, additional elements for the photonovel can also be designed and written. The front and back covers should be designed and typed, or word-processed, as they are to appear on the finished photonovel. Any other pages, such as acknowledgments or order forms, should also be designed and typed. These extra pages for the photonovels produced by The Kentucky Partnership typically included:

- front cover—including the title of the photonovel, a photograph picturing the topic of the photonovel, and The Kentucky Partnership's logo
- introduction
- back cover with The Kentucky Partnership's logo, address, telephone and fax numbers
- pages inside the back cover, which included acknowledgment of the main people involved in producing the photonovel, information about joining The Kentucky Partnership (in some cases, a tear-out membership form was used), and order information for the photonovels.

Reading Level:

The reading level of a photonovel can be an important concern. The writing team may wish to use one of the standard measurements of readability to help determine the reading level of the script. Examples:

- the McLaughlin SMOG Index Readability Formula
- the Fry Graph Reading Level Index
- the Flesch Reading Ease Formula
- the Dale-Chall Formula
- the FOG Index

See Appendix B for the SMOG Index Readability Formula. See inside back cover for references to various readability formulas.

If the writing team chooses not to use a grading formula, they can use a more informal process and simply agree among themselves that a script needs to use simpler language, for example, or that the script needs a more sophisticated level of vocabulary, word usage, and syntax.

Characters are brought into the process.

By the time the writing is underway, the characters for the photonovel will probably have been chosen. In many cases, these characters will already have played an important part in reviewing the script as the author worked on it. The characters can begin to familiarize themselves with the script, and, together with the writer and photographer, they can plan how they will walk through the scenes of the story line.

Informed consent

A signed photo release form (sometimes called a consent form) should be obtained from each person who appears as a character in the photonovel. In the case of a minor child appearing as a character, a parent or guardian should sign the consent form on behalf of the child. Appendix A gives an example of a consent form developed by The Kentucky Partnership. This form may be adapted and used without permission from The Kentucky Partnership.

Photographs are added to the story.

The photographer prepares for the "photo shoot" by reading the script and becoming thoroughly familiar with the story line and the dialogue of the characters. He or she then walks through the action with the characters, script in hand, and photographs the characters as they enact each scene.

In order to have a broad selection of photographs from which to choose, photographers should take more pictures than they think they will need. It is far better to have too many pictures than too few. It can be difficult or inconvenient to reschedule another photography session because the first session did not result in enough usable pictures. As an added precaution, the photographer may want to "bracket" each shot by shooting an extra picture using one *f*-stop setting on each side of the setting indicated by the light meter. Bracketing in this way increases the likelihood of ending up with a good picture, correctly exposed. When the photography is completed, the film is developed and printed.

Layout is designed.

With the script written and the photographs printed, the layout stage can begin. Some one person—or a small committee—should be assigned the task of selecting the printed photos that will illustrate the script. The text and selected photos are arranged or "laid out," page by page, as they are to appear in the photonovel. This mock-up is the actual model that will go to the printer to be photographed and printed, so the process should be done with care. The paper should be free of fingerprints and smudges. The photographs should be placed on the page carefully, and the text should be free of misspellings and typographical errors.

For Partnership photonovels, the layout process was a cut-and-paste procedure done by hand. The script was cut into single short blocks of dialogue—each one the appropriate length for a simple page—and a photograph was selected to illustrate each block. These blocks of text, together with their photographs, were carefully arranged into the exact order in which they were to appear in the photonovel.

The layout person then prepared blank pages by trimming non-copying grid paper to the size the finished pages were to be. This paper has a grid printed in light blue, which does not reproduce in typical photo-typesetting processes; the grid helps the layout artist place text blocks and photographs in a straight, level arrangement on the page. (This paper is commercially available from art supply stores, office supply outlets, engineering suppliers, and other sources.) The layout person then carefully glued the blocks of dialogue and their accompanying photographs to the grid-paper pages, using an ordinary glue stick.

[Note: An organization that is developing a photonovel may have the technology for desk-top-publishing and printing. With a computer, desk-top-publishing software, and a laser or ink-jet printer, the layout can be done electronically, and the pages can be printed, assembled, and stapled into finished photonovels by the organization. As an alternative, the computer file can be sent to a printing company, where the pages are printed, assembled, and stapled or bound into booklets, to complete the photonovel.]

Printing and assembling are completed.

