STUDENT PRODUCED HEALTH EDUCATION MATERIAL

A 'HOW-TO' MANUAL

STUDENT PRODUCED HEALTH EDUCATION MATERIAL:

THE PHOTONOVELA

A HOW-TO MANUAL

LIFEWAYS/HEALTH PROMOTION RESOURCE CENTER
FOR WESTERN MASSACHUSETTS, INC.
184 NORTHAMPTON STREET
EASTHAMPTON, MA 01027 / (413)527-7800

Rima E. Rudd, M.S.P.H. Program Development

Jeffrey M. Kichen, M.S.P.H. Program Evaluation

Ivanie D. Joslin, Communications/Development

INTRODUCTION

This manual offers a step-by-step outline of a participatory materials production process. Our concentration is on the development of a photonovela, a literary form in which photographs transmit a dramatic story line. Dialogue bubbles convey the plot in a format similar to that of a comic book. A photonovela is fairly simple to produce and can provide an excellent learning/teaching vehicle for health education issues.

Students actively engaged in producing health education material for others are involved in a valuable and rewarding learning activity. Student produced material can hold greater interest and appeal for readers than material produced by experts because local people, sites, and events can be highlighted.

The photonovela has been used in a number of health, agricultural and community development projects to present story/drama themes which are consistent with the goals of various sponsoring agents as diverse as AID, the Cooperative Extension Service, and family planning programs. We are indebted to B.J. Cain and J.P. Comings for their developmental work in applying participatory materials production to literacy and adult education issues. It is their work in participatory materials development that has provided the inspiration for our work in health education. We have drawn from and refer interested readers to their technical note, The Participatory Process: Producing Photo-Literature, Center for International Education, University of Massachusetts, Amherst, Massachusetts.

The process outlined here is the one we followed in a smoking prevention program funded by the Center for Disease Control. Ninth grade students of Franklin County Technical School in Massachusetts wrote and developed the book DECISIONS. This photonovela serves as a sample product and is an accompaniment to this manual.

The "how-to" manual details process and production steps with the intent of stimulating further experimentation with participatory materials development in school and other health education settings. Check lists and summaries provide planning guides for each phase. Charts and activity sheets are readily reproducible. We believe health educators will find these materials applicable to a variety of topics where decision-making and self esteem are key educational strategies.

TABLE OF CONTENTS

PLANNING

PRODUCTION

FINAL STEPS

WHY PARTICIPATORY MATERIALS DEVELOPMENT?

The goal of health education is to encourage good health practices through increased knowledge, changes in attitudes, social supports and structures, and personal skill development. Health education theory tells us that learning is a participatory and collaborative process.[1]

The development of collaborative models of learning and creating materials is one vehicle by which student confidence is built, competence recognized, and program goals attained. A participatory materials development program in health education can address decision making and self esteem related to a variety of health behaviors.

At the first stage, students who will be involved in materials production take part in exploring and applying group process, decision making and values clarification exercises around the health issue that has been identified. Active participation in the actual production of materials further enhances these skills. All students involved in the production process will identify with and thereby "own" the material so produced. Past experience with this process has indicated a strengthened self image, growth of self esteem, and pride in the association with a media product. Health education studies have further indicated that active involvement in all stages of a program enhances the program goals.[2]

As Cain and Comings note, "rationales for learner-involvement in materials production can be made on the grounds of ethics, morals, educational philosophy or pure entertainment ... A persuasive rationale is that learner-prepared materials generate enthusiasm in the learner. Educators have often found that otherwise lethargic students become involved in materials production if those materials are 'their own'. The materials development process provides a vehicle for the 'silent' student to express repressed feelings and understandings." [3]

PROGRAM BENEFITS

There are many benefits to be accrued from the participatory model and client produced material. Foremost is the respect and dignity resulting from involving students in all aspects of a program that affects their lives. There are several benefits to the program:

-   Students actively involved in producing materials become actively involved with the issues. Program goals are enhanced as awareness of a problem, knowledge about solutions to that problem or skills to help solve that problem are explored and discussed.
-   The students themselves can act to promote the use of "their" product among their friends and family.
-   Some of the prospective readers of the product have a chance to see part of the process and/or hear about the process. The issues, problems, knowledge, or skills which with the product is concerned will be discussed before the product is finished.

_____

1. Mico PR, Ross HS: Health Education and Behavioral Science. Oakland, Third Party Associates, 1975.
2. Simmons, J: Making Health Education Work. The American Journal of Public Health October (Supplement) 1974.

In addition, the active participation of students in producing materials will yield several benefits to the <u>product</u>:

- Student produced media attract and hold the attention of other students. Combining an educational message with an issue that the target population is interested in helps to insure that the message will be received. With members of the target population designing the product, identifying and addressing the issues, relevance of the product is insured.
- Familiar faces and places add to the attraction of the product. In addition, if people see their friends and peers portrayed as meeting and solving problems within the context of a media product, they may feel more confidence, have more pride in themselves, and develop a feeling of power that can help them solve their problems.

Thus, participatory materials development holds benefits for those immediately participating in the process, for those receiving the resulting materials, and for the overall health education goals. [4]

WHO CAN PRODUCE A PHOTONOVELA?

In our model program, we were particularly interested in the concept of a technical high school developing the capability to produce low cost, locally oriented, health education material for younger students in feeder schools. However, we do not mean to suggest that photonovela development be confined to school settings only or to adolescents exclusively.

A variety of agencies, organizations, and community groups substantially contribute to overall health education goals and can easily become involved in participatory materials development. Photo-literature has been popular among adults and children in various areas of the world. It can serve as a delightful aid to health education efforts among various groups and peoples.

The clients (be they children, adolescents, young adults, working adults, senior citizens) can readily engage in all of the activities involved in health education materials development. Each group can make a substantial contribution because they are already experts in the issues and concerns of their peers. Each product, locally produced and relevant to friends and neighbors, will hold appeal.

Younger participants (under the age of 10) may need more assistance from a facilitator than would older participants. The level and degree of participation may vary according to the structure of the organization, the needs of the participants, and the style of the facilitator. For example, young children may be able to write and act in a story but might feel uncomfortable with the full responsibility for the more technical aspects of the production process. The key, we believe, is in involving the participants as much as possible and in as many stages of the process as is possible.

_____

3. Cain BJ, Comings JP: The Participatory Process; Producing Photo-Literature. Amherst, Center for International Education, 1977.
4. Roter D, Rudd R, Franz S, Comings J, Cain B,: Participatory Materials Development for Health Education. Paper presented London, International Health Education Conference, September, 1979.

ROLE OF THE FACILITATOR

The overall goal of the facilitator is to maximize participation by members of the working group and to provide some of the technical expertise needed to produce the material. The facilitator will attend to process, offer support to the working group, and help clarify options.

The various stages in the production provide valuable learning experiences and the actual process is often more important than the "slickness" of the product. Thus, the facilitator will wish to focus on group dynamics, team building, and decision making skills. The facilitator can offer suggestions and aids for group activities. For example, role play activities may be quite helpful to participants when they are about to write dialogue for the story they are developing, The facilitator can help structure this experience by designing role play situations, establishing an atmosphere conducive to role play experimentation, and providing an opportunity for discussion after the role play is enacted.

In addition, the facilitator can provide support at various stages of a program, options when a group feels stymied, encouragement for discussion and analysis of process. The facilitator can influence the atmosphere created by a working group and assist the group in developing supportive work arrangements.

Most likely, the facilitator will serve as the liaison between the working group and the program sponsors (administrators, faculty, staff, or outside agencies). Often program goals or budget constraints will limit some of the options available to the working group. The facilitator will offer a delineation of boundaries that will enable the working group to choose from among appropriate options.

FACILITATOR'S INITIAL CHECKLIST

— The facilitator is comfortable with group work/process
— The administration supports the goals and activities of the program
      — Benefits to the participants are acknowledged
      — Enthusiasm for the final product is generated
      —Activities fit with overall program/institutional goals
— Cooperating staff members are identified
— Potential use of materials is identified
— Students are interested in participating in the program
— An appropriate setting and time for meetings is established
— Needed funds/equipment are available for the program
      — films, books, pamphlets on the health topic to be addressed
      — newsprint, pads, notebooks, graph paper, mimeo facilities
      — scissors, rubber cement, rulers, photo blue pencils
      — camera, flash, film, film development
      — electric typewriter
      — Production process is determined (who will print, how, at what cost)

PROPOSING THE PROJECT

ADMINISTRATORS DISCUSS

PRESENTING TO FACULTY

SOME GUIDELINES FOR FACILITATORS

A major component of a participatory materials development project is, of course, the active involvement of program clients in all stages of the project. Ideally, the program can be client developed. However, depending on the nature-of the program, some stages of the project may have to be determined by others. This is not to imply that outside involvement/decision making for any of the above is negative or harmful.

The following question outline may serve as a helpful guide to potential facilitators. An answer to some of these questions will help the facilitator set realistic limits to the program and increase client participation as much as possible within imposed limits.

The problem:	*who*	*determines that there is a problem to be addressed?*
		acknowledges the problem?
		defines the problem?
		agrees to address the problem?
		defines the magnitude of the issue?
		defines the hindering factors and the helping factors?
		determines that a program can, should, and will solve the problem?
The program:	*who*	*designs the program?*
		implements the program?
		determines the materials to be used?
		designs the material?
		determines who gets the material?
		pays for the program?
The evaluation:	*who*	*requests the evaluation?*
		determines that an evaluation is appropriate?
		designs the evaluation?
		benefits from the evaluation?
		holds the information?
The follow-up:	*who*	*is responsible for follow-up?*
		determines that follow-up is indicated?
		wants the follow up?
		benefits from the follow-up?
Decision making:	*how*	*is decision making defined?*
		are the options limited?
		is the process determined?
		is the process implemented?
Cooperation:	*how*	*is cooperation defined?*
		is the process determined and implemented?
		are the activities and products judged and by whom?

The <u>Participation Grid</u>, developed by J.P. Comings, offers a useful tool for the facilitator in monitoring program progress and examining levels of participation. The grid divides a program into four stages: initiation, planning, implementation, benefits, evaluation. Within each stage, a distinction is made between decision making and cooperation. Decision making can be viewed as active involvement in project activities. A high/low rating for each component will allow the facilitator to have some "measure" of participation.

PARTICIPATION GRID*

STAGE	INITIATION		PLANNING		IMPLEMENTATION		BENEFITS		EVALUATION	
FORM	Decision making/ Cooperation		Decision making/ Cooperation		Decision making/ Cooperation		Decision making/ Cooperation		Decision making/ Cooperation	
CLIENT										
PRACTITIONER										

INITIATION: the decisions and actions that begin a project.
PLANNING: the decisions and actions that design a project.
IMPLEMENTATION: the decisions and actions that make up the utilization of the design.
BENEFITS: the outcome (both material and non-material) of the implementation of a project.
EVALUATION: the decisions and actions that analyze the effectiveness of the success of a project.
CLIENTS: the members of the group who are the ultimate target group of the project or its beneficiaries.
PRACTITIONERS: the people with the responsibility to meet whatever the goal of the project is.
DECISION MAKING: quantitative and qualitative measure.
COOPERATION: quantitative and qualitative measure.

* Developed by John P. Comings, Center for International Education, University of Massachusetts.

PREPARATIONS: EQUIPMENT AND COSTS

Materials production may appear, at first, a complicated and/or sophisticated process. However, a photonovela may be produced quite simply and at a surprisingly low cost. In addition, materials and facilities are available in most communities and may be donated as a community service.

<u>Process Preparations</u>

Several questions must be answered before the project is developed:

1.	*How much money is available?*
2.	*Where is the needed equipment? When is it available? How do we use it?*
	(Camera and typewriter essential)
3.	*Who will assist with some production preparations?*
	At what cost?
	(Film developed and a process that turns a photograph into a series of dots needed for printing required)
4.	*Who will print the material? At what cost?*

In some communities, skills centers can do the printing for the book at no cost or at the cost of the paper. Technical High Schools and Community Colleges often have printing capabilities. Camera clubs in the schools or communities may be able to develop pictures. Local newspapers and many copy centers have the facilities for converting pictures into printer ready half tones. Of course, commercial printers are available in most larger communities. The budget for this project will vary depending on the resources available and the utilization of free services. However, the printing preparation and process should be determined at the very start of the project.

<u>Equipment</u>

At minimum, two pieces of equipment are needed for this project: a camera and a typewriter. Ideally, two cameras should be available. A polaroid-type camera can enable students to test out scenes and even prepare a first version of the story. We suggest that a <u>35mm camera</u> with a flash attachment be used for the photography sessions. However, <u>any</u> camera (instamatic or instant photography cameras) will be adequate. Color photographs complicate the process and raise costs; therefore, <u>black and white</u> film is needed.

An electric typewriter will be very helpful. For reading ease, dialogue bubbles should be typed. An electric typewriter will yield a more even type and will look better when printed. An IBM Selectric gives an option of a variety of type faces. Larger print can be used for headlines and lead-ins. A school typing class may wish to participate in the production of the photonovela and may be willing to type out the needed material.

Working materials needed for various production phases can be found in any school or office; newsprint, notebooks, 8 1/2 x 11 paper, rubber cement, blue pencils, mimeo facilities. It will be most helpful to have paste up pages available (standard size paper with light blue graph lines and margin indications). These can be obtained from any printing facility.

Costs to Consider

1. Camera: loan, rent, or purchase
2. Typewriter: loan, rent, or purchase
3. Film purchase
4. Film development
5. Half-tone conversion
6. Working supplies (paper, glue, etc.)
7. Printing: determined by process, facility, paper quality

*Example of Production Costs**

Product: *a 12 page photonovela*
(eight page story, cover)
60 lb. standard white paper
black ink
printed on two sides of 11 x 17 paper collated,
*   folded, and stapled in the center*

Format: *cover*
credit page
8 page story with approximately 5 pictures per page
·   fact sheet
an advertisement on the back cover

Figures: *Film - 3 rolls of 36 black and white film @ $1.77 per*

roll =	*$ 5*
Development - 3 rolls of 36 black and white film	
@ $3.60 per contact sheet =	*11*
Duplication - 40 pictures @ $.40 per picture	*16*
Half tones: expensive @ $5 each	
4 or 5 can be converted on one sheet @ $6/sheet	*60*
Printing: standard commercial offset rates,	
collating and stapling 1,000 copies =	*328*
costs for additional thousands) substantially	
less than for first 1,000	
Total	*$420*

INVESTIGATIVE REPORTING

The first phase of materials production can be called "investigative reporting." Through a variety of activities, students begin to identify the problems and issues around a particular healthful/unhealthful behavior. Students will be gathering factual information and exploring emotional issues. Most important, this first phase provides a valuable learning experience not only in the accumulation of knowledge but in the development of analytical skills, decision making, and group participation. With adequate time now for exploration, discussion, and team building, each of the other production phases can be accomplished in one or two well planned meetings or class sessions.

An investigative reporter searches for facts and examines issues. A variety of exploratory opportunities should be made available to students at this time. The purpose for these activities should also be made clear. Initially, the task of writing a story may seem overwhelming to students. However, the identification of the issues or health problems to be addressed will simplify the task. As students become more knowledgeable about the health issue, they are more able to identify the "message" of their book and then begin to develop an interesting plot.

In addition, students will want to discuss the purpose and focus of their book. Thus, they will need to spend some time "investigating" their potential readers. What are their interests? What role models do they have? What activities are important to them? What issues concern them? Even if the potential readers are the students' peers, it will be a valuable and interesting experience to answer these questions. The chart on the next page provides a helpful framework for these activities. After filling in the components, students will have a clearer picture of the issues.

The ninth grade students who wrote DECISIONS viewed and discussed a film on substance use and abuse; examined advertisements and discussed the pressures applied from hidden messages; explored various situations in which teens felt pressured to smoke. Students also interviewed adults and peers on how they made the decision about whether or not to smoke. An interview form was developed in class so that all students could ask the same questions. A sample interview form follows.

After the interviews, the class tallied results and discussed findings. A class recorder kept careful notes of all findings. This process enabled students to explore the decision making of others.

In addition, students examined some situations in which teens felt pressured to smoke. A series of partial stories were filled in by students and the results presented and discussed. For example, students worked with a variety of scenes such as:

> You're in a large group outside the school and everyone is smoking. You are new to the school and feel out of place. Someone asks you if you want a cigarette. You............

The investigative reporting process enabled students to explore the various pressures felt by teens, familiarized them with information about smoking and the effects of smoking, and enabled them to examine the decision making process of others. Notes taken by a class recorder served as guides and reminders for future tasks.

HEALTH ISSUE: _____

PERSON CAUGHT IN THE MIDDLE

Bad Health behavior: Good Health behavior:

_____   _____

PRESSURES: PRESSURES:

_____   _____
_____   _____
_____   _____
_____   _____
_____   _____

THIS PERSON'S ISSUES & CONCERNS:

_____
_____
_____
_____

INTERVIEW WITH A SMOKER

I am working on a project that has to do with the decision to smoke or not to smoke cigarettes. We are interviewing people about the <u>decision</u> node to be a smoker - not about a decision to continue smoking. By the way, I do (do not) smoke.

1. How old were you when you tried your first cigarette?
_____

2. Who were you with at the moment?
_____

3. Had that person smoked before?
_____

4. How old were you when you became a regular smoker?
_____

5. Did you practice smoking?
_____

6. Did someone else encourage you to sake?
_____

7. Did you smoke because you liked the taste?
_____

8. Did you smoke because you liked the way it looked?
_____

9. Did most of your friends smoke?
_____

10. Did members of your family smoke?
_____

11. Do you remember making a decision to be a smoker?
_____

12. If you had a brother or sister in the fifth grade who came to you about a decision to smoke or not, what would you say?

_____

_____

Summary:

FOCUS: Information gathering, discussion, team building

FORMAT: Group chooses a class recorder who will take notes of important and interesting findings

ACTIVITIES: Materials review, interviews, observations, role play, analysis, discussion

MATERIALS: Health texts, films, pamphlets on the health topic Situations for role plays and/or partial stories Interview forms and/or observation forms Notebook for recording findings

---

INVESTIGATIVE REPORTING CHECKLIST

— *Health issue of importance to participants is identified*

— *A class recorder is chosen*

— *Activities for information gathering are planned*

    — *films, books, pamphlets for research*

    — *discussion groups formed*

    — *role play exercises or partial stories are developed/available*

    — *interview/observation forms are developed*

— *The readers and their interests are identified and explored*

— *The message of the book is identified (point of view established)*

STORY DEVELOPMENT

The health issue and the resolution of a conflict can provide the central focus for the story. Students may prefer to have an additional dramatic focus (romance, parent/ child conflict, major activity) and weave the two issues together.

Students may wish to take some time at the start of this phase to discuss stories that they have enjoyed. Short stories read in class or even television programs can help students identify elements that make a good story. Generally, a main character that a reader can identify with, a problem or issue that causes conflict for the main character, and a problem resolution provide the essential story elements.

Through investigative reporting activities, students have defined a conflict and a resolution of the conflict. Main characters can now be identified. Students may wish to begin by assigning the main characters' names. This process often determines some personality traits for the character. It is important that readers like, admire, and feel comfortable with the main characters. Once the hero/heroine is chosen, students will be able to create some friends or family members.

Now that the issue and the person are identified, students may wish to ask what the person is doing at the start of the story. Answers to the following questions may serve as the first outline of the story:

> - *How/where is the main character first introduced?*
> - *How is the problem first identified?*
> - *Who/what aids and hinders the main character (in addressing the problem)?*
> - *How is the issue resolved?*

The story will now have four specific phases. Students can then add details to each phase. A story line recorder should take notes.

The ninth grade students who produced DECISIONS decided upon a rather simple story. The main characters) is tempted to smoke. S/he has a number of experiences that aid the decision making process. The characters) tries smoking and decides that it isn't for him/her. The boys and girls decided to have separate stories and have the two main characters meet at a party at the end of the book and share their decision. Each page was to illustrate a different episode or experience that enabled the character to obtain information for his/her decision. After this initial outline was agreed upon, the work groups sketched out the various experiences.

The story sketch should be read to the entire work group. Students may wish to fill out the story sketch by adding in various activities/settings. The story can be in the form of an outline.

Summary:

FOCUS: Story outline development
FORMAT: Group chooses a story line recorder, work groups are formed
ACTIVITIES: Identify issue and resolution
            Choose main characters
            Note how/where issue is introduced
            Note how character explores issue/note activity and site
            Note how character resolves issue/note activity and site
MATERIALS: Notes from investigative reporting phase
            Notebook to record story outline

STORY DEVELOPMENT CHECKLIST

— *Story line recorder is chosen*
— *Issue and resolution of conflict is clearly identified*
— *Main characters identified and named*
— *Minor characters identified (friends, family members)*
— *Story opening is determined*
    — *how/where the character is introduced*
    — *how the problem is first identified*
— *Conflict is identified*
    — *who helps the character and how*
    — *who hinders the character and how*
    — *what the key activities or events are*
— *Story ending is determined*
    — *what resolution is reached*
    — *where/with whom the characters share the outcome*
— *Issues and activities are realistic/interesting*
— *Story sketch conveys the "message" participants determined*
— *Story outline is written in notebook*

PLOT SKETCH

An outline of the story, called the plot sketch, will enable participants to begin to picture the form and structure of the book and to fill in the action. The facilitator provides important information at this stage. The number of pages will be determined, in part, by budget constraints. These parameters must be clearly defined. Once the number of Pages is determined, students can write out the action to be illustrated on each page of the book. The plot sketch can be developed in three stages:

1. A worksheet (newsprint) should be divided into the number of pages to be used for the story. Each box should represent a page. The action to be illustrated on the pages is briefly noted. Figure 1 offers a sample worksheet for an eight page story. The main characters) should be introduced quickly. Each page should be a scene confined to one site/setting.

2. The number of pictures for each page can now be determined and a potential structure sketched. As students plan each page, some parameters should be identified.

- at most, five or six pictures can fit on a page. With this number of pictures, dialogue within each picture must be fairly minimal.

- with two or three pictures on a page, dialogue can be more extensive because the dialogue bubble can extend into the space between pictures.

- the reading eye moves from left to right and so the sequence of pictures should move in this order.

Thus, students will be determining the focus of each scene: action or dialogue. Figure 2 offers an initial plot sketch of two story pages.

3. Students can now look at the entire sequence of the story and add or subtract scenes. They can examine the flow of the story and make needed changes. The more detailed plot sketch can now be done. This is meant to be a fairly casual draft and can be done quickly. At this stage stick figures are drawn for each picture on a page and the initial dialogue developed. Figure 3 illustrates a plot sketch for one page. Now, students can examine the flow of dialogue and look at facing pages side by side to see the development of the story.

<u>Summary</u>

FOCUS: Develop a sketch for the story
FORMAT: Group chooses a recorder who works directly on newsprint Group discussion
                and decision making
ACTIVITIES: Three distinct stages: 1) develop page specific outline
                                         2) develop page specific action sequences
                                         3) develop sketch/dialogue for each picture on each page.
MATERIALS: Newsprint, 8½ x11 paper

PLOT SKETCH CHECKLIST
— The main characters introduced quickly
— The issue or conflict is clear within the first few pages
— The story builds to a climax and reaches a resolution
— Each page is a complete scene
— The action within one page is kept to one setting
— The dialogue within each picture is fairly minimal unless only two or three pictures will be on a page
*   — only one or two people will talk in each picture*
*   — the first speaker is one on the left side of the picture*
— The action of the story flows smoothly

Figure 1   Sample worksheet for an eight page story
                     Sample story: John and Mary and the health issue of alcohol abuse

page 1	page 2	page 3	page 4
John and Mary at a party. People drink, John drinks too much. Mary goes home with other friends.	John and Mary argue.	John & friends go out drinking. Tom, drunk, drives John home.	John is invited to a party. John thinks about Mary. John thinks about his drive home with Tom.

page 5	page 6	page 7	page 8
John asks to borrow his Dad's car. Father sets rules: no drinking.	John at party. John refuses a drink & talks about driving and drinking	Mary comes to party. John & Mary dance, talk.	John drives Mary home. They talk about having fun without drinking.

Figure 2 – Sample Plot Sketch (initial stage) of two pages
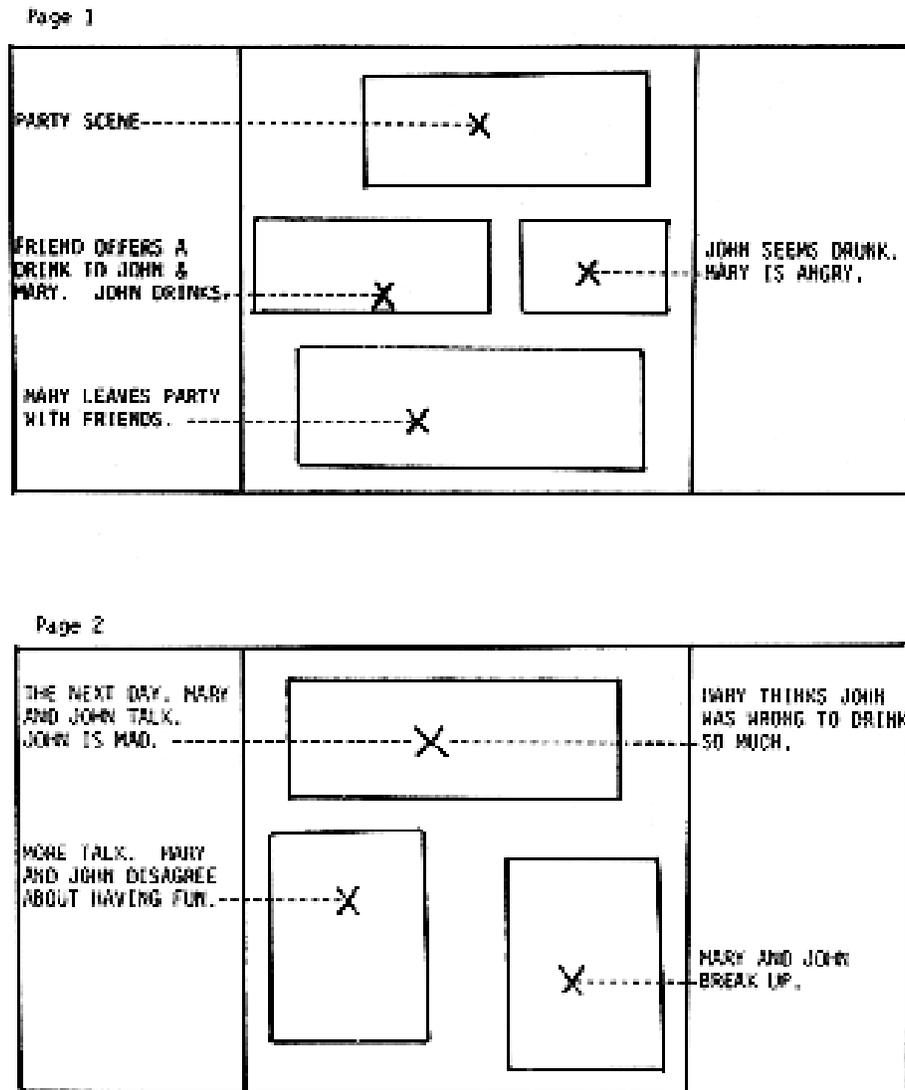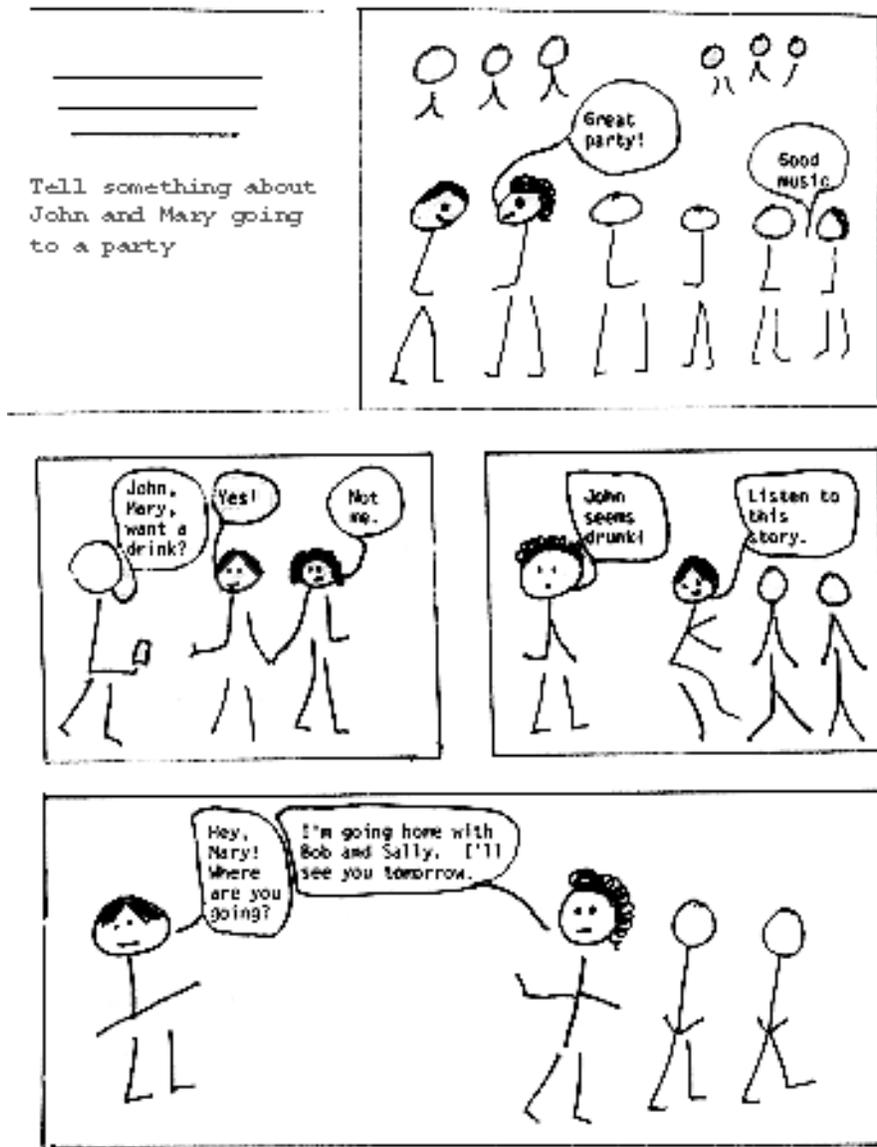
Figure 3

THE FIRST LAYOUT

The first layout should enable students to work with the exact size pages that will be used in the final production. In this activity, students can begin to determine what the pages will look like. Layout will be determined, in part, by the size of the page. We have found it easiest to use a standard 8 ½ x 11 format. Margins can be kept consistent by using ½ inch on all four sides of the page.

Layout will be additionally influenced by the type of camera used. An instamatic or a polaroid will yield square pictures of a uniform size. If this type of camera is to be used, students can easily determine page layout based on the size of the picture. However, it is often more pleasing to the eye to vary the picture size. For this reason, we would suggest using a standard 35 m camera. The rectangular 3x5 picture can be cropped down or used in its entirety and so the pages will have some variety. At minimum, any camera will allow for some variety because close up and distant shots can be alternated. Unless all pictures will be a standard size, this first layout will serve more as a plan than a final product. However, this first layout will serve as a guide for the photography sessions.

In this first layout, students will be able to determine the need for headings and/ or lead-ins. Headings can tie a story together by providing the reader with information about the setting, the action, or the time, Lead-ins (those introductory sentences that lead the reader to a new action or scene) can also serve to tie the story together. Participants may wish to use lead-ins to summarize a particular action that they do not wish to illustrate.

The dialogue should be determined at this stage. Writing dialogue can seem a bit difficult at first. Role playing can make this process easier. A recorder and a director can be chosen. The recorder will write down the exact words of each speaker. The director can set the stage for the volunteers in the role play. For example, the participants wish to write out the dialogue for a scene where John and Mary have a fight after a party. The dialogue may, at first, read: "Mary, I am mad." Speakers may add a word or two:

> Director: O.K. Mary left the party early and without John. John is mad. John, tell Mary how you feel.
> Speaker: You know, Mary I was really angry.
> Director: Good. Tell Mary why you are angry.
> Speaker: You know, Mary, I was really angry that you left the party without me. You know how that looked?

While we suggest firming up the dialogue as much as possible, we would want the facilitator to note that some changes may take place at the final layout stage, In addition, participants will want to remember that eventually the dialogue will have to fit into bubbles. Most important, the actors will need to know who is talking and what they are to say and feel; the directors will need to know how to place people in a 5cene; the photographer will need to know whether action or dialogue is most important and, therefore, how much space to leave around a picture.

<u>Summary</u>

FOCUS: Determine the set up for each page:
                    content of each picture
                    dialogue for each picture
                    headings and/or lead-ins for each page
FORMAT: Group chooses a recorder who works directly on page sketches
                    Group discussion and decision making
ACTIVITIES: Develop page lay-out, picture content, dialogue Role play to assist in dialogue
                    development
MATERIALS: Newsprint, 8 ½ x 11 paper

FIRST LAY OUT CHECKLIST

— The number and sequence of shots is determined for each page

— The action is determined for each shot

— The actors are identified for each shot

— The person talking and the dialogue is set for each shot

— All headings are written

— All lead-ins are written

FILMING SCRIPT

The development of a filming script will enable students to determine each scene, discuss needed props, and prepare for the photography sessions. The following format proved useful. These sheets can be duplicated so that students have one sheet per picture planned.

DIRECTIONS

Page # _____

Picture # _____

Actors Needed:

_____
_____
_____
_____

Place: _____

Props needed:

_____
_____
_____
_____
_____

Background action:

_____
_____
_____
_____

General mood: _____

PICTURE SKETCH

Dialogue

_____
_____
_____

Dialogue

_____
_____
_____

SPECIAL DIRECTIONS

PRODUCTION ASSIGNMENTS/SCHEDULE

The development of production assignments and a schedule will enable the participants to identify and plan for each of the elements needed for photography sessions. Students may wish to work in pairs for each job. The important duties to cover are:

1. Production Managers - responsible for coordinating schedules, for listing of all actors and extras, for obtaining photo releases from all actors; for listing actors and sites for all scenes.
2. Script Prompters - have the script available at all times; be able to instruct actors re: words and facial expressions (angry, sad, happy) and set the mood for each scene.
3. Prop Directors - obtain the needed props; have props available for each scene; set up each scene before each photography session.
4. Scene Directors - place the actors and extras in each scene according to the directions in the FILMING SCRIPT; have each scene set up and camera ready; give directions to the photographer.
5. Photographers - take pictures (two for every planned shot) for each scene; be certain that camera, film, flash are prepared.

Actors

Actors and extras need to be recruited. It is essential that each actor/extra obtain a photo-release form. The form (signed by parents of participants under 18) should remain on file. Pictures should NOT be taken of actors who have not filled out the form. A sample form follows.

SAMPLE PHOTO RELEASE FORM

I give permission to _____ (school, agency) to take photographs of _____ for use in an educational book. I hereby release _____ _____ (school, agency) and any persons acting under its permission or authority from any liability resulting from taking, reporting, publishing, distributing, or broadcasting the finished product or products.
Signature _____
(Parent or guardian if under 18)
Address _____
_____
Date _____

Sites/Props

Sites must be chosen for each scene. A little imagination can transform almost any site into the required setting for the story. For example, almost all of the photographs in DECISIONS were taken in the high school. A hallway was turned into a living room, a snack bar became a roller rink and a party scene. The nurses' sick room was transformed into a teenager's bedroom. The entrance of the school looked like the entrance to a movie theater. Most of the props were simply posters, school furniture and articles of clothing. Outdoor scenes can be taken indoors, against a wall, if the actors are wearing outdoor clothing. A minimum number of props easily transformed a particular background.

Schedule

Once the actors are chosen, the sites selected, and props identified and gathered, the production schedule can be set. We found it easiest to take all the shots within a particular scene (one page) at once. When we were able to take pictures of several scenes within one day, we asked the main characters to be prepared with a change of clothing to show different times/days. Depending on the schedule of the participants, most of the pictures for the book can be taken within a two or three day period.

Summary

FOCUS: Determine production assignments and schedule
                Recruit actors, gather props, assign sites
FORMAT: Participants take on assigned duties: production managers, script
                prompters, prop directors, scene directors, photographers, actors/extras
ACTIVITIES: Group discussion, assigned activities (determined by role)
MATERIALS: Filming script
                All photographic equipment should be readied at this time
                Needed props

+---+
| PRODUCTION CHECKLIST |
| |
| — All production crew jobs are filled |
| — All actors and extras are chosen |
| — permission slips are on file for each actor/extra |
| — actors are familiar with the story outline/intent |
| — A11 props are identified and gathered |
| — All sites are chosen |
| — Time and meeting place is set for all photography sessions with needed |
| production crew and actors |
+---+
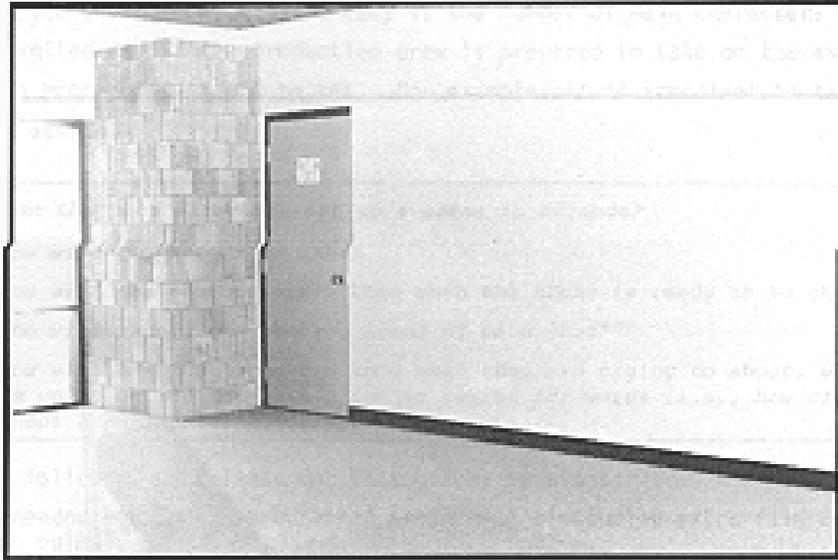
BEFORE AND AFTER: A SCHOOL HALLWAY BECOMES A LIVING ROOM
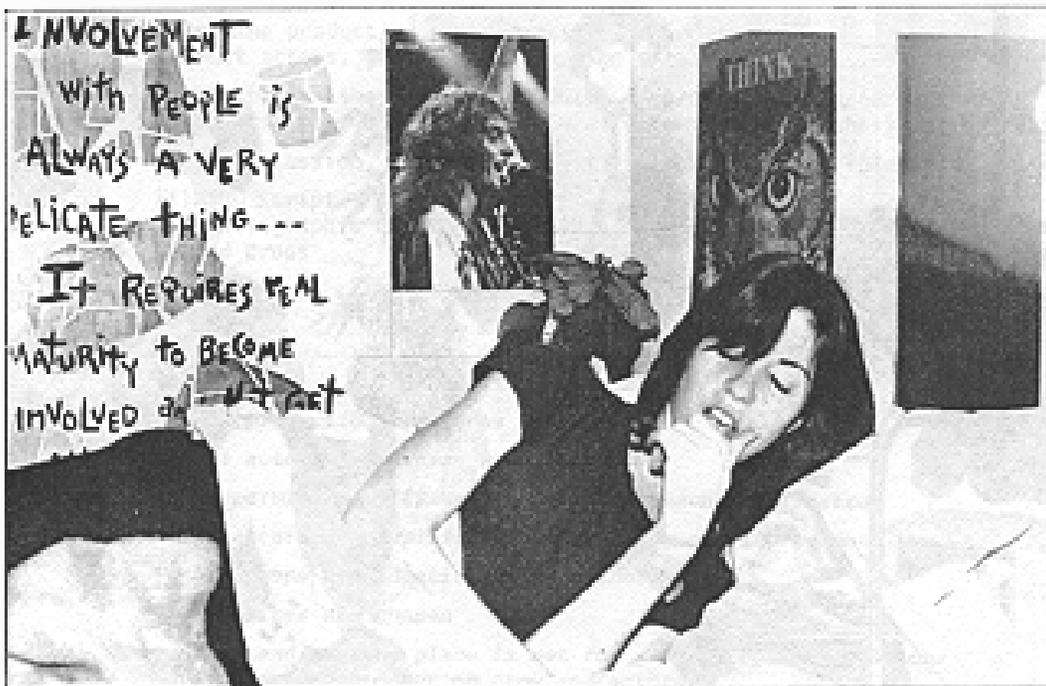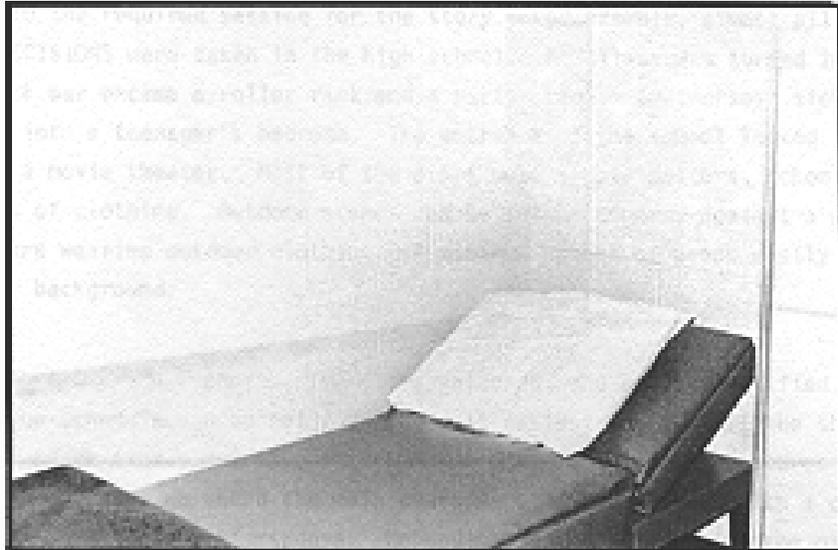
BEFORE AND AFTER: THE NURSE'S SICK ROOM BECOMES A BEDROOM

PHOTOGRAPHY

Shooting the photographs will be easy if the number of main characters and sites are somewhat limited and if the production crew is prepared to take on the assigned tasks. Certain procedures should be set. For example, it is important to take these questions into account:

> - *can the prop directors set up a scene in advance?*
> - *how will the actors be cued?*
> - *how will the photographers know when the scene is ready to be shot?*
> - *who will record the number, scene of each shot?*
> - *how will the photographers know what they are trying to shoot, what action is going on and how much space is needed for words (i.e., how close to shoot a particular picture)?*

We suggest the following guidelines for photography sessions:

1. All needed equipment be obtained in advance (including extra film and flash bulbs).
2. Clear communication be established among the members of the production crew.
3. Actors be made comfortable enough to say their lines and so have the appropriate expressions needed for a scene. Serious scenes should not have onlookers because the actors will be made to feel self conscious.
4. Two pictures be taken for each shot planned. If available, two different cameras can be used.
5. A ten percent frame be left around each scene (photographers move a little further back) so that some photographs can be cropped if needed.
6. Photographers be told who is speaking for each picture and so can place a little space next to, above, or below that person.
7. A record be kept at each photography session. A recorder can note the camera in use, the film number and the assigned page or scene.
8. When in doubt, extra shots, rather than the minimum two, be taken.

> *CHECKLIST FOR PHOTOGRAPHY SESSIONS*
> — *Every production crew member is prepared*
> — *All equipment is available*
> — *Those handling equipment have had practice sessions and are comfortable with equipment*
> — *Good communication is established among members of the production crew*
> — *Actors are made to* feel at *ease and comfortable*
> — *At least two pictures will be taken for every planned shot*

COPY PREPARATION/FINAL LAYOUT

Several activities will take place during this phase of materials production. Photographs, dialogue bubbles, and connecting phrases will be ready for final assembly by the end of this phase. Final changes and refinements will be made. Participants will begin to see their product become a reality.

Choosing the Pictures

Once the pictures are developed, participants can more easily determine the layout for the book. Because two or three pictures were taken for each shot, participants need to choose the best pictures. We found that some actors wanted to be part of this process as well.

Participants can now place the pictures on top of the sketches of the first layout.

The following questions should be asked:

> — *Does the flow of pictures tell a story? (is the order logical and clear?)*
> — *Do the settings of each picture look realistic? (do any scenes need to be re-shot?)*
> — *Do the actors convey the right mood for the scene? (do any pictures need to be re-shot?)*
> — *Does the page layout* tell the *reader where to look next?*
>   (the *reading eye moves from left to right and then down)*
> — *Does the page look pleasing to* the eye?
>   *do we avoid overcrowding?*
>   *is there some variety from page to page?*
>   *do facing pages look well together?*

Additional photography sessions may have to be scheduled. After participants choose the pictures they want for the book, they must "feel out" the sequence of scenes and the flow of the book. In addition, they must closely examine each page. Should some pictures be trimmed? Should some pictures be enlarged? It is simplist to crop some pictures and leave the rest as they are. This will give some variety to the pages.

Picture selection should be final at this stage. All pictures should be numbered on the back to correspond with numbered spaces on the layout. Final pictures should be duplicated.

Preparing for Half Tone Conversion

One set of the pictures will be sent out to be converted into half-tones. This process yields a paper picture that resembles a newspaper photograph. The picture is composed of small dots. This process is necessary for the printing of a book and will make the difference, for example, between the look of a photograph sent through a copy machine and the look of a photograph appearing in a magazine or newspaper. Many copy centers, all newspapers and some technical schools have the equipment available for this conversion.

To save costs, pictures should be pasted on a sheet of 8½ x 11 paper (in any 'order). Generally four or five pictures can fit on a sheet. This entire sheet can how be, converted into half tones. This is much less expensive than converting each picture separately. Students will be able to cut the half tone sheet into individual pictures for the final paste up. It is very simple to decrease or increase the size of a picture during this process. For example, students may wish to highlight one particular picture on each page. To do this, they may wish to make this picture slightly larger than the others on the page. On the other hand, one or two pictures can be cropped (a segment cut out) and the remaining picture slightly enlarged to make the final product the same size as other pictures on the page. All pictures to be enlarged by the same amount (10%, for example) can be pasted on the same sheet with instructions to enlarge this group by the specified percentage.

If, in preparing an 8-page story, students choose a sequence of 45 pictures, they would do the following to prepare for half-tone conversion:

— *Trim all pictures to be used*
— *Paste up pictures on an 8½ x 11 sheet*
— *All pictures that are to be slightly reduced should be pasted on the same page with instructions (reduce by* 10%)
— *All pictures that are to be slightly enlarged should be pasted on the same page with instructions (enlarge by* 10%)
— *Submit sheets for conversion (approximately 9 sheets will be submitted for this sample story).*

Preparing Dialogue

While one set of pictures has been sent out for conversion, students will work with the remaining set to prepare dialogue bubbles for the photonovela. Students need to examine the dialogue planned for each picture and see if the words will fit into the picture. Sometimes there is space available on the page (a page with only two or three pictures) so that the dialogue bubble can extend into the open space.

Dialogue should be typed. Dialogue for each page can be typed on a single sheet of paper with ample space between each dialogue bubble. Various forms can be tried:

| Look Mary, I'm really angry that you left the party without me. You know how that looked? | Look Mary, I'm really angry that you left the party without me. You know how that looked? | Look Mary, I'm really angry that you left the party without me. You know how that looked? |

This will allow for some flexibility in; placing the dialogue bubble, Various forms can be attempted for troublesome pictures. Sometimes dialogue will have to be modified somewhat to fit into a particular picture. The above dialogue may have to be modified to read:

<p align="center">Mary, I'm really angry
that you 1eft.without me!</p>

The final version of the dialogue should be typed and proofread. Now, the dialogue bubbles can be drawn and cut for the final paste-up. Participants may wish to use circular forms, squares, rectangles, or one format should be determined and followed throughout. After each bubble is typed and cut, various angles or pointers should be cut out. When the dialogue bubble is pasted on top of the picture (the half tone sheet), a pointer will be needed to show who is speaking.

Dialogue	Pointers	Placement
Look Mary, I'm really angry that you left the party without me!		
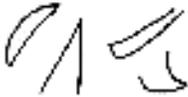
The dialogue bubbles for a particular page can be put in a labeled envelope ready for the final paste up. An envelope with a variety of pointers will be helpful as well.

Preparing Headlines and Lead-ins
The headlines and lead-ins can be 6-and lettered, printed, or typed. The final version of all headlines and lead-ins should be prepared at this time. One uniform style should be selected and used throughout the book. Students should make certain that the final versions fit on the page and please the eye. The headings/lead-ins for each page should be put in a labeled envelope and clipped to the appropriate "page specific dialogue envelope."

Preparing Supplementary Copy
Covers, title pages and credits, like headlines, can be hand-lettered, printed or typed. If the amount of copy is small, transfer letters offer another choice. A wide variety of type styles and sizes can be purchased in sheets and packets, complete with directions for use, at artist supply stores.
Participants may want to include other material which relates to the story and @enhances their message. DECISIONS has "advertisements" for not smoking, a fact sheet and discussion questions. Science, art and child care classes designed and prepared this supplemental material.
"Body News" and "Questions for Thought" were set in type in the school print shop, as were headlines and lead-ins. Some advertisements were prepared with photographs, others with line drawings.
EVERYTHING IS NOW ORDERED AND READY FOR THE FINAL PASTE UP.

```
┌─────────────────────────────────────────────────────────────────────────┐
│                   CHECKLIST FOR COPY PREPARATION                          │
│                                                                           │
│   — All pictures are chosen                                               │
│   — Final pictures are duplicated                                         │
│       — set one is arranged and set up for half-tone conversion           │
│       — set two is labeled and used for dialogue determination            │
│   — All dialogue bubbles are typed, cut out, ordered, put in page specific│
│     envelopes                                                             │
│   — All headings and lead-ins are prepared and ordered and put in page    │
│     specific envelopes                                                    │
│   — Each component has been "fit tested" (students know that the dialogue │
│     bubble fits into the picture, that the headings fit on the page)      │
│   — The pictures are converted into half-tones for printing.             │
└─────────────────────────────────────────────────────────────────────────┘
```

MOCK-UP

Now that all final adjustments have been made to the layout, students should prepare a mock-up. This will enable them to picture their book as a unit, decide which pages should face each other, and determine placement of any supplementary materials which space and budget permit. The mock-up will serve as a guide for final paste up and for the printer.

A mock-up can be done very simply. Students count the number of final pages, including the cover, and halve this number. This will indicate how many sheets of paper they need. These sheets can now be stapled along the left hand side. Each page (back and front) of the "book" should be labeled.

For example,   the top page will be the <u>Front Cover</u>
                the next page (back of that cover sheet) may be <u>Credits</u>
                the next page may be <u>Page One of Story</u>
                . . . .
                Assume, for this example, that the story continues until we reach the
                inside back cover: this page may be <u>Fact Sheet</u>
                the last page (outside back cover) may be <u>Advertisement</u>

Rough outlines of the copy can be sketched on each page, to aid visualization of the final product. The preparation of this mock-up will serve as a final check for the participants.

```
┌─────────────────────────────────────────────────────────────────────────┐
│                     CHECKLIST FOR THE MOCK-UP                             │
│                                                                           │
│   — All elements of the book are in correct order                         │
│   — Pages are numbered sequentially                                       │
│   — Facing pages look good together                                       │
│   — Supplementary material does not interrupt story                       │
│   — Nothing has been left out                                             │
└─────────────────────────────────────────────────────────────────────────┘
```

PASTE-UP

In order to have all components of the book printer ready, a paste-up sheet must be prepared for every page of the book. This includes all four sides of the cover and any supplementary materials (such as fact sheets, questions for thought, advertisements). A credit page, listing all participants should not be forgotten.

Needed Components   Needed Equipment
half-tones   rulers
dialogue bubbles   layout paper
dialogue pointers   (8 1/2 x 11 white sheets with blue
headlines   graph lines and a 1 inch margin
lead-ins   indicated on all four sides)
                                           rubber cement glue and eraser
                                           photo blue pencil for markings

It is important that all margins be observed and that all markings on the page that should not show in the final printing be made with a photo blue pencil. This process is easy to do if the following order is observed:

1. One person prepare layout paper for each page by drawing light lines for the placement of the headings and lead-ins as well as the pictures.
2. The half-tones are trimmed and carefully glued on the page with rubber cement.
3. The headings and lead-ins are trimmed and carefully glued on the page with rubber cement.
4. The dialogue bubbles are placed over the half-tones in the appropriate place. The correct pointer is chosen and glued in place. The dialogue bubble is glued in place.
5. An indication be made on each page regarding the page number. If page numbers are to be printed on the page, the numbers should be written or typed and placed in the appropriate spot. If page numbers are not to be printed, the page number should be written in blue pencil so that the printer will be able to determine the correct sequence.
6. Unnumbered pages should be identified in blue pencil to correspond with labeling in the mock-up. Be sure labeling in mock-up and paste-up agree for each page.

THE STORY IS NOW PRINTER READY!!

CHECKLIST FOR THE PASTE-UP
— There is a pasted-up sheet for each page in the mock-up
— Each page looks like the layout diagram
— Labeling on pages matches labeling on mock-up
— All margins are even
— All copy is securely in place

PRINTER INSTRUCTIONS/OPTIONS

The printer should be given a package containing the mock-up and the individual paste up sheets for every page of the book (including the cover), The proper sequence of pages should be clearly marked. Written instructions should specify how you want book printed and bound, on what paper and what ink. The printer can help you make these decisions.

The book can be prepared in several ways. We suggest two options:

1. If the number of pages in the total book adds up to a multiple of four, then size 11 x 17 paper can be used, printed on both sides, collated, folded, and stapled in the middle (saddle stitched).
2. For any number of pages, size 8½ x 11 paper can be used, printed on both sides, collated and stapled along the left side margin forming a spine for the book.

There is often a wide variety of paper to choose from. We suggest using white paper of 60 lb. weight, heavy enough to allow double sided printing without print showing through. White paper is usually less expensive than color and prints black and white photographs well.

The book cover- can be printed on the same weight paper used for the inside pages. A different color can be used. The book will hold up better if a heavier stock is used. A variety of covey, stocks weights are often available. Eighty pound cover stock is excellent.

A small extra charge is made for printing a sheet with colored ink. Using two colors (which includes black plus a color) on a sheet adds substantially to the expense because the sheet must be printed twice. A low-cost option is printing the cover only in a color other than black. If a colored cover stock is used, your cover will have a two-color effect. This option was used in printing DECISIONS.

The number of copies should be determined in conjunction with a distribution plan. Reprinting additional copies adds to the expense. The more copies printed at one time, the lower the cost per copy. The budget will determine some of your options. The printer's estimate can be quoted with different prices for different choices to help you decide.

PRINTING CHECKLIST
— All paste-up sheets completed
— Paste-up sheets numbered to correspond with mock-up
— Mock-up complete
— Paper, cover stock and ink selected
— Binding style chosen
— Number of copies determined
— Printer instructions written

DISTRIBUTION

Distribution Plan
      While the book is being printed, participants should determine what role they would like to play in the distribution of their book. Would students like to write a note to teachers who will be using their book in the classrooms? Would students like to plan a lesson for the readers of the books? Would some students like to give a talk to a class? to a PTA group? to an assembly?
      The participants and the facilitator can also develop plans for the distribution day. Is it possible to invite reporters to the school? hold a press conference? Can some participants be interviewed? Participants (writers, actors, photographers . . . should be the first to see their product. While the final paste-up gave a very clear picture of what the book will look like, it is not quite the same as seeing a finished product. If possible, participants may wish to hand deliver copies of the book to key people. We suggest that some celebration activities be planned!!

Participant Developed Evaluation
      The facilitator may have the major responsibility for the evaluation but participants should be encouraged to develop some of the components for the evaluation. This will contribute to the goal of measuring participation among the youth. The students who produced DECISIONS wrote a questionnaire for those who were to receive the photonovela. These questionnaires were collected by teachers and examined by participants.

PARTICIPANT DEVELOPED EVALUATION
SAMPLE QUESTIONNAIRE FOR READERS
We Want to Know What You Think

1. Where you able to read this book?
          ____yes   _____no

2. Was the book fun to read?
          ____yes   _____no

3. Do the people in the book seem real to you?
          ____yes   _____no

4. Is this book better than other things you have read on smoking for school?
          ____yes   _____no
    Why? _____

5. What did you think the book was saying?
   _____
   _____

6. Do you think this book will help you make a decision not to smoke?
          ____yes   _____no

7. Have some of your   friends encouraged you to smoke?
          ____yes   _____no

8. Did you ever ask people why they smoke or why they don't smoke?
          ____yes   _____no

EVALUATION SUGGESTIONS

What did we do? How did we do it? How much did it cost to do it? Did what we do make any difference?

These are some of the general questions that can be answered through evaluation. Specific questions about a photonovela that can be answered through evaluation are:[5]

---

1. Do the materials attract and hold the attention of the audience?
2. Does the audience perceive accurately the information provided by the materials?
3. Does the audience learn the facts, principles and/or strategies presented in the materials?
4. After exposure to the material, does the audience change its attitude toward the subject?
5. After exposure to the materials, does the audience change its behavior in regard to the subject?

In a participatory model, the most important information source for the evaluation will be the people who worked on the project.

It is important to evaluate a project for a number of reasons. Someone else may be providing the funds for the project and would want to know whether it was worth it. The facilitator will be interested in finding out whether his/her time was well spent. Project participants will be interested in learning about the value of their products. In any event, note that if someone is requesting the evaluation, it is important that all expectations are understood before the project begins to prevent the development of problems around the evaluation.

It is also important to note that the evaluation plan should be realistic. By that we mean the evaluation questions would indeed measure possible outcomes of the program. It is necessary to understand the "limitations" of the program and recognize that its potential may only be to influence certain specific behaviors and nothing more.

An evaluation can be very sophisticated and may involve complicated testing and measurement as well as observation. While most organizations do not have the resources to implement such an evaluation, even simple measures can yield useful information. There are a number of ways that one can and should proceed.

The first step in developing an evaluation is to decide exactly what you want to find out. Then it is necessary to select methods to get this information from those that can provide it. Having the participants develop some elements of the evaluation is important but that might be only one aspect of the evaluation. Depending on who is to use the evaluation, all or some of the methods outlined below may be appropriate.

---

[5]Cain BJ and Comings JP, The Participatory Process: Producing Photo Literature, Center for International Education, University of Massachusetts, Amherst, MA,. 1977.

To illustrate, the evaluation of DECISIONS will serve as an example. We wanted to find out several things: can students in a technical high school produce health education photo-literature? Will this be a satisfying experience? Will this be a learning experience for the participants? for their peers? for younger students? Is this a process which can be readily replicated by others? We also wanted to maximize participation from the students by involving them in the evaluation process.

The sources of data for the evaluation of DECISIONS were the following:

> 1. *Students who participated in producing the photonovela*
>
> 2. *Students who received the photonovela for classroom use*
>
> 3. *Facilitator/Teacher*
>
> 4. *Teachers of students who received the photonovela*
>
> 5. *Other teachers and administrators who were involved in the project*

In evaluating DECISIONS all students who worked on the project and who received the photonovela for classroom use were pre- and post-tested to measure attitudes toward smoking, attitudes toward health, changes in current smoking behavior and/or decision-making about future health, changes in current smoking behavior and/or decision-making about future smoking behavior. Since the questionnaire is part of a long-term quasi-experimental study specific to this project, it is not reproduced here. Appropriate tests of knowledge, attitude, and self-reported behavior for smoking and other health topics are readily available in the health education literature and are adaptable to pre- and post-test.

Students in data-processing helped tabulate results, adding to the participatory process. Students who worked on the book prepared a questionnaire for use by students who used the book in class (page 34: Participant-Developed Evaluation). In addition, the students who worked on the book received a questionnaire to assess their satisfaction with the process. (page 37: Evaluation Instrument for Program Participants)

The facilitator kept a careful record for every step of the project. The data formed the basis for this "how-to" manual. A field log is invaluable for aiding replication.

Besides the facilitator, this project involved other staff who became familiar with all or some of the activities. Their feedback provides an important perspective. We used a questionnaire (page 39: Evaluation Instrument for Teachers and Administrators) and supplemented our findings with informal interviews and anecdotal information.

Although questionnaires are a useful and concise way to gather information, an effort should be made to gather information through interviews which can be either structured or unstructured. For various reasons many comments and observations will emerge during a discussion which otherwise would not be reported on a questionnaire. The comments that people make in an informal manner will help to anchor, confirm, or perhaps call into question some of the information received from the questionnaires.

The following are some sample questions that could be used in a structured interview:

1. *Based on your experience what would you say were the strengths of the project?*

2. *What were the weaknesses?*

3. *Let's look at some of your feelings about the program. What are some of the things you really liked about the program?*
4. *What about dislikes? What are some things you didn't like about the program?*

5. *Now I'd like to ask you about your recommendations for the program. If you had the power to change things about the program, what would you make different?*

Avoid asking multiple questions: they often lead to confusion since interviewees may not know what is really being asked. Try to be precise. The questions above attempt to illustrate that how individuals view strengths and weaknesses may be different from likes and dislikes about a program.

Those requesting the evaluation may be interested in knowing how much the project costs. It is then necessary to maintain careful records of expenditures related to the project as well as a record of the amount of time staff contributed to the project which can then be converted into a dollar figure.

Finally, it is important to remember that evaluation does mean time and effort. Evaluation activities should be planned and carried on during the project so that changes can be made in the plan as it unfolds.

EVALUATION INSTRUMENT FOR PROGRAM PARTICIPANTS

WE WANT TO KNOW WHAT YOU THINK!

1. *Did you enjoy working on the book?*
   _____ not at all
   _____ a little bit
   _____ generally yes
   _____ a great deal

2. *Are you satisfied with the way the book appears?*
   _____ unsatisfied
   _____ somewhat satisfied
   _____ satisfied
   _____ very satisfied

3. *State two things you liked most about working on the book.*
   a)

   b)

4. *State two things you liked least about working on the book.*
   a)

   b)

5. *Is this book better than other things you have read on smoking for school?*
   _____ yes
   _____ generally yes
   _____ generally no
   _____ no

6. *Do you think this book will help younger students make a decision not to smoke?*
   _____ yes   _____ no

   Why?

7. *How important a part do you feel you had in producing the book?*
   _____ not important
   _____ somewhat important
   _____ important
   _____ very important

If you smoke cigarettes now, please answer the questions in the following box to complete this questionnaire. If you *do not smoke cigarettes now, skip to question 11 and answer the remaining questions,*

---

8. *As a result of working on the book, have you given any more thought to why you smoke?*
   ____ *yes*   ____ *no*

9. *As a result of working on the book, do you feel you are more likely to stop smoking?*
   ____ *yes*   ____ *no*

10. *Do you think it is important for students your age to discourage younger students from smoking?*
    ____ *yes*   ____ *no*

---

11. *As a result of working on the book, do you feel you are any less likely to begin smoking?*
    ____ *about the same as before*
    ____ *less likely*
    ____ *more* likely

12. *As a result of working on the book, do you feel you are better able to* tell *smokers why you don't smoke?*
    ____ *yes*   ____ *no*

13. *Do you think it is important for students your age to discourage younger students from smoking?*
    ____ *yes*   ____ *no*

THANK YOU!

EVALUATION INSTRUMENT FOR TEACHERS AND ADMINISTRATORS

*May we ask that you assist us in evaluating the Participatory materials Production/
Smoking Prevention project?*

REACTION FORM

1.   Do you feel that this project contributed to student development?
*   ____ no*
*   ____ somewhat*
*   ____ yes*
*   Please explain:*

2.   Have you observed any direct outcomes from this project?
*   ____ no*
*   ____ yes*
*   Please explain:*

*3.   Do you feel that technical schools have the potential for being centers for the production of
      health education materials?*
*   ____ no*
*   ____ yes*
*   Please explain:*

4.   How would you rate the product (the photonovela)?
*   ____ excellent*
*   ____ good*
*   ____ fair*
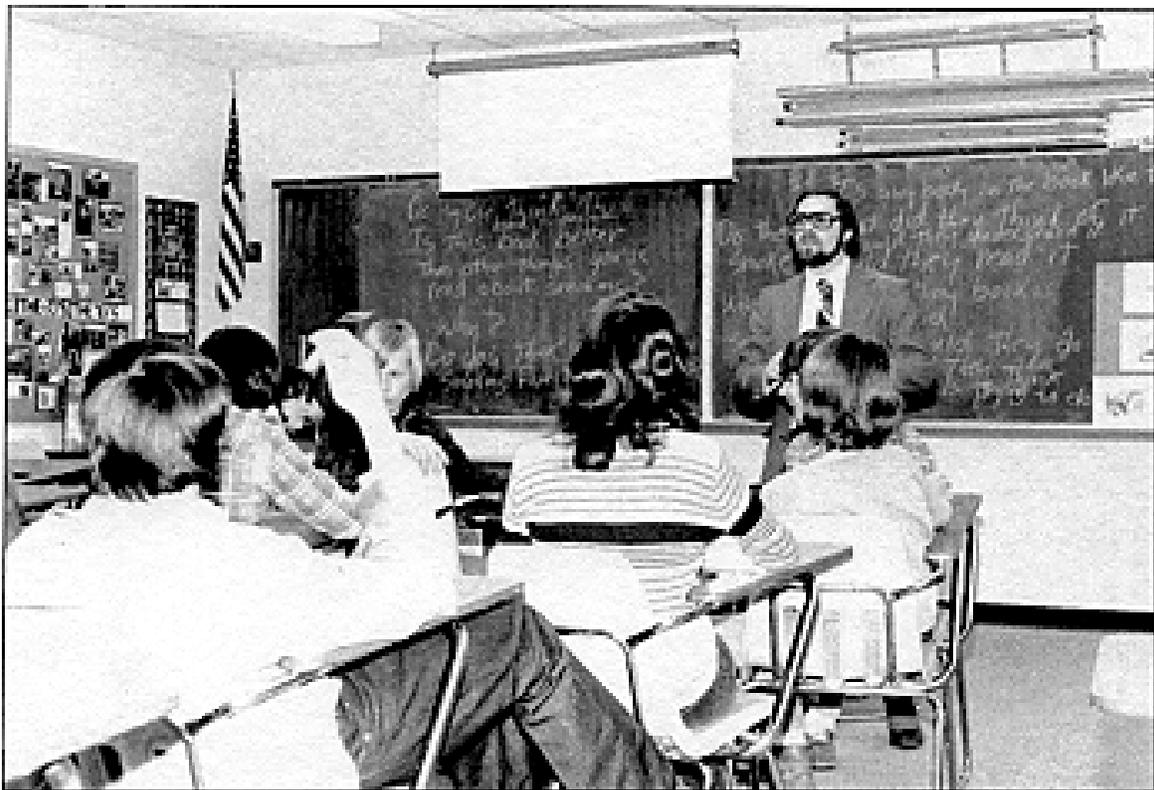*   ____ poor*

*   How do you think this material compares to other material you have seen on smoking
      prevention?*

5.   What use would you recommend for this material?

STUDENTS PROCESS QUESTIONNAIRES

STUDENTS DISCUSS DECISIONS

lifeways

Health Promotion Resource Center for Western Massachusetts
184 Northampton Street, Easthampton, Massachusetts 01027