DEVELOPING EDUTAINMENT PRINCIPLES AND PRACTICES FOR AUDIO-VISUAL REPRESENTATIONS OF BIBLICAL BOOKS

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Dissertation presented for the degree of

DOCTOR OF PHILOSOPHY (Faculty of Education)

at the

University of Stellenbosch

Promoter: Dr CD Roux
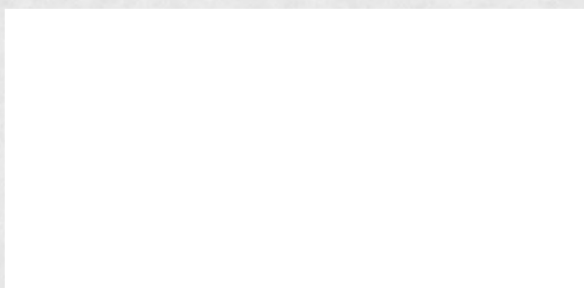Co-promoter: Prof I Cornelius

DECEMBER 2001

DECLARATION

I, the undersigned, hereby declare that the work contained in this dissertation is my own original work and has not previously in its entirety or in part been submitted at any university for a degree.

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ABSTRACT

The main purpose of the study is to develop a model and to establish certain principles for writing a script treatment (personal pictures) of a book of the Bible. Personal pictures can be identified as the most important component of the production (filmic creation) and marketing (promulgation) processes of a fully dramatised audio-visual representation of a biblical book. The study deals primarily with personal pictures.

Changes in the communication and perception of biblical content are investigated. The study focuses mainly on the dissemination of such content through audio-visual Bible products (end products).

The study contends that audio-visual Bible communications for children and adults should have an educational foundation. The other main dimension of an audio-visual Bible is the entertainment it provides to viewers (patrons). The educational and entertainment facets of end products are described here as edutainment. It is important for end products to have edutainment value as perceived by socio-economically diverse peoples, of both Christian and non-Christian (non-religious) persuasions.

Aspects which can contribute to the edutainment value of fully dramatised audio-visual Bible products are expounded. An audio-visual model, which defines the basis for the filmic creation and promulgation of an end product, is explained and its elements described. The determinants of the filmic creation and promulgation processes, some of which have a greater educational impact and some which have a greater entertainment impact, are explicated. An important factor is to involve patrons in the filmic creation and promulgation processes, and to help them to feel part of these processes.

Writing the personal pictures of a Bible book is investigated. A personal pictures model is put forward to explain how the personal pictures can be written. A variety of guidelines to help the writer (owner) write the personal pictures of a book are presented. These guidelines deal with aspects such as writing the narrative, selecting the context of the storytelling, gathering and using background information, using enhancement factors, and implementing requirements of the users.

The personal pictures already written of two Bible books are assessed. An explanation is given of why the books of Ruth and Hebrews, one from the Old and one from the New Testament, are chosen for such assessment. These personal pictures are found to be deficient and new personal pictures are written for both books, using the model and guidelines given.

An empirical survey is undertaken of the personal pictures of one of the two books assessed, namely Ruth. The analysis of the empirical research finds that the respondents are able to visualise a film of Ruth with edutainment value after reading the personal pictures. The results of the survey point to the importance of both the educational and entertainment aspects in end products.

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Some further valuable deductions can be made from the study:
-       Audio-visual Bible products are beneficial to convey biblical content to patrons.
-       A model and guidelines are presented for writing good quality personal pictures.
-       Patrons can profitably be engaged in the filmic creation and promulgation processes of fully dramatised audio-visual Bible products.

A few constraints have been encountered which have a limiting effect on the study. The study highlights a number of important areas which can be further researched.

SAMEVATTING

Die hoofdoel van die studie is om sekere riglyne neer te lê vir die skryf van 'n draaiboeksinopsis of visuele voorstelling ("personal pictures") van 'n Bybelboek. "Personal pictures" van 'n Bybelboek is waarskynlik die belangrikste komponent van die vervaardigings- en verspreidingsprosesse van 'n volledig-gedramatiseerde oudio-visuele weergawe van so 'n boek. Die studie handel hoofsaaklik oor "personal pictures".

Veranderinge in die kommunikasie en in die begrip van die inhoud van die Bybel word ondersoek. Die studie fokus hoofsaaklik op die uitdra van die inhoud van Bybelboeke deur middel van oudio-visuele Bybelprodukte.

Die studie toon aan dat oudio-visuele Bybelkommunikasie vir kinders en volwassenes 'n opvoedkundige grondslag het of behoort te hê. Die ander belangrike grondslag van 'n oudio-visuele Bybel is die vermaaklikheidsaspek. Die opvoedkundige en vermaaklikheidsfasette van oudio-visuele Bybelprodukte word hierin beskryf as opvoedkundige vermaak ("edutainment"). Dit is belangrik dat oudio-visuele Bybelprodukte "edutainment" verskaf aan uiteenlopende sosio-ekonomiese groepe van sowel Christelike as nie-Christelike oortuiging.

Sekere aspekte word verduidelik wat die waarde van "edutainment" in gedramatiseerde oudio-visuele Bybelprodukte kan verhoog. 'n Oudio-visuele model, wat die grondbeginsels vir die vervaardiging en verspreiding van so 'n Bybelproduk uiteensit, word verskaf en die onderskeie beginsels word gedefinieer. Die bepalende faktore in die vervaardigings- en verspreidingsprosesse, waarvan sommige 'n groter opvoedkundige en ander 'n groter vermaaklikheidsimpak het, word uitgewys. 'n Belangrike faktor is dat verbruikers by die vervaardigings- en verspreidingsprosesse betrek word, en op 'n wyse wat hulle deel van hierdie prosesse laat voel.

Hoe om "personal pictures" van 'n Bybelboek te skryf, word ondersoek. 'n "Personal pictures"- model word aangebied, asook 'n verskeidenheid riglyne vir die skryf van die "personal pictures" van 'n boek. Hierdie riglyne omvat aspekte soos die storielyn, die keuse van die konteks waarin die storie afspeel, die inwin en gebruik van agtergrondinligting, die gebruik van effekte wat die storie bevorder, en die toepassing van spesifieke vereistes van die vervaardigingspersoneel.

Die "personal pictures" wat reeds van twee Bybelboeke bestaan, word beoordeel. 'n Verduideliking word gegee waarom Rut en Hebreërs, boeke uit onderskeidelik die Ou en die Nuwe Testament, vir so 'n evaluering gekies is. Hierdie "personal pictures" word as ontoereikend bevind, en nuwe "personal pictures" word vir beide boeke geskryf deur van die genoemde model en riglyne gebruik te maak.

'n Empiriese ondersoek word gedoen om die "personal pictures" van een van die twee boeke, naamlik Rut, te evalueer. In die ontleding van die empiriese ondersoek word bevind dat respondente in staat is om 'n film van Rut met "edutainment"-waarde te visualiseer, nadat hulle

die "personal pictures" gelees het. Die resultate van die ondersoek wys op die belangrikheid van die opvoedkundige sowel as die vermaaklikheidsaspekte van oudio-visuele Bybelprodukte.

Die volgende verdere waardevolle afleidings word uit die studie gemaak:
- Die inhoud van Bybelboeke kan met vrug deur middel van oudio-visuele Bybelprodukte oorgedra word.
- Goeie kwaliteit "personal pictures" kan geskryf word deur gebruik te maak van die voorgestelde model en riglyne.
- Dit kan voordelig wees om verbruikers by die vervaardigings- en verspreidingsprosesse van gedramatiseerde oudio-visuele produkte van die Bybel te betrek.

Die faktore wat 'n beperkende uitwerking op die studie gehad het, word aangetoon. Die studie lig 'n aantal belangrike areas uit vir verdere navorsing.

ACKNOWLEDGEMENTS

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CHAPTER 1: ORIENTATION

"Those who do not remember the past are condemned to relive it."
(George Santayana, quoted by Baehr 1998:132).

1.1   INTRODUCTION

Substantial changes have taken place since the early Christian era in the means of communicating the Bible.   Dissemination of biblical content from one person to the other was first done verbally, i.e. the oral tradition prevailed (Wegener 1961: 33, 34). Soon the text was written down in manuscripts and copied. When the printing press was developed by Gutenberg in Europe about 550 years ago, the printed word became the more common means of conveying the Bible.   In 1826/27 the first personal still photographs were taken (American Memory Library of Congress 1999: 4, 5), and towards the end of the nineteenth century motion pictures were first shown (Engelbrecht 1995: 11).   During the 1920s sound was added and this was the beginning of the audio-visual medium of communication (Stanley 1978: 53).   Since the beginning of the twentieth century film has been used in a variety of ways to communicate the Bible. The printed Bible and audio-visual components of the Bible are also available on the World Wide Web and in other electronic formats. This process can be seen as the development from oral to text to screen (cinema, television, personal computer, mobile phone and other screens).

Society itself has also experienced change over time with regards to the way it encounters the Bible. Soon after the printing press was invented in Europe, there was a shift from hearing to reading. There is, however, a difference in the way a message is experienced through hearing and reading (Brown 2000: 1). The impact of film, especially with the advent of television and the electronic media, has brought about yet another development, away from print and towards the audio-visual/digital environment (Cornelius and Venter 2000: 154-160). This change led to further differences in encountering the message.

Some challenges remain about how the Bible could be communicated adequately to a larger proportion of the world population, about how biblical content can be conveyed to be significant to recipients, and about what the important factors are which can contribute towards making the dissemination of such content meaningful. Some of these challenges will be addressed in this study.

This chapter will expand on these opening remarks. It will provide an overview of the following:
-       Identification of the problems to be researched in this study.
-       A description of the changes in the means of communicating the Bible.
-       An explanation of the changes in and among those who encounter the Bible, and in the way they experience it.

- Some definitions employed in the study.
- Clarification of an educational substructure of an audio-visual Bible.
- The need for audio-visual Bible products to be entertaining.
- The role and importance of edutainment in communicating the Bible.
- The objectives of the study.
- An outline sketch of the research methods to be used to achieve the objectives.
- A synopsis containing the essence of the study.

1.2   PROBLEM IDENTIFICATION

There is a requirement at present for the Bible to be communicated audio-visually, i.e. via Bible films, because many people are illiterate (Johnson 1993 : 22), and because many people prefer to use media other than the printed text (Kopp *et al.* 1999 : 260, referring to Joan Ganz Cooney). Furthermore, there appears to be a need to recognise the importance of educational and entertainment aspects in Bible films (end products). An explanation appears to be required of how an end product is produced (filmicly created) and marketed (promulgated). Due to the newness and the dynamic nature of the field of filmicly creating and promulgating end products, new facets of education and entertainment and the expansion of some of the present meanings of these terms may be required in this study.

Basic descriptions or treatments (personal pictures) of a Bible book can be regarded as the most important facet of the filmic creation and promulgation processes of an end product. Good quality personal pictures of a book should be written by the writer (owner), which could form the basis and brief for a good quality script. Together these could lead to an end product with educational and entertainment benefits (edutainment value) to viewers (patrons). The active involvement by patrons in the filmic creation and promulgation processes may prepare them to better experience and enjoy the end product, and therefore to receive better edutainment value. Criteria will be provided in this study for writing, using and evaluating personal pictures which could lead to an end product with edutainment value.

There occurs to be a need to empirically survey the personal pictures of a book of the Bible to determine their ability to lead to an end product with edutainment value. Furthermore, empirical testing will be required to discover whether potential patrons can visualise a film of Ruth with edutainment value. This test will be done after a reading of the personal pictures of Ruth.

1.3   COMMUNICATION OF THE BIBLE

The methods used to communicate the Bible have changed over the centuries. The way that people have encountered the Bible also appears to have changed over time. Both of these aspects are considered briefly.

1.3.1   Methods of communicating the Bible

The Bible was first communicated verbally, i.e. through storytelling. Brown (2000: 21) observes: "Most of the narratives and prophecies of the Bible were evidently preserved by memorization until they were written down." The Bible itself attests to being transmitted orally. By way of example, Hebrews 1:2 states: "… in these last days he has spoken to us by his Son …" It seems that Christ never wrote down anything, but that his disciples memorised his sayings (France 1994 : 898; cf. 3.7.5).

When the printing press was invented in 1450 in Europe (McElwee 1964 : 524), the printed word became another method of communicating the Bible. There was great excitement about the potential impact of print in encountering biblical content. "Martin Luther referred to printing as 'God's highest and extremest act of grace, whereby the business of the Gospel is driven forward'" (Scott 1994: 35).

From the earliest times pictures have been used to communicate the Bible. Cornelius (1993: 59, referring to Sylvia Shroer), points out: "Contrary to the common view, the ancient people of Israel, who gave us the First Testament, were not without images or art … The same may be true of primitive Christianity." In essence pictures take the form of word pictures, where the recipient, i.e. reader, is helped to form the pictures in his or her own mind, and they take the form of visual pictures. Originally all visual pictures were limited to drawings and paintings. The camera, first called the Daguerreotype, was developed in 1826/27, and still photographs became another tool (American Memory Library of Congress 1999: 4, 5). The development of the motion picture industry, especially Hollywood films (cf. 1.4), followed.

Some of the landmarks in the growth of motion pictures are the following:
-       At the end of the nineteenth century the moving picture, called the Kinetograph, was developed and first used in about 1893. Soon this tool was added as a means of communicating the Bible.
-       Initially all films were without a soundtrack, except for some films which utilised background music.
-       After the development of the Kinetograph, various attempts were made to combine sound with picture in film. An effective system was only developed and installed in the 1920s.
-       Television became a technical reality in the late 1930s, but the Second World War hindered progress for a number of years.
-       The first Hollywood film released in Cinemascope (1953) was *The Robe*, a biblical epic incorporating the crucifixion of Christ.
-       After some failed attempts at making it work practically and financially, the video disc and playback unit for home use were released successfully in 1975, together with a colour television console unit.
(Stanley 1978).

Digital playback systems, expected to take over from home video in future (cf. 2.2.5), were first released in the late 1990s. Such a playback system can generate further opportunities for communicating the Bible.

During the past one hundred years many films have been produced about events and people from the Bible. The first film with a biblical theme appears to have been *The Passion Play of Oberammergau*, which was nineteen minutes long and was produced in 1898 by Hollaman and Eaves (Kinnard and Davis 1992: 14, 19, 20). Kreitzer (1994: 13-16) explains that many people trace their appreciation of biblical characters to the biblical epics they viewed, rather than to the Bible itself. He cites examples of Old Testament epics: Michael Curtiz's *Noah's Ark* (1929), De Mille's *Samson and Delilah* (1949), Henry King's *David and Bathsheba* (1951), Alberto Gout's *Adam and Eve* (1956), King Vidor's *Solomon and Sheba* (1959), Raoul Walsh's *Esther and the King* (1960), Henry Koster's *The Story of Ruth* (1960), Richard Pottier's *David and Goliath* (1961), Irving Rapper's *Joseph and his Brethren* (1962), Robert Aldrich's *Sodom and Gomorrah* (1963), and John Huston's *The Bible* (1966). Steven Spielberg's *Raiders of the Lost Ark* (1981) is an example of how representations from the Bible can artfully be communicated by a Hollywood film to viewers (Kreitzer 1994 : 15). These films demonstrate the importance of the Bible as a source of subject material for films. Another example of how Bible content can be communicated through film is *The Prince of Egypt* by Jeffrey Katzenberg, released in December 1998. Referring to this film, Van Biema and Mitchell (1998: 51) comment that people are continuously searching for heroes. Moses was such a hero and his life is as relevant today as it was thousands of years ago. Engelbrecht (1995: 23), who investigated the most important films about Jesus of the past century[1], believes that film producers will continue to produce films about Jesus.

About twenty five years ago the first attempt was made, with the Genesis Project, to communicate a part of the Bible, i.e. the books of Genesis and Luke, on a word-for-word basis. A narrator reads the actual words from the Bible text in English or in any other language (The Genesis Project 1995: 41). The film *Jesus*, which is the most viewed film in the world today (Lee 1998: 58), was produced as an extension of the Genesis Project.

The Visual Bible project (1993) took this a step further by having the actors and actresses speak the actual words of the Bible in English, instead of a narrator reading them. With dubbing the English text is converted into any other language (Robertson 1992). Presenting a Bible book in such a fully dramatised audio-visual manner, makes it possible for the end product (film) to be more entertaining and more usable for educational and other purposes. This project was started by using the New International Version Bible, because it was the most popular Bible in North America (Zondervan-Retail Planning Associates Inc. 1998). By 1994 the books of *Matthew* and *Acts* had been filmed.

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The electronic media are developing fast and appear to have an escalating impact. For instance, growth in the sale of DVD (Digital Versatile Disc) players appears to represent the fastest growth of consumer electronic products at present (Wilcox 1999). Shayon and Cox (1994: 7) emphasise the potential of electronic communication. They point out that electronic communication will become a great stimulus in the economic, social, political and cultural life of many peoples. It will also bring them more opportunities and a wider choice in many fields, including the Bible. The electronic media seem to have the potential to be used in various innovative ways to communicate the Bible in a significant manner to non-religious people and to Christians.

1.3.2 How recipients encounter the Bible

Western civilisation can hardly be comprehended without the presence of the Bible (Del Olmo Lete 2000: 15; cf. 2.2.1.2). The Bible and the God of the Bible have played a determining role in many societies over the ages. An example is given by Aleksandr Solzhenitsyn (cited in Baehr 1998 : 141), who explains why the Russian revolution caused the death of some 60 million people. "Men have forgotten God: that is why all this has happened." In order to understand this influence, it seems beneficial to consider the way that the dissemination of the Bible has been experienced.

Seeing a picture has an impact on the way we experience the message of the particular picture: "... seeing, by its nature, is far more than passive reception; it is a creative, intellectual activity." (Biró 1982: 39; cf. 1.5.1). Browne (1997: 11, 12) explicates the dynamic interaction between the film and the viewer, and the main distinctive features of this relationship. He explains that the cultural and ideological frame of reference of the viewer can determine the way he or she perceives the film and its message. This interaction may also affect how fully dramatised audio-visual Bible products are being perceived by viewers from different socio-economic and cultural groups.

Society today appears to be experiencing rapid change, accelerating at an ever-increasing rate. Zacharias (2000) observes that our ways of thinking have also changed and that this applies to cultures all over the world. Some of the changes have been brought about by the introduction and proliferation of the electronic media. An important cultural impact of the electronic media appears to be their effect on what people think about the church and religion (Fore 1994 : 23; cf. 2.2.5).

The development from an oral culture to a print culture changed society in a number of different ways. In an oral culture people are limited to being together as a brotherhood. A print culture encourages individuality. However, with the emergence of the electronic media, a return to a type of brotherhood can be observed (Fowler 1994: 13). Leslie (1993: 7, referring to Brenda Denat) says that "... oral language was permeable and ephemeral." The written medium attempted

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to make permanent that which was meant to be transitory in the oral culture. The electronic media have some of the ambiguity of oral language, which appears to have implications for the way that biblical content is encountered.

Scott (1994: 285) finds that the Bible was primarily built around a narrative outline, i.e. has an oral origin. He explains that even with Paul's writings the oral dynamic is at the core:

> ... what is important in Paul is the conversation. The gospel is a conversation that creates life. Conversation implies partners, us, the parable, God, Paul, and our culture. If we engage in a conversation, then one partner cannot dominate.

When audio-visual Bible products are being used interactively, for instance on the Internet, the conversation referred to by Scott becomes even more relevant. TV is also moving in the direction of providing interactivity to its users, like the Internet (Khoo 2000: 98-106). It seems that audio-visual Bible products can help to promote a re-emergence of a sense of community and dialogue alluded to by Scott. This may have an impact on the way that the Bible is encountered.

It is of interest to note that further changes in society can be expected as a result of the electronic media. Fowler (1994 : 19) asks the following questions about the future:

> In cyberspace can we conserve the very best of the biblical traditions? By means of the electronic media can the biblical traditions become open and vital again? Can the biblical traditions break out of the amber *(sic)* of the printed page and once again live, grow, and change? The Bible is the product of oral and manuscript cultures and achieved its crowning glory in the Age of Print, but what will succeed the printed Bible in the Electronic Age? Where is the interactive multimedia 'Bible' for the 21st century being produced today? In multimedia, what will the biblical traditions look, sound, taste, smell, and feel like?

The study will attempt to address the questions pertaining to the way the Bible is being encountered in audio-visual format, with the focus on edutainment value (cf. 1.5.3).

1.4   DEFINING OF CONCEPTS

The study focuses primarily on audio-visual representations of the books of the Bible. To this end a model will be presented to expound the filmic creation and promulgation processes of biblical books (cf. 2.5-2.7). Furthermore, a model and guidelines will be developed to assist the owner to write the personal pictures of such a book (cf. Chapter 3). The personal pictures are the most important components of audio-visual Bible products with edutainment value. The same models and guidelines can conceivably be utilised for

filmicly creating and promulgating films of the Deuterocanonical books (Old Testament Apocrypha)[2], and for various Hollywood films.

The main aims of **audio-visual Bible** products (films) are to communicate the words and intent of the Bible in a fully dramatised manner in the audio-visual medium, to provide entertainment and to be educational. Furthermore, audio-visual Bible products seek to be interpretatively careful, hermeneutically responsible and educationally accountable. The dramatic representation needs to be treated in a manner that remains as close as possible to the intent of the Bible. The nature of the content of an audio-visual Bible product can, in these respects, be deemed to be **true to the Bible**. An audio-visual Bible product seeks to have entertainment and educational value in order to potentially attract people from all nations, cultures and backgrounds.

An audio-visual Bible product, i.e. **end product,** can be regarded as a fully dramatised audio-visual rendition of a Bible book or a part of it. The objective is to produce (filmicly create) such an end product which will be entertaining to **patrons,** i.e. potential end users or viewers, in the same way as would be expected of a Hollywood film. A particular Bible translation should be chosen for the production, i.e. filmic creation, of the biblical book. In the filmic creation process the audio element of the end product should represent the particular Bible translation **word for word**, i.e. without adding or omitting any words. This means that every word of the particular Bible translation used is communicated aurally, by way of dialogue, narration and song. Any Bible translation in any language can potentially be utilised to filmicly create word-for-word end products.

The **filmic creation process** of a fully dramatised audio-visual rendition of a book of the Bible entails the following:
- The acquisition of a license from its owner to use a particular translation of the Bible.
- Deciding on which book of the Bible to filmicly create, which could be preceded by market research.
- Writing the personal pictures, which could be tested by research as in this study (cf. Chapter 5).
- Preparing a filmic creation budget, and the acquisition of sufficient funds with which to create the end product on film (cf. 3.7.14).
- The appointment of a scriptwriter and the writing of a script (cf. 2.6).
- The appointment of a **producer**, who will be the person managing the filmic creation process.
- The appointment of a **director**, who will be the person responsible for the artistic elements of the filmic creation process.
- The appointment of other key personnel in the filmic creation process.
- Undertaking the development work.
- Undertaking the filming and post-production work. After this the end product will be completed and "in the can".

The **filmic creation** of an end product of a book of the Bible refers to the entire creation process from the conceptualisation of such an end product to the completion of the end product. Writing and using personal pictures can at present be seen as the main factor

distinguishing the filmic creation of an audio-visual Bible end product from the production of a Hollywood film.

By **owner** is meant the person with the responsibility or vision to filmicly create an end product of a particular biblical book. He or she writes the personal pictures of the book. The owner can be any person who records his or her personal pictures, and who desires these to be utilised in the filmic creation of the end product, irrespective of whether these personal pictures will ultimately be used towards this end or not. The owner may fulfil one or more further roles in the filmic creation process, for example, executive producer, producer, scriptwriter and director.

Personal pictures can be defined as the brief or frame of reference which the owner of the particular biblical book gives to the scriptwriter concerning various relevant aspects about the book which will form the basis of the script. A variety of important features concerning the book are taken into consideration (cf. Chapter 3). Personal pictures can be considered to be the starting point in the filmic creation of fully dramatised audio-visual Bible books. The diverse purposes and concepts of the various books should be taken into account.

By **development** is meant that part of the filmic creation process which precedes the actual filming of the end product,
- when a brief, i.e. personal pictures, is written by the owner;
- when the **script**, which is the comprehensive description of the story of the particular Bible book and how the film is to be filmed, is written. The script also consists of the words which the actors and actresses will speak, which will be taken word for word from the particular Bible translation chosen;
- when research is undertaken into a variety of matters, for example: theological, historical, customs, topographical, geographical, architectural, design, character and music (cf. 3.9); and
- when the other development work is undertaken.

Personal pictures of biblical books can be compared with **treatments** for scripts of Hollywood films. Atchity and Wong (1997: 11) define a treatment of a script as follows:

> ... a treatment is a relatively brief, loosely narratively written pitch of a story intended for production as a film for theatrical exhibition or television broadcast. Written in user-friendly, dramatic, but straightforward and highly visual prose, in the present tense, the treatment highlights in broad strokes your story's hook, primary characters, acts and action line, setting, point of view, and most dramatic scenes and turning points.

Treatments and personal pictures are not the same. There are, however, similarities.

There seems to be only limited research on treatments, while personal pictures is a new concept developed in this study. Non-traditional sources of information or "grey literature" will therefore be used in the study. Louw (1995: 171-174) describes **grey**

literature[3] as research findings and other information not recorded in the traditional manner: "Grey literature is unconventional literature that is not always readily available through normal commercial publication channels, and is therefore often difficult to identify and obtain." The definition and understanding of grey literature have subsequently been expanded as follows: "That which is produced on all levels of government, academics, business and industry in print and electronic formats, not controlled by commercial publishers" (Farace 2000).

With the **promulgation process** of an end product is meant the process of promoting, selling and distributing such an end product to patrons. Involving the patron can at present be seen as the main factor distinguishing the promulgation of an end product from the marketing of a Hollywood film (cf. 2.7.6). **Supplementary products**, such as products using some or all of the material from the end product together with other audio-visual material, can also be promulgated to patrons. Supplementary products can furthermore be seen as pictures or presentations from or based on aspects in the end product applied to, for instance, clothes and other objects.

The **participants** in the filmic creation process are the actors, i.e. all the "on camera" team members, and the production team or crew, i.e. all the "behind the scenes" team members. The participants in the promulgation process are the marketing team, i.e. all the promotion, selling and distribution team members.

By a **Hollywood film** is meant a commercial film produced anywhere in the world, and to be released in cinemas, on TV, or on other screens. Romanowski (1996: 126) gives an overview:

> ... the classic Hollywood film is character-centered. The story moves along a tight linear narrative structure, the consequence of one action or event leading to the next. All of the problems are resolved in the end. This narrative pattern and attending cinematic style of filmmaking allowed for rapid and efficient production of new works and became the basis for Hollywood genres. Genres are based on standard formulas (like boy-meets-girl, boy-loses-girl, boy-gets-girl-back) that are generally repeatable and therefore familiar to both the scriptwriter and the audience. Genres also make it easier to advertise movies; audiences know what to expect from a western, romantic comedy or action-adventure film.

Films of Bible books are not the same in all respects as Hollywood films, but the same quality product, and which product is of artistic significance, should be features of both types of projects (cf. Chapter 2).

Multi-media can be regarded as all the various products, formats and media in which an audio-visual product can be disseminated. Digital, i.e. electronic, products can therefore be regarded as part of the multi-media. End products can also be communicated (promulgated) via multi-media, for example,
- on film for cinema viewing;
- on video for television and video machine (VCR) viewing;

- on DVD for home viewing; and
- electronically for digital (e.g. computer, cell phone) viewing.

Mass media can be seen as multi-media products disseminated via those media which give large numbers of people access to such products, for example television and the World Wide Web. The **digital world** or **electronic media** refer to computer-associated information, such as CD-ROMs and the Internet (Cornelius and Venter 2000: 154). The **Internet** can be regarded as follows: "A global network of cables, wires, and interconnected computers that holds and exchanges data." (Robison 2001: 16). The **World Wide Web** can be described as follows: "A graphical interface for the Internet that lets users access text, graphics, sound, and multimedia data." (Robison 2001: 16). Communication on the Internet and via the World Wide Web can be from any part of the world to any other part of the world. The Bible seems to be suitable to be communicated both in multi-media form and in print.

1.5 EDUCATION AND ENTERTAINMENT IN COMMUNICATING AN AUDIO-VISUAL BIBLE

It can be affirmed that the Bible contains many elements which can be conveyed in a manner to provide some or other form of education and entertainment. Moreover, the Bible is meant to be communicated (cf. 1.3.1, 1.3.2). The Bible can, in many respects, not be separated from Christian religion. Priestley (1992 : 30-33, citing Whitehead) points out that the Christian religion impacts on virtually all fields of study, and that education could therefore be of a religious nature. With respect to the teaching of children at school, he asserts that they should be given a perspective of the entire field, which he maintains should be religion, before the parts are studied. It can be argued that the role and importance ascribed to the teaching of Christian religion by Priestley can be equated to the communication of the Bible to children and adults in the present context. However, for the Bible to be effectively communicated to non-religious people and to Christians, it appears that educational facets may not be sufficient; some form of pleasure or enjoyment, i.e. entertainment, in receiving the biblical content should be experienced by them. Audio-visual Bible products should therefore communicate the biblical content to patrons in an educational and entertaining manner.

1.5.1 Educational substructure of an audio-visual Bible

The question should be asked what is meant by education in the context of Bible communication? "Is education a preparation for life, is education life itself? It is neither. Education is the reshaping of life's forms with end (meaning, design) and without end (termination, conclusion)." (Moran 1992 : 159). Education could therefore be regarded as a lifelong process. The Bible appears to have and to continue to play an important role in the lives of the people in many societies, and end products may also have a meaningful impact in future (cf. 2.2).

The educational substructure of an audio-visual Bible has two aspects. Firstly, the Bible itself has been and continues to be used as a means to educate children and adults (cf. 3.8.12). Audio-visual Bible products can be used in this regard. Secondly, an audio-visual Bible product can educate by conveying to patrons the biblical content of the particular book. These two sides of learning are often interwoven with one another in the communication of an audio-visual Bible. Both of these aspects have **didactical** implications. The end products can be used for teaching: as a facilitating strategy, and to explain biblical content.

Utilisation of more than one of the learner's senses of seeing, hearing, touching, smelling and tasting appears to be important in the learning processes. Smit (1989 : 54-89) explicates the interrelatedness of sensations (the use of the senses) with observations, perceptions, learning and memorisation. Learning and memorisation are greatly enhanced when material is presented visually and aurally (seeing and hearing). Audio-visual Bible products present seeing and hearing opportunities. Utilising interactive end products requires the use of buttons, and may have the same effect as the sense of touching. Furthermore, multi-media can be utilised to improve the integrated functioning of the two hemispheres of the brain, which should positively impact upon learning (Smit 1989 : 37-41). Using end products should therefore beneficially affect learning and memory retention by children and adults.