The finished layout, or mock-up, of the photonovel is now sent to a printing company, where it is photographed, typeset, and printed. The printer can also trim the pages and assemble them in proper order. Pages can then be stapled or bound, and the photonovel is complete.

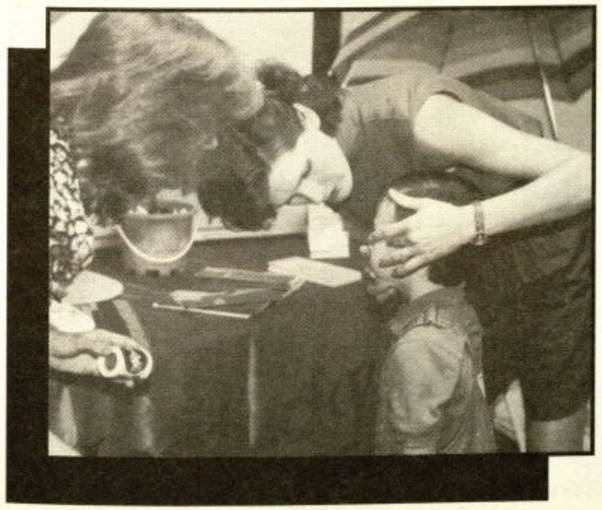
Photonovels from The Kentucky Partnership—Three Experiences

These histories illustrate experiences of The Kentucky Partnership as it put together three of its photonovels.

Protection From Skin Cancer

Skin cancer was identified by The Kentucky Partnership as one of the important concerns among women in the community, and the leaders of The Partnership wanted to develop a photonovel on this topic. Susan Jones, Regional Coordinator for The Kentucky Partnership, took on the leadership of this project. She immediately took advantage of her extensive network of professional acquaintances and colleagues to get started. She contacted Elizabeth Westbook, one of the members of The Partnership and also Regional Coordinator of the Kentucky Cancer Program, and asked her to help as editor and topic expert. Elizabeth agreed.

Susan also proposed the idea for the story line of the photonovel. Susan's broad experience with health fairs in the community gave her the idea of using a health fair booth as the backdrop for giving information about protection from skin cancer. Susan also had the story's characters in mind: one of The Partnership's Community Coordinators and her family—Theresa Lowe, her husband Kenneth, and their young son, Joe Kenneth. When the three of them enthusiastically accepted the challenge, the photonovel was underway.



Susan recruited a nursing student from Western Kentucky University to join her as a co-writer for the photonovel, and the two began to write the story line and dialogue. When they had completed a draft of the script, they sent it to Elizabeth for review. Elizabeth offered suggestions concerning the dialogue, action, and other

points. She also injected into the story additional topics concerning skin cancer that she felt were important—melanoma, for example, had not been mentioned in the early draft, and Elizabeth felt that it should be added.

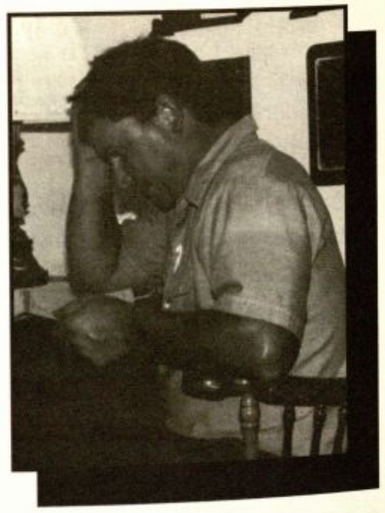
The script went through two revisions before the team considered it complete. They then set up a plan for shooting the pictures that would accompany the story.

A graduate student from the University of Kentucky was asked to take the pictures for the photonovel, and he readily agreed. Elizabeth and the rest of the team set up a simulated health fair booth, using a table, display board, posters, and other materials Elizabeth typically used for booths at real health fairs. The photographer took pictures as Theresa, Kenneth, Joe Kenneth, and Elizabeth enacted the story. During this photography phase some interesting additions were made to the script. For example, during a break in the photo session, Theresa expressed to Elizabeth her concern about a mole on Joe Kenneth's skin; this request quickly became a part of the script and made an important contribution to the story line of the photonovel.

After the photos were developed and printed, Susan and Janice Williams, administrative assistant to The Kentucky Partnership, completed the layout of the photonovel. A local printer used their layout to print the final copies of *Protection from Skin Cancer.*

Stress and Stress Management

Stress was identified as one of the important concerns among women who completed The Kentucky Partnership's questionnaire. When the Partnership's Board members discussed this area of concern, no one at first volunteered to take the lead on a photonovel on stress. It fell to Angela Vaughn, then President of the Board, to take on the project. She began by discussing the project with Susan Jones. After talking through some ideas with Angela, Susan (on the faculty of the Department of Nursing at Western Kentucky University) contacted two colleagues—faculty members in psychiatric nursing, with special interest in stress, particularly farm stress—and encouraged them to help as writers and consultants for the project. The two nurses met with Angela and her husband, Dennis, at their farm home one rainy afternoon. Together the four began to develop the story line for the photonovel, and Angela, Dennis, and their young son, Justin, became the main characters.



Over the next few weeks the two writers reviewed scientific articles, brochures, and other materials on stress and stress management and began to fill in the story line. Together they wrote a draft of the script. As soon as the draft was finished, they gave it to Angela and Dennis to review. Angela recalls that she and her husband read the script as actors, role-playing the parts. They offered comments and

made changes in the script—adding personal touches to the story and bits of dialogue that they themselves might use—and suggested additional ideas for the content. After they had worked with the script they returned copies to the authors and to Susan, who each made further suggestions and changes. This cycle of collaboration continued through three or four editions until everyone agreed on a final script.

The script was then given to a student from Western Kentucky University, who copyedited it and made sure it was grammatically appropriate. Janice then typed the copyedited script into a finished version.

The pictures for the photonovel were the result of a group effort. Some of the pictures were family photos made by Angela or her husband before the project began. Some pictures were taken specifically to fit the script of the photonovel. One picture, planned and photographed by Susan and Janice, became the cover photo for the novel.

Susan assembled the text and photos into a layout for the photonovel. This layout was then passed on to a local printer for printing and binding into the finished photonovel.

Farming and Hearing Loss

As the Board of The Kentucky Partnership reviewed the community's concerns, it was clear that a photonovel on hearing loss should be planned. Serving on the Board at that time was Elizabeth Hawkins, a school health nurse. Elizabeth's father was a retired vocational education teacher and farmer, well known in the community. Elizabeth knew that he had a 60% hearing loss in one ear. He and his grandson, Jacob, were very close and seemed a likely pair to appear as characters in a photonovel. Personal interest, firsthand knowledge of the topic, and access to ready-made leading actors made Elizabeth one of the leaders for developing this photonovel.

Elizabeth started the project by brainstorming with Susan Jones. They discussed some ideas, and the story began to take shape. Elizabeth outlined the story and wrote the foundation of the narrative and dialogue for *Farming and Hearing Loss*.

As is the case with all the photonovels, the project was a collaborative effort. Elizabeth, as writer, was joined by consulting writers, editors, and topic experts. A local physician specializing in treatment of ear, nose and throat, was enlisted as an expert consultant. The clinical audiologist who worked closely with the physician's practice came on board to lend her expertise as well. These two experts in hearing and hearing loss supplied

the medical information that went into the photonovel. Kevin Moore, a graduate student from the University of Kentucky's College of Education, who had worked with other Partnership photonovels, joined the team as a consulting editor, writer, photographer, and layout editor. Susan Jones served as facilitator, consultant, and editor. Together, these collaborators formed the team that ultimately produced the completed photonovel.

As Elizabeth finished her initial work on the script, she passed the draft copy to the other members of the team. The whole team reviewed and edited the manuscript, cutting dialogue and scenes to shorten the script, adding their comments, changing the dialogue, modifying the action, and editing the medical information to make it easy to understand. The script went back and forth among the team members until all were satisfied with it. Janice then typed the final version.

Once the script was complete, Kevin began to plan the pictures. He visited the locations of the story—the physician's and audiologist's offices, as well as Elizabeth's home and "Pappaw's" farm—and walked through the story with Jacob and his grandfather, taking pictures as the two characters enacted the scenes in the script.

After completing the photography phase of the project, Kevin changed roles to become the layout manager for the photonovel. From the collection of printed photographs, he chose those that most closely illustrated the story line and dialogue, and he planned their location in the script. He cut typed blocks of text from the script to fit onto pages of non-copying grid paper, then glued them into place. He then added the appropriate photos. His assembly of the text and pictures became the final layout for the photonovel. Using this layout, a local printer photographed and printed the pages, and the finished photonovel became a reality.

Appendices

Appendix A

THE KENTUCKY PARTNERSHIP FOR FARM FAMILY HEALTH AND SAFETY

P.O. Box 8266
1 Big Red Way
Bowling Green, KY 42101-3576
Phone (502) 745-3213/745-6328 FAX (502) 745-2084

Program Title: _____

Photograph Session: _____

Name of Individual: _____

Address: _____

I have participated as indicated in the above photographic session. I understand the photographs may be used to publish a photonovel on agricultural health and safety and be disseminated by The Kentucky Partnership for educational and promotional purposes. I consent to the use of my name and photograph by The Kentucky Partnership in promoting agricultural health and safety.

Signature _____

Date _____

FUNDED BY W.K. KELLOGG FOUNDATION
IN COOPERATION WITH
THE UNIVERSITY OF KENTUCKY AND WESTERN KENTUCKY UNIVERSITY

Appendix B

The SMOG Index Readability Formula

The SMOG grade represents the reading grade level that a person must have reached if he or she is to fully understand the text that is being evaluated. To calculate the SMOG reading grade level, use the whole text of the written work being evaluated, and follow these steps:

1. Count off 10 consecutive sentences near the beginning of the text, 10 toward the middle, and 10 near the end.
2. From these 30 sentences, circle all the words that have 3 or more syllables (including repetitions of the same word). Add up the number of words circled.
3. Estimate the square root of the total number of polysyllabic words counted: do this by finding the nearest perfect square, and taking its square root.
4. Finally, add 3 to the square root you calculated. This number represents the SMOG grade.

Example:		
Total number of polysyllabic words	=	29
Nearest perfect square	=	25
Square root	=	5
Add:	=	3
SMOG reading grade level	=	**8**

Bibliography

More information on developing and using photonovels can be found in the following publications:

Dale, E. and Chall, J. 1948. A Formula for Predicting Readability. *Educational Research Bulletin* 27: 11–20, 37–54.

Flesch, R. F. 1948. A New Readability Yardstick. *Journal of Applied Psychology* 32: 221–33.

Fry, E. 1968. A Readability Formula That Saves Time. *Journal of Reading* 11(7): 513–6.

Lalonde, B., Rabinowitz, P., Shefsky, M, Washienko, K. 1997. La Esperanza del Valle: Alcohol Prevention Novelas for Hispanic Youth and Their Families. *Health Education & Behavior* 24(5): 587-602.

This article discusses the background research, development, and evaluation methods for photonovel on alcohol designed for a Washington state Hispanic audience.

McLaughlin, G. H. 1969. SMOG Grading—A New Readability Formula. *Journal of Reading* 12 (May): 639-46.

Roter, D., Rudd, R., Keogh, J., and Robinson, B. 1986-87. Worker Produced Health Education Material for the Construction Trades. *International Quarterly of Community Health Education* 7(2): 109-121.

A research article featuring a project undertaken by construction workers who developed a 24-page photonovel for their co-workers on asbestosis. This article reports the effectiveness of the finished product and lists some of the steps in producing a photonovel.

Weaks, D. 1976. *The Photonovel: A Tool for Development.* Peace Corps Program & Training Journal Manual Series No. 4. Washington, D.C.

This manual, based on a photonovel project undertaken by a US Peace Corp volunteer, discusses techniques of story-telling and documentary photography. Highly recommended.

To learn about focus group interviews and how to conduct them, see the following books:

Morgan, David L. *Focus Groups as Qualitative Research*. Thousand Oaks, CA: Sage Publications, 1997.

The author presents a useful guide to focus group interviews. He considers their uses in gathering information and discusses effective planning for focus group interviews. Finally, he gives practical advice on how to conduct focus group interviews and analyze the results.

Morgan, David L., ed. *Successful Focus Groups: Advancing the State of the Art*. Thousand Oaks, CA: Sage Publications, 1993.

In this collection of articles, the author discusses the issues, practice, wisdom, and problems in conducting focus group interviews. Basic principles of when and how to use focus group interviews, general issues, and specific problems are covered.

Krueger, Richard A. *Focus Groups: A Practical Guide for Applied Research*. 2nd Edition. Thousand Oaks, CA: Sage Publications, 1994.

This book focuses on a step-by-step approach to planning and conducting a successful focus group interview. It offers information on analyzing focus group results and includes ideas on strategies, the roles of the moderator, selecting participants, and allowing for diversity within a focus group.