The Bible in print form does not seem to impart its content sufficiently to a large proportion of people. Researchers have determined that 21% of the world population is illiterate (Johnstone 1993: 22), but that functional illiteracy may be as high as 33% (Starling 1995: 4). Porter (1995: 2) points out that there are other segments of the world population, such as the elderly and visually impaired, who should also be considered in this connection. Researchers differ on the percentages of worldwide illiteracy, with some arguing that illiteracy may be as high as 50%.

Projects have been and are still being undertaken to increase literacy all over the world. Success appears to have been and continues to be achieved in this respect (Johnstone 1993: 608, 609). The challenge, however, appears to be that substantial percentages of people do not read or write after leaving school, and therefore become functionally illiterate (Ansre 1995: 5, 6). Hassan (1994: 28) indicates that this trend of functional illiteracy applies to children as well.

A need to consider means of Bible dissemination in addition to the printed media emerges. Brown (2000: 1) points out that communicators should consider the requirements of their audiences. A proportion of such potential audience in the world are non-readers, who appear to prefer oral forms of communication. Furthermore, pre-literate peoples who rely on oral and visual modes of communication should not suddenly be introduced to a print form of communication (Porter 1995). Bitrus (1995: 2) explains that people in oral cultures manage time in a leisurely fashion. They give priority to group

experience and are more dependent upon their memories. It is of interest to note that biblical leaders such as Moses, David and Jesus were not constrained by illiteracy, but communicated their messages to illiterate people. The audio-visual media seem to be among the few means to communicate effectively with illiterate and functionally illiterate people. Moreover, it appears that young people and children are becoming increasingly focused on and dependent upon audio-visual media, especially the Internet (Kopp *et al.* 1999: 260, referring to Joan Ganz Cooney).

The Bible seems to be suitable to be communicated in the audio-visual medium. When communicating the Bible audio-visually, however, the approach should be related to the manner in which the Bible relates itself. Brown (2000: 16, citing Walter J Ong), highlights the importance of oral communication in the Bible:

> 'The orality of the mindset in the Biblical text, even in its epistolary sections, is overwhelming'… Although they are written records, 'they come from an orally constituted sensibility and tradition. They are not felt as thing-like, but as reconstitutions of events in time' … Ong also suggests that scholars have gone astray by trying to apply their print-orientated ways of thinking to their analyses of the Biblical texts …, and that 'an in-depth appreciation of oral thought-patterns and communication processes could open to biblical studies new depths of textual and doctrinal understanding.'

Participants can make a contribution to better communication of the Bible and can encourage a scholarly analysis of Bible texts by patrons. Furthermore, end products should lead to a better understanding and appreciation of the Bible. This in itself could lead to an interest in studying the Bible (cf. 2.2).

Changes in society and in the mass media appear to impact upon learning styles. Barna Research Group (1998: 34) explains that people in their mid-thirties and older are inclined to learn in a linear and logical manner, using mostly books and a classroom situation. The learning style which many young people prefer today is of a non-linear and mosaic nature, based on "… experiences and stream-of-consciousness thought processes, rather than upon intellectualism, reason, or logic." The addiction to entertainment and to the TV screen can be regarded as one of the reasons for this change. The Internet promotes non-linear learning. End products may make a contribution towards fulfilling the educational need created by TV and the Internet, both in terms of additional content which could become available and in the interactivity that might be provided (cf. 3.10.13).

Education of children and adults can be done in a variety of ways. In this connection Baehr (1998: 17) points out that it is important to understand why and how the media affect children and adults the way they do:

... even though television provides behavioral modeling and information (known as physical or 'P' education), it is deficient in providing cognitive growth because cognitive growth requires interaction and reflection. Since cognitive growth is necessary in order to develop higher thinking skills (known as logico-mathematical or 'LM' education), many educators do not consider television an educational tool.

Interactive end products could provide LM learning opportunities.

The electronic media appear to be of increasing importance in communicating the Bible. A significant aspect of certain programmes of the electronic media is interactivity and their potential to enhance learning. Shulman (1998 : 101), in expounding the merits of using case studies in learning situations, aptly points out: "We do not learn from experience; we learn by thinking about our experience." People generally appear to learn better when they observe and put into practice that which they have learned, especially with regards to changes in thinking and acting. Equally so with an audio-visual Bible, educational opportunities could be found in having all or part of the material recollected, retold, re-experienced and reflected (cf. 5.7.14). An interactive audio-visual Bible product is an example of an end product which can, in and of itself, serve as an instrument to educate. However, it can also function to communicate the content of the particular book. Such opportunities could be highlighted in the personal pictures.

The question should be asked to what extent the media can reach and positively affect those who do not have easy access to the electronic media. Shriver (1994: 49) questions their ability to serve those who are information-poor. However, in less developed countries TV can play an educational role, mainly among certain segments of the population (De Melo 1994: 17). In some instances it might even serve as an alternative school for illiterate people and others who do not have access to formal schooling. In countries where Bible education or biblical content is part of the education programme, the end product or supplementary products of one or more Bible books can be focused specifically on such educational opportunities. One of the objectives of an audio-visual rendition of a biblical book is to have it broadcast widely, for instance on television (cf. 2.4). End products can therefore be used to help to further the needs of the information-poor referred to by Shriver. Furthermore, theological issues appear to be raised in the media from time to time, which may confuse some people. From an educational perspective, indications are that there is a need to communicate the Bible in different ways to help meet the needs produced by changing environments and by theological questions calling for answers. The educational potential of the end product should be considered in the personal pictures of a biblical book.

Teaching the Bible to children was demonstrated by Roux (1988: 1, 2) as explaining or proclaiming God's revelation in the Bible to them. Such explanation needs to be done in a manner so that they will grow in understanding and faith. Nipkow (1992 : 87) aptly points out: "Information alone does not reach

the interiority of persons ..." Teaching the Bible to children can be done indirectly, when they experience audio-visual Bible products in a family setting. This can lead to their involvement in family Bible readings and to their spiritual growth. These same principles can also be applied to adults. The personal pictures therefore need to lay the foundation for an end product with positive educational dimensions. Furthermore, the end product should be communicated in such a manner that patrons, i.e. children and adults, will understand the educational dimensions, learn from them, and enjoy the product as entertainment. The recognition of the importance of communicating the Bible audio-visually can be considered as the starting point for the general use of an audio-visual Bible.

1.5.2   The need for entertainment in end products

The entertainment provided by Hollywood films and by audio-visual Bible products has two dimensions. The one is the actual inherent quality of the film, such as the quality of acting, editing, lighting and photography, and the nature of the directing, music, sets, wardrobe and props used.

The other dimension is how the viewer encounters the film. Some of the factors which may impact upon this dimension are the promotion and advertising of the film, the well-known actors and actresses who perform in the film, the director and other well-known participants, the emotional and psychological frame of mind of the viewer when viewing the film, the environment of how and where the film is viewed, and what the particular viewer hears from others and reads about the film (cf. Schultze *et al.* 1991: 298-308). It is therefore not always easy to determine exactly the entertainment value of a film.

The producer producing a film and the viewer enjoying it should both have a caring open-mindedness, in a general sense, about creation. This would establish a common ground, which should facilitate enjoyment of the beauty of the film by both (Verbeek 1997: 176, referring to Wissink). This appears to be a valuable perspective for participants and patrons to adopt in order to appreciate the aesthetic and other qualities of end products. Furthermore, it may promote the following type of anticipation and receptiveness by patrons: "We receive the message in a nondidactic way, as entertainment." (Ellis 1995: 85).

For a Hollywood film to provide entertainment value, it appears necessary to broaden the visual aspects beyond what the actual words to be spoken, i.e. the audio dimension, dictate. The same applies to an end product. The biblical text of most books of the Bible appears not to provide sufficient information to create an attractive end product filmicly. In the filmic creation process contextually appropriate aspects should be added to develop an entertaining end product. O'Kane (1999: 66) reminds us: "The desire to amplify, complete and close is an old one ..." (cf. 2.2.4). Some of these aspects could be introduced in the personal pictures (cf. 2.2.8).

If the actual or perceived entertainment of the end product is low, potential patrons may not be interested in viewing or acquiring such biblical product. It is important that audio-visual Bible products should be filmicly created to have a market-related entertainment value, in terms of what the patrons will expect at a particular point in time.

1.5.3   Edutainment value of the end product

Romanowski (1996: 336) refers to a pastoral letter to the entertainment industry in which Cardinal Roger Mahoney explains the importance and the need to have education, which he calls enrichment, and entertainment in film:

> ... entertainment and 'enrichment' are complementary aspects of the artistic enterprise that presuppose each other. 'Entertainment without enrichment is superficial and escapist ... Enrichment without entertainment is simply dull; it enriches no one ... To combine entertainment and enrichment is a creative challenge of the first magnitude.'

The biblical communication, entertainment and educational aspects will be dealt with in this study as the joint concept of **edutainment**. Edutainment Centres (2000) describes edutainment as entertaining education: "education and training delivered in an engrossing, inspiring and entertaining manner, using the best of interactive multimedia content and programming." It also describes edutainment as education in the entertainment arts: "training and education in the media arts of digital audio, digital video, graphic design, computer graphics, animation and multimedia." In these descriptions of edutainment both education and entertainment play key roles. However, in edutainment as entertaining education the **educational** side can be expected to be foundational. In edutainment as education in the entertainment arts, **entertainment** can be expected to be foundational. Edutainment is sometimes also referred to as info-tainment or info-entertainment (Castells 1998: 366, 369). Patrons will experience and enjoy **edutainment value** if they experience market-related educational and entertainment value while viewing or using end products.

Positive educational dimensions and good entertainment aspects should be identified and highlighted in the personal pictures in order for the end product to have edutainment value. The Edutainment Model illustrates the interconnection of education and entertainment to provide edutainment in the personal pictures and in the end product, as illustrated in Table 1. The question should be asked what the aspects are which provide edutainment value in an end product. An important dimension about the patron's enjoyment of edutainment value is how the end product, or parts of it, makes him or her feel. A few further aspects often seem to stand out in this connection, such as the narrative or story (cf. 3.7), the hero (cf. 3.9.4), quality of acting (cf. 3.10.5), big sets and outstanding wardrobe (cf. 3.9.6), music (cf. 3.10.2), and emotion (cf. 3.10.6). However, all the aspects

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THE EDUTAINMENT MODEL

Bible book

**FILMIC CREATION AND
PROMULGATION PROCESSES**

Personal pictures

Education

Entertainment

**Edutainment
of end product**

Patron

TABLE 1

16
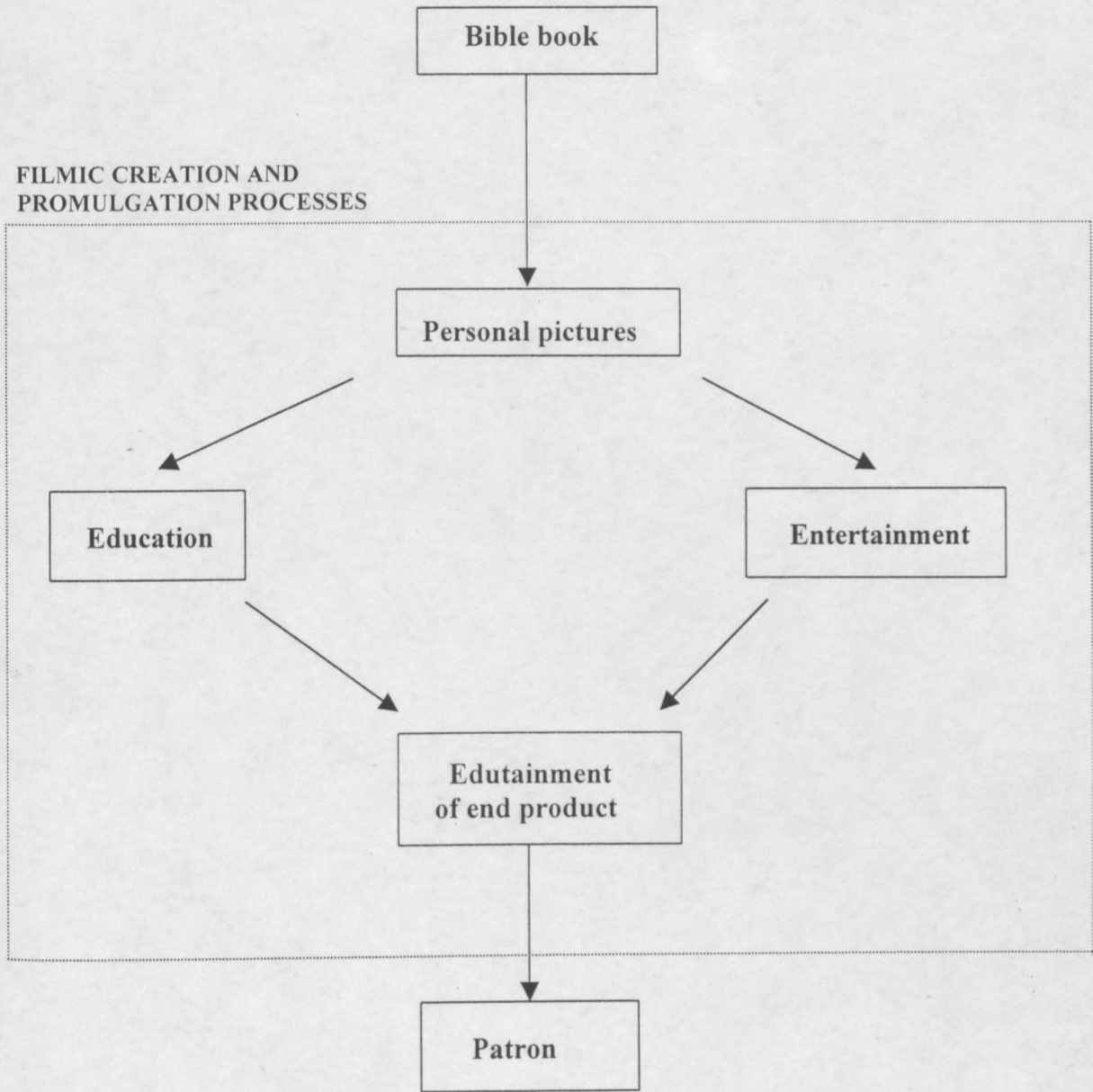
discussed in sections 3.7-3.12 are meant to assist with the writing of personal pictures which can lead to an end product with edutainment value (cf. 3.6). All these aspects appear to have, to a greater or lesser degree, both educational and entertainment dimensions. The nature of the personal pictures and the nature of the particular Bible book for which the personal pictures are being written appear to influence the extent to which one of these dimensions has prominence over the other (cf. 2.2.8).

Only about 30% of the world population can be regarded as being Christian (Johnstone 1993: 21-24). An audio-visual Bible seeks to have a world-wide focus (cf. 2.2.6). End products with edutainment value should therefore be filmicly created to meet the needs not only of Christians, but also of **non-religious people**, i.e. people who do not know the God of the Bible. Such end products need to be entertaining enough to potentially attract people from all cultures and backgrounds. Furthermore, they should be educational so that the Bible can effectively be communicated to the audience. The personal pictures should be of such a quality as to ensure that the foundation is laid for an end product which can be entertaining, educational, of a market-related quality, and hermeneutically responsible.

It is important to note that good quality personal pictures of a biblical book cannot be expected to be sufficient to provide an end product with edutainment value. The honing of the various elements and determinants by all the participants are required for an end product to have edutainment value. Personal pictures are one element, albeit an important one, of such processes (cf. 2.5-2.7).

1.6   OBJECTIVES OF THE STUDY

The main objectives of the study are to develop guidelines for writing the personal pictures of a Bible book, and to argue that the personal pictures can lead to an end product with edutainment value. These objectives also refer to the problems to be addressed in this study (cf. 1.2), and can be further expanded as follows:

1.6.1   The constructive role of an end product in unfolding the Bible

In the ever-changing contemporary environment, the impact of change on the lives of many seem to be relevant. The Bible has played, and can continue to play a role to help people deal with such change (cf. 2.2.5). In this respect Nostbakken (1994: 40) points out, referring to Marshall McLuhan:

> … moral principle is in inverse proportion to the speed with which things occur. The faster things move, the less relevance truth holds. We are in a period of accelerated change, partly owing to the emerging technologies of communication and information.

The study will seek to demonstrate that quality personal pictures can lead to the filmic creation and promulgation of an end product with edutainment value (cf. 1.5.3). Such an end product would be an additional entertainment product with good family values (cf. 2.2.7). Furthermore, such audio-visual Bible product should make an educational contribution (cf. 1.5.1). It could also be available in digital formats, in which case it may lead to additional educational opportunities. One of the material aspects to be addressed will be the benefits of making potential patrons part of the filmic creation and promulgation processes (cf. 2.7.6).

1.6.2   The development of a model to describe the filmic creation and promulgation processes

Changes in society and in technology seem to make it increasingly relevant for the Bible to be communicated in the audio-visual medium. In order for this to happen, the Bible has to be available in the audio-visual medium. To this end it appears to be beneficial to develop a model to describe the filmic creation and promulgation processes of an end product. This study deals primarily with personal pictures. Personal pictures are, however, important cornerstones in the filmic creation and promulgation processes of a biblical book, hence the need to promote such a model.

1.6.3   The development of a model and guidelines for writing personal pictures

The study will seek to develop a model and guidelines for writing the personal pictures of a biblical book and for other films. Personal pictures which are written based on these guidelines could lead to the filmic creation of educationally responsible films with edutainment value. Biblical films could attract people from various cultures, i.e. have a global focus. The guidelines given and the personal pictures written should have a responsible world-wide focus. Little research appears to have been undertaken in this regard. There is no body of knowledge or previous examples which can be used for writing personal pictures, and there is therefore limited information available for the development of end products.

Many of the books of the Bible seem to be of a teaching nature and do not have a narrative or storyline. There appears to be a belief that such books cannot be presented audio-visually and on a word-for-word basis in a manner that would interest and hold the attention of both Christian and non-religious audiences. The study will seek to address these matters by formulating a model for writing of personal pictures (cf. Chapter 3).

1.6.4   Utilising a personal pictures model and guidelines in practice

A personal pictures model and the guidelines to be provided necessitate application in practice in order to illustrate their value. Personal pictures of all the books of the Bible were written in *Treatments of the 66 Books of the Bible*[4] (Robertson 1999). There is a need to assess the personal pictures written in order

to establish whether they will be of a quality which will make the achievement of the stated objectives possible (cf. 3.2). Two of the books of the Bible will be chosen, one from the Old and one from the New Testament, and the personal pictures already written will be assessed against the model and guidelines provided. In the event that the assessment indicates that the personal pictures of either of these two books do not measure up to the model and guidelines provided, new personal pictures will be written in the study (cf. Chapter 4).

1.6.5 The empirical testing of the personal pictures

One of the main aims of the study is to demonstrate that personal pictures can lead to an end product with edutainment value. An empirical survey will be undertaken to indicate that the personal pictures are essential for the filmic creation and promulgation of an end product with edutainment value. One book will be chosen from the two books to be assessed. Furthermore, the survey will seek to clarify that the filmic creation and promulgation of a Bible book can be planned and undertaken so that the level of acceptance and edutainment value may be predetermined. The essence is that the personal pictures should communicate the relevant story in a potentially entertaining and educationally positive manner to patrons. The survey will attempt to address the issue of the provision of information about patron preference. Moreover, the survey will be focused on the responsibility of the owner, albeit indirectly, for providing an important element of the end product, i.e. personal pictures (cf. Chapter 5).

1.6.6 The visualisation of a film of a Bible book after reading the personal pictures

Another aim is to show that an end product with edutainment value can be visualised by potential patrons after reading the personal pictures of the particular biblical book. The measurement of quality in entertainment products is often subjective (cf. 1.5.2). It is therefore important to determine and analyse the preferences of potential patrons in order to properly evaluate, and change if necessary, the personal pictures. This could help to ensure that the script, development work and other aspects of the filmic creation process can be directed to what the patrons want and therefore provide edutainment value.

1.7 RESEARCH DESIGN

The study is descriptive in nature, guided by theoretical notions with evaluative elements. A review of the literature will be undertaken, which should lead to the clarification and defining of different concepts employed in this field of study.

1.7.1 Literature study

A literature study will be undertaken,
- to assist in determining what role end products can be expected to play in communicating the Bible;

- of other sciences to find support for formulating a model to explain the filmic creation and promulgation of an end product;
- of treatments and scripts of Hollywood films to provide theoretical support for writing personal pictures. The notion of personal pictures is a new concept, defined in the study; and
- of aspects of biblical and ancient history to assist with the development of a model and guidelines for writing the personal pictures of a book of the Bible.

1.7.2 Development of a model and guidelines

Research will be undertaken on the filmic creation and promulgation of an end product to serve as a basis and criterion for the development of a model and guidelines for writing personal pictures. Criteria will be developed to formulate and explain such filmic creation and promulgation processes. These criteria will form the basis for development and formulation of guidelines, to be used in writing the personal pictures. Some of the determinants which will be studied will be the writing of a story or narrative, selecting the context of the storytelling, gathering and using of background information, the use of enhancement factors, implementing the requirements of the users and incorporating constituents.

1.7.3 Assessment of the personal pictures

In order to illustrate the use of a model and guidelines, the personal pictures of two biblical books already written, one from the Old and one from the New Testament, will be critically assessed. The books of Ruth and Hebrews will be chosen and can be regarded as sufficiently representative for this purpose. Thereafter, as a part of the study, the personal pictures of these two books will be rewritten.

1.7.4 Qualitative interviews

Qualitative interviews, with quantitative aspects, will be undertaken to determine the application value of the model and guidelines of the personal pictures developed. Personal interviews, by way of questionnaires, will be conducted with the respondents. The quantitative aspects will be researched by way of introductory questions about the profile of the respondents, and about why they wish to be exposed to Bible-related films (cf. 5.5, 5.6). The qualitative dimensions will be researched by way of open ended questions about the story of Ruth, to establish whether
- the personal pictures of the book of Ruth can be empirically tested to determine their potential to lead to a film of Ruth with edutainment value: and
- a film of Ruth with edutainment value can be visualised by the respondents after reading the personal pictures of the book of Ruth (cf. 5.7).

The target group will consist of different socio-economic groups represented in the Cape Town metropolitan area. The reason that Cape Town has been chosen is its cosmopolitan nature. The target group will reasonably represent the middle- and higher-income groups, male and female, between the ages of 15 and 65, in the Cape Town metropolitan area. These income and age groups will be targeted because other research indicates that they can be expected to be the main patrons of biblical products (Barna Research Group 1998). The age group 15-18 years will represent the secondary school phase. Only those who live in homes with VCRs will be targeted, because a short video will be shown to the respondents as part of the survey. A sample of one hundred and fifty people will be interviewed personally by trained interviewers. The questionnaire to be used will be designed by the author and will be pre-tested.

1.8   OUTLINE OF THE DISSERTATION

In this chapter the problems to be addressed in the study are mentioned. An overview is given of methods of communicating the Bible over past centuries. Some background information on audio-visual renditions of the Bible is given, with special emphasis on recent developments. A brief analysis is undertaken of how recipients encounter the Bible. Some definitions for the study are provided. The educational and entertainment sub-structures of end products are investigated. Edutainment is described here as education and entertainment. The role played by edutainment in the communication of the Bible is considered. The objectives with the research study are outlined. The research methods are discussed briefly.

In Chapter 2 dissemination of the content of the Bible via audio-visual Bible products with edutainment value will be investigated. Facets such as the importance of art in providing edutainment value in an end product, hermeneutics in film, the Bible and the mass media, the Bible for all people, and wholesome family entertainment are considered. The question of whether an audio-visual Bible can be regarded as the Bible is considered. A review of the literature is given. A model is provided to explain the filmic creation and promulgation processes. Various determinants of the filmic creation and promulgation of end products are investigated, such as the impact of feedback, the impact of the promulgation process and the impact of the patrons. All of this is undertaken against the background of the edutainment value which can be expected from the end product.

In Chapter 3 personal pictures are investigated. A model and guidelines are developed to formulate the personal pictures of a Bible book based on experience, i.e. *Matthew* and *Acts*, reasoning and the literature, i.e. on treatments and scripts. The course of action established for writing the personal pictures covers areas such as guidelines for the writing of the story or narrative, selecting the context of the storytelling, background information, the use of enhancement factors, requirements of the users and the incorporation of the constituents. The personal pictures could lead to an end product with edutainment value. Edutainment, therefore, should form the basis for the guidelines developed.

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In Chapter 4 the theory developed in Chapter 3, i.e. the model and guidelines, is implemented by assessing the personal pictures of the biblical books of Ruth and Hebrews. The rationale for choosing these particular books is explored. The personal pictures of these two books are rewritten. A few facets of the personal pictures are practically illustrated, such as information on the characters, on the story or narrative, and on the constituents. The purpose is to illustrate that the personal pictures can lead to an end product with edutainment value.

A quantitative survey with open-ended questions and qualitative interviews is undertaken in Chapter 5. The purpose is to empirically test the personal pictures written in the previous chapter. The perception of respondents concerning the potential edutainment value of a film of Ruth based on these personal pictures will also be empirically tested. The research methods are explained and the results are analysed and discussed.

In Chapter 6 a critical appraisal is made of the study. Some constraints of the study are discussed. Certain deductions which can be made from the results of the study are highlighted. Recommendations are made for further studies which could be undertaken with regards to personal pictures and to edutainment principles and practices.

1.9   CONCLUSION

For more than seventy years, audio-visual means have been utilised to communicate the Bible. An audio-visual Bible appears to be a material component in this communication process to people of different cultures. Gilbert Grosvenor, one of the founders of the National Geographic Society at the end of the nineteenth century, purportedly formulated the dictum: "Say it with pictures!" (Lamberton 1999). This can be regarded as a reflection of what could be done with end products.

Many different aspects of the content of the Bible appear to be of an educational nature, directly or indirectly. The educational components underpinning the study were therefore briefly illustrated. The requirements for end products to be entertaining were clarified. Edutainment was defined as the educational and entertainment aspects of Bible communication.

In the next chapter the edutainment value of audio-visual Bible products will be discussed.

NOTES

[1] *Divine Images* lists about forty Hollywood films about Jesus Christ which have been produced from 1898 to approximately 1990 (Kinnard and Davis 1992).

[2] References in the study to Deuterocanonical books will be from the *Holy Bible Good News Edition with Deuterocanonicals/Apocrypha* (1988), and will be indicated here by the names of the particular Deuterocanonical books.

[3]All the sources (bibliography) under *C. Internet References* and some of the sources under *B. Unpublished Works* can be regarded as grey literature.

[4]The full title of this document is *Personal Pictures : Treatments of the 66 Books of the Bible*. In order to distinguish this document from the personal pictures discussed and written in the study, this document will be referred to as *Treatments of the 66 Books of the Bible* (Robertson 1999).

CHAPTER 2 : COMMUNICATING VIA A FULLY DRAMATISED AUDIO-VISUAL END PRODUCT WITH EDUTAINMENT VALUE

"Whenever a dramatist performs his craft, he is only doing in miniature what the ultimate Author has already done on a grander scale." (KL Billingsley 1989: 41).

2.1   INTRODUCTION

Various factors may impact on the process of imparting the Bible through fully dramatised audio-visual products with edutainment value. Some of the more important factors are expounded in 2.2 and 2.3. The goals of a fully dramatised audio-visual rendition of a Bible book are explained in 2.4. The pursuit of these goals can also become factors which may impact the communication role played by an end product. A review of the different methods of communicating the Bible and an explanation of the way that recipients encounter the Bible were engaged in 1.3, and which can serve as an introduction to a discussion of these factors.

The main focus of the study is the development of a model and guidelines for writing personal pictures of a book of the Bible (cf. Chapter 3). Personal pictures form an important part of the filmic creation and promulgation processes of an end product. It is therefore appropriate to examine some material facets of these processes.

This chapter will expand on these opening remarks. It will provide an overview of the following:
-        An outline of the importance of art in filmmaking.
-        An explanation of some factors which can lead to edutainment value in audio-visual Bible products.
-        Brief remarks about the role played by personal pictures in disseminating an end product.
-        An analysis of why an audio-visual Bible can be regarded as a visual translation of the Bible.
-        A list of the goals which can be set for a fully dramatised audio-visual rendition of a book of the Bible.
-        Theoretical foundation for and development of an audio-visual model to describe the filmic creation and promulgation of a biblical book.
-        Information about elements of an audio-visual model.
-        Explanation of some determinants of the filmic creation and promulgation processes, based on an audio-visual model.

2.2 FACTORS IMPACTING ON THE AUDIO-VISUAL COMMUNICATION OF THE BIBLE

The dynamic nature of changes in communication and the extent to which new means of communication are continuously being developed appear to affect the impact or potential impact of the mass media on society. Barna Research Group (1998: 34) indicates the nature and speed of this process of change:

> … our culture reinvents itself every three to five years. That means that prevailing attitudes, values, leisure habits, perceptions of institutions and organizations, dominant behaviors, product preferences, and so forth undergo rapid change - and sometimes several cycles of change – every decade.

The question should be asked how such change can be expected to impact on the communication of the Bible. Another question is how the effective communication of end products can be expected to impact on such change. Both of these questions are considered in 2.2.

A significant characteristic of present-day developments in multi-media is the extent to which they capture and bring together most artistic endeavours. In this respect Castells (1998: 372) comments that the onset of multi-media "… is tantamount to ending the separation, and even the distinction, between audiovisual media and printed media, popular culture and learned culture, entertainment and information, education and persuasion." The merging of these forces is an important part of the change. Furthermore, taking cognisance of the merging of these forces can be of benefit to the participants in the filmic creation and promulgation of a biblical product with edutainment value.

God directs the prophet Ezekiel on more than one occasion to act out a plain dramatisation (for example, Ezekiel 4:1-3), which would be a sign to the Hebrews (Billingsley 1989: 34, referring to Francis Schaeffer). Many other examples of dramatic situations can be found in the Bible (Marty 1997: 132; Billingsley 1989: 39, 40). It appears to be acceptable for biblical books also to be presented in a fully dramatised audio-visual format. Such dramatic representations can be expected to be of an artistic nature (cf. 2.2.1).

It is important that a biblical product (work of art), like a Bible film, not be viewed or utilised by patrons as an idol. For example, God instructed Moses to make a bronze snake and put it on a pole, so that the Hebrews who were bitten by snakes could look at it and be healed (Numbers 21:4-9). Veith (1983 : 107-109) points out that this bronze snake can be regarded as a work of art, which later became an idol worshipped by the Hebrews, as described in 2 Kings 18:1-4.

Audio-visual Bible products communicate pictures to the patron and the patron may therefore not be challenged to develop his or her own pictures, as could be the case with word pictures (cf. Ellul 1985: 36, 37). Such transmission of pictures to the recipient may

be regarded as a disadvantage. This very transmission may, however, become the catch to attract the interest of the patron and motivate him or her to become more involved. In this manner the patron may open up to encountering the particular end product, and to experiencing its edutainment value (cf. 1.5.1).

Providing edutainment value to the patrons of end products is central to many of the goals set for such a product. There are two sides to such edutainment value. The one is the nature and quality of the actual product, which includes how it is being presented, i.e. promulgated, to the patron. The other is the perception the patron has or acquires of the edutainment value of the product, i.e. how such patron experiences or encounters such product. End products with edutainment value have a few further relevant dimensions, which need to be explicated.

2.2.1   The importance of art in filmmaking to provide edutainment value in an end product

Wolterstorff (1980: 4, 5) demonstrates the pre-eminence of art from the earliest times. He quotes Paul S Wingert saying: "There were ... no primitive peoples, however meager their cultural attainments, who offered no patronage to the artist." It can therefore be assumed that art played a material role in the lives of the people who lived in biblical times. Wolterstorff (1980: 213) concludes: "Art is man's fulfilling of his calling." The challenge is to identify the potential for artistic expression in a Bible book, and to provide guidelines to communicate these in a manner that will add edutainment value to the end product.

The six main art forms can be regarded as music, dance, architecture, sculpture, painting and literature (The Living Bible Encyclopaedia in Story and Pictures 1968: 176). All of these could be present, directly or indirectly, in end products.

Art plays an important role in filmmaking (Tarkovsky 1989). It is also accepted that the Bible has played and continues to play a material role in filmmaking (Kreitzer 1994). These aspects need further clarification.

2.2.1.1   Film can be regarded as a form of art

In earlier days filmmaking appears to have been viewed as a novelty and not as art (Minney 1964: 146). Nowadays the medium of film, both in terms of cinema and television, is generally esteemed as an art (Brady and Lee 1988: 8).

In responding to reality, a person's expression or effort to arrange his encounter with that reality can be seen as art (Kappelman 1997: 2). *Time* (cited in Romanowski 1996 : 231) discusses the possibilities of films and cinemas as art:

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> No other art can so powerfully exploit the dimensions of time and space. No other art has so many ways of involving a human being. It involves his eyes, ears, mind, heart, appetites all at once. It is drama, music, poetry, novel, painting at the same time. It is the whole of art in one art, and it demands the whole of man in every man.

It appears that four basic approaches can be identified to evaluate a work of art such as a film: its content or substance, its form or construction, the function it fulfils, and its context in relation to its particular environment (Schultze *et al.* 1991: 286-297; cf. 1.5.2). With these as points of departure, team members in the film production process can utilise everyday experiences to communicate their art fruitfully to their respective audiences.

It is important to take cognisance of the role which art and artistic expression can play in providing edutainment in the audio-visual presentation of the Bible (cf. Graham 1997: 40).

2.2.1.2   The role of the Bible in art

Kreitzer (1993: 13) points out that images of the Bible have had, and continue to have, an impact upon art and upon many other facets of our lives. Del Olmo Lete (2000: 16) suggests that the Hebrew Bible's depiction of the kinship of God and man is an inspiration wherever it is freely communicated and encountered.

The Bible, literature and film work together, enhancing the patron's enjoyment of human art in its different forms (Kreitzer 1994: 222). Baehr (cited in Wooding 2000) adds to this discussion by clarifying the philosophies of art and drama:

> Critics should understand the four major philosophies of art and how they've influenced entertainment and culture for over 2000 years. These are ... developed by Plato, Aristotle, Horace, and the Bible. The influence of these systems of thinking about art, drama and culture are foundational to modern theories and essential for good analysis.

This emphasises the role of the Bible in art, and therefore also in the art of filmmaking.

Some critics use the argument that a film is produced by a group of people and therefore should not be regarded as art (Romanowski 1996: 126, 127). However, the Bible itself can be regarded as a work of art, yet it was written by a group of people (Schaeffer 1990: 109; Minney 1964: 148). The participants should generate art by filmicly creating and promulgating an end product with edutainment value.

2.2.1.3   Dialogue in the Bible as art

Brady and Lee (1988: 192, 193) explain the material role of dialogue in film scripts, i.e. screenplays, as a means of expressing its artistic value. In accentuating film dialogue as art, they also emphasise the part played by film as an embodiment of art.

It seems to be generally recognised that the Bible should be regarded as a work of literary value, which had an important influence on Western civilisation (Kreitzer 1993: 13). The question should be asked what role can be given to biblical dialogue in film. Scholars indicate, albeit indirectly, that it can have a positive impact (cf. Ryken 1993: 462; Fisch 1985: 127, 128).

With the development of personal pictures (cf. Chapter 3), the intention is to broaden the foundation for the use and the impact of biblical dialogue. The dialogue, which is normally written by the scriptwriter of a script for a Hollywood film, is a given in the case of an audio-visual Bible. The owner writing the personal pictures and the scriptwriter writing the script, therefore have the challenge to creatively develop the drama in order to allow the biblical words to come to their fullest potential (cf. 3.6-3.12).

2.2.2   Bible films can have edutainment value

The question can be asked whether there is a need or room for dramatised Bible films. Kreitzer (1994: 46-48) compares critically De Mille's biblical epic film, *The Ten Commandments* (1956), with Polish director Krzysztof Kieslowski's ten one-hour television films, *Decalogue* (1990). Both film projects attempted to represent visually Old Testament Mosaic Law in an entertaining manner. De Mille recreates Moses' life story dramatically, i.e. placed in the period when it actually happened. Kieslowski represents the Ten Commandments on film in a modern setting by way of ten moral tales of people who lived in Warsaw during the Communist dispensation. Kreitzer expresses the opinion that, in the complex world with all its dilemmas, Kieslowski's approach to the Mosaic Law is to be preferred. However, he concludes that the majesty of De Mille's epic cannot be surpassed and that this story lingers in the viewer's memory. Such lingering can, in itself, be regarded as a sign of good entertainment. It also indicates a longer-

term impact from an educational perspective.

Kreitzer's question is important. Is there room for so-called "period films"? He answers this question positively by referring to the box-office successes of many such films. Biblical epics can also play the same role.

The further question can be asked of why word-for-word films of books of the Bible should be undertaken. The acceptance and reputation of the Bible over the centuries confirm an ongoing interest in the Bible. With the continued interest in period films and biblical epics, it therefore appears that fully dramatised audio-visual renditions of books of the Bible may become sought after.

The study will investigate how popular an end product with edutainment value can be expected to be, based on the personal pictures of the particular Bible book (cf. Chapter 5).

2.2.3 Biblical products as fact or feature films

A further question should be asked whether a fully dramatised audio-visual rendition of a book of the Bible can be regarded as a fact film or a feature film, i.e. Hollywood film (cf. 3.9.4). Swain and Swain (1988: 9) explain that "… the fact film is one designed primarily to inform and/or influence and/or inspire. A 'message' picture, it sells ideas in virtually every field of human knowledge." Due to the word-for-word nature of an end product, it can be seen as having a documentary quality and could therefore be regarded as a fact film. However, in writing personal pictures the intention of the owner should be to lay the foundation for an end product with edutainment value, which implies that it has more of the nature of a feature film than of a fact film.

One of the reasons why the use of an end product to communicate the Bible appears not to be generally acknowledged seems to be that fiction can often be more effective than reality in generating a sense of drama. Atchity and Wong (1997: 130) note that in a true story dramatic license often needs to be taken in order to make the film work in a climactic sense. Such dramatic license would not be an option with the filmic creation of an end product. A large proportion of the Bible consists of true-life stories and true stories do not seem to be ideal for filmmaking (Seger 1992: 50, 51). However, due to the nature of the filmic creation of a biblical end product, methods and means may exist to allow the same type of drama, image and action, referred to by Atchity and Wong and by Seger, to be utilised to ensure an end product with edutainment value. In the filmic creation of an end product the intention is therefore to move it in the direction of being a feature film. The filmic creation process should start with the writing of quality personal pictures.

2.2.4   Reversal of the hermeneutical flow in film

In the context of this study, hermeneutics can be described as the science of interpretation of the Bible (Bruce 1988: 640). Hermeneutics can impact primarily in two ways upon the edutainment value experienced by the patrons of end products. The first dimension relates to the more traditional understanding in this connection, when such a product can help patrons to come to a better understanding of a part of the Bible. Many biblical and Hollywood films can be regarded as having hermeneutical value in this sense (Graham 1997: 36, 37). In some instances the team members in the production processes of such films may have had hermeneutical objectives (Jewett 1993: 55). In other instances no such hermeneutical objectives may have existed, yet hermeneutical dimensions may have developed and be present in the films (Jewett 1993: 32). Many viewers may experience such designs when viewing these films. Having positive hermeneutical value is an objective for an end product with edutainment value. However, it is important that a responsible historical and hermeneutical perspective be considered by the participants in order to bridge the historical gap of 2000 years. It is also significant that our study of the past and the way in which we present this should be of current interest (Cornelius 2000). Personal pictures can form the basis for such presentation.

The second dimension is highlighted by Kreitzer (1993: 46, 47) when he explains that the hermeneutical flow can be reversed, because we bring our own perceptions and influences to the films we produce about the Bible. Kreitzer asks some questions in this respect:

> ... might our understanding of the redactional forces (the editor's own concerns and interests) underlying the production of certain NT texts be enhanced by a consideration of both the novel and the film versions of the story? Might the hermeneutical circle be legitimately widened in this way and our understanding of the biblical material enhanced by a reversal of the traditional flow of influence from text to a subsequent literary work ...?

The reversal of the hermeneutical flow applies to the Old Testament as well. Kreitzer (1994: 48) evaluates Cecil B De Mille's biblical film *The Ten Commandments*, and concludes that such a film can have a strong influence and impact upon the understanding of the Bible: "I wonder how many of us inadvertently find ourselves reading the words of the story of Moses and the Exodus with the images of Charlton Heston and De Mille running through our mind's eye?" Hermeneutically and otherwise, substantive contributions can be made by the participants in the filmic creation and promulgation processes of an end product with edutainment value.

On another level an audio-visual Bible has the reversal of hermeneutical flow built into it. Every picture used by the participants in the filmic creation of an end product can potentially be changed in some or other way by the same participants or by other participants, and still remain true to the objectives (cf. 2.2.8). Furthermore, the pictures used in the filmic creation of a biblical product can be regarded as being of an interpretative nature, with the participants providing their hermeneutical input. This happens because the fully dramatised audio-visual extent of an end product requires many additional visual dimensions to the respective biblical stories in print form (cf. 1.5.2). At the same time, however, this reversal of the hermeneutical flow and the hermeneutical input by the participants pose a potential problem in the filmic creation and promulgation processes. Carson (1994: 11) refers to the reversal of hermeneutics as "new hermeneutics" and points out the limitations of new hermeneutics. It is important that the participants should continually strive to adhere to biblical interpretations instead of their own.

An audio-visual Bible can also be conveyed digitally, and it is therefore part of the electronic media. Barlow (1994: 9) explains that digitised information provided to patrons should not be regarded as being final, because it is not constrained like a typical packaged end product. With the dissemination of digitised information patrons may adapt, expand and pass it on to others, to the extent that authorship of such changed versions can become muddled. This could, however, lead to educational benefits enjoyed by patrons. More important for the present context is a reversal of the hermeneutical flow which can be expected with an audio-visual Bible in this manner. This highlights the importance of an end product with edutainment value as a basis from which patrons can work.

2.2.5 Mass media and society, with reference to communication of the Bible

During past centuries the Bible occurs to have played a material role in society (Del Olmo Lete 2000; cf. 2.2.1.2), and it can be expected to play a material role in future as well. In attempting to evaluate the position and role of the Bible in society, it appears necessary to recognise the power and influence of the mass media. The impact of the mass media on people's thinking today is strong, because of its dominance in everyday life (Zacharias 2000). Fore (1994: 23) goes further when he highlights the powerful role television plays:

> Today television is beginning to replace religion as an institution. Television, rather than a place of worship, is where an increasing number of people find the expression of a world view which reflects what is of ultimate value to them, and which explains and supports their behavior and way of life. Television today, whether the viewers know it, and whether the television industry itself knows it, is competing not merely for our attention and money, but for our very souls.

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Fore's comments seem to apply to other formats of the mass media, such as the World Wide Web, as well. Castells (1998: 330-334) expands on this when he points out that not many viewers decide in advance which programme they wish to watch. They often decide to watch television at a particular point in time and search for the available programme they find most appealing. This is part of what Marshall McLuhan (cited by Castells 1998 : 331) was referring to with his often quoted saying that the "medium is the message". Therefore, there appears to be a need for films such as end products which are sufficiently entertaining to attract a broad audience and sufficiently educational to fill the void which apparently prevails.

Transmitting electronic data, e-mail and other information over the World Wide Web seems to apply mostly to printed communications. However, multi-media data, i.e. audio-visual images, appear to increasingly be transmitted electronically. The World Wide Web could become an important means of communicating certain end products. A new dimension of the use of end products with edutainment value can be expected to develop amongst patrons and a new type of patron can be expected to come to the fore.

Changes in society, especially with regards to the changes brought about by the electronic media, should be viewed in the broader context of change in technology. In this regard Burrus and Gittines (1993) point out the importance of certain core technologies which have a current impact and could shape our future. These have been employed to forge some of the digital products already in use or being planned at present. A few examples of products and trends which can be expected to emerge, and which may impact the filmic creation and promulgation of end products, are the following:

- Television and the personal computer at home would merge (Cahlin 2001 : 149; Grulke and Silber 2000 : 39-41). There is still uncertainty about whether such units will predominantly be located in the family room (be mostly entertainment related), or be in the study (be mostly education related).
- DVD would replace home videos over time. Both DVD and home videos will, however, be replaced by software offloaded from the Internet (Grulke and Silber 2000 : 39-41; Wilcox 1999).
- Handheld wireless devices, such as mobile phones, would contain small screens to which audio-visual products, among other, will be broadcast (Sweet 2001 : 121; Grulke and Silber 2000 : 43). This will affect the nature of the content (such as films) which will be broadcast.
- Wireless connections would replace landline connections, which will lead to more flexibility for customers (Powell 2001 : 79; Grulke and Silber 2000 : 44, 45).

Examples of technological advances of a different nature and which may also impact the filmic creation and promulgation of end products, are briefly discussed in 3.10.13 and 3.10.14.

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2.2.6   An audio-visual Bible for all people

According to The Bible Societies of the World (1999: 329), the Bible is one of the best-selling books.   Audio-visual Bible products can also be expected to become sought after. The implementation of personal pictures in the filmic creation and promulgation of an end product could have an impact upon the way that patrons encounter the particular Bible book and therefore increase its potential popularity and influence. Quality personal pictures should be written so that the foundation can be laid for an end product with edutainment value.

The content and style of many books or parts of books of the Bible seem to be of such a nature that not many people read them. Wenham (1994 : 45) describes an example of such a book, Leviticus, and demonstrates the potential of portraying it dramatically:

> Leviticus spends much time describing sacrifices and other ceremonies, which makes it a difficult book to understand and interpret. Because most modern readers have not seen a sacrifice, these chapters are often dismissed as obscure and irrelevant. But anthropologists insist that ritual is a key to understanding a society's deepest values. So Leviticus is a key to some of the most central theological ideas in the Bible, especially about sin and atonement. Those who want to bring the material in Leviticus alive and appreciate its ancient impact should not just read the text of the book, but try to act out its ceremonies.

An end product with edutainment value can play a role in communicating such biblical material to Christians and non-religious people (cf. 3.8.4).

When communicating biblical content to a targeted group of patrons, there is a need to predetermine their requirements in terms of their frame of reference, culture and needs. An example of such a group can be Christians in a particular country or area. According to Barna Research Group (1998: 31), the level of biblical illiteracy among Christians in North America is high and audio-visual Bible products can play a role in providing a better comprehension of the Bible. The owner may decide to focus the personal pictures of a Bible book, or of a supplementary product, on such a targeted audience. The end product to be filmicly created should have edutainment value for the patrons from the particular group being focused. However, research indicates that Christians and non-religious people in America watch the same films and programmes (Baehr 1998: 51). It can therefore be argued that the media needs and desires of these two groups do not differ much. To some extent this may simplify the task of filmicly creating and promulgating a biblical end product with edutainment value for the particular group of targeted patrons.

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Romanowski (1996: 20) introduces the dimensions of cultural forms and social groups to this debate:

> We customarily think of the traditional arts (the visual arts, music, poetry, drama and literature) as high culture and contemporary entertainment (movies, popular music, pulp fiction and television) as low culture. As crude as these distinctions might be, they are often related to class, wealth, and education; the upper classes are associated with appreciation of high culture, and the lower classes with low culture.

With the filmic creation and promulgation of an end product, the intention should be to target the needs and desires of all these various groups.

The biggest market for the cinema today is young people (Schultze *et al.* 1991: 212, 213), but their limited perception and appreciation of the arts brings about additional challenges, of an artistic nature, for the team members in the production process of a Hollywood film (Romanowski 1996: 251, 252). These challenges should also be considered in the filmic creation and promulgation of audio-visual Bible products. The personal pictures to be written should establish the foundation for such an end product (cf. 3.5.3; 3.7.8).

Changes in entertainment can be related to changes in society. Entertainment can no longer be regarded as something that happens every now and again, but is an integral part of people's daily routine (Baehr 1998: 319). It therefore appears that, in order to communicate the Bible to the people of the world, the audio-visual media may have to be engaged more and more, in entertaining and educational manners. Such increased use would not necessarily be to the exclusion of the Bible in print form but in addition to it. An audio-visual rendition of a book of the Bible should have edutainment value so that it will be of interest to a broader audience so that everyone can see and hear.

2.2.7   Bible films can help to meet the need for family entertainment

The question about the moral responsibility of the media should be raised. It is of interest to note that wholesome films targeted at the whole family - including, among others, younger children - seem to be the most popular and the most profitable films. The Dove Foundation (cited in Maranatha Christian Journal 1999) explored the profitability of Hollywood films, using the MPAA (Motion Picture Association of America) classification. They determined that 17 R-rated (restricted) films were produced for every G-rated (general audience) film produced between 1988 and 1997. This trend persisted in spite of the fact that the average G-rated film yielded a 78 percent bigger return on investment than the average R-rated film. Research studies undertaken in the USA found that the majority of Americans are convinced that bad films have a bad influence on the attitudes of viewers (Romanowski 1996: 17, 18). This points to the need for wholesome family films with edutainment value.

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In planning the filmic creation and promulgation of a book of the Bible, it should be important for the participants to take cognisance of what potential users of media entertainment discern in choosing and using such entertainment products. Baehr and Chambers (1998 : 330-333) developed *The Elements of Discernment Model* to explain some of the essential factors which can help viewers to recognise the nature of messages of the media. However, children and many adults do not seem to have the ability to exercise such discernment or simply do not exercise such discernment (Romanowski 1996: 311). It therefore appears that many entertainment viewers should be helped to develop discernment. It can be expected that places of learning would identify such a need and meet it, but this is not always the case (Romanowski 1996: 312). End products could contribute towards making available more wholesome family entertainment products with edutainment value to help meet this need.

Kreitzer (1994: 47) alludes to people's need to get away from it all when he contemplates the ongoing popularity of biblical period films:

> The same quality which today makes so many of Steven Spielberg's films such box-office successes is in operation here. It may indeed be pure escapism, a retreat into the shrouded (but safe and secure!) mists of ancient history, but it is all entertaining, not to say visually compelling, nonetheless.

People seem to be drawn by the entertainment offered in a cinema, on television or on the computer screen (Jewett 1993: 20, 21). Furthermore, they appear to find relaxation and satisfaction watching a film (Jasper 1997: 244). It occurs that there is a requisite for films and programmes with wholesome content also to be provided via the multi-media. End products can make a contribution towards meeting such need.

One of the consequences of contemporary developments is that products are being focused on smaller and smaller groups of customers (Castells 1998: 339-341). An implication of this trend seems to be that some congregations and parishes are changing by becoming smaller. This could generate additional opportunities for biblical products with edutainment value. Schultze *et al.* (1991: 53) argue that, on the other hand, the media cast the youth into a combined mould: "... the electronic media offered young people membership in a broader and seemingly more important, significant, and exciting ... community." This confluence can also generate opportunities for Bible products. Such developments should be considered in the filmic creation and promulgation processes.

An end product appears to have positive consequences in situations of change. The personal pictures could form the basis for the filmic creation and promulgation of such an end product. Personal pictures can therefore help to exploit the changes and the factors which lead to change. However, the edutainment value of the end product should be predetermined and planned before

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commencing with the filmic creation thereof. It seems that no system exists to establish edutainment value in advance. The study will seek to address this matter by developing a model and guidelines for writing personal pictures (cf. Chapter 3).

2.2.8   The role of personal pictures in communicating a Bible book with edutainment value

Personal pictures of the books of the Bible are more or less what treatments of Hollywood films are. A treatment can be regarded as the essence of the script to be written of the particular story (Atchity and Wong 1997: 23). The same applies to the personal pictures of a biblical book. The main users of personal pictures are the participants. Personal pictures should, however, be such that patrons can understand and appreciate them (cf. Chapter 5).

The filmic creation process of an end product starts with personal pictures, which may only be two or three pages long. The end product may ultimately be one and a half hours long, or longer. Many changes can be brought about to the personal pictures, to the script and to other facets of the filmic creation process. The filmic creation process is therefore a dynamic process. The writing and implementing of personal pictures are also dynamic processes.

When someone communicates the Bible through word pictures, he or she may have any number of alternative permutations to do this, all of which are dictated by the particular part of the Bible. The one ultimately chosen is personal to the particular communicator. In the same way the personal pictures may have any number of alternative permutations, all dictated by the particular book or part of it. Ultimately the owner has to make specific decisions, which will be personal to him or herself at a particular point in time (cf. 3.5.1). Such decisions should, however, lead to an end product with edutainment value.

Personal pictures may be changed several times during the processes of the filmic creation of a book of the Bible. It may undergo various permutations if done by different people. It may even change when done by the same person at different times. These changes may come about because of

-      the input from various participants, which are artistic and dynamic processes. Each person has a specific point of view, which should reflect on the way he or she writes or changes the personal pictures of a particular book; and
-      the learning curve. Only two projects appear to have been undertaken to filmicly create audio-visual products employing a Bible text on a word-for-word basis, namely the Genesis Project and The Visual Bible (cf. 1.3.1). Therefore, during the early stages of projects to filmicly create audio-visual Bible products, new ideas could be implemented through practice.

The challenge to the owner is to ensure that personal pictures are not weakened by the mutual efforts of participants in the filmic creation process. Brady and Lee (1988: 258) stress the danger of a team effort at re-working a film script. In a similar manner a team effort can have a negative impact upon the personal pictures of a Bible book. If the "original" owner is no longer involved with the filmic creation process, it would be the responsibility of the "new" owner and scriptwriter to prevent a weakening of it (cf. 3.7.1). It is important to have quality personal pictures.

The personal pictures of a book can be the work of one owner or two or more owners working together. It does, however, not seem advisable for two different versions of personal pictures of the same biblical book to be used in the filmic creation process of the book. If two such versions exist, one should be chosen or the two should be fused into one.

A patron can write his or her personal pictures of a Bible book, even though he or she may not specifically be associated as participant in the filmic creation of audio-visual Bible products (cf. 1.4). These personal pictures may never lead to the filmic creation of an end product. However, writing them could be an educational experience for this owner and should encourage him or her to become more involved in the processes of filmic creation and promulgation (cf. 1.5.1, 2.7.6).

2.3   AN AUDIO-VISUAL TRANSLATION OF THE BIBLE

The moving pictures of every book of an audio-visual Bible can be viewed as visual representations of what the participants in the filmic creation process perceived what the actual events looked like. As such, every audio-visual presentation is by its very nature interpretative. Engelbrecht (1995: 12), in a study of films about Jesus, quotes Hahn in commenting:

> ... a Jesus-film is nothing but a dramatised version of a faithful testimony that was written down some 1900 years ago. Even if the filmmaker gets the assistance of historians, theologians, archaeologists and whosoever, there can only be drama on the screen and never camera-documented, eye witnessed or reconstructed reality at all.

Hahn's viewpoint may be oversimplified and too strong because all the sub- and sub-sub-plots, often presented in the background of shots, bring about the perception of reality in the film (cf. 3.10.1). The fact remains though that, due to the very nature of the medium, every Bible film always has been and always will be interpretative. The question can, however, still be asked whether a fully dramatised audio-visual and word-for-word rendition of the Bible should only be regarded as a group of people's interpretation, or could in fact also be regarded as an audio-visual translation of the Bible.

Questions are asked as to whether every aspect and word of the Bible should be accepted as being historically accurate in every respect (Bright 1981: 67, 68). Roux (1984: 123, 124) points out that, when an event is repeated (retold) years later, it is possible that the emphasis can be different in the different versions of the story, for instance Saul's conversion is related three times in the book of Acts. France (1994 : 898) elaborates on the question of accuracy in the original text by referring to the translation problem in biblical times:

> We must also remember that Jesus probably spoke normally in Aramaic, so that his sayings were translated at some stage before they found their way into our Greek gospels - and any translator knows that there is no such thing as an exactly equivalent translation into another language.

James DG Dunn (cited in Kreitzer 1993 : 11) elaborates on this aspect when he gives a description of the task of understanding the New Testament today:

> New Testament interpretation is a dialogue … which starts by recognizing the inescapable distance between the first century and the twentieth, which begins with the recognition that a first-century text is bound to be in some degree or other strange and foreign to us. [It is] a dialogue in which we find our own questions being clarified and redefined.

Scott (1994: 282) goes further when he asserts that the printed Bible text should not be regarded as the complete Bible: "The Christian communities must engage in conversation with the Bible, their traditions, each other, and the cultures in which they are incarnated." Scott may have an overly simplistic view of the Bible, but he highlights the openness and continuousness of the Bible. In this respect it is of interest to note that questions were apparently asked about the validity of Gutenberg's Bible shortly after it was first printed (Alison 2000: 54). Any translation can therefore be viewed as having interpretive dimensions.

This poses the question whether an honest, careful and accurate fully dramatised audio-visual presentation of the Bible, word for word, could not be regarded as yet another telling of the story and therefore be an audio-visual translation of the Bible. Alison (2000: 54) resolves that an audio-visual Bible should in fact be viewed as the Bible, based on the actuality that all the words of the Bible remain unchanged. This study is not focused on specifically answering this question. However, based on the "true to the Bible" nature of the content of an end product, and on the word-for-word text, it can be asserted that an audio-visual Bible with edutainment value could be regarded as an audio-visual translation of the Bible.

2.4   GOALS OF A FULLY DRAMATISED AUDIO-VISUAL RENDITION OF A BIBLE BOOK

The purpose of the filmic creation and promulgation of a fully dramatised audio-visual rendition of a book of the Bible is to address the need to communicate the Bible effectively to a broad spectrum of the world population. The more specific goals which could be pursued with end products are to

a)   have edutainment value, as assessed by patrons and potential patrons;
b)   be likely to provide edutainment value to people from all cultures and backgrounds;
c)   be organised in a dramatic structure to potentially unleash the patron's feelings of laughter, tears, love, hate and pleasure;
d)   be filmicly created for and widely promulgated to the world population;
e)   help non-religious people to understand the particular Bible story;
f)   be of use to Christians for spiritual growth;
g)   be historically accurate;
h)   be hermeneutically responsible;
i)   be educationally accountable;
j)   provide enjoyment and entertainment;
k)   be undertaken on a word-for-word basis, i.e. without adding or omitting a word, using a particular Bible translation;
l)   bring supply and demand for a particular end product together; and
m)   enable the producers to make a market-related profit on their investment.

Personal pictures are among the most important cornerstones in the filmic creation and promulgation processes to achieve these goals.

2.5   THEORETICAL FOUNDATION AND DEVELOPMENT OF AN AUDIO-VISUAL MODEL TO DESCRIBE THE FILMIC CREATION AND PROMULGATION OF A BIBLE BOOK

When an end product of a book of the Bible is being filmicly created, a number of dimensions can be regarded as being sufficiently different from those in the production of many Hollywood films for these dimensions to be recognised and addressed. These dimensions may be applicable to the development, filming and post-production phases of the filmic creation process. These may also be pertinent to the promulgation process. The personal pictures of a biblical book is one of these dimensions.

Personal pictures are not end products and therefore not end goals in themselves. They form building blocks in the filmic creation and promulgation processes of a book of the Bible. These processes are both impacted by and impact upon the personal pictures of the book. Hence the need to develop a model of the filmic creation and promulgation processes to be used as a guide. Such a model could help to explain and clarify the concepts at hand. However, the model should be such that it will help to illuminate notions and not make them more difficult to understand (cf. Zuber-Skerritt 1998: 120).

The development of such a new model, an audio-visual model, will be undertaken in 2.5. To underpin this model theoretically, it is necessary to investigate models in other disciplines. What is required of this model is to illustrate the flow of an end product through the filmic creation and promulgation processes to the patron. These processes require advanced reasoning, precise analysis, definition of objectives, exact planning towards the objectives and careful execution to carry out the plan.

Caftani© (Computer-Aided Film and Television Analysis and Interpretation Program) is a method or model for detailed analysis of audio-visual products (Hahn 1997: 213-234). Caftani can be considered as a basis for the development of an audio-visual model. This method concentrates primarily on the evaluation of a particular film, using a type of qualitative methodology. It does, however, not focus on the explanation of the production and marketing processes, which is the main reason why it should not be chosen as the basis for a filmic creation and promulgation model. This is also one of the reasons why Baehr and Chambers' (1998 : 330-333) Discernment Model should not be chosen (cf. 2.2.7).

A cybernetics model appears to best meet the requirements of an audio-visual model. Cybernetics, the science of control and communication in man and machine, is generally used in controlling the behaviour of biological, physical and chemical systems (Porter 1969: vii, 19). In 1962/3 Lange (1970: 174) applied a cybernetics model to the problems of managing economic processes. The industry to filmicly create and promulgate audio-visual Bible products and economic industries differ widely from one another, but share the fact that they are non-exact and need careful planning towards the achievement of pre-determined goals. Furthermore, Porter (1969: 148, 149) proposed the application of cybernetic principles to learning. Learning is a key ingredient in edutainment, which is basic to the filmic creation and promulgation processes of an audio-visual Bible. The Audio-Visual Model is therefore based on a simple cybernetics model, as illustrated in Table 2. It formulates the filmic creation process of a biblical book, and the promulgation process of the end product to the patron. However, additional facets are required to augment The Audio-Visual Model.

Bressan and Pieter (cited in Lightbody 1994 : 40) promoted three phases of model design and development, which can be utilised to refine The Audio-Visual Model. The delineation of The Audio-Visual Model in 2.5 can be equated to Bressan and Pieter's Phase One on the origination of ideas for the model. Phase Two, which is Bressan and Pieter's design phase, can be equated to the development and implementation of the model in the rest of Chapter 2. Phase Three occurs when verification of the conclusions will be undertaken, by empirically testing the personal pictures of Ruth in Chapter 5.

Getz (cited in Lightbody 1994 : 32) promoted five common types of models, i.e. predictive, subjective, problem-solving, descriptive and explanatory models. The characteristics of these five models can be utilised to recognise further distinctive features of The Audio-Visual Model. The filmic creation and promulgation processes of an audio-visual Bible are dynamic and dependent upon the people directing them, i.e. the participants. The Audio-Visual Model is therefore of a subjective nature. It is also of a

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THE AUDIO-VISUAL MODEL

FILMIC CREATION PROCESS

External environment A

Feedback

Personal → Scripting → Development → Filming → Post-pictures production

Participants + Ingredients

Internal environment B

PROMULGATION PROCESS

External environment C

Feedback

Promotion → Selling → Distribution

END PRODUCT

Patron

Internal environment D

Feedback

TABLE 2

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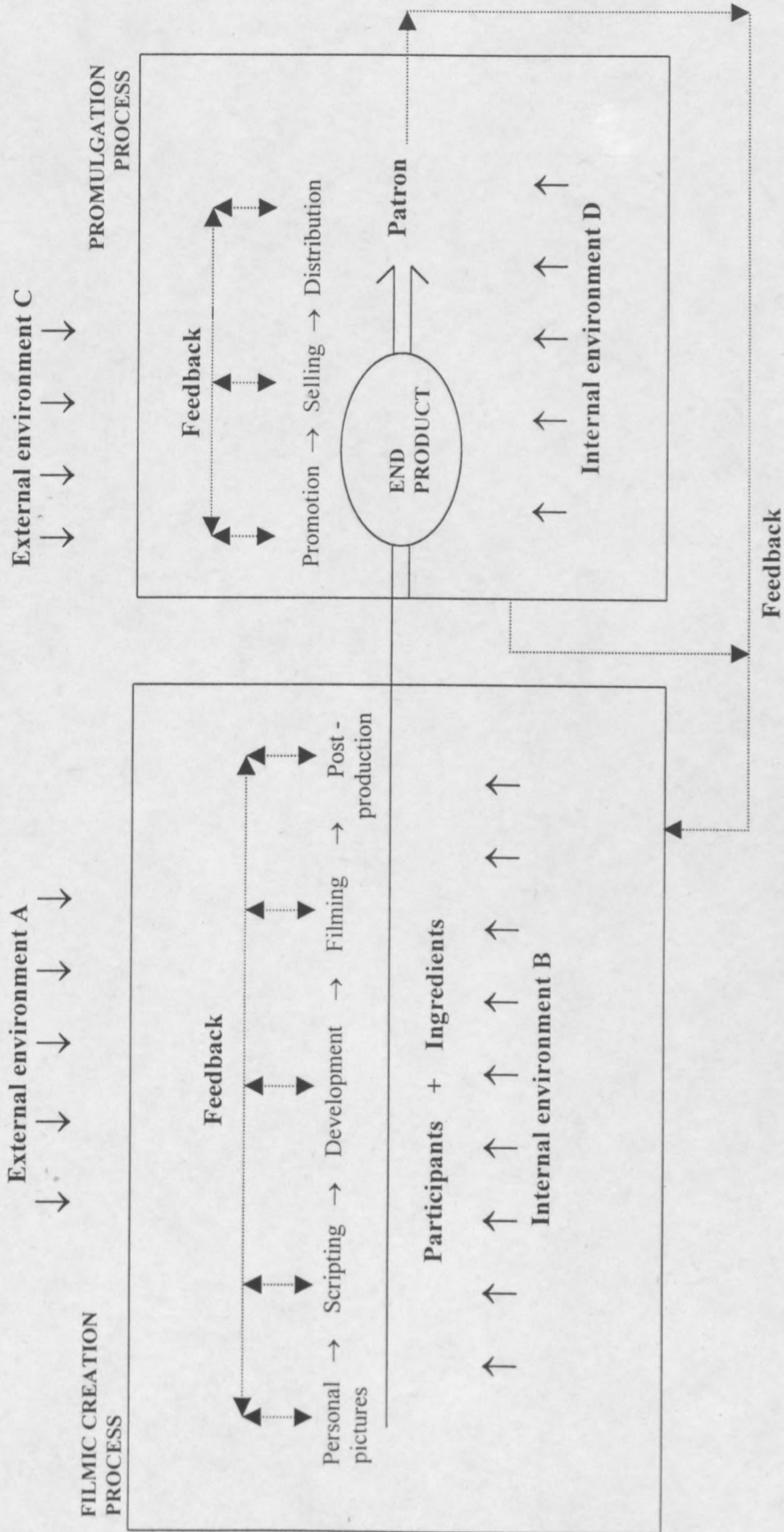
descriptive nature, because the filmic creation and promulgation processes illustrate and determine how the end product comes into being and what happens with it.

The evaluation and the writing of the personal pictures of the books of Ruth and Hebrews are based on The Personal Pictures Model (cf. Chapter 4; Table 3), which is influenced by The Audio-Visual Model.

2.6 DESCRIPTION OF ELEMENTS OF THE AUDIO-VISUAL MODEL

Table 2 is a schematic presentation of the important elements of the filmic creation and promulgation processes of audio-visual Bible products. The elements are focused on meeting the goals, which centre on satisfying the patron. The patron's needs and desires may be satisfied when an end product with edutainment value is promulgated to him or her. These elements, some of which are defined in 1.4, are expounded in 2.6.

In considering the elements and the determinants utilised in formulating The Audio-Visual Model, it is important to note that the terms used are often not the same as those employed in Hollywood filmmaking (cf. 2.7). Even within the filmmaking industry itself there is flexibility in the terms used (Taub 1987: 4). In the filmic creation and promulgation of an end product, all these elements are not always as clearly determined as in 2.6. The elements often operate together.

The following are some of the important elements in The Audio-Visual Model:

The **patrons** of end products may be visitors to a local cinema, viewers of a TV programme, surfers on the World Wide Web, or buyers or users of any other product which uses, directly or indirectly, any part of an audio-visual Bible. The patrons can be from any culture or background and are therefore diverse and not easily definable. These patrons may also have no clear and specific picture in their minds or knowledge of what they expect of the end products. The response of the patrons may also be difficult to measure (cf. Chapter 5).

The filmic creation of an **end product** can be viewed as the expression of art (cf. 2.2.1). The **filmic creation process** should therefore be artistic, which means that it may not be a finite process, i.e. it may be open ended.

The **personal pictures** of a book of the Bible can be regarded as important cornerstones of the filmic creation process of a particular book. In essence the personal pictures are the points of departure for the writing of the script.

The **script** can be characterised as a guide for the participants producing the particular film. In the case of an audio-visual Bible, the text in the script of the words the actors, narrators and/or singers will use is taken word for word from the particular Bible translation. Due to the word-for-word approach and intention to remain true to the Bible in the filmic creation of a biblical book, various other aspects of the writing of a script can be regarded as being largely given. An example would be style, i.e. the way in which the

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subject matter, the story or narrative, the theme, and the characters are presented. However, a script is not just dialogue, narration or song. It also sets the environment, period and emotions of the story or narrative in the form of place, time of day, expressions, movement and transport. The script can be regarded as an important element in the production process of a Hollywood film (Seger and Whetmore 1994: 58, citing David Puttnam), and of a book of the Bible.

Development work embodies all the preparation work for the filmic creation of the book. Development work precedes the filming of the book.

Filming is the part of the filmic creation process of the book when the filming of the end product is undertaken.

Post-production work normally begins when or immediately after filming starts and takes the film to its final completion as an end product. An important part of post-production consists of cutting and editing.

The team members who perform the work in the filmic creation and promulgation processes of an end product are the **participants**. The team members who are involved in the early part of these processes, such as the owner and scriptwriter, and those who may not have a daily "hands on" involvement with these processes such as the executive producer, are also participants.

By the **ingredients** in the filmic creation process is meant all the aspects, other than the actors and actresses, which together comprise an end product, such as wardrobe, sets and props. A number of different ingredients, for instance different versions of the personal pictures, of the script, of the sets, and used in a number of different combinations, can be engaged in the filmic creation process of a particular book. This can lead to various alternative end products, which means that the process is open ended.

By **external environment A** is meant the factors which may impact negatively upon the elements of the filmic creation process and over which factors the participants may have no direct control. Examples of such factors are unexpected filmic creation cost increases, unexpected delays in the supply of ingredients and defects in ingredients.

By **internal environment B** is meant the factors which impact, positively or negatively, upon the elements of the filmic creation process and over which the participants should have control. Examples of these factors are budgetary control, co-operation amongst participants in the same filmic creation team and end product definition.

The **promulgation process** is the process of promulgating the end product to patrons. This can be for a cinema release, TV broadcast, video sales or any other means of promulgation of an end product. Ries and Ries (1998: 2) highlight the importance of branding in the promulgation process.

By **external environment C** is meant the factors which may impact negatively upon the promulgation of the end product and upon patrons, and over which the participants may have no direct control. Examples of these factors are other films being aired or broadcast at the time when the particular end product is released, poor economic climate affecting the patrons and unexpected financial constraints affecting promulgation. All of these may have an influence over how successfully the end product is promulgated to patrons and therefore how well some of the goals of an audio-visual Bible will be met.

With **internal environment D** is meant the factors which impact, positively or negatively, upon the promulgation of the end product and upon patrons and over which the participants should have control. Examples of some negative factors are poor end product presentation, wrong pricing and incorrect or poor perception of advertising messages by patrons. All these would have a negative influence over how successfully the end product can be promulgated to patrons and therefore how well some of the goals of an audio-visual Bible will be met.

Feedback in The Audio-Visual Model refers to the information given by patrons to participants and by participants to one another, in response to inquiries.

2.7   DETERMINANTS OF THE FILMIC CREATION AND PROMULGATION PROCESSES

There are a number of determinants which impact on the filmic creation and promulgation processes of a Bible book. These determinants are important for combining and keeping the elements referred to together. Many of these determinants, or material parts of these determinants, can be influenced by the personal pictures. Some of the determinants may be more useful from an educational perspective, and some more useful from an entertainment perspective. The following are some of the important determinants:

2.7.1   Product flow

As shown in Table 2, the end product flows from inception with personal pictures through all the various phases to completion at post-production, and through the promulgation process to the patrons. When the filmic creation process starts, it is merely an idea to which embodiment is given with the personal pictures (cf. 3.7.2). Thereafter more ideas and components are added as the product moves through the filmic creation process. The various elements of the filmic creation process can flow into one another and will normally not have strict delineations. Product flow can be seen as the axis around which all the elements and determinants in the filmic creation and promulgation processes operate.

Some of the noteworthy aspects of the filmic creation process and of the end product, and which aspects can be expected to impact upon the product flow, are,
-       the end product should have edutainment value (cf. 1.5.3);
-       the end product should meet the goals of an audio-visual Bible (cf. 2.4);

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- the viewing and encountering of an end product is subjective by nature and its quality is therefore not easily measurable (cf. 1.5.2);
- the end product is the expression of art and therefore not easily definable (cf. 2.2.1);
- the nature of the filmic creation process requires it to be dynamic (cf. 2.2);
- the filmic creation process may lead to different end products, depending on the operation of the participants and the various elements described in 2.6;
- there could be a variety of ways of filmicly creating an end product (cf. 2.6);
- the end product may be focused on a distinct group of patrons, such as children (cf. 3.10.16);
- any number of supplementary products can be filmicly created to meet the various needs of the patrons, or to be targeted to specific groups of patrons (cf. 3.11.2); and
- the filmic creation and promulgation processes of certain end products or supplementary products can become intertwined with one another (cf. 2.7.2).

These aspects would impact upon one another too and upon many of the elements of the filmic creation and promulgation processes of an end product.

2.7.2   Impact of feedback

Davis (1998 : 88, 89) explains the importance of feedback loops in cybernetics (cf. 2.5). It can therefore be expected that various feedback loops will operate in The Audio-Visual Model (cf. Table 2), of which the following are the most important:
- Feedback given to the participants in the filmic creation process by patrons and by participants in the promulgation process.
- Feedback given to one another by the participants in the filmic creation process.
- Feedback given to one another by the participants in the promulgation process.
- Feedback given by patrons to the participants in the promulgation process.
- Other relationships, such as between post-production and promulgation in connection with the development of optimal advertising tools.
- A variety of other information feedback loops, such as information about participants in the filmic creation process which is provided for promotional purposes to participants in the promulgation process.

Feedback can enable the participants to hone the end product towards fulfilling the goals set for an audio-visual Bible product.

As indicated before, in the filmic creation process of a book of the Bible art is generated by artists. Furthermore, certain parts of the filmic creation process itself can be artistic. This results in the filmic creation process being a dynamic process, with changes brought about by participants on an ongoing basis. Generally this can be a healthy process, which should lead to edutainment value in the end

product. However, in order for this process to work as well as it could, continuous quality information feedback is required from all the role players involved.

One of the objectives with writing personal pictures is for the owner to get feedback from the participants (cf. 3.2). In giving such feedback the participants can be encouraged to begin a developmental process of thinking and planning about the filmic creation and promulgation of the particular book, which can be helpful for their future work. Carstens (1995: 172-183) demonstrates experiential learning as practical interactivity between doing and reflecting. Even though his research focuses primarily on teaching of students, the interactivity model which he developed can be of interest in the filmic creation and promulgation of an end product. In the pursuit of this objective the owner should be specific and persistent in asking for, receiving and giving a response to the participants about feedback sought on the personal pictures of a particular Bible book.

Furthermore, if patrons can be motivated to give quality feedback to the participants, it facilitates feedback back to the patrons. Such feedback by the participants could assist patrons when using end products. Patron preference can also be tested on future Bible products (cf. Chapter 5).

A process of feedback was used in the production of the animated film about the life of Moses, *The Prince of Egypt,* released in December 1998. Lindvall (1999) gives his perspective on this process:

> … as a consultant on the *Prince of Egypt*, my main criticism was that while God was a presence, He was not a character in the movie. He is there, but He does not speak as much as He does in the Scriptures. His role had been marginalized, and needed, in my opinion, to be brought to the center of the holy story.

Joint Chief Executive Officer of the producer Dreamworks, Jeffrey Katzenberg (cited by Masters 1998 : 61), points out the challenge they faced in this respect: "The voice of God was one of the more difficult choices in the film. Every race and color and creed has a claim to the voice of God." This highlights the fact that feedback on aspects of a biblical end product may be of a conflicting nature. However, knowing how these different parties feel about a particular aspect should enable the participants to better deal with it.

A study of visual Bible customers in the USA was undertaken in 1998 by Barna Research Group (1998: 36, 38). One of its findings was that two out of five buyers did not watch the entire video which they purchased. A reason for such a low viewing rate may be that the particular visual Bible product was too long for the typical buyer. Another one of its findings was that the purchase price was high. Shorter videos at lower prices as supplementary products could therefore lead to bigger patron satisfaction, which may increase the number of core patrons for end products.

The owner may decide to mention certain aspects related to feedback in the personal pictures.

2.7.3 Minimising impact of external environment A

External environment A may have a negative impact on the filmic creation process and therefore on the end product. The objective is to minimise this impact by controlling as many of the factors which make up external environment A. One of the ways to minimise this impact is by introducing one or more counter-factors in the internal environment B and to control or harness these counter factors. By way of example: if the impact of unexpected delays in the supply of certain ingredients is the external environment A factor which needs to be minimised, these ingredients can be manufactured as a part of the filmic creation process. Such decision would make the supply of these ingredients an internal environment B factor, which can be controlled. The owner may decide to address some of these, albeit in an indirect manner, in the personal pictures.

2.7.4 Impact of internal environment B

Internal environment B comprises of factors which impact, positively or negatively, upon the filmic creation and promulgation processes, and therefore upon the end product, and over which the participants should have control. These factors can either be controlled or harnessed. By control is meant that the producer could regulate how a particular factor is handled, such as control over the filmic creation budget (cf. 3.7.14). By harness is meant that the producer could use indirect means of influence, such as motivation, planning and information flow. Due to the artistic and dynamic nature of the filmic creation process, some of these factors should ideally not be controlled but be harnessed.

The filmic creation process of a book of the Bible can be viewed as a process whereby a group of diverse participants work together for a limited period of time. They are all artists in their own rights, of diverse backgrounds and often from a number of different companies or organisations. These participants are the people who operate in internal environment B, and who collaborate to filmicly create the end product which should be of such quality that it will meet the predetermined goals. Quality personal pictures could be of benefit to the participants in filmicly creating an end product with edutainment value. The owner may wish to address some of the internal environment B factors in the personal pictures by, amongst other things, making suggestions about controlling and harnessing, and the nature of such control and harness.

In most instances the individual names of the various team members producing a Hollywood film would be recorded on the finished film. The nature of an audio-visual Bible may prompt the producer not to allow any of the names of the participants to be recorded on the end product. Owens (1980: 87-88) points out that artists in ancient times often executed their endeavours anonymously.

However, requiring participants to perform their tasks without credits could be an example of an internal environment B factor which can impact negatively upon the end product and which may therefore not be worthwhile.

A material facet of internal environment B is the filming process. The acting performance of the actors and their interaction with one another will ultimately appear on the screen and will therefore be the embodiment of edutainment value. The director and other participants in the filmic creation process will play material roles to ensure quality acting performances and interaction. However, some participants may become emotionally involved with the work they do, which could have a positive or negative impact on such acting performance or on other aspects of the filmic creation process. These are examples of factors which should be harnessed rather than be controlled.

Employing Christians as participants seems to be a logical conclusion for the filmic creation and promulgation of the books of the Bible. This may, however, not be needed because many non-religious artists appear to be able to detach themselves from their own preconceptions (Baehr 1998: 303). An example of an instance when the producer may decide to apply control is when certain participants are not able to detach themselves with regards to such preconceptions.

2.7.5 Impact of the promulgation process

A large proportion of certain entertainment-related products fail in the marketplace because potential clients never buy them (Schultze *et al.* 1991: 132). This may happen to end products as well. The nature and quality of the work undertaken by the participants should, however, fulfil a material role to promulgate an end product with edutainment value to patrons.

The promulgation process appears to play an important part in shaping the patron's encounter and experience of the end product (cf. Stanley 1978: 274). In a study of visual Bible customers, i.e. people who have already purchased *Matthew* and/or *Acts,* Barna Research Group (1998: 25, 26) found the film *Jesus of Nazareth* to be the most recognised Bible film, i.e. 90% of the targeted customers had heard of it. *Matthew* came next with 85%, *Acts* with 63%, and the film *Jesus* with 59%. The researchers tested awareness amongst *Matthew* and *Acts* customers only, yet another film ranked highest. A reason may be because *Jesus of Nazareth* and the film *Jesus* have been marketed and promoted for approximately twenty years, whereas *Matthew* and *Acts* were relatively new films (approximately five years). However, this highlights the importance of good promotion, selling and distribution of end products.

Tarkovsky (1989: 46) refers to Goethe when he explains that it is as difficult to read a good book as it is to write it. This may be an overstatement, but Goethe does indicate how carefully a book can be read. This could be applied to some extent to viewing a film as well. Marty (1997: 147) discloses the value to a

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viewer of watching a good film several times, especially with others. Hoekstra (1997: 186, 187) expands on this aspect by describing common ways whereby viewers can form liaisons with a film. These relationships primarily revolve around personal reflections on the film, informal group discussions and structured small group interaction. Important educational benefits could be derived when patrons become involved in such a manner with end products (cf. 1.5.1). Effective promulgation may encourage this. The promulgation process would influence the achievement of many of the goals of an audio-visual Bible. This process is often removed in place, time and control from the filmic creation process. A good flow of information, i.e. feedback, is therefore essential.

The concept that an audio-visual Bible should not be filmicly created for Christians only, but also for non-religious people, is important. An existing need and promulgation opportunity seems to exist among Christians for end products. Demand amongst non-religious people for these products may have to be developed.

2.7.6   Impact of the patron

The patron, as end user of the end product, is the most important determinant in the promulgation and filmic creation processes. Audio-visual Bible products are in the first instance not about the films or the books of the Bible, but about the edutainment value encountered or enjoyed by patrons when using the end products. It may therefore be beneficial for participants to identify the needs and desires of a particular group of patrons, and focus an end product on meeting their needs (cf. 2.7.1; Chapter 5).

Ideally the participants in the promulgation process should have enough knowledge about patrons to be able to transfer all the required information about and from patrons to the filmic creation process (cf. Dell and Fredman 1999: 139-144). This, however, does not always seem to be the case. One of the reasons why the participants do not have all the required information about patrons may be the unsuccessful attempt to make patrons a part of the promulgation process (Barna Research Group 1998: 36). The participants should work towards this, which would establish quality information feedback from patrons to the filmic creation process. A starting point can be for the owner to get feedback from patrons on the personal pictures. Participants can also encourage patrons to each write his or her own personal pictures for a particular book to be filmicly created (cf. 2.2.8), for example as part of an audio-visual Bible competition.

When the electronic media are employed, patrons can interact with the end product and therefore the invitation to become participants in the promulgation process and to give feedback is actually built into such product. The participants should, however, bear in mind the extent to which patrons can be expected to understand the details of what is meant to happen in this feedback process. The participants may, as a part of the interactive process proposed by Carstens (1995:

172-183), have to consider helping patrons with such details in the feedback process (cf. 2.7.2).

It appears that Bible films are not used and enjoyed by patrons to the extent they could be. A reason may be because patrons seem to be unfamiliar with the potential uses of these products. Another reason may be that end products are not sufficiently focused on the needs and desires of specific groups of diverse patrons. These are further grounds why patrons should be made part of the filmic creation and promulgation processes of end products. This also points to the need to write quality personal pictures (cf. Chapter 3), to assess these (cf. Chapter 4) and to test them empirically in the marketplace (cf. Chapter 5).

2.8   CONCLUSION

In this chapter various aspects of the role played by the audio-visual media in communicating the Bible were briefly examined. Providing fully dramatised audio-visual Bible products with edutainment value was one of the aspects discussed. An end product can be beneficial in communicating the Bible to Christians. Opportunities to communicate end products to non-religious people were also considered.

The audio-visual media can generally be regarded as strong opinion formers that can influence people. This was further investigated in this chapter, with special reference to strategies to communicate biblical content. Many films shown on television and in cinemas cannot be regarded as wholesome family entertainment. There are cinema audiences, TV viewers and other viewers who prefer films without violent and sex scenes. An explanation was given of how end products can cater for audiences preferring different entertainment.

Art in filmmaking is one of the aspects which may have an impact upon the role played by the audio-visual medium in communicating the Bible. Participants in the filmic creation process are by and large artistic people who take pride in their work. Film producer Kathleen Kennedy (cited in Seger and Whetmore 1994: 83) explains the satisfaction which film makers often experience from their work: "The ultimate satisfaction is putting the finished movie up on the screen and being able to watch the audience respond. Very few people get to have a job where you create something that generates immediate feedback." These aspects seem to work together to mould the diverse participants, taking part in the filmic creation and promulgation processes of an end product into a team generating edutainment value.

In the arguments put forward audio-visual Bible products have been regarded as an audio-visual translation of the Bible. Brown (2000: 17) concurs with such finding and advocates a tolerant understanding, quoting HR Weber: "God's greatest revelation is not written or even verbal, but the life of Christ, who is the visible picture of the invisible God."

The study is primarily about writing personal pictures for a biblical book. However, personal pictures form an integral part of the filmic creation and promulgation processes of an end product. Using a theoretical basis, The Audio-Visual Model was developed to describe such filmic creation and promulgation processes. The Audio-Visual Model is essential for the development of The Personal Pictures Model in Chapter 3. An explanation of some of the various elements and determinants found in the filmic creation and promulgation processes, and of the role of some of the participants who handle these processes, was given.

CHAPTER 3: A PERSONAL PICTURES MODEL AND GUIDELINES

"It's not enough to know what to say, but it is necessary also to know how to say it." (Aristotle, quoted by Seger 1992: 157).

3.1 INTRODUCTION

The filmic creation and promulgation processes of an audio-visual Bible product with edutainment value consist of some important aspects. Personal pictures, which is one of these aspects, can be regarded as underpinning these processes. In this chapter a model and guidelines for writing personal pictures will be expounded. Many of these guidelines could be utilised by the owner for writing the story or "narrative", which is the centre of what is required for fully dramatised audio-visual representations of biblical books. An important dimension which will be addressed is the contexts or settings where the narrative takes place. Another material aspect which will be concentrated on is finding and suggesting ways to augment the narrative.

This chapter will provide an overview of the following:
- A list of the objectives which can be set for the personal pictures of a book of the Bible to provide edutainment value.
- The theoretical basis for and development of a personal pictures model to describe the writing of personal pictures.
- A brief description of the elements of a personal pictures model.
- An analysis of the main determinants found in the process of writing the personal pictures.
- Guidelines for generating viable ideas for, and writing of, the story or "narrative" of a biblical book.
- Guidelines for selecting the context of the storytelling.
- Guidelines for gathering and using background information.
- Guidelines for using enhancement factors.
- Guidelines for implementing the requirements of the users.
- Guidelines for incorporating constituents.

3.2 OBJECTIVES WITH THE PERSONAL PICTURES OF A BIBLE BOOK

Personal pictures can be regarded as the vision or picture which the owner has in his or her mind of what the film, i.e. the end product, of the particular Bible book should look like in its completed form. The vision of what the end product should look like should also be compared with the end products of the other books of the Bible (cf. 3.7.13). In many respects the personal pictures can be regarded as an outline for the filmic creation of fully dramatised audio-visual Bible products with edutainment value.

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The following objectives can be identified for writing personal pictures which may form the foundation for an end product with edutainment value:

(a)   Provide the scriptwriter with the basis for and various aspects of the script.

(b)   Provide the scriptwriter and/or the development team members with some criteria for the development work.

(c)   Provide the executive producer or the producer with a point of departure with which to approach and/or appoint a director at an early stage in the development process.

(d)   Provide the participants and other interested parties with a criterion against which the completed end product can be evaluated.

(e)   Provide the promulgation team members with a basis from which to begin to design and develop the promulgation process.

(f)   Stimulate discussion of personal pictures by participants and by outside parties, in order to solicit input which may enhance the personal pictures, and to generate bigger awareness of the particular end product.

(g)   Enable potential patrons to visualise a film with edutainment value when reading the personal pictures.

The owner may also have certain ancillary objectives, for example the use of personal pictures

-       to develop a draft script;

-       to assist the executive producer in formulating a preliminary budget for the filmic creation of the particular end product (cf. 3.7.14);

-       to assist the executive producer to raise the funds with which to filmicly create the end product; and

-       to give potentially interested parties an understanding of what the end product may be like.

3.3   THEORETICAL FOUNDATION AND DEVELOPMENT OF THE PERSONAL PICTURES MODEL TO DESCRIBE WRITING THE PERSONAL PICTURES

With the filmic creation of fully dramatised audio-visual Bible products, difficulties may be encountered which could limit the edutainment value of the end product. Some of these difficulties stem from the circumstance that most of the books of the Bible do not appear to have been written in a manner conducive to audio-visual filmic creation on a word-for-word basis. To some extent some of these impediments can be dealt with in the personal pictures.

Personal pictures is a new concept, developed in the study. Treatments of Hollywood films come closest to personal pictures. However, not much research appears to have been done on treatments. Additional sources of information, which will include grey literature (cf. 1.4), will therefore be employed in the study. In order to develop a personal pictures model, it is necessary to undertake research in other disciplines.

The Delphi Communications Technique can be considered as the basis for the development of a personal pictures model. The Delphi system deals primarily with a group of people in communication wanting to reach consensus (Spencer 1995: 161-164), which is the primary reason why it should not be chosen as the basis for a personal pictures model. The personal pictures of a biblical book are not meant to be the consensus opinion of a group of participants, but are the perspectives of the owner (cf. 2.2.8).

Cybernetics can be utilised as the basis for a model. Even though cybernetics is mostly employed in biological, physical and chemical systems, Porter (1969: vii, 148, 149) successfully applied cybernetic principles to learning. Learning is a key ingredient in edutainment, which is basic to personal pictures (cf. Table 1; 1.5.1). It appears that cybernetic principles can also be used in a personal pictures model. The basic elements of a simple cybernetics model are used to develop The Personal Pictures Model (cf. 2.5; Table 3), which can also be utilised to formulate the personal pictures for a book of the Bible. However, further aspects are necessary to amplify The Personal Pictures Model.

Bressan and Pieter (cited in Lightbody 1994 : 40) proposed three phases of model development. This categorisation can be applied to the detailed design and development of The Personal Pictures Model. Bressan and Pieter's Phase One, which deals with investigation, can be equated to 3.3. Phase Two on the development and implementation of the model can be equated to 3.4-3.12. Phase Three, on verification of the findings, is carried out here

- by evaluating in Chapter 4 the personal pictures of Ruth and Hebrews (Robertson 1999), using the model as per Table 3 and the guidelines as per 3.6-3.12; and
- by empirically testing Personal Pictures of Ruth written in Chapter 4, in Chapter 5.

Getz (cited in Lightbody 1994 : 32) proposed five common types of models, i.e. predictive, subjective, problem-solving, descriptive and explanatory models. This classification can be utilised to identify further attributes of The Personal Pictures Model. Personal pictures are personal to the owner and of an individualistic character (cf. 2.2.8). The Personal Pictures Model should therefore be of a subjective nature. Furthermore, the model should be of a descriptive nature, because it illustrates and determines how the process of writing the personal pictures could be executed.

3.4 DESCRIPTION OF ELEMENTS OF THE PERSONAL PICTURES MODEL

The Personal Pictures Model (Table 3) consists of a number of elements which can be utilised by the owner as a guide in formulating personal pictures. Table 3 and the elements will be explained in 3.4, which is also a description of how these elements can be employed by the owner. Details of some of these elements are explicated in 3.6-3.12, by way of providing guidelines for writing personal pictures.

THE PERSONAL PICTURES MODEL

USERS

Feedback

THE PERSONAL PICTURES

Context of the storytelling

Writing of the narrative

Writing of constituents

Guidelines for writing the narrative

Background information →

Enhancement factors →

Requirements →

Information F

Information E

OWNER

TABLE 3

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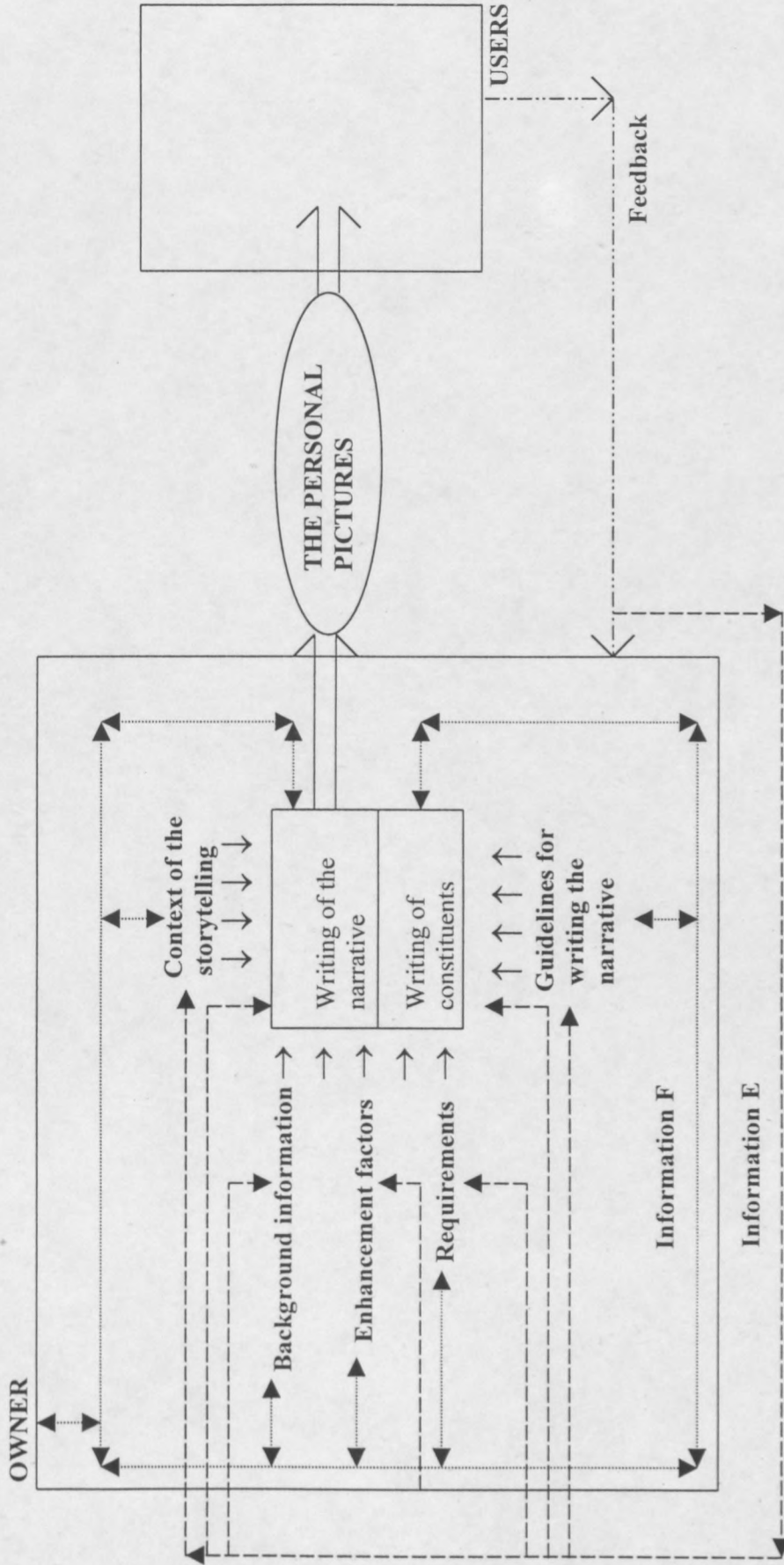
The following are some of the important elements in The Personal Pictures Model:

The **owner** is the person(s) who takes the initiative and accepts the responsibility for writing the personal pictures. The same owner can write a number of different versions of personal pictures for the same book, and different owners can write different versions. The Personal Pictures Model attempts to provide some principles and guidelines to assist the owner in writing good quality personal pictures.

The **personal pictures** for a book of the Bible are the final product in this particular instance. The personal pictures will later become ingredients in the filmic creation process. As final product, the focus in writing the personal pictures will be on meeting the needs of the users, who will primarily be the participants in the filmic creation process.

A number of different **users** can each have one or more uses for the personal pictures and should give their feedback to the owner in this regard. The users can be the scriptwriter, executive producer, producer, financiers, director, other filmic creation team members, promulgation team members, other interested parties, and the owner him or herself, most of whom are participants in the filmic creation and promulgation processes. The users are typically not the patrons, even though patrons could be involved (cf. Chapter 5).

For the purpose of analysing biblical stories to write personal pictures, Bible books can be divided into two categories. Firstly, some books or parts of books contain storylines. Secondly, some books or parts of books are of a teaching nature and do not contain storylines. In the first instance one or more stories (narratives) could be written by the owner in personal pictures. In the second instance, however, one or more stories (narratives) should be written by the owner in personal pictures in order to make it possible for end products to have edutainment value. In order to distinguish such stories to be written from the existing stories in the Bible books, these stories written by the owner in personal pictures will be defined here as **narratives**. In certain instances the term narrative is used to refer to a sub-narrative or to a narrative within another narrative or story (cf. 3.7.3).

Some of the users of the personal pictures may not know the particular biblical story. Such information should be provided, defined here as **constituents** (cf. 3.12). Additional information not included in the narrative, such as the date when the Bible book was written, the writer and historical background, should be added in the constituents. Feedback from the users is important to the owner to determine the various constituents he or she should incorporate in the personal pictures and the detail required for each.

A variety of **background information** should be available to assist with writing the personal pictures (cf. 3.9). Some of the background information, such as an overview of the story and historical data, may be included in the constituents. Some background information can be knowledge which needs to be acquired by the owner as input for writing the narrative.

The users would have various **requirements** for the personal pictures, such as determining the character of the end product and various supplementary products required (cf. 3.11).

Various methods can be utilised to enhance or augment the personal pictures to ensure that the objectives of the personal pictures are met. Some of the **enhancement factors** will add value to the personal pictures but others, such as dividing into two or more parts a long book which should not be divided (cf. 3.10.4), will reduce value.

Many normal events characterised the daily lives of the people who lived in the times of the Bible. Examples are the affairs of urban life, events in a rural family household, feasts, marriage ceremonies and funerals. The owner can choose from these to establish and formulate the **context of the storytelling** (cf. 3.8).

The owner can receive a variety of feedback from the different users. In **information E** the feedback moves one way from the users to the owner. Feedback can enable the owner to write personal pictures which meet the needs and requirements of the users and ensure that the goals of the personal pictures are met.

In **information F** the feedback derived from a particular element in The Personal Pictures Model can influence one or more of the other elements. This is two-way information feedback from the elements to one another, mostly via the owner. Even though the narrative can be regarded as the most important part of The Personal Pictures Model, all the elements and their feedback of information to one another are important in writing the personal pictures.

3.5   DETERMINANTS OF WRITING THE PERSONAL PICTURES

There are a number of determinants found in the process of writing the personal pictures of a Bible book (cf. Table 3). Whereas 3.4 deals primarily with elements of The Personal Pictures Model, 3.5 deals primarily with processes or courses, i.e. determinants, of The Personal Pictures Model. Some of the determinants are explicated in 3.5. Detailed aspects of some of the determinants are expounded in 3.6-3.12 as guidelines for writing personal pictures. The following are some of the determinants:

3.5.1   Role of the owner in writing the personal pictures

The personal pictures of a biblical book can lead to an end product, and can be the pattern of what the end product would look like. The owner can therefore have an impact on audio-visual Bible products. The role of the owner in writing the personal pictures can, to some extent, be compared with the role of the production executive guiding and working with the writer when he or she writes a script for a Hollywood film. The owner is responsible for laying a foundation on which the writer can build when writing the script of the biblical book (cf. Taub 1987: 36, 37, referring to Miguel Tejada-Flores). Creativity, skill and artistic ability appear to be required. Nora Ephron (cited in Kopp *et al.* 1999 : 368) highlights an

important aspect of the nature of the impact of the owner: "I love that movies have a way of being autobiographical for all of us even though they aren't at all autobiographical." Feelings of passion by the owner for the subject or the particular idea he or she wishes to use seem to be beneficial for writing the personal pictures (cf. Brady and Lee 1988: 204).

The owner would be required to have an appreciation of biblical history and a concern to undertake research on Israel's past. It should also be important for the owner to have a basic knowledge and understanding of the Bible.

The personal pictures are important cornerstones in the filmic creation and promulgation processes of a film with edutainment value (cf. Table 2). The owner therefore fulfils an important role in these processes.

3.5.2 Impact of the users

The users are the most important determinants in writing the personal pictures. The primary objective of the users in this regard is to use the personal pictures in the filmic creation and promulgation processes. The same users may not be involved in all the books of the Bible and the needs of the users may differ from book to book. Information feedback from all the users to the owner should therefore be established (cf. 3.5.4).

The Personal Pictures Model can be regarded as being of a micro nature primarily because there is one relationship loop, i.e. between the users and the owner. There is typically only one person, i.e. the owner, on the one side. However, the users can be varied and they can be participants in the filmic creation and promulgation processes and are therefore important contributors to an end product with edutainment value (cf. 2.7.4).

3.5.3 The need to have edutainment value focused on particular groups

In order to successfully employ personal pictures to promulgate end products with edutainment value to patrons, it appears to be important to recognise how different groups of people understand the media and its messages. Baehr (1998: 12) explains:

> ... children view the media syntactically in terms of the visual, aural, and emotional elements of the media (such as the action and adventure in movies and rhythm and beat in music), while parents usually see the media semantically in terms of meaning, message, and moral implications (such as the sex, violence, language, and message in a movie and the obscene lyrics of a rap song), while reviewers critique it aesthetically in terms of their artistic elements, and very few of them understand the other person's perspective.

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This indicates the diversity of edutainment aspects which the different groups are looking for. With audio-visual Bible products the objective is to provide edutainment value to all these groups of people.

Children younger than four years old appear to be sensitive to the messages of violence conveyed in the media. They do not seem to be able to discern fantasy from reality in these messages and therefore do not understand what their own actions should or should not be (Romanowski 1996: 315, 316). The owner may decide to address the needs of young children when writing the personal pictures of a Bible book with extreme violence (cf. 3.10.16). For instance, a storyteller can relate the history of how the men, women, children and animals were killed, instead of a vivid portrayal of these events, when Jericho was destroyed in Joshua 6.

Castells (1998: 370-372) explains patterns of differentiation which can be distinguished amongst viewers and which appears to be re-enforced in the multi-media. He quotes Negroponte (1995) saying "prime time is my time", indicating the need and desire amongst many viewers to have access to programmes of their own choice whenever they want it, which applies in particular to prime time viewing. The requirement in the case of audio-visual Bible products is to serve the different needs and desires of various groups of potential patrons, by providing end products with edutainment value. This should impact upon the owner in writing the personal pictures. Aspects of end products may be integrated into other products. This would enable the filmic creation and promulgation of a variety of products with edutainment value, which could cater for the needs and desires of various different groups of patrons (cf. 2.7.6).

3.5.4   Impact of information E

Writing personal pictures is a dynamic process. They are first written by the owner, but they could be rewritten or changed by the owner, or by another owner, or by other participants in the filmic creation process. The process of rewriting or changing is meant to develop personal pictures of higher quality, which should ultimately lead to an end product with better edutainment value. Feedback from the various users to the owner, and at a later stage to others who may want to change the personal pictures and therefore act as owner(s) at that stage, is an essential part of this process.

The personal pictures are not end products in the sense that end users, i.e. patrons, use them. Patrons are therefore not main users of the personal pictures. However, the personal pictures are important cornerstones in the filmic creation and promulgation processes of the end product and feedback from patrons can be extremely valuable in writing quality personal pictures. This is one of the reasons why an empirical survey will be undertaken to test the personal pictures of a book of the Bible, i.e. Ruth, in the marketplace (cf. Chapter 5).

The Bible contains many life experiences applicable for all time. The intention with an audio-visual Bible is to filmicly create and promulgate products which portray these life experiences. Feedback from participants, from patrons and from other interested parties can be of benefit to the owner in assembling such life experiences and therefore to enhance the personal pictures of a book of the Bible.

The users of the personal pictures are the clients in this instance. The promulgation participants, who are users, can for example give feedback to the owner, i.e. information E, that a particular book should be filmicly created to be more focused on children (cf. 3.5.3). Such feedback may be utilised by the owner in the personal pictures in writing the narrative and as enhancement factors (cf. 3.7, 3.10). The impact of this feedback,

- upon writing the narrative may, for instance, be related to the use of a special type of storyteller (cf. 3.7.4); and
- upon the enhancement factors may, for instance, be related to the use of a certain type of music, which may impact further, indirectly, upon writing the narrative (cf. 3.10.2).

3.5.5 Impact of information F

In many instances the owner may write the personal pictures of a book on his or her own. However, there can be a strong dynamic during the writing process as the owner interacts with the various elements indicated in The Personal Pictures Model, and with all the details of each element (cf. 3.4). Another dynamic, which is the flow of information F, takes place when details of these elements impact on one another in both directions, as the owner employs them in writing the personal pictures. The use of some of the details of these elements in writing the personal pictures is investigated in 3.6-3.12. For instance, if the owner decides to structure the story of a book by using a play (cf. 3.7.9), this could motivate the owner to choose an amplification technique to communicate effectively in this particular circumstance (cf. 3.7.11). This may lead the owner to choose to use certain flashbacks (cf. 3.7.7).

3.6 GUIDELINES FOR WRITING THE PERSONAL PICTURES[1]

Writing the personal pictures of a Bible book can be regarded as the first step in filmicly creating the end product of the book. The personal pictures consist primarily of the narrative and of the constituents. The narrative forms the heart of the personal pictures (cf. 3.7.1). Determining the concept or idea behind such narrative is important (cf. Seger 1992: 111; 3.7.2).

The personal pictures are personal to the owner, they are dynamic (cf. 2.2.8), they form the cornerstones in the filmic creation and promulgation processes (cf. 2.7), they should be objectively assessed (cf. Chapter 4), and they should be tested in the marketplace (cf. Chapter 5). The elements and determinants of The Personal Pictures Model (cf. 3.4, 3.5)

should be broken down into more detail, which will be undertaken in 3.7-3.12. With the investigation of such details the study will attempt to
- put forward principles to determine a course of action;
- set standards for assisting the owner; and
- explain how the owner can utilise the information given to write the personal pictures.

These guidelines should not in any way be regarded as the only methods for writing the personal pictures of biblical books. The approaches to write personal pictures can be expected to be varied, perhaps as varied as the number of owners themselves. However, the main aim should be to write personal pictures which are of such nature and quality that they can lead to end products with edutainment value. All the aspects to be discussed in 3.7-3.12 will be focussed on providing edutainment value in the end product. Some, however, will deal mainly with educational facets and some will deal mainly with entertainment facets (cf. 1.5).

One of the most important goals in the filmic creation and promulgation processes is to provide pleasure and enjoyment to patrons when using the end product (cf. 2.7.6). The same purpose should also be the focus, albeit indirectly, of the personal pictures, even though patrons are not the users of personal pictures. This approach could assist participants to make patrons a part of the filmic creation and promulgation processes.

The steps taken to formulate the relevant concepts with personal pictures which could form the foundation for the filmic creation and promulgation of an end product, is being considered in the study. The personal pictures should be focused mostly on the creative side, but also on a beneficial financial outcome (cf. 2.4). The personal pictures of each Bible book constitutes a building block for further books. The personal pictures of each biblical book can therefore be regarded as a prototype for future use. Such a system in itself could lead to more efficiency in the filmic creation and promulgation processes and to end products with edutainment value. In this regard the concept of personal pictures appears to be unique in film production (Alison 2000: 47; cf. 2.7.4).

Some guidelines will be given for writing personal pictures which, when applied, could assist with the achievement of the objectives as stated in 3.2. However, the film industry calls for the display of artistic skills. Often art is found in the unconventional. Various elements of this model may therefore have to be altered or omitted. Furthermore, it should be borne in mind that the filmic creation process of an end product should be and normally is a dynamic process (cf. 2.7.1). Writing personal pictures as part of this process is also dynamic. There is therefore a need to have guidelines for writing of personal pictures which in fact encourage a dynamic process.

For writing the personal pictures of a book of the Bible,
- all the guidelines may not always be as clearly defined as outlined here;
- some of the guidelines may apply to writing the personal pictures of some books only;
- the guidelines could be considered for a biblical book or only for a part of it; and

- a number of these guidelines may be used jointly in the same book.

Some of the guidelines will relate to events and examples which are not specifically mentioned in the Bible (cf. 1.5.2). In this respect it is of importance to note that some Hebrews could be found in neighbouring countries during biblical times. Middle Eastern settings can conceivably be adopted as contexts for a book of the Bible, which may sometimes have differed from what happened in Israel (cf. 3.8). Even so, such situations can be expected to have impacted upon the Hebrews. The guidelines which will be given will therefore not be limited to ancient Israel and may, strictly speaking, incorporate extra-biblical aspects. Some of the events and examples given in 3.7-3.12 must be considered against this background. However, the guidelines to be given will be related to the biblical world[2], because any extra-biblical events and examples should be historically and hermeneutically responsible. Furthermore, these events and examples should enhance the word-for-word content nature of the particular end products. They should also lead to end products with edutainment value.

3.7 GUIDELINES FOR WRITING THE NARRATIVE

Good narratives should be written as part of the personal pictures for end products to have edutainment value. Most of the elements and of the determinants of The Personal Pictures Model have an impact upon the narrative (cf. 3.4, 3.5). The narrative and the constituents together form the personal pictures of a book of the Bible. Much of this study is, albeit indirectly, about writing the narrative.

3.7.1 Description of the narrative

The end product can be regarded as the origination of a work of art (cf. 2.2.1). The personal pictures can be viewed as the most important cornerstones of this artistic process. The narrative can be considered as the essence of the personal pictures. The ideas in or behind the "story" in the narrative can be deemed as the heart of the narrative (cf. 3.7.2), and in a broader sense of the entertainment media (Baehr 1998: 174). These ideas, the generation of the narrative, and the way that they are structured to become the personal pictures of a book can therefore also be valued as art. Such ideas can be esteemed as the kernel of the art of the end product. The very nature of art and the process to generate art appear to defy being limited by strict rules and regulations. It originates from someone's idea and the development of this idea.

A narrative can be viewed as a description of real or imagined incidents bonded together. A narrative for a Bible book can, for instance, be of the nature of an adventure, a tragedy, a fairy tale, romance, or myth. Polti (1993) employs a classification of thirty-six dramatic situations, showing that all stories or plots are variations of these basic ones. This classification can be used, because the books of the Bible are of a heterogeneous nature, consisting of many diverse components and dimensions. Carson (1994: 4) explains:

> ... granted that the Bible was written by many people over many centuries, one cannot be surprised that it comprises many literary genres. Poetry and prose, narrative and discourse, oracle and lament, parable and fable, history and theology, genealogy and apocalyptic, proverb and psalm, gospel and letter, law and Wisdom Literature, missive and sermon, couplet and epic - the Bible is made up of all of these, and more.

The owner should consider the other books of the Bible when choosing the genre for a particular book in order to better meet the objectives set (cf. 2.4, 3.2, 3.7.13).

One or more narratives should be written for a book of the Bible without a storyline. One or more narratives can also be written for a biblical book with a storyline. In this instance it is important that the narrative flows seamlessly into the biblical story, in a manner that patrons may not be able to distinguish the two from one another. This could, for example, happen by way of the storyteller's flashbacks from the narrative to the biblical story, or by way of a movement backward and forward between the biblical story and the narrative (cf. 3.7.7).

Roux (1988: 57) did a qualitative empirical study to test the comprehension of 7-13-year-old children on basic biblical messages presented in children's church services. She found that Bible content without a story component, such as a Psalm, could be used fruitfully to convey biblical messages. The way that the content was presented was important. Roux's study confirms that it should be possible to visually present the books of the Bible which do not have a storyline in such a manner that it will interest and hold the attention of patrons, in this instance children (cf. 1.5.3).

The narrative may not always be specifically related to the nature of the teaching or story in the biblical text. In such instances entertainment factors can be viewed to prevail over educational/hermeneutical factors in order to provide the basis for a product with edutainment value (cf. 1.5.2). The implication could be that not much of the content of the biblical book may come to the fore in the narrative of the particular end product (cf. 4.8). However, the end product should be historically and hermeneutically responsible. The resultant audio-visual Bible product may expose the particular book to a wider audience than might otherwise be expected.

Jesus is regarded by Christians as one of the greatest storytellers (cf. Mathew 7: 28, 29). He utilised short stories to teach in an entertaining manner and was able to stimulate the imagination of his listeners. Scott (1994: 48) succinctly points out:

> Storytelling stands at the heart of the Judaeo-Christian tradition. Not only is the Hebrew Bible largely narrative (only a small part is law in the technical sense), but so also are the gospels. Jesus' parables resemble many other rabbinic parables. They lack depth and psychological drama,

rely on stock plots, and are peopled by stock characters who are frequently stereotypes. Yet the use of stereotyped, stock characters in Jesus' stories is not a fault.

One or more narrative(s) can be developed within the existing biblical story, and woven through the story. Such new narratives can be written with or without any biblical words being spoken. This can be done by building the new narrative around an existing biblical character, or by introducing one or more storytellers (cf. 3.7.4). When a book (or a part of it) is without a story, one or more narratives can be developed by introducing one or more storytellers. Music, song, a play in some or other form, or the celebration of an event can be utilised. When employing more than one of these, the perception can be brought about of different plots, adding sequence and depth to the overall presentation.

There will normally be a number of different ideas for the narrative that can be used, all of which will be influenced by the various elements of the model. The narrative will be chosen by and be personal to the owner (cf. 2.2.8). During the development phase of the filmic creation process a number of other participants will become involved in the filmic creation of the end product of the book, and as such they will begin to take ownership of the personal pictures. It is therefore possible that a different narrative may be chosen at such later stage. The new narrative may not necessarily be better in terms of leading to an end product with higher edutainment value and in terms of meeting the objectives stated. The main reason for the new narrative could simply be that a team member in the filmic creation process, such as the scriptwriter, makes a personal choice about employing a different narrative. Another reason may be that someone else has taken over as owner of the personal pictures of the particular book and desires to make a personal choice which requires a new narrative. On the other hand, certain circumstances may have changed, and such changes can require a new narrative to be written.

3.7.2 Generating viable ideas

A viable idea is built on a concept which should be attractive to the owner, but also to the potential patrons. The origination of this idea is of such significance to the narrative, and therefore also to the personal pictures, that it can be regarded as the essence of the narrative. This also seems to be the point where the foundation is laid for success in terms of the edutainment value of the particular end product.

Ideas do not always have to be new to be viable. They can also be familiar ideas, but presented in a novel manner. Holtz (2000) provides a few suggestions for the origination of ideas:
-       Focus attention to find a solution for the challenge, and come up with an idea.
-       Subconsciously contemplate the particular idea which was identified.

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-        Revelation, regarding the particular idea, comes from the subconscious.
This may be a somewhat pedantic approach to a creative process, but such a procedure can be of value for generating viable ideas for the narrative. Furthermore, angles or twists can be given to ideas in order to use the same ideas for different groups of patrons. By using this approach, a variety of end products of the same book of the Bible can be filmicly created (cf. 3.11.2).

Jewett (1993: 9) explicates the possible link between a film and the relevant biblical text. His *modus operandi* can promote generating viable ideas and writing the narrative of a book:

-        Position the particular book or a part of it in the appropriate ancient frame of reference, by asking "who", "what", "when", "where", "why" questions about the text.

-        The same should be done with regards to the potential patrons in their present-day situation.

-        An arc with one end in the ancient frame of reference and the other in the present situation should be envisaged, with dialogue between the two sides.

-        This approach may facilitate the generation of ideas which could lead to the choice of narrative, the context in which it will take place (cf. 3.8), and the other aspects of the narrative.

-        This approach may also assist the process of writing personal pictures, which could lead to an end product with edutainment value.

-        Such an end product should help patrons to better understand what was meant with the words of the particular biblical text and would therefore have further educational benefits (cf. 1.5.1).

There do not appear to be limits to viable ideas and to sources for writing a narrative, as long as the particular context is correct. Ideas for writing of narratives can be generated from films, books and songs. Contextual biblical illustrations may serve to trigger ideas which can be utilised in the narrative'. The Internet can also be employed to generate ideas. Use can be made of brainstorming sessions with one or more people, such as other participants, to get ideas for writing of narratives. Often the dramatic moments of a film occur not be invented by one person, but developed by a group of people. Some of the guidelines given in 3.7.4-3.7.13 can also serve as a source of ideas for the narrative.

The context of the storytelling can serve as a source for the generation of ideas (cf. 3.8). On the other hand, the choice of ideas for a book may determine the context of the storytelling for the particular book. The main distinction between 3.7.2 on generating viable ideas and 3.8 on selecting the context of the storytelling lies in the focus. The context of the storytelling in 3.8 deals with the setting or context of the narrative of the Bible book. The generation of ideas for writing the narrative, in 3.7.2, entails the generation of any number of ideas for events to be portrayed in the narrative of the particular biblical book.

3.7.3   Writing a narrative

In instances where the Bible book has or dictates a story, the owner should work with that story in writing the narrative, in order to remain true to the intent of the particular book. However, this does not mean that the owner cannot develop another one or more narratives, which can be stronger than the story in the book of the Bible. It is also possible to have a subtle narrative, i.e. a narrative which may leave the audience of the film guessing, within the biblical story and/or developed narrative. A narrative which will hold the attention of the audience can also be developed. Such one or more narratives should, however, be moulded with the biblical story of the book (cf. 3.7.1).

The nature of a Bible book often dictates that much information needs to be disseminated. Such a good deal of information should be communicated in a dramatic way to ensure that it is of interest to a non-religious audience and to Christians. This is normally the function of the scriptwriter when writing the script. The owner may, however, decide to make suggestions which can help to make the particular section more dramatic. Drama and suspense appear to be good ways to grasp and maintain the attention of viewers. Engendering emotion with patrons in the narrative, is another good mechanism which the owner can use in the personal pictures (cf. 3.10.6). Taub (1987: 57) quotes scriptwriter Walter Newman, who says: "A movie should make an audience feel something: laughter, tears, hate, pleasure."

The first action or dramatic event should normally occur within five minutes from the beginning of the film to pull the viewer into the story (Swain and Swain 1988: 121, 348). Keegan (1998(ii): 3) highlights the importance of setting the dramatic event in the opening scenes: "It's a fact of modern life that setting is delivered quickly with flashes of light in film or on television ..." However, the narrative need not open in such a dramatic way. Some good Hollywood films seem to open gently, with some anticipation, as if to invite the viewer to lean forward to hear more.

The ending of the narrative occur to be important. Stories in various Bible books seem to have weak endings from an audio-visual perspective, such as
-        Ruth and Ezra, which end with lists of the names of people;
-   ·   Nehemiah and Daniel, where the latter half of the respective books contains mostly lists of names, visions, prophesies and teaching; and
-        Acts, without an apparent ending.
Storytellers in biblical times were part of an oral tradition, which sometimes started stories somewhere in the middle. This could be the main reason for neglecting the ending (Scott 1994: 27). Seger (1992: 7) gives her opinion about what is required and what should be guarded against with regard to the ending of the narrative:

> If you must kill off your main character ..., make sure that there is some other emotional center in your story. Give us some other character who will grieve with us, and can help us understand the significance of the death so it becomes some higher victory.

In those books where the ending is weak, the owner should enhance the ending in the narrative.

Resolving conflict appears to be an essential factor in many good stories. Seger (1994: 165) explains that conflict occurs when two people have opposing objectives, which means that one will win and the other will lose. As the story unfolds, the viewers observe how the hero and adversary struggle with one another to achieve their objectives. In certain instances the owner can withhold some information in the narrative, to make patrons curious. Conflict could be presented with the ultimate solution at the primary level of the narrative. Conflict could also be presented with the solution at the secondary level, for instance, when conflict takes place in a subtle narrative within the main narrative.

The narrative should be built around the protagonist or hero, i.e. the important character (cf. 3.9.4). The hero's desires and goals, the hindrances he or she faces, and the character development of the hero from beginning to end, should be utilised to shape the action (Atchity and Wong 1997: 43, 44).

There is a certain tradition and emotional feeling about the Bible which should be conveyed. In writing the narrative in the personal pictures of a biblical book, the owner is much more inhibited than the writer of a treatment or script for a Hollywood film. However, the owner has the scope to determine what will become of the various characters in the narrative. An owner therefore has a responsibility when writing the personal pictures.

On a practical level the owner should consider clearly delineating each scene in order to help the users to understand the movement of the narrative from one person to the next, for instance, with flashbacks (cf. 4.5.2, 4.8.2).

3.7.4   The storyteller

In many books of the Bible the introduction of one or more storytellers in some or other form may be helpful to achieve an end product with edutainment value. By using a storyteller the biblical narration becomes dialogue, which should make the story more dramatic and could add to the edutainment value.

It appears that storytellers played important roles in biblical communication. France (1994 : 898) points to the role played by oral communication, i.e. storytelling, of the Bible:

Rabbinic scholars developed a sophisticated system of memorization, which they valued more highly than written records, and which was capable of passing on vast bodies of material unchanged from one generation to another.

Dialogue in film, especially good dialogue, occurs to be important (cf. Seger 1990: 146). With a word-for-word audio-visual dramatisation of the Bible the dialogue and narration are given and are generally regarded highly by scholars (cf. 2.2.1). One of the challenges to the owner and scriptwriter is the way in which he or she changes the narration to dialogue by introducing a storyteller. In many instances the writing of a narrative will be related to such storytelling introduced by the owner (cf. 3.7.1). It is, however, important to note that the interaction of two or more storytellers with one another should be dramatic to be effective.

In using storytelling to enhance personal pictures, the owner is not writing the script of the book or choosing a good actor or actress to do the storytelling in the filmic creation of the end product. The owner could, however, be laying a good foundation for the script and even for choosing an appropriate actor(s) or actress(es) for the storytelling. This could lead to the achievement of edutainment value in the end product, even though the Bible story itself may not provide much edutainment value material.

When employing storytellers the credibility challenge in the narrative needs to be solved. The different storytellers should know the story well enough for them to tell one another or jointly tell others. Some of the tools available to address this challenge are the following:
-       In biblical times storytelling was an important method of education and entertainment (Scott 1994: 26). Educational and entertainment settings can therefore be used for the storytelling (cf. 3.8.12).
-       Eye witnesses of a section of a book can encourage, teach or remind one another. They can also teach and/or entertain an audience of one or more people. Such storytellers may also not be actual eye witnesses, but may have received the information from a second person.
-       Storytellers can read the section of a book from one or more scrolls or tablets to one another or to an audience of one or more people. Starling (1995: 2) describes how this was done in biblical times: "In Paul's day, very few people could read, but his letters were read aloud to assembled believers ..."
-       A storyteller can tell the narration of another one or even more storytellers, and then by way of flashbacks the patron can become a witness of such other storyteller(s) (cf. 3.7.7).

In some instances the storyteller can be chosen from a number of different characters in a particular book. Each of these storytellers can have a different point of view when telling the same Bible story. When writing the personal

pictures, choosing the storyteller is the responsibility of the owner. The context in which the storyteller tells the story should also be advanced (cf. 3.8).

In order to help the users of the personal pictures and of the script, and to assist the actors and other participants, names could be given in the personal pictures to extra-biblical characters, such as the storytellers (cf. 4.8.1). The patrons of the end product would, however, not know the names of these characters, because their names will not be employed in the end product.

3.7.5   Scribes and recorders

In biblical times the person who was writing a letter or who wanted information recorded, employed one or more scribes (amanuenses). Carson (1994: 1109) describes the role and position of scribes:

> ... independent evidence attests how common it was for writers to use 'amanuenses', trained scribes who did the actual writing at their dictation. Doubtless many amanuenses were slaves hired to help a scarcely literate master in business and correspondence; others worked as free agents for their wages. Rom 16:22 shows how Tertius was the amanuensis who 'wrote down' what Paul dictated in that letter. It was common for those doing the dictation to attest the authenticity of the finished product by adding final greetings in their own hand ...

It therefore appears that scribes were trained to fulfil their functions. Scribes could be divided into two groups: those who simply recorded what others said (defined here as **recorders**), and those who recorded their own material (defined here as **scribes**).

Some books of the Bible mention recorders, such as the book of Philemon, most of which was recorded for Paul by one or more recorders. Petersen (1985: 74, 75) explains the interpretative importance of the switch over from a recorder to Paul's own writing in Philemon. In certain instances such interpretative importance may be helpful in describing the role of one or more recorders in the personal pictures. However, by introducing important characters or others as scribes or recorders in the narrative (cf. 3.9.4), no decision would mostly be made about authorship of the particular book (cf. 3.9.2). Such scribes or recorders would merely be recording or re-recording the material.

Eusebius (6.23)[4] reports of girls who acted as recorders for Origen in about AD 225. It can be expected that female recorders were also employed during the times when the books of the New Testament were first recorded.

Using more than one recorder can add ambience and character to the personal pictures. These recorders may be reading because they are taking part in the storytelling, or for the purpose of the actual storytellers wanting to verify what

was written down. The interaction of such storytellers with their recorders and with their audiences can be utilised to generate lively relationships and drama. The owner may decide to nominate more than one storyteller, scribe, and/or recorder (cf. 4.8).

Scribes can also be used as storytellers:
- They can do research in libraries and synagogues while telling their story, which becomes dialogue, and writing all or part of it down (cf. Moyes 1989: 123).
- They can do research by interviewing people, while these people tell part of the narration and the scribes tell part of it, writing all or part of it down.
- They can argue their case utilising their recorded material, in court, in a palace, in a market place, or in any other contextually correct setting, while recording what is being said in-between their arguments.
- They can teach people from their recorded material, while continuing to record what is being said. Such teaching can be undertaken in a variety of locations, such as a synagogue, a home, under a tree, in a palace and in a prison cell (cf. Wegener 1961: 76; 3.8.12).
- They can copy a text while repeating it aloud to themselves or to other onlookers, or assist a student scribe in the copying.

Royal scribes were often employed by kings (cf. 3.8.8). These royal scribes were involved in the matters of the government of the country, but they also acted as scribes for the king and for other high officials (De Vaux 1997: 131, 132).

Some scholars regard Ezra as the author of 1 and 2 Chronicles, Ezra and Nehemiah (Wright 1988: 494, 495). He is sometimes called the Chronicler (Clines 1988: 1072, 1073). He can therefore be viewed as a scribe. Bright (1981: 428) explains: "It was thanks chiefly to the work of Ezra that the Jewish community found its permanent direction along the path that issued in that form of religion known as Judaism." This indicates how valuable a role scribes played in biblical times. Scribes and recorders used stone or rock surfaces, wooden and ivory writing boards, clay tablets, papyrus, animal skins, and potsherds as writing materials, and metal gravers and ink were the common writing appliances (Lemaire 1992: VI 1003, 1004).

3.7.6   Storyline and structure in the book

In some books of the Bible the storyline has an intermittent flow, i.e. the story moves backwards and forwards over a period of time. Such a storyline can be enhanced in a way that will add to the edutainment value of the end product by the introduction of storytellers. Sometimes one or more storytellers are essential to overcome the problem of an intermittent flow of the storyline. Flashbacks in the storytelling can convey to patrons the different time frames in the storyline. It would, however, be important to establish the correct sequence of such

intermittent flow of the storyline in a particular Bible book, in order that flashbacks can be used sequentially and correctly (cf. Petersen 1985: 65-67).

The three-act structure or flow pattern can be utilised in the construction of the narrative of a book. The story develops to the point where the hero gains the upper hand over the protagonist. A crisis takes place and it appears that the hero will lose. A sudden turn of events occurs and the hero ultimately wins (Romanowski 1996: 88, referring to Oscar G Brockett). The story of the life of Christ on earth from the four Gospels is an example of the three-act structure. The books of the Bible do not all follow the pattern of beginning, middle and end. In order to remain faithful to the true intent of the Bible, the owner should leave the flow pattern of the story, in those instances where the book contains a story, as it is or purports to be, and try to enhance the story. However, the three-act structure can be employed in the narratives of a number of biblical books to add edutainment value to the respective end products.

3.7.7 Flashbacks

Using flashbacks in the production of a film occurs when a character thinks back or dreams of certain happenings in the past. Flashbacks are often used in Hollywood films, with the viewer seeing or experiencing such events with the character. Flashbacks can be either situations where words are spoken or not spoken. Flashbacks can also be pictures or flashes of the future, like prophecies.

Flashbacks can be employed to good effect in the visualisation of the Bible where the words or context requires it or where the end product will be enhanced. Flashbacks help patrons to understand the setting in which the particular character finds him or herself better. An example is where the storyteller and those to whom the story is being told visit a historic site from antiquity. The storyteller then has flashbacks of what happened at that particular site previously (cf. *Ant* 20.2.2(25); *War* 4.9.7(529-533))[5]. Flashbacks should, however, be used sparingly, i.e. only in instances where they are appropriate (Seger 1994: 154).

3.7.8 The use of song

The use of music and song appear to be important to provide edutainment value in end products. The entire Bible can potentially be sung. This, however, does not seem to be the way in which the Bible was intended to be communicated. The question is how much song should or could be introduced in a particular end product.

The singing of parts of the text of the Bible appears to have been of great importance (Klem 1995(ii): 5). For example, Psalms were sung at different events in biblical times, such as with the crowning of a king or the performance of a sacrifice (De Vaux 1997: 109, 458). In order to have a better understanding of the people of Israel, it occurs to be important to discern the significance of music and

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song in their lives. By way of example, "... in the gospel of Luke, whenever an angel appears, someone breaks into song" (Lindvall 1999). This indicates that song can be used in a variety of situations in the personal pictures of a number of books of the Bible.

Music videos on television appear to be popular among young people. These films are short and normally do not contain a story. A music video is meant to cause the audience to experience various emotions, and not to specifically communicate knowledge (Romanowski 1996: 224). Modern youth can be targeted with short extracts from a particular Bible book which can be sung or used with music and guidelines can be given in the personal pictures for employing a music video method. Such an approach could require that off-screen storyteller(s) narrate or sing the biblical text, or that it be done by one or more characters in the film. A Bible book like Song of Songs and some of the Psalms can be filmicly created using the music video approach. This may mean that entertainment-related aspects would dominate over educational dimensions in order to provide edutainment value in the end product to a specific group, i.e. young people.

Parts of the Bible contain material which modern patrons may not find of particular interest (cf. 2.2.6). Consequently such passages are not often used in Bible readings. The challenge in a visualisation of the Bible is to find mechanisms to increase the potential interest in and utilisation of the whole Bible. Song may draw the attention of patrons away from the words to the singer(s), tune and musical instrument(s). This distraction could, however, become the hook to attract the interest of patrons. Song can encourage multiple use by patrons, which should lead to a greater awareness of the words. Song can also be used to break up a long passage of narration and add another dimension to the story.

In situations where the storyline has an intermittent flow or does not flow sequentially over time, song can be utilised (cf. 3.7.6). When a part of a book of the Bible is being sung, it can be in a different tense. The singer sings about something that happened in the past or in the future as a prophecy.

In some instances the book or the context may clearly indicate that a particular part is a song, which makes it easier to decide whether to utilise songs or not. The poetry in the Bible could be intended to be sung and is another opportunity to introduce song. With biblical prose the decision to use song is more difficult and more compelling reasons may be needed for specifying such parts to be sung. The context in which the prose is used and the actual words will largely dictate whether song can be used or not.

Song is commonly referred to as a language of the heart. This indicates that it is a powerful means of communication. Should the owner decide to introduce song into the personal pictures of a biblical book, he or she may consider an assortment of genres, accords, arrangement techniques, rhyme designs and cadences (cf.

Dawson 2000: 4). The investigation of such possibilities should lead to the gathering of useful background information to enhance the personal pictures.

Various types of song can be incorporated into personal pictures and may be placed in a variety of contexts (cf. 3.8). Considering the context, the actual words, the flow of the narrative, and the ambience to be established in the personal pictures would facilitate choosing the type of song. By way of example, choirs, opera, operetta, duet or solo can be chosen. All these types of song can be placed in different contexts. This indicates the potential for the incorporation of song into the audio-visual representation of biblical books. Interesting dimensions can be added to the personal pictures by focusing on the surroundings, such as the preparations for the performance, the audience, intrigue during the performance involving the performer(s) and/or the audience, and interruptions during the performance (cf. 3.10.1).

In most instances the tunes will not be chosen by the owner or by the scriptwriter, but will be chosen or developed during the filming and post-production phases. Certain suggestions can, however, be made in the personal pictures.

One or more special songs with words which do not emanate from the Bible can be composed. Such song(s) should, however, be used as an introduction before and/or as closure after the word-for-word rendition of the particular book (cf. 3.12). This is to remain true to the intent of a word-for-word communication of the Bible.

3.7.9   The use of a play

A play has been defined as the composition or putting together of "… a story of human life and action represented by actors imitating the language, dress, etc. of the original characters" (Davidson: 282). A play, in its various forms, can be engaged in the personal pictures of a biblical book with good effect - including prose, poetry and even song in certain instances. Bright (1981: 75) explains the importance of a play, especially in regard to the Pentateuch: "Heroic poems, epic and prose saga, are all forms of history telling. Perhaps in that age and place these were the best, if not the only, forms available …" Jenson (1994 : 457) adds: "Taken as a whole, the poetry of the Bible is a healthy combination of story and interpretation, action and reflection."

Due to the absence of a tune, a play may not add as much edutainment value as a song would. However, a play does add another dimension. Most of the events in the narrative of a biblical book, for instance the storytelling (cf. 3.7.4), can be expected to be portrayed in the form of one or more plays.

3.7.10 The use of animation, animals and acts of God[6]

Animals and animation portraying Bible characters have been employed in films to convey biblical truths and to provide entertainment (cf. 3.10.11). However, none of these appear to have been used to represent a word-for-word visualisation of the Bible.

For certain audiences the use of animation and animals can be an effective means of communicating a book or a part of a book on a word-for-word basis. "Cartoon-like drawings and animations can be acceptable in Scripture if they are reasonably realistic without a comic degree of exaggeration" (Brown 2000: 19). Reference to supernatural and unfamiliar beings in certain parts of the Bible, such as the prophecies in the books of Daniel, Ezekiel and Revelation, could be difficult to portray visually. Animation may be an alternative in such instances (O'Kane 1999: 64). In instances where two or more end products of a book are planned or for the filmic creation of supplementary products (cf. 3.11.2), the use of animation, animals and/or acts of God can be considered in the personal pictures.

Terrifying animals such as dangerous snakes and spiders, fires, tornadoes, earthquakes, floods, and other disasters are sometimes utilised to depict evil in a Hollywood film. This allows for the introduction of a hero who deals with such an exceptional and complicated enemy (Swain 1990: 105, 106). A biblical example (Numbers 21) of such a disastrous situation is the venomous snakes who bit and killed many Hebrews, and with Moses as the agent of God to bring relief. In certain instances one of these disasters can be portrayed as the antagonist or enemy in the narrative.

Lindvall (1996: 167-169) explicates how CS Lewis utilised animals in communicating Bible stories to children. A wide variety of wild animals, birds and insects were found in Israel in biblical times (Deist 2000: 128-136), which could be utilised in the narrative of a Bible book. Domesticated animals, like dogs (cf. *Tobit* 6:1, 11:4), can also be used to good effect to improve the narrative or to bring continuity to the storyline.

3.7.11 Methods and means of communication

Modern means of communication were not available in biblical times, yet people appeared to have been able to communicate effectively in every respect. The Bible itself does not contain much specific information about this. The Bible does, however, give some indications and some information can be found in the literature.[7]

The following are some of the amplification techniques which could have been employed most often:
-       Using buffalo, cow and ram's horns.
-       Using shouters, conveying the message further and further into a crowd.

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- Using communication by leaders: the ruler would communicate his or her message to the leaders, who would then communicate it further, each to a different group of people.
- Standing on a high enough platform or rock and shouting loud enough to be heard.

The following are some of the methods which could have been adopted most often to carry messages over certain distances:
- Using runners, carrying verbal or written messages.
- Using horsemen, carrying verbal or written messages (cf. Casson 1974 : 188).
- Using smoke and mirror reflection signals from the one hilltop to the next visible hilltop (Bright 1981: 57; Herzog and Gichon 1978: 229).
- Using drums.
- Using wind instruments, such as the trumpet, to give signals in wartime and at other times (Herzog and Gichon 1978: 172).
- Using long poles with banners or signs on top of hills or mountains (Herzog and Gichon 1978 : 172; cf. Isaiah 18:3).

Amplification techniques and methods to indicate the carrying of messages over distances can be utilised with good effect to enhance the personal pictures in order to lay the foundation for an end product with edutainment value. Amplification techniques and methods to carry messages could be used to bring continuity to the story and also to generate a subtle narrative which can keep patrons guessing (cf. 4.5.2).

Hardly ever would more than a few thousand participants be engaged in crowd scenes in the production of a Hollywood or biblical film. However, in instances where large crowds are needed, the use of methods and means of communication may help to convey to patrons an understanding of the vastness of the crowds actually involved.

3.7.12 Words scrolled on the screen

In certain instances words or short passages of the written biblical text could be scrolled on the screen, with background music, or with other background sounds such as someone walking or birds chirping, or with no sound. An audio-visual Bible is not intended to be portrayed in this manner (cf. 1.4), but it may be a method to deal with a difficult section or to bring about variety or continuity. The second version of the creation story (Genesis 2:4-7) can be regarded as an example of a continuity challenge, where scrolling of words on the screen could be considered.

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3.7.13 Variation in the stories of the Bible

The Bible, with its variety of literature, is seen as a single book. One of the significant characteristics of the Bible is that it was written by many writers over a long period of time (Wirt 1999: 65). This means that, although the Bible has a central theme and message, it is of a heterogeneous nature.

Specific efforts would be required during the filmic creation process of the various biblical books to ensure that end products remain true to this intent of the Bible. The participants should ensure the diversity and heterogeneous nature in the end products, such as employing different owners, scriptwriters, directors, editors and actors/actresses. However, the foundation for such diversity should be laid by the diverse natures of the personal pictures of a number of biblical books *vis-à-vis* one another. When the owner writes the personal pictures of a number of biblical books which deal with the same characters, period in history or message, he or she should consider the stories of all the books of the Bible and strive for diversity in writing of the narratives. By way of example, the contexts chosen for Paul's various letters should be sufficiently different from one another, except in those instances where two or more letters are treated as a series (cf. 3.10.4). This could enhance the edutainment value in the end products of all the particular books of the Bible.

3.7.14 The impact of personal pictures on the filmic creation budget of a Bible book

One objective for the producers is to earn an income and make a profit from the filmic creation and promulgation of an end product. The cost of filmicly creating an end product is therefore always important. Most of the expenses related to the filmic creation budget will be incurred after the personal pictures have already been written. However, the foundation for the end product is laid with personal pictures. The nature of the narrative and constituents will therefore impact on the budget. For example, the building of big sets or the use of special effects to build such sets for besieging and conquering a city could be expensive (cf. 3.8.2; 3.10.3). Such expenses may or may not be prohibitive, depending on the nature of the budget of the particular book which has been set before writing the personal pictures. The edutainment value of the end product is important, but the implications which the personal pictures may have on the filmic creation budget will also be important. Such implications will therefore have to be considered when writing the personal pictures.

3.8 GUIDELINES FOR SELECTING THE CONTEXTS OF THE STORYTELLING IN THE NARRATIVE

Certain circumstances and events, i.e. contexts, appear to have played important parts in the lives of the people who lived in biblical times. A context can be an event which can be expected to take place within a limited period of time, and which would potentially cover only a small part of the Bible book. However, it may also be an ongoing process or

movement, for instance slavery, which can form the backdrop for the whole book or a substantial part of it. More than one context may be introduced in the narrative of the same book.

Swain (1990: 42) indicated that the activities conducted by people, i.e. contexts, can be categorised as love, work and society. This also applies in broad terms to the contexts explicated here. Furthermore, the specific contexts chosen can be impacted upon by some of the guidelines discussed in sections 3.7, 3.9, 3.10, 3.11 and 3.12, but the contexts chosen can also influence some of these guidelines.

The context chosen for a particular book can be utilised in the personal pictures with song, a play and storytelling. Some contexts may involve only a few people, such as an intimate family event. Some may involve large crowds, such as a whole nation.

In 3.7.13 an explanation is given why a diversity of contexts or settings for the visual portrayal of the various books of the Bible may be required. Many of the recurring circumstances in biblical times will be discussed in 3.8 from which the owner can choose to bring about variation in the end products. The contexts selected for the particular Bible book or a part of it refers in most instances to the contexts of the storytelling for the particular book (cf. 3.7.4). The storyline will in many instances alternate between the events in the biblical story and the events surrounding the storyteller(s), with or without dialogue (cf. 3.7.6). The biblical text of what the storyteller tells may sometimes not specifically be related to the context chosen for the book, such as with Hebrews (cf. 4.8). If this is the case, then it would be an example of where entertainment-related aspects were given priority over hermeneutical aspects (cf. 3.7.1).

Placing the various scenes of a film in the most appropriate contexts is always important, i.e. is the story being told in a workplace, in a home, or on the battle field (cf. 3.7.3)? When writing the personal pictures, the words are supplied from the particular Bible translation used. The context can be expected to be more important in this instance than in the case of a treatment of a Hollywood film, where words can be written to help with the development of the story.

Atchity and Wong (1997: 52) refer to the value of making changes in the context when writing a treatment:

> … running low on ideas, it often helps to consider switching the setting. Look for one inherently more dramatic than the setting you've been having trouble with. An emergency room is more dramatic than a convalescent ward; a criminal court more dramatic than a civil court.

This approach appears to be helpful and could be adopted in certain instances when writing the personal pictures. Background information has a lot to do with the choice of context (cf. 3.9).

In order to select the contexts of the storytelling, the owner should make a study of life and realities in biblical times. Modern-day audiences appear to have an interest in the far-away and exotic nature of what happened with people in ancient situations. This is seen from the popularity of period Hollywood films (Kreitzer 1994: 47; cf. 2.2.2). The current perspectives of scholars and members of the public on particular biblical circumstances appear to be important frames of reference (cf. 3.9.5, 3.9.6). This should be taken into consideration in choosing the contexts for the Bible book in question. Selecting the contexts of the storytelling, as discussed in 3.8, must be distinguished from the generation of viable ideas for writing the narrative (cf. 3.7.2).

The following are examples of events which appear to have occurred regularly in biblical times, some of which are referred to directly or indirectly in the Bible. These examples should give the owner some guidelines in selecting suitable contexts for the storytelling of the various books.

3.8.1   Involving children in a setting

All indications are that children played a major role in everyday life in biblical times. Children can be expected to have had fun and to have played various innovative games and some adults may have participated. De Vaux (1997: 48, 49) elaborates on this as follows:

> The little Israelite spent most of his time playing in the streets or squares with boys and girls of his own age ... They sang and danced, or played with little clay models, samples of which have been found in excavations; little girls, it would seem, have always played with dolls.

Some other interesting events surrounding children are the birth of a child, circumcision of a boy and birthday celebrations (Dowley 1999: 14).

Various examples, some of which are violent and some not, from ancient times can be found of activities in which children were involved:
-       Children were actively engaged in church services since the first century.
-       Girls were often utilised as temple prostitutes and boys for homosexual prostitution.
-       Children were often drawn into aggressive warfare.
-       Children were sold as slaves, with or without their parents.
-       Boys and girls had to do various forms of manual labour every day.
(cf. Kilbourn 1996; Meltzer 1993: I 12, 150).

Children can be employed as storytellers in the personal pictures of a Bible book (cf. 3.7.4), placed in any one or more of the above-mentioned settings (contexts). Under certain circumstances, children can even be engaged as scribes (cf. 3.7.5). Furthermore, if children are targeted as patrons, specific edutainment objectives can be pursued with the end product. For example, youthful patrons can be stimulated directly and indirectly to sympathise and identify with and learn from

the young Samuel (1 Samuel 1-3). Violent scenes should, however, be evaluated and dealt with in an appropriate manner for youthful patrons (cf. 3.10.16).

3.8.2   Peoples and individuals at war

During biblical times various peoples, city states, and nations seem to have been at war with one another continually (McConville 1994: 20). These wars were commonplace events and were of a varied nature, such as full-scale wars, palace revolutions and other skirmishes. The first wars in which Israel took part were the wars to conquer Canaan. After these followed the defensive wars during the period of the Judges and after. Then came David's wars of expansion. After that most wars were of a defensive nature. Guerrilla warfare with small groups was sometimes also conducted (De Vaux 1997: 247-250).

Wars and warfare can be utilised as a backdrop for the storytelling in the narratives in a number of books of the Bible. Even though most of the details of such war stories would typically be filled in by the scriptwriter when writing the script, the owner may decide to highlight some important aspects such as,[8]

-       the nature and type of armies;
-       the utilisation of a chariot force;
-       the nature of the cavalry;
-       foot-soldiers and the use of the phalanx;
-       the various war machines employed;
-       the engagement of elephants in warfare;
-       warfare at sea;
-       prostitutes and other followers of the army;
-       the use of birds in warfare;
-       the nature and type of ornaments and weapons carried by the various soldiers;
-       the impact of adverse conditions such as snow and a storm;
-       the various calls to arms and to flight;
-       the fortified cities and towns and their capture;
-       the passion for water and food by those trapped inside a besieged city;
-       hiding in caves, ravines and elsewhere;
-       the destruction, burning and annihilation of a war campaign;
-       abuse and rape of captured women;
-       group suicide instead of surrender;
-       the pillaging that went with a war campaign;
-       the sharing of the spoils; and
-       the triumphal entry in the home city, with all the captive slaves.

Individuals used a variety of ways to settle personal disputes in biblical times. Examples of the weapons which seem to have been employed in such situations are fists, stones, knives, swords and blunt instruments, for instance the jawbone of a dead donkey described in Judges 15:15-17. Such circumstances can be incorporated into the narrative.

The target audience of the end product should be considered. Adopting warfare as context for the dramatic depiction of a Bible book could be advantageous when the end product is focussed on men. However, many war stories of the Bible, when vividly portrayed in audio-visual format, may not be suitable material for young children. Furthermore, the owner may decide to highlight the perspective, albeit indirectly, that evil leaders, warfare and other calamities encouraged the Hebrews to turn back to their God (cf. Kaiser 1998: 132, 133).

The Roman army was made up of professional soldiers from the end of the second century BC. During peace time these soldiers fulfilled various duties of a civil service nature, for instance, building projects and road construction (Ferguson 1993: 46, 48). Such civil service projects, executed in military style, can also be used as a backdrop for storytelling.

3.8.3 Regular feasts

Annual, monthly and weekly (Sabbath) feasts were important religious institutions and they seemed to play a meaningful social role in ancient Israel. Some of these feasts were colourful events stretching over a number of days, and with large numbers of people taking part in the proceedings (Ferguson 1993: 521-527). De Vaux's (1997: 496-498) vivid description of the Feast of Tents serves as an example of the various facets of this feast:[9]

Joyful festival: When all the fruits of the earth had been gathered, and the olives and the grapes had been pressed, the farmers assembled to give thanks to God. It was a joyful feast, and Eli's suspicion that Anna was tipsy (1 S 1: 14-15) shows that heavy drinking of the new wine was not unknown.

Young girls: ... on the Day of Atonement, the young girls of Jerusalem went out in white clothes, newly washed, to dance in the vineyards and to sing: 'Young man, raise your eyes and see whom you are going to choose. Do not look for beauty, but for good family.'

Dancing: Dancing still took place at this feast even in New Testament times: good-living men, the leading figures in the community, would dance in the Temple courtyards, singing and brandishing lighted torches. It was a gala occasion, and the saying went: 'The man who has never seen the joy of the night of this feast has never seen real joy in all his life.'

Pilgrimage: ... it is described as a pilgrimage to the one central sanctuary, Jerusalem ...

Sacrifices: ... what sacrifices were to be offered during the seven days (the number of the main victims, bulls, grows steadily less), and Nb 29: 35-38 lays down the sacrifices for the eighth day, which were far less numerous.

Huts: ... for seven days, men are to live in huts, in memory of the huts in which Israel dwelt after the Exodus from Egypt. When the people heard this text read out, they went off to cut branches and to erect huts for their families, either on the roof tops or in the Temple courts or in the squares of Jerusalem.

Procession: The ritual in the Mishnah says that a citron ... was carried in one hand, and a *lûlab* (a supple palm) in the other; branches of myrtle and of willow were tied to the *lûlab*.

A feast such as this can be chosen as context for the personal pictures and one or more of the above-mentioned participating groups can be engaged as storytellers of the text of the book (cf. 3.7.4).

At times there appears to have been dramatic happenings during the celebration of a feast. Eusebius (2.19) describes a riot in Jerusalem in about AD 48, when thirty thousand people trampled one another to death. Such a dramatic and tragic event can be portrayed.

3.8.4   Worship

During their journey from Egypt through the desert and later the Tabernacle formed the focal point of the religious and social lives of the Hebrews. Since Solomon built the Temple in Jerusalem, the Temple replaced the Tabernacle. Later on various synagogues were built in Judah, Israel and in the Diaspora. Much happened in and around the Tabernacle, Temple and synagogue, and it appears that worship played a central role in old Israel (Ferguson 1993: 527-546).

Biblical recitals, prayer and performing the various sacrifices on the altar were important daily highlights in the Temple. A fire was always burning on the altar (Harpur 1987: 88). The animal sacrificed was divided amongst three parties, depending on the type of sacrifice: the priest, the man making the sacrifice and his family, and God (De Vaux 1997: 417, 418). Indications are that child sacrifice was sometimes practised by Hebrews and by neighbouring nations in biblical times (Harpur 1987: 23).

The tasks fulfilled by the priests, Levites and other people played an important role in the Temple. The singers and door-keepers played their roles and added liveliness to Temple activities. Slaves were also involved in the Temple. Prayer was an important activity (De Vaux 1997: 382, 457).

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Certain activities related to worship, such as the circumcision of a baby boy (cf. 3.8.1), were important. However, there were instances where large numbers of grown males were circumcised, which adds a different dynamic to this procedure. For example, all Hebrew males were circumcised simultaneously after crossing the Jordan River into Israel (Joshua 5: 1-9).

The early Christians followed the ancient Hebrew example and met regularly in houses, workshops, synagogues, halls, catacombs, and in the open air for general worship (Jewett 1993: 5, 6; Moyes 1991: 42). Holy communion and baptism were important aspects in the meetings of Christians. The events in the Tabernacle, Temple, a synagogue and/or other places and aspects of worship provide valuable contexts for the storytelling of one or more books of the Bible. Any one or more of the above-mentioned groups or individuals can be used as storyteller(s). However, when deciding to indicate the graphic portrayal of a sacrifice in the personal pictures, the target audience of the particular end product should be considered.

Israel's neighbours each worshipped their respective idols and heathen gods. When the biblical text of a book such as Jude describes sins like immorality, idolatry and unbelief, a heathen temple can be chosen as setting for all or a part of the book to convey degradation.

3.8.5 The marriage ceremony

It appears that monogamy was the general and most frequent form of marriage in ancient Israel (Ferguson 1993: 69). Marriages were sometimes arranged by the parents. However, bonding often occurred as a result of two people falling in love:[9]

> ... young people had ample opportunity for falling in love, and for expressing their feelings, for they were very free. In ancient times young girls were not secluded and went out unveiled. They looked after the sheep (Gn 29:6), drew the water (Gn 24:13; 1 S 9:11), went gleaning in the fields behind the reapers (Rt 2:2f.) and visited other people's houses (Gn 34:1). They could talk with men without any embarrassment ... (De Vaux 1997: 30).

It was customary in certain cultures for the prospective bridegroom to give presents or pay a sum of money to his bride's family (De Vaux 1997: 27).

A marriage in biblical times was an occasion for rejoicing, with music and singing. The bride was veiled; her groom would remove this veil in the bridal chamber. Wright and Thompson (1988 : 956, 957) give a description of the steps taken at an ancient wedding, not all of which can be expected to have taken place at all marriages:

- The lavish garments and adornments which the bride and bridegroom wore.
- The bridesmaids and companions who accompanied the bride and groom respectively.
- The procession of the groom and all those with him who go to the house of the bride on the wedding day, supplemented with music, singing and dancing.
- The wedding banquet, with everyone beautifully dressed.
- The groom covering the bride with a coat to indicate that he will in future protect her.
- The enunciation of a blessing over bride and groom by the parents and the friends.
- The execution and signing of a marriage contract.
- The bridal chamber or room where the newly married couple will sleep.
- The bride and groom will be accompanied to the bride chamber by their parents.
- Proof of virginity was sometimes required.
- The wedding feast would sometimes last for up to a week.

In certain instances such as when the prospective husband and wife lived in different and separate locations, more than one ceremony was held. It sometimes happened that the bride would bring a dowry and trousseau with (Weech EH 1964: 59). Royal weddings generally were ceremonies characterised by grandeur and pomp.

Marriages happened regularly in biblical times as children grew up, but these ceremonies seem always to have been highlights in their lives. Courtship, preparations for the wedding and the actual ceremony can be used as the context for the storytelling of one or more biblical book(s) to add edutainment value to the end products.

3.8.6 Slavery[10]

Slavery appears to have been commonplace in Israel during Old and New Testament times. Hebrews owned slaves, but Hebrews were also sold as slaves by the nations against whom they lost their wars or who enslaved them for other reasons. Meltzer (1993: I 37) makes the point about Hebrews being enslaved: "When the Babylonians under Nebuchadnezzar II captured Jerusalem in 597 BC, 3 000 Hebrews were enslaved." Edutainment value can be established by depicting this arduous and merciless journey, while the slaves encouraged one another with the telling of Bible stories.

Slaves were mostly sold and purchased on the slave-markets of cities and towns. The main sources of slaves were prisoners of war, slaves sold by other owners, slaves giving birth, punishment for theft, compensation for debts, self-sale, kidnapping and unwanted children (Kitchen 1988: 1462).

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In Israel slaves fulfilled various chores. According to De Vaux (1997: 88, 89) some of their tasks were:[9]

Working for the king's various undertakings: Prisoners of war provided the states of the ancient East with the servile manpower they needed for the sanctuaries and the palace, for public works and the big commercial or industrial enterprises which were the monopoly of the king.

Diverse manual labour: After the capture of Rabbah, David 'set the population handling the saw, picks and iron axes, and employed it on the making of bricks ...' (2 S 12: 31).

Mines and foundries: Under Solomon, the work in the mines of the Arabah and the foundry at Esyon Geber, in remote regions and under appalling conditions, must have caused fearful mortality, and it required a slave population in the king's service.

Ship crews: The Ophir fleet, which exported the half-finished products of the factory at Esyon Geber, had 'Solomon's slaves' for crews, working alongside the slaves of Hiram of Tyre ...

Building workers: It is possible that these State slaves of foreign birth worked also on Solomon's large buildings ...

Female slaves appear to have been exploited, which was not limited to manual labour. They were expected to bear children who would be future slaves. Sexual partners were chosen for them, often with the intention of breeding more slaves. When the young female slave was pretty, she sometimes became her master's sexual partner (Meltzer 1993: I 48).

Slave uprisings occurred in the times of the Bible. Aspects surrounding uprisings can be of interest, such as the escape, the flight, living conditions of a group of runaway slaves, theft of food and weapons, fights to retain freedom, the practically unavoidable (re)capture, and punishment which was almost inevitably a cruel death (Willis 1981: I 149).

De Saint-Exupéry (1973: 92) vividly illustrates another tragic facet of slavery:

When he has grown too old to be worth his food or his cloak he will be ... free. For three days he will offer himself in vain from tent to tent, growing each day weaker; until towards the end of the third day, still uncomplaining, he will lie down on the sand. ... and the children play in the vicinity of the dark wreck, running with each dawn to see if it is still stirring ...

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This description is of slavery during the early part of the twentieth century in North Africa. But the same can be expected to have happened in biblical times. The conditions under which slaves lived and worked were often repulsive:

- They had very few if any clothes on their bodies.
- No sympathy was shown whether they were ill, or old, or weak, or whether they were women.
- They were severely punished to urge them to do more work.
- They died in their afflictions.

(Meltzer 1993: I 150, 151).

These situations can be employed as a context in the personal pictures to portray the humiliating circumstances under which slaves lived their daily lives, while consoling one another with Bible stories (cf. 4.8). Kinder circumstances also seem to have occurred, where slaves can be engaged telling biblical stories to their masters. An example can be found in 2 Kings 5, with compassionate interaction between Naaman's wife and her Hebrew slave girl. Such portrayals may lead to an end product with edutainment value.

3.8.7   Funerals

The delay between death and burial was normally very short in the times of the Bible, with the funeral often conducted on the same day. The dead seem to have been buried in tunnels or catacombs dug out of soft rock, or in burial chambers, or in a cave, with a big stone to cover the opening (Dowley 1999: 32). The grave was sometimes marked by a pillar. In some instances infants were buried in clay jars under the floors of the homes of their parents (Gafni and Van der Heyden 1982: 185). In certain instances bodies can be expected to have been embalmed, as was the case with Jacob and Joseph's bodies (Gen 50: 2, 26), and with the body of the Hebrew leader Aristobulus (*Ant* 14.7.4(124)), who appeared to have lived shortly before the birth of Christ.

The funeral ceremony and lamentations played an important role and a certain ritual was often followed. De Vaux (1997: 59, 60) focuses attention on some of the more important aspects of such a ritual:

- Tearing of clothes.
- Put on sackcloth.
- Remove shoes and headdress.
- Put earth on head.
- Fasting, sometimes for seven days.
- Lamentation, which was the main service for the dead. This was done with a sharp, repeated cry.
- Sometimes these laments developed into a special rhythm.

There were situations during the times of the Bible when the burial of the dead was controversial (*Tobit* 1: 17-20). The circumstances under which such secretive funerals were conducted can be developed into the context of the storytelling for a Bible book by one or more of the participants in such a secret activity.

In certain instances during the times of the Bible those who were close to a heathen king were buried, dead or alive, in the same tomb. Willis (1981: I 18, 19) refers to Leonard Woolley's findings at Ur in Mesopotamia: "In a gigantic mass suicide, probably through the drinking of a drug, the king's courtiers and some of his soldiers had gone to their deaths with their master." In certain instances the burial of such attendants could presumably have been undertaken by force. The drama surrounding the appalling nature of such a mass funeral can be engaged as context for the storytelling by one or more onlookers.

In ancient times families and communities lived through the cycle of life and death. However, with wars, and the resultant destruction and exile, cities and nations often had occasion to live through this cycle as well. The setting where many members of the nation of Israel jointly lament the death of their relatives and friends and their tragic circumstances could be used as context for the storytelling by any one or more of the mourners for a book such as Lamentations.

3.8.8   The coronation of a king and the events in the royal household

Israel lived under a monarchy for several hundred years and had many kings during this period. It can be understood that the coronation of a new king would be an event with lots of lustre and that it would be a highlight for the community.

The coronation normally took place in the sanctuary, where the investiture with robes, crown and insignia was undertaken. The king would be anointed with oil. A trumpet would be sounded, the people would clap their hands and shout "Long live the king!" The coronation procedure would be accompanied by cheering, playing on musical instruments and songs praising the new ruler. Some of the psalms may have been composed for, and sung during such a coronation ceremony (cf. 3.7.8). Afterwards the new king would go to the palace and take up his seat on the throne. Important visitors, high officials and other dignitaries would pay him homage (De Vaux 1997: 102-107).

The king and his officials seem to have spent a substantial amount of time in the king's throne room on most days. A wide range of events occurred here, such as the management of the Kingdom, visits by various and diverse people, hearing of certain judicial matters, and music and dramatic performances. Most of what was said and decided was written down by recorders (cf. 3.7.5). These events can be utilised as a context for the storytelling, by the king himself, by his recorders or by any one or more of the other involved people.

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Some of the more interesting aspects of what happened regularly in a royal household are:[11]
- the king's attendants and officers, and what they did;
- soldiers in the palace and how they functioned and protected the king;
- gathering of taxes and the management of the king's treasures;
- handling of correspondence in the palace;
- management and use of the king's library;
- activities on the royal estate;
- mealtimes in the palace; and
- activities surrounding the king's wives and children.

Many occurrences in a typical royal household seem to have been of interest to the people of ancient Israel. These should also be of interest to patrons today and can therefore be used as context for the storytelling of a narrative by any one or more of the participants. For example, David's wife Bathseba could tell the story of 1 and 2 Samuel to her son Solomon, while being engaged in various activities in the harem or palace.

3.8.9 Sport and entertainment

Sport and entertainment of a varied nature appear to have been practised during biblical times. Washington Gladden (cited in Romanowski 1996 : 37) describes the sport of the Romans as particularly vicious. A sporting event, such as a chariot race, fights with wild animals or a public execution, was presented and experienced like a circus. The finest player was the one who displayed the dirtiest behaviour. The event was successful if men and animals were killed. Seating for up to 380 000 spectators was provided. Convicted people, sometimes wearing gold-threaded garments and crowns, would explode in flames in front of the spectators.

The gladiator fights of the Romans, mostly by slaves, are characterised by Meltzer (1993: I 170, 171) as "death in the arena":
- A wounded gladiator would lie on his back and lift his left arm.
- The conqueror would wait for the emperor's decision about the loser's life.
- The emperor would ask the spectators.
- The spectators would wave their handkerchiefs.
- If the emperor gave the sign, the loser would be killed.
- The conqueror received presents and the spectators' acclaim.
- The conqueror's fortune only lasted till the next fight.
- The best gladiators could look forward to possibly receiving a wooden sword someday, indicating their freedom.
- On certain days of celebration no gladiator was allowed to live.
- Every time one of them fell down, another one was sent in to take his place to fight the conqueror.
- Sometimes thousands of men were expected to fight one another *en masse*.

Such a spectacle can be used as backdrop for the storytelling of a book by one or more spectators or participants, and it may add edutainment value to the end product.

Physical sports such as athletics, weight-lifting, javelin-throwing, wrestling, boxing, archery and hunting occur to have been practised in biblical times. Various games of chance seem to have been played. Greek culture and sports were practised in many parts of the world from a few centuries before the birth of Christ. Staged drama presentations in a theatre or arena can therefore be a conceivable frame of reference for certain Bible books. Exercising in a gymnasium could also be employed. Formal dinners were important communal events in homes and elsewhere, where entertainment of a diverse nature was provided, for instance playing of games and being entertained by dancers (Ferguson 1993 : 96-98). These varied settings can be utilised as a context for the storytelling.

Family entertainment can be an interesting context for a part of a Bible book. Romanowski (1996: 204) describes family entertainment around the piano in the nineteenth century. It can be expected that families and friends enjoyed the same type of entertainment in biblical times around the musical instruments of the time (cf. 3.10.2). Such a setting could be used for a book like Habakkuk, with various family members participating in the storytelling and with some or all of them singing parts together.

3.8.10 Travelling and settling new territory

In biblical times travel was generally slow, yet all indications are that people travelled extensively. Various common modes of travel were used, such as walking, riding on a donkey or mule, riding on a cart or wagon, and by ship. Furthermore, travel seems to have often been a difficult and rather hazardous venture (Dowley 1999: 26, 27). The people did not always know the roads and countryside well; wild animals and thieves had to be reckoned with and the elements were not always kind (Deist 2000: 138). The Roman roads were generally of a good quality, but the overnight lodges were not. They were often houses of prostitution, which were dirty and infested with insects and rodents (Ferguson 1993: 80-82). The Apostle Paul is an example of a biblical character who travelled a lot. His fellow workers were often sent to other places to undertake a variety of tasks, amongst others to carry Paul's letters. Travelling or moving house can be a colourful backdrop for a book of the Bible. One or more travellers on such a journey could tell the particular story to one another.

Vacationing journeys by the wealthy occur to have taken place in ancient times, when visits were made to, for instance, seaside, lakeside or mountain resorts. Those on holiday spent their days leisurely on the beach, boating, shopping or visiting one another (Casson 1970 : 138-148). Musicians or dramatists could perform a part of a book, like a Psalm, for holiday-makers.

People appear generally to have been concentrated in city-states during the times of the Bible. Increases in population, threats of war, the need to live an ascetic lifestyle and the desire for independence seemed to impel peoples to move to greener pastures. Many who were nomads changed their domiciles regularly, moving with the changes in the seasons (Malherbe 1991: 50, 51). Many instances can be found in the Bible of Hebrews moving to neighbouring countries, some by choice and some by force. The settling of such new territories, whether in Israel or elsewhere and whether in rural or urban areas, can be utilised as the context for the storytelling of a Bible book.

3.8.11 Trade

Trade occurs to have played a major role in the daily lives of many people, communities and cities in biblical times (Ferguson 1993: 75, 78). Richards and Richards (1999: 85-90, 242) illustrate the important and varied functions fulfilled by women, from Proverbs 31 and Acts 16 (cf. 3.10.9). Many of these functions appear to have taken place in a marketplace. The general events at a marketplace, including trade, can be used as a backdrop for storytelling.

Spruijt (2000: 18) gives an example of trade in the times of the Bible when he explains that the people of Tyre were a seafaring and trading people. He refers to Ezekiel 27 which describes the extent of Tyre's trade: silver, iron, tin, lead, slaves, copper, various animals, purple fabric, precious stones, wine, wool and the finest of all kinds of spices. The context for the storytelling of a biblical narrative could be developed around the many people involved in the many facets of trade in a city, such as the island city of Tyre, and of the trade to and from such city (Harpur 1987: 87). Some of these people can be involved in telling the story.

3.8.12 Educational context

Education of Hebrew children was important. Many were taught to read and write, with the Bible as the primary basis for teaching. Teaching appears to have been undertaken by example, by repetition of material, by public reading, and by singing. During the earlier years of Israel's history all teaching was undertaken at home, primarily by both the parents. Later on the synagogue became a place of learning for some children, and scribes were appointed to do the teaching (Ferguson 1993: 100-103). Children would typically sit on the ground at the teacher's feet. Girls were taught by their mothers at home.

When the Bible was first received, storytelling played an important role in education (Scott 1994: 26). McConville (1994 : 30) provides some insight into education in Israel, even before Solomon's time:[12]

> It is clear that there was a popular wisdom tradition in the country before his time (2 Sa. 14:2; 20:18), with 'the wise' regarded as a third grouping among the leaders in Israel alongside prophets and priests (Je. 18:18).

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Furthermore, the ancient worship life of Israel had always put a premium on the teaching and learning of the Mosaic covenant (Dt. 31:9-13).

Willis (1981: I 57) notes that indications have been found of schools where pupils copied sentences provided by their teachers. The writing utensils employed depended on the period and culture (cf. 3.7.5). It seems that children used writing boards which were made of wood or ivory. Educational settings, such as a scribe passing on stories to children, can be used in the personal pictures for the storytelling (cf. 1.5, 3.7.4).

Wegener (1961: 66, 67) explains that the city of Alexandria in North Africa became an important centre of learning during the 300-year period before Christ. A type of academy with a comprehensive library, called the *Mouseion*, was first established here. The city was cosmopolitan and many Hebrews lived and worked there. The translation of a part of the Old Testament from Hebrew to Greek was undertaken and was read to the Hebrew congregation to see if they agreed with its correctness. Such an environment can form an interesting backdrop for a book of the Bible like Ecclesiastes, and should add edutainment value to the end product.

There are examples in the Bible, for instance Leviticus, where God himself or one or more angels taught or gave instructions to human beings. Most of the Deuterocanonical book *2 Esdras* is primarily about conversations between Ezra and an angel, with Ezra asking questions and the angel teaching him. A setting where God or one or more angels teach one or more people can be engaged for the storytelling of a Bible book.

3.8.13 Judicial trials and punishment

The Bible describes various trials held at various locations, as well as the punishment meted out. There are a number of trials referred to by implication in some books which can be utilised as context for the storytelling. This is illustrated by Josephus (*Ant* 20.9.1(200)) when he explains how the high priest put James, the half brother of Jesus and the first Christian bishop, on trial. The Sanhedrin of judges brought false accusations against James, found him guilty and condemned him to be stoned to death.

Trials occur to have been held in palaces, marketplaces, city gates, homes and elsewhere. Scribes acted as lawyers in certain instances, and magistrates were also found (Ferguson 1993: 62). Various forms of punishment[13] were used. In instances where the death penalty was conferred, it was mostly executed by crucifixion, beheading, piercing with a spear, pushing off a high cliff, burning to death and stoning to death. Other forms of punishment were whipping, being condemned to work in the mines, heaving a grindstone on a round track, branding with a heated iron, confinement and imprisonment.

Historians seem to agree that general persecution, torture and impalement of Christians started after most of the books of the Bible had been written down. However, from Josephus' writings, the Deuterocanonical books and the Bible itself it appears that many of these forms of persecution, torture and impalement were used to punish Hebrews and others during biblical times. One or more of those who are involved in a trial or punishment, such as an official, an onlooker, or even a victim can be the storyteller for a book - for example, Paul's petitions during his trials, described in Acts 24-26.

The Bible contains examples of escape from punishment and from prison, such as Paul who escaped death when he was smuggled first out of Damascus and then out of Jerusalem (Acts 9:23-25, 29, 30). The tension and excitement of such a venture can be used as the backdrop for the storytelling to one another, by the escapees and those helping them.

3.8.14 Happenings in a rural family household

The home and everything that happened in the home were central to Hebrew society in biblical times. Family life was intimate (cf. 3.10.9), and hospitality shown to visitors appears to have been a way of life (Moyes 1991: 42, 44). Most Hebrews seem to have been involved with agriculture, and to have lived in villages and towns in the countryside (Malherbe 1991: 75-78). Some were pastoralists and tended their own flocks and those of fellow occupants in their particular village (Dowley 1999: 20, 21). People and animals sometimes lived together in their homes. Nomads moved around with their herds and lived in tents and possibly even in huts (Malherbe 1991: 50, 51). Others were husbandmen, farming mostly with grain, olives and grapes (Dowley 1999: 16-19; cf. 4.5).

It seems that both husband and wife sometimes conducted their businesses from their village home. In the Deuterocanonical book of *Sirach (Ecclesiasticus)* 38 a number of trades which can be related to a family household are mentioned, for example, the artisan chiselling and producing statues, a blacksmith working a piece of iron with his anvil and hammer, and the potter working at this wheel to form and make articles of clay. It can be expected that such finished articles were often regarded as works of art (cf. Gombrich 1962: 67, 68). A carpenter's workshop, more than likely attached to the house, was another place of work for men (Nicholls and Vaughan 1990: 39, 109). Any one or more of these can be employed as the context for the storytelling by one or more participants.

Wegener (1961: 31, 32) describes an ordinary day in the lives of an ordinary rural Hebrew family. In front of the house the wife would ground wheat, bake bread, and spin wool. The husband would cultivate his fields, work in his vineyards, tend to his flock or catch fish. In the evening the men would return home for the main meal of the day. Then begins the *sod*, which is the main attraction of the day for the men. They would meet somewhere outside and entertain one another with stories, singing and dancing. This was accompanied by lots of cheering and

laughter. A conceivable context here could be the telling of the story of a Bible book, like Obadiah, by the partakers of a *sod* to one another.

Many of those who lived near the Sea of Galilee or the Mediterranean seem to have made a living as fishermen. Some fishermen fished in shallow waters on Lake Galilee, where they caught mostly small fish with their nets (Moyes 1989: 12). A number of boats operated as a group together for deep sea fishing, with the nets lowered between the boats (Dowley 1999: 22, 23). Life in a fishing village on Lake Galilee seems generally to have been quiet and peaceful, and with people having time for education and entertainment. This can be regarded as a valuable context for the occupants to tell one another stories from various books of the Bible.

3.8.15 The affairs of urban life

It appears that from the earliest times many people preferred to live in cities or towns, for practical and social reasons (Ferguson 1993: 39). Many of the contexts for the storytelling discussed in 3.8 can be placed in an urban environment, i.e. two or more contexts can be combined in the setting of a particular book or a part thereof. This may add additional dynamics to the narrative chosen and edutainment value to the biblical end product. Examples of urban situations or aspects are the following:[14]

- The daily activities in the alleyways and streets, with the contrast of slum areas and wealth.
- The practice of special professions of higher learning, such as architecture, astronomy, medicine, botany, geology and art.
- City dwellers moving to and from their outlying farms in the morning and evening, carrying implements and produce, or chasing live stock.
- Working in ancient factories producing wares, such as medicines from spices and herbs, furniture inlaid with ivory, gold and silver jewellery, metal products, glassmaking, textiles, leather products, pottery, stone products, weapons, and tents from goats' hair.
- Preparations and production of writing materials and books, such as papyrus, animal skins and clay tablets (cf. 3.7.5).
- Breaking down old structures and constructing new buildings, roads, and water storage and retrieval systems.
- Regular separate visits to the public baths and toilets by men and women.
- Men, women and children attending church services and other church activities in New Testament times.

McConville (1994: 33) describes the size, layout and grandeur of the city of Babylon during the period of the exile of the people of Judah. Babylon can, for example, be employed as setting for a book such as Ezekiel, with a number of exiles partaking in the storytelling to one another and to interested Babylonian observers. While the storytelling takes place (cf. 3.7.4), such exiles and observers can be occupied with one or more of the aspects mentioned above. The

storyteller(s) could have flashbacks of situations or events referred to in the biblical story (cf. 3.7.7; 3.7.1).

3.9 GUIDELINES FOR GATHERING AND USING BACKGROUND INFORMATION

Acquiring background information may help to clarify certain aspects regarding the particular book of the Bible to the extent that the owner could be better able to write the personal pictures. It provides the milieu for placing the various scenes of the book in the appropriate contexts (cf. 3.8). Some background information can be used in the narrative, and other can be recorded in the personal pictures as constituents (cf. 3.12). Background information can therefore impact the nature and quality of the personal pictures in material ways.

3.9.1 The relationships

Each book of the Bible is an integral part of the Bible and stands in a direct or indirect relationship with all the other books of the Bible. In producing an audio-visual Bible product for a broad category of potential patrons (cf. 2.2.6), it does not seem to be practical to factor in all these relationships. Furthermore, when presented in the form of an end product with edutainment value, the visual dimension tends to become strong in comparison with the audio dimension (cf. Graham 1997: 38), and much of such detail may be lost in the process.

The important relationships from an audio-visual perspective, in the particular book in relation to the Bible, should be identified and analysed for the effect that they may have on the end product, and therefore on the personal pictures. Examples would be the determination of the writer (cf. 3.9.2), of the important characters (cf. 3.9.4), and of the time the particular book was written (cf. 3.9.3). For example, Ezra could have been written in conjunction with other closely related books such as I and II Chronicles and Nehemiah (cf. 3.7.5). Many of these relationships form the basis for the guidelines expounded in 3.7, 3.8, 3.10, 3.11 and 3.12.

3.9.2 The writer

A number of books of the Bible were written by more than one writer. In some instances it is not known at all or with any certainty who the authors of the books were (cf. Bush 1996: 17). However, information seems to be available from different sources to enable the owner to work around this problem.

Knowing with some degree of certainty who the writer is may be important for the personal pictures of these books. For example, it is significant to understand that the book of Acts was written by Luke. It therefore is primarily Luke's story. Such knowledge should give better insight into Paul's story in Acts (Petersen 1985: 16,

17). There can be a number of other reasons why it is important to know who the writer is:

- Introducing a storyteller is basic to most of the books. The writer of the book can serve as storyteller.
- Many writers wrote more than one book or parts of a book. These are important relationships which can affect personal pictures.
- Additional information is available about some writers of biblical books elsewhere in the Bible, or from other sources. This information, if the writer is known, can help to filmicly create a better end product.

3.9.3 The time when the book was written

In many cases the exact time when a book was written appears to be unknown. Many biblical books appear to have been written over periods of time, often with long time lapses between the writing of sections, by the same or by different writers. For personal pictures it seems to be important to know with some degree of certainty when a Bible book was written. The following reasons can be given:

- Some of the books of the Bible or parts of them follow sequentially on other books or parts of them.
- When the same writer wrote more than one book, or the same storyteller is used for more than one book, the sequence is important.
- Sometimes the period when the book was written down is important for being able to place the book in the right context.

It appears that, for the purposes of an audio-visual Bible, enough information is available from the Bible and from other sources to be able to determine the approximate context and sequence.

3.9.4 The important characters

In the audio-visual medium acting always plays an important role in order to have an end product with edutainment value (cf. Brady and Lee 1988: 66). Important characters, therefore, seem to be important irrespective of whether

- they are specifically mentioned in the Bible book;
- they have speaking parts;
- he or she is a storyteller; and
- he or she was introduced by the owner to enhance the narrative.

Most of the important characters in a Bible book appear to be in interrelationships with the other important characters in the book or in other biblical books (cf. 3.9.1). Each book of the Bible has at least one important character, even if the character is the storyteller.

In instances where the owner has to give birth to an important character, such as in the case of introducing a storyteller, it may be helpful to develop a character profile. Swain (1990) explicates some of the aspects which could be taken into account in this respect: physical characteristics, intellectual/ mental/personality

attributes and attitudes, emotional characteristics, spiritual characteristics, how the character is involved in the particular story, making the character real, making the character come to life, the goal the character wishes to achieve, and how the character is different at the end of the story from when the story began. In certain instances, joy, fun and laughter can be introduced in the character profile, and should add excitement and zest.

Action and intrigue in the narrative is important, and can be generated with the development of the character when writing the personal pictures. Swain and Swain (1988: 126) give an example: "Despite all the odds against him, all the looming cataclysms, you make your hero win - in heart and mind, if not in body. He knows he's done the right thing; that's his payoff, even though he loses gold or the battle ..." The development of a character would typically be done by the writer in the script. The owner may, however, decide to briefly address such character development in the personal pictures.

A word-for-word visual rendition of the Bible is in essence documentary in nature, due to the need to depict dialogue in a word-for-word manner (cf. 2.2.3). However, in order to promulgate to patrons end products with edutainment value, the end products need to be moved in the direction of being more in the nature of entertaining Hollywood films. For a film of a biblical book to have the attributes of a Hollywood film and to have edutainment value, it seems necessary for one or more actors and/or actresses to play an important part. Hence, there is a need to focus on one or more important characters and their interrelationships with other characters in the narrative.

Due to the important role which the storyteller can play in the personal pictures, the storyteller can always be expected to be an important character. In some cases the storyteller will be the only important character. In many cases the storyteller's name will not be mentioned in the actual end product (cf. 3.7.4, 4.8.3). The following are reasons why the storyteller would be an important character:
- One of the most used voices in the filmic creation of most of the books of the Bible will be that of the storyteller.
- In most books he or she will feature as a character.
- The same storyteller may be used in one or more other books of the Bible.

Animated characters and animals can be employed, even in word-for-word formats, in instances where a certain audience is being targeted (cf. 3.7.10). In such instances the animated characters and animals will still represent certain human characters in the Bible or storytellers of aspects of the Bible. The same need may still exist to focus on the one or more important characters, non-human though they may be in such instances, and their interrelationships with other characters, human and/or non human.

3.9.5   Theological issues and input

Theology has been defined as "... the systematic study of the existence and nature of the divine and its relationship to other beings." (McLeod and Makins 1994: 1227). Petersen (1985: 60) clarifies, referring to Berger and Luckmann:

> Like all the machineries for universe-maintenance, theology responds to the experience of problems in living within the inherited symbolic universe, whether these problems originate in failures of the universe or in competing representations or interpretations of it.

The owner should be aware of theological issues when writing the personal pictures of a biblical book.

There may be theological issues in a particular book which the owner may wish to address in the personal pictures. However, there occurs to be theological arguments leading to differing opinions about many of the words of the Bible and how these should be interpreted. Useful as such textual criticism may be to Bible scholars, this typically falls outside the ambit of filmicly creating a biblical book. With a fully dramatised audio-visual rendition of a book, a particular Bible translation of integrity should be chosen, and the actual words of the translation used (cf. 1.4), whether Bible scholars agree on every aspect of the text of such translation or not. However, in certain instances the owner may decide to highlight a theological issue with potentially contentious undertones in the personal pictures. An example is the portrayal of God as a person, i.e. represented by a live actor (cf. 3.10.5). The treatment of such an issue in the end product may elicit interest in and discussion of the product. Such heightened interest may, in and of itself, lead to increased selling of the particular product.

The owner can decide not to adhere to input by theologians and other knowledgeable people when writing the personal pictures. Corliss (1998: 62), in his evaluation of *The Prince of Egypt*, an animated feature film about the life of Moses (cf. 3.7.10), expresses the opinion that theological circumspection caused the film to be boring at times. This points to the need for the owner to remain and to feel independent of theological and other authorities in order to write personal pictures which can lead to the filmic creation of an end product with edutainment value. This does, however, not exonerate the owner from the need to remain true to the intent of the Bible.

The desire to steer clear of theological matters *per se* must not be confused with the need for the owner to acquire a reasonably comprehensive understanding about certain aspects in a Bible book. A distinction should be made between texts, i.e. the written word, and contexts in exegeses, because this may impact upon the audio-visual portrayal of a particular book. This is demonstrated by Paul when he teaches about the concept of slavery in the book of Philemon, some of which

teaching could be deduced from the context. Philemon succeeded in living a double life because,

-        he was a Christian leader, i.e. the church met in his house; and
-        he was a worldly person, i.e. he had a slave, Onesimus.

After the conversion of Onesimus, Paul suggests that Philemon should set his slave free. Paul therefore brings about a crisis in this double life of Philemon (Petersen 1985: 265-267; cf. 3.8.6). In an instance such as this the owner may have to make a decision, which could be regarded as a theological decision, about the portrayal of such a double life of Philemon.

Scholars have played an important role in uncovering many of the stories of the Bible. With biblical films there appears to be a need for a similar process of uncovering. Biblical scholars with an understanding of the fully dramatised audio-visual representation of the Bible should be consulted in the filmic creation and promulgation of an audio-visual Bible. This body of insight can also be taken council from when writing the personal pictures.

3.9.6   Background research matters

There are a number of matters which need to be researched and decided upon during the development phase of a biblical book, which will generally be undertaken after the personal pictures have been written. The owner may, however, come to the conclusion that there are certain matters which he or she should know more about in order to write personal pictures of quality. Some of this material may be found in the Bible, but other sources should also be researched. In many instances specific information may not be obtainable (Bright 1981: 75). This, however, does not mean that enough data would not be available to filmicly create a sufficiently accurate fully dramatised audio-visual rendition of a book.

Basic information about biblical aspects originate from the Bible, other writings and inscriptions, and from excavations. Some of these background research matters are the following:
-        Historical matters relating to the people, places and things.
-        The cultures and customs of the various peoples in the particular book.
-        Ancient art.
-        The geography or topography of scenes of important happenings.
-        The architecture of the buildings and structures.
-        The design and nature of the clothing, make-up and props.
-        The type and nature of food.

Bright (1981: 82, referring to Joshua 17:18) calls to mind what parts of Israel looked like in biblical times, especially during the early part of that history: "The central mountain range was at the time thinly populated; much of it was covered with forests ..." Some biblical films are set in mostly desert-like surroundings, which may not communicate the correct impression of how large parts of Israel

appear to have looked like in Bible times. Against this background the owner can decide to make mention of green hills, forested valleys and streams when describing the settings in the personal pictures of a book. In so doing he or she may help patrons to better understand (make a hermeneutic contribution) what was meant when the Hebrews were sent from desert-like Egypt to Canaan, "... a land with streams and pools of water, with springs flowing in the valleys and hills ..." (Deuteronomy 8:7). Such portrayal may have educational benefits for patrons and lead to enhanced entertainment value of the end product (cf. 1.5.1, 1.5.2).

Some background matters can be helpful for planning a scene of a book in the most appropriate setting. By way of illustration, Petersen (1985: 172) discusses some background information of a sociological nature about the three important characters in the book of Philemon:

> ... as a slave Onesimus belongs to the lowest social class in Roman society, and Paul and Philemon belong to a middle class located above that of slaves and freedmen. Philemon seems to have achieved a reasonable status because he owns at least one slave and has a home large enough to have guest rooms. Of Paul's status we know little, except that he is a self-employed free man and a Jew with Roman 'citizenship'.

Good research is important for the owner in writing the personal pictures, but also for the other participants. It needs to be considered that, in the filmic creation of an end product, the utensils, buildings and structures which will be recreated on the screen will be what these buildings and structures looked like in biblical times. Some of that ancient reality may in fact be in ruins today.

Extensive information, both in terms of volume and nature of information, is available today, for instance on the World Wide Web. However, it is important to note that not all available resources of biblical information are necessarily trustworthy. France (1994 : 903) elucidates the information about Jesus, and warns that certain sources contain information based on imagination and on heresy. Furthermore, it must be remembered that some ancient historians seem to have indiscriminately accepted and communicated information (Maier 1999(ii): 14). Information should be up to date and reflect the general academic consensus.

3.10   GUIDELINES FOR USING ENHANCEMENT FACTORS

Various items and techniques of an enhancement nature, i.e. the enhancement factors, can be used to complement, elevate and reinforce the narrative of the book of the Bible. Many of these, such as the selection of music, actors and actresses, do not have to be incorporated in the personal pictures. The owner may, however, decide that some of the enhancement factors can play an important role in the quality of the personal pictures and elect to nominate or suggest these.

Some of the enhancement factors may, however, play a structural role, such as dividing a book into two or more parts (cf. 3.10.4). In such an instance it would be necessary for the owner to deal with the particular enhancement factor.

The use of some of the enhancement factors may impact negatively upon the narrative and therefore upon the personal pictures. For instance, the private life of an actress for a specific role of an important Bible character may play a role in considering her for the part. The owner may not be aware of this when he or she decides to nominate the particular actress to play the part (cf. 3.10.5). This illustrates why participants may in future decide to change the personal pictures of a particular book (cf. 2.2.8).

The following are some enhancement factors which can be considered by the owner when writing personal pictures:

3.10.1 Visual background

Visual background, i.e. what happens around a main character or event in the filmic creation of an end product, always appears to be relevant. One of the reasons why it would be important is because patrons will see or be aware of what happens around such main character or event. Visual background is mostly dealt with during the development and filming processes, and not in the personal pictures or in the script. The owner may, however, decide that the visual background is important enough to attend to in the personal pictures. Some of the visual background elements which can be addressed in the personal pictures are the following:
-       People who are normally extras and not actors and actresses. This may be one person, a few people, or a whole crowd.
-       Architecture, which may be buildings, structures or roads (cf. 3.9.6).
-       Landscapes.
-       Lighting.

The visual background of a particular part of a film impacts and enhances the viewer's impression. Research has indicated that the visual background of a film can in certain instances have an influence on the worldview of children (Baehr 1998: 287, 288). This indicates that some visual background matters may be of a nature that they can be addressed in the personal pictures.

The visual background elements may be accompanied by a variety of sound effects as part of the visual background. Sound effects may also be used in instances where the particular visual background aspects are not visible (cf. 3.10.12).

3.10.2 The use of music

With the filmic creation of an end product music and song can be employed to add edutainment value to the end product (cf. 3.7.8). Other than in the case of song embodied in a Bible product, the music would normally not cover the entire length of the film or of a section of it, but could be introduced to heighten an effect at certain specific spots of the end product.

The music utilised can be background music, or special tunes can be composed or taken over from already developed tunes for the particular biblical book. A special tune may add more character to the end product. In certain instances background music may be all that is called for. Mostly the music is inspired by the film and written during and/or after filming (Kasha and Hirschhorn 1990: 154, referring to Alfred Newman).

Music can be employed with good effect to add drama to the scene. The right music, together with good acting but without any words being spoken, can often communicate effectively. Music, and in particular tunes, can help patrons to remember certain scenes or words in an end product.

The tunes chosen are important to enhance the edutainment value of the end product. Use of tunes from the Near Eastern/Mediterranean world may not be preferable in communicating with modern non-religious and Christian patrons. A bigger variety of tunes should be considered, which may include such tunes. The challenge is to use tunes which will generate an exotic atmosphere, and be contextually acceptable in order to adhere to the intent of the biblical background. This is an example of where the owner and other participants may make edutainment-related decisions based on entertainment value at the expense, to some extent at least, of hermeneutic accuracy (cf. 1.5.2, 3.7.1).

The music used may fulfil an important role in enhancing the edutainment value of an end product and suggestions of suitable tunes can be made in the personal pictures. In such an event the tunes noted in the personal pictures will be the brief to the composer, just as the personal pictures are the brief to the scriptwriter. The personal pictures may also indicate that parts of the music of an end product be composed before actual filming, or for a specific tune to be thematic to a particular segment of a book. Furthermore, a music theme or even a particular tune may be specified for a main character or for a series of events in the personal pictures.

Music appears to have played an important part in the lives of the people who lived in biblical times. Indications are that music was enjoyed during special occasions and that it was relished in many homes. Stradling and Kitchen (1988: 1031-1040) discuss a variety of musical instruments which were used:
- String instruments, i.e. lyre, psaltery, sackbut and dulcimer.
- Wind instruments, i.e. pipe, flute, organ, horn, trumpet and cornet.

-        Percussion instruments, i.e. bells, cymbals, tumbrel and tabret.

When the actors and actresses are seen to use musical instruments, i.e. props, in the end product, such musical instruments should be from the appropriate biblical time, even if they are faked ones. These can be mentioned in the personal pictures.

When dubbing a product of a biblical book into non-English languages, it may be beneficial to change the music used in the English version. Contextualisation of music, by using suitable indigenous music of the local ethnic community, can add edutainment value to the end product for the particular community. Of importance is how such music can help members of the community to receive better edutainment value (cf. 1.3.2). The same contextualisation approach can be followed when focusing an English version of a Bible book on the needs and desires of a particular English-speaking group of people (cf. 3.5.3). Dubbing audio-visual biblical products into other languages and the contextualisation of such dubbing can be expected to happen after completion of the filmic creation of the end product. Suggestions can, however, be made in the personal pictures of what the nature of such contextualisation of music should be.

Under certain circumstances music may be left out of a biblical film. This approach is described by Brady and Lee (1988: 185): "... one of the characteristics of Ingmar Bergman's screenplays is the absence of any sort of 'Hollywood' musical score. The natural sounds of the environment fill his films, and a moment of silence means real silence." Such treatment may add beneficial mythical dimensions to the film in certain instances (cf. Biró 1982: 112, 113; 3.10.7). To bring about variety and for the sake of effect, silence can be utilised in this manner in one or more books (cf. 3.7.13).

Franz Joseph Haydn (cited in Lindvall 1996 : 85) describes his composing as a joyful expression of his personal picture of God: "When I think upon my God, my heart is so full of joy that the notes dance and leap from my pen." Babington and Evans (1993: 125) point out, by illustrating from a biblical epic *The King of Kings*, that certain tunes employed in a film can arouse deep emotional feelings in viewers, which may come to the fore every time they hear the particular tune afterwards. Schultze *et al.* (1991: 174) illustrate the beneficial effects of music, even in biblical times:

> When David the shepherd played his harp to calm the mad King Saul, he simply continued a long, highly respected lineage of singer-poet-philosophers who recognized the relationship between music and human emotions and knew the therapeutic effect that music could have on the human psyche.

Appropriate music may add entertainment dimensions to and enhance the educational dimensions of an end product.

3.10.3 The use of special effects

The Bible can be viewed, among other things, as a book with many miracles and spectacular events. The entertainment industry has at its disposal today techniques, equipment and skilled people to recreate spectacular special effects wonders, which were almost impossible to produce in a plausible manner a few years ago.

In the filmic creation of end products special effects can be put to good use in a variety of ways to add edutainment value to such end products. However, the costs of special effects may sometimes be prohibitive (cf. 3.7.14). The most general application of special effects in the visualisation of the Bible could be to portray the miracles. The use of special effects can be nominated in the personal pictures, where they can also be illustrated by referring to an existing film (cf. 3.10.11). This is demonstrated in a film review by Entertainment.iafrica.com (2000) of Ridley Scott's film *Gladiator*:

> Ancient Rome itself is realised on the big screen via digital wizardry. Despite the film's big budget, however, there are times when shots of the Colosseum and the crowd within it look like frames from a computer game. Another sequence complete with digital crowds (washed in blue and grey filters) involving Commodus' entrance to Rome as Caesar looks like something out of a Leni Riefenstahl Nazi documentary.

In the personal pictures information from a review such as this can be utilised to highlight a particular matter, positive or negative, about the use of special effects.

3.10.4 Dividing a book of the Bible into two or more parts

When writing personal pictures of a book of the Bible and deciding whether such a book should be divided into more than one part, consideration should be given to the nature of the story or stories of the book, the length of the book, and the edutainment value that could be expected in the end product(s).

A Hollywood film is often about ninety minutes long, although successful Hollywood films of more than four hours in length have been produced. The length of the end product should be considered. The book may, however, be clearly divided into two or more parts because of the nature of the stories, the characters about which the stories were written, or the historical and time development of the book.

Having as little as possible dialogue or narration in a film can often be a better and more dramatic method of communicating. The quality of acting is important and can be enough to convey a message effectively (cf. 3.10.5). This factor alone may be sufficient motivation to divide the book, i.e. film, into two or more parts. The dramatic nature of the biblical story of a book can be another reason to divide it into two or more parts. This should lead to better storytelling, and therefore

potentially better edutainment value. Furthermore, another story is another opportunity to filmicly create more products for family entertainment.

In deciding at which exact point to divide a book of the Bible, factors such as the change to a different Bible character, the change to a different period, and chapters can be used as criteria. If, however, the owner wishes to present the parts of a book as a series in the personal pictures, he or she should consider the beginnings and endings of the parts. Cliff-hangers are utilised in film which are developed when the drama builds up to a crescendo. When the resolution should happen, the particular part of the film stops. Leaving viewers wondering or in anticipation at the end of a part could encourage them to watch the next part (Swain and Swain 1988: 144). This approach can also be adopted in the personal pictures and could lead to better edutainment value for the whole, i.e. all the parts of the series.

On the other hand, a lengthy book of a teaching nature, i.e. without a specific storyline, should be kept as one product. Attempting to drag out a Bible book without a good storyline can lower both the entertainment and educational potential of the end product.

Some shorter books which share a common writer or some other common features, for example, two or three of Paul's shorter letters, can be linked into a series. This may help with the development of the narratives of these books, and therefore add edutainment value.

3.10.5 Actors and actresses

When the owner writes the personal pictures, he or she may envision a particular known actor or actress playing the role of an important character in the story (cf. 3.9.4). Identifying such a known actor or actress in the personal pictures may help with the description or communication of the story. This may assist users of the personal pictures to better understand the concept of the story which the owner is trying to convey.

There may be far-reaching implications in choosing certain actors, such as with the personification of Jesus. When considering the needs and desires of potential non-religious patrons, four different actors from different cultural backgrounds can be nominated to play the role of Jesus in the four Gospels, to filmicly create four sufficiently diverse films (cf. 3.7.13). Many Christian patrons may, however, find such an approach difficult to come to terms with. Christian patrons may, for instance, have a need for continuity in order to better be able to study the books of the Bible. They may therefore prefer a single actor as Jesus. This highlights the need, under certain circumstances, for nominating or for giving guidelines about actors or actresses in the personal pictures.

The reality in the Middle East during biblical times seems to have been that people of different cultures, physique and skin colour knew about these differences, but lived together without taking much notice of them (cf. Wegener 1961: 31; Acts 2:5-11, 8:26-30). In certain instances it may therefore be advisable to make a point about the cultural diversity in the actors and/or actresses in the personal pictures. Furthermore, it is conceivable that one or more books of the Bible could be portrayed in a North African setting with most of the actors, actresses and extras of that culture (cf. Walls 1988: 20). The same could be applied with regards to a Far Eastern setting. Such portrayal can lead to end products with edutainment value focused on particular groups of potential patrons.

The question can be asked whether God could be portrayed as a person, i.e. live actor, where he is being quoted or referred to in a Bible book (cf. 3.9.5). Arguments have been raised against doing this (Ellul 1985: 93-96). However, portraying God as a person appears to be conceivable in the Old Testament books of a historical nature where God is introduced as communicating in person with the various biblical characters. Furthermore, the same question can be asked about the books of a generally non-historical nature, such as the minor prophets and the New Testament letters. Petersen (1985: 24) comes to a specific conclusion in this regard, in the case of the book of Philemon: "There is no lexical distinction between Paul and God as fathers, between Philemon and Christ as masters, and between, for example, Jesus and believers as slaves or as sons." Petersen may be oversimplifying, but does indicate the potential of introducing God as a person in the personal pictures of the particular book. Moreover, the approach to show God and Jesus from the back or without a recognisable face in some biblical films appear to be unsatisfactory to viewers (Baugh 1997: 6).

Non-religious actors, actresses and producers often produce wholesome family films when expected to do so, irrespective of their personal beliefs (cf. 2.7.4). This widens the choice of actors and actresses for the filmic creation of end products.

Production companies typically try to appoint actors and actresses who are the best known stars they can find and afford. Atchity and Wong (1997: 41, referring to Larry Ferguson and Dave Phillips) explain another approach in this regard: a particular actor or actress can be chosen, in principle, for the role of an important character, and the story in the script can be developed by the scriptwriter around this actor or actress. Such an approach may not be feasible for all the audio-visual Bible products, because the biblical text is a given. The narrative of a book such as Hebrews could, however, be written with a particular actor portraying a particular important character in mind (cf. 4.8.2).

The following aspects may be considered in deciding to nominate an actor or actress to play the role of an important Bible character in the personal pictures:
-       The actor or actress's apparent ability to accurately represent the Bible character.

-   The nature of the roles he or she played in previous films.
-   The perception patrons can be expected to have of the attributes, personality and appearance of an important character, compared with that of the particular actor or actress.

Suggesting an unknown actor or actress to play the role of an important character may sometimes be a reasonable choice.

Research (cf. Chapter 5) may indicate that patrons have difficulty in distinguishing characters from one another in a Bible book, and that this can detract from the edutainment value of the end product. In such instance suggestions can be made in the personal pictures about the actors or actresses who should be appointed to play the roles of the particular characters: for instance, differentiation via height, weight, culture, voice and clothes.

It appears from their actual roles and from the context that some minor characters play important roles in a number of Bible books, such as the kinsman-redeemer in Ruth (cf. 4.5). Good actors or actresses portraying the roles of minor characters can add liveliness and quality to the particular end product, which can be highlighted in the personal pictures.

3.10.6 Depiction of emotion

Depiction of emotion in acting via voice, body language and eyes can be an important tool in enhancement. A relatively simple statement may lead to an emotive reaction in the audience. In this regard Scott (1994: 144, 145) explains that Luke commences with the announcement that God will crush those who are rich and advance those who are poor. He cites Fitzmyer saying that the young Mary shouts this announcement in a "battle-like tone" in Luke 1: 46-55. Wirt (1999: 58-60) gives another example of emotion when he expounds the joy of Jesus during his earthly sojourn. He points out that most pictures and films of Jesus portray him as being solemn, sorrowful and stern, whereas the Bible portrays him as being friendly and sympathetic (cf. Marchiano 1999). Lindvall (1996) further demonstrates from the works of CS Lewis that the Bible has bright, joyful, funny and laughable dimensions to it, which could be brought to the fore. These are examples of how the depiction of emotion can be introduced in the personal pictures, and which could enhance the edutainment value of the end product.

The following eight basic emotions have been identified: "love, loss of love, pleasure, loss of pleasure, fear, grief, rage, and impotent rage." (Seger and Whetmore 1994: 168, quoting Nina Foch). Psychiatrist Abraham Maslowe (cited in Seger 1994 : 125-129) has formulated a seven-point ranking of the needs of human beings. These describe what impels people, what they desire, and what the risks are if they do not get what they desire. Patrons can identify with these needs through the characters in a film, and these can engender emotion. Emotion is mostly decided upon when it has to be expressed by the actor or actress, often

upon the director's suggestion during filming. However, the expression of emotion in a particular book may be so important that some elements which should engender emotion can be nominated in the personal pictures.

3.10.7 Myth

Myths are conveyed through the conventional accounts or records of people from everywhere. Myths seem to be at the core of the human race. Mythology represents a notion of actuality which presumes an ongoing invasion of daily life by divine powers. This calls for considerable interrelationship between people and the divine (Petersen 1985: 60, referring to Berger and Luckmann). Scott (1994) argues that myths function in our imaginations, without us being aware of it. Many films are based on myth, directly or indirectly. He demonstrates that in parts of the Bible the myth serves to segregate a particular group of people from the larger society. He illustrates by referring to Burton Mack's study of the Gospel of Mark (cf. Mark 12, 13): "For Mack, Mark was impelled to construct a myth of origins by a conflict with the synagogue that resulted from the failure of the Christian community's efforts to reform the synagogue." (Scott 1994: 209).

Myth can be introduced in the personal pictures of a Bible book by, for instance, giving the storyteller or some other important character some mythical characteristics. If done well, such a mythical character may have the effect of encouraging and motivating patrons and therefore add edutainment value to the end product.

A further dimension of myth is highlighted by Biró (1982: 78-80): "Myth is ... reality raised to the level of celebration, but its festive nature comes from the allowances it makes for exaggeration." Biró illustrates by referring to the market activities of partakers, who repeat the same laborious ritual every day, from Karel Reisz's film *Every Day Except Christmas*. The epitome of every day's work can be seen as the artistic display of the large variety of fresh food and other wares for sale. However, a few hours later this beauty is destroyed by the very process for which it was produced. The owner may decide that the mythical disposition of such a market scene chosen as context for the storytelling and the characters who participate are important enough to emphasise in the personal pictures (cf. 3.8.11).

3.10.8 The camera's eye

When someone looks at a real life scene, such a person is inclined to see and therefore be aware of what happens around the particular scene. The camera, however, omits everything outside of its narrow field of view. The viewer, though, understands what he or she sees on film as the full extent of reality. Furthermore, in a film the viewer gets a sample of someone's story, but from the perspective of the camera. The viewer sees what the camera portrays, but often from a vantage point which the viewer cannot assume, for example allowing the viewer to see pericopes from the past or future (Scott 1994: 198).

This goes to the heart of filmicly creating audio-visual Bible products, and of the interpretative nature of an audio-visual rendition of the Bible (cf. 1.5.2). These challenges would normally be dealt with by the respective participants in the filming and post-production processes of such a product. A particular biblical pericope may, however, be of such importance that the personal pictures can mention what should or should not be seen through the camera's eye (cf. 3.10.1).

However, the nature of the camera's eye is such that it brings about a plausible picture which can persuade patrons of its authenticity. This highlights the powerful and potentially convincing nature of the audio-visual medium to convey biblical content (cf. 2.2, 2.3).

3.10.9 The position and role of women in the Bible

It is interesting to note that less is said about women in the Bible than about men. However, the Bible points, albeit indirectly, to a bigger role for women than appears on the surface (Richards and Richards 1999). Furthermore, some of the realities in modern society are that

- females comprise about half of the world population;
- most of the buyers of products of a visual Bible are mothers (Barna Research Group 1998: 5); and
- television has a bigger female than male audience (Seger 1992: 217).

In describing the role of the female in the Bible, Scott (1994) focuses on Paul's teachings and concludes that Paul has a double-edged effect in mind. He explains that, on the one hand, Paul supports the mutuality of women and men in marriage, and he cites Wire: "... for Paul to parallel a man having a wife with a wife having a husband creates a mutuality or equality between husband and wife unprecedented in the ancient world." (Scott 1994: 242). On the other hand, Paul makes women subservient to men in marriage and in the congregation. However, the little available information about family life in biblical times seems to indicate that the typical husband loved his wife and considered her to be his equal (De Vaux 1997: 40).

Women were responsible for much of the normal labour of everyday life in biblical times, such as tending the herds, cultivating the pastures, preparing the food, making clothes, and fulfilling various other tasks to help to earn income for the family (Dowley 1999: 10, 11). All of this toil elevated her esteem in society. Furthermore, women appear to have been involved in the same type of dynamic activities as men. Recent archaeological finds indicate that women may even have been gladiators (Reuters 2000: 3). Willis (1981: I 122) points out that women were also allowed to contend in the Olympic Games since the first century. This information indicates that substantive roles such as storytellers, important characters, and minor characters, could be given to women in the filmic creation of end products.

The context in which different characters are portrayed in various Bible books, such as in Luke, seems to indicate the active presence of more women than what the actual written text portrays. Guidelines could therefore be given in the personal pictures about the engagement of actresses and their respective roles in a particular book. Female storytellers can also be employed with good effect (cf. 3.7.4), such as with the book of Esther.

The Deuterocanonical book of *Judith* 3:9-16:21 is a story about the role played by the widow, Judith, in the victory attained by the Hebrews over the Assyrians. Judith had faith in God, had wisdom, was beautiful and was rich. She used these qualities to mislead and then to behead Holofernes, Nebuchadnezzar's general in command, which made a victory for the Hebrews possible. This points to the extent to which a woman can be engaged in the storytelling and narrative to enhance the edutainment value of the end product, of which the book of Ruth is an example (cf. 4.5). Involving a woman in such a manner can be equated to generating the viable idea for the particular book (cf. 3.7.2), and which may also determine the context chosen for such a book (cf. 3.8).

Certain facets of importance to women can be woven into the narrative as a part of the setting. Examples are the processes of painting of the woman's face and other parts of her body, the dressing of her hair, her various garments, and her jewels and other ornaments.

3.10.10 Audience

The most important aspect in the filmic creation and promulgation processes of a Bible book is the edutainment value patrons (members of the audience) enjoy when using the end product. This relates to all the guidelines given in sections 3.7-3.12. When writing the personal pictures, the owner should therefore visualise the targeted patrons. The owner should ponder how such patrons would experience the end product. The owner should consider how this experience, and therefore the edutainment value, can be enhanced. Furthermore, it will be of particular benefit for such visualisation if the owner can succeed in formulating a picture or description of the people and places in the narrative, as if he or she personally participated in the particular happenings. If the owner addresses these aspects well in the personal pictures, he or she may contribute to making patrons a part of the filmic creation and promulgation processes.

The owner can decide to target a specific audience, for instance children, in the personal pictures of a particular book. Children and certain adults appear not to examine and disconnect fact and imagination in their minds. They should therefore be protected, at least under certain circumstances and with certain films, from mentally participating in the exploits of the film they view (Brady and Lee 1988: 65; cf. 2.2.7). Realism about the emotional vulnerability of certain targeted patrons should help the owner with writing the personal pictures of the particular Bible book, and it indicates why he or she should keep such patrons in mind.

3.10.11 Review of other films

When writing the personal pictures of a book of the Bible, the owner may have an image of another one or more films in his or her mind. The similarities and/or differences he or she perceives of such one or more films, compared with the particular Bible book, can be pointed out in the personal pictures. Lindvall (1999) illustrates this when he explains how the message about loose morals in the book of Proverbs can be portrayed: "The movie *Fatal Attraction* shows the end of the sexual fool, even so much as showing the adulteress's house next to a slaughterhouse, which fits Proverbs. Death is the end."

Joseph King of Dreams, the animated biblical film by Dreamworks, introduced Joseph's wife, Asenath, as an important character (cf. 3.9.4). She helped Joseph overcome ill feelings he harboured towards his brothers who sold him into slavery. Compared with the depiction of Asenath in *Joseph King of Dreams*, she should not speak any words in an audio-visual Bible product, because the biblical text (Genesis 41-50) does not make provision for her to say anything. She can, however, fulfil her conciliatory role effectively in an end product with her presence, her body language and her facial expressions. She can also be used as storyteller, in which case she would speak certain words. Such portrayals can add edutainment value to the end product. However, her conciliatory role is not mentioned in the Bible, and it can therefore be seen as an example of emphasising entertainment at the expense of hermeneutics (cf. 1.5.2).

A film review by a critic can also be utilised; for instance, in an article in *Die Burger* (Joubert 2000 : 7), the film *Gladiator* is compared with a modern-day rugby game. The gladiators were the sportsmen. The rules of the game determined that the person who lived the longest was the winner. Affirmative action was applied, with a man from Africa fighting next to Maximus, the main gladiator. Hero-worship amongst the approximately fifty thousand spectators was prevalent. The female interest in the gladiators was apparent. The distinction between the upper classes and the populace amongst the crowds can be seen. Bread rolls are thrown to the lower classes to encourage them to visit the arena again the next Saturday. Information from a review such as this can be utilised in the personal pictures of part of a book like Joshua, in this instance to illustrate aspects which may be of interest to many patrons today.

3.10.12 Sound effects

The use of sound effects can introduce atmosphere and character into the film, add depth and enhance the perception of reality. Sound effects can be utilised to bring about a certain mood, such as with wind, footsteps of someone walking in a footpath, or birds chirping to announce the dawn. Sound effects may be employed without the corresponding visual images, but simply to bring about a special purport. Sound effects are sometimes generated during the actual filming process and are sometimes added during post-production. Certain sound effects could,

however, materially impact on the end product and its mood, and suggestions about these can be made in the personal pictures.

3.10.13 Interactivity

Interactivity in the digital world is the potential inherent in the software and hardware used by the viewer to skip forwards or backwards at random, for example DVD. This opens up the potential of adding additional, i.e. alternative, material to the end product. DVD players are rapidly increasing in popularity, and an increasing number of Hollywood films are becoming available on DVD disc to service the increasing demand (Bennett 2000).

Audio-visual Bible products appear to be particularly suitable to be presented interactively due to,
- the size of the Bible, i.e. sixty six books;
- the interconnectivity of many of the books, and information in these books, with one another;
- the regular use of the Bible or parts of it by many;
- the popularity of the Bible;
- the edutainment potential of end products; and
- the interconnectivity of the Bible with other audio-visual material of an assorted nature, for instance theological, religious, historical, geographical and sociological.

With audio-visual Bible products, the appropriate end product, i.e. software, will have to be developed during the filmic creation process to allow for interactivity. The question can be asked what the script and the personal pictures of a Bible book will look like in future, and whether interactivity will be included. The following are some of the aspects which may have to be considered in the personal pictures of an interactive end product:
- While the patron views the particular end product, he or she should at any time be able to move to a variety of related programmes, such as a behind-the-scenes presentation, with the click of a button.
- The patron should be able to call up at any time related programmes by other producers, who may be undertaking a co-promotion with the particular end product.
- The patron should be able to call up at any time programmes about featured personalities, such as important characters (cf. 3.9.4), actors and actresses (cf. 3.10.5), and other participants (cf. 2.7.4).
- The patron should be able to call up at any time alternative camera angles, such as close-ups.

(Alison 1999: 2).

An interactive audio-visual Bible product can therefore be regarded as a type of **annotated** Bible. Developing such an annotated Bible product would involve research into the promulgation of the end product to determine what the

requirements would be, both in terms of what the patrons may want and of what the technical requirements of the end product would be (cf. Chapter 5). The potential extra costs would also have to be determined.

Current interactive mediums such as DVD and CD-ROM can be regarded merely as communication tools of the message to be relayed. These mediums do, however, appear to have the capacity in and of themselves to provide a form of edutainment value to some groups of potential patrons (cf. 2.2.5). This may also apply to interactive end products. Furthermore, if the nature of the message (cf. 2.2), the nature and needs of the patrons (cf. 2.7.6), and the filmic creation costs (cf. 3.7.14) are determined in advance and the results used in the filmic creation and promulgation processes, the edutainment value of the particular end product could be enhanced (cf. Chapter 5). These aspects can be addressed in the personal pictures, especially because such decisions may also impact other Bible books (cf. 3.7.13).

3.10.14 Virtual reality, three-dimensional and assimilated formats

Various **virtual reality** techniques are engaged to present audio-visual products (including films) to viewers in a manner to give them an experience of being there, i.e. where the story in the film happens (Castells 1998: 373). An end product can also be presented in one of the virtual reality formats in a manner to have edutainment value for patrons.

Technology has been developed to relay a film **three dimensionally**, i.e. in such a manner that the impression is generated that the people, buildings and props are recreated not on a flat screen, but three dimensionally in the presence of the viewer (cf. Wright 2000: 70-73). Hollywood films could be produced and marketed in three dimensional formats in future. Fully dramatised audio-visual Bible products could also be presented in such a manner.

Multi-dimensional technology may be available in future to recreate a particular patron, i.e. face, body, other features, as being an actor or actress participating in some or all of the end product of a Bible book, after the particular end product has been filmicly created . The use of special effects, interactivity, three-dimensional formats and others may be required in the filmic creation process. Such an end product could be regarded as a type of **assimilated** Bible.

End products in virtual reality, three-dimensional and assimilated formats would, however, require different approaches to the filmic creation and promulgation processes of a book. When the respective technologies are ready to be utilised, guidelines for some of the issues regarding such types of end products can be given in the personal pictures.

3.10.15 Art films

Art films are also Hollywood films. An often utilised approach with art films is to investigate and unveil the main character's mental state in the story, through dreams, visions, hallucinations or flashbacks. Certain film-making techniques, such as jump cuts, slow motion and freeze frame, are employed to subtly emphasise such mental state (Romanowski 1996: 232). Furthermore, a symbol such as rain, can be used to convey a concept or message, instead of one of the characters describing it. An art film may sometimes not have a resolved conclusion at the end.

This type of approach may not generally be associated with the Bible. However, some biblical characters seem to embody some of these idiosyncrasies. Furthermore, the end products should potentially communicate with all people (cf. 2.2.6). An art film approach or certain facets of such approach can therefore be utilised in the personal pictures of some books.

3.10.16 Extreme violence

The books of the Bible contain a number of incidences of gruesome violence, such as impaling of men, dismemberment of a body, smashing of infants on rocks and the raping of women. Kappelman (1997: 4) refers to Isaiah 13:15,16 when he explains violence in the Bible and the frame of reference in which the violence was communicated:

> In an oral and textual based society, those who heard the words of Isaiah would have been able to imagine the horrors he described and would have made mental images of the scenes. In an image-driven society if this scene were to be part of a movie, a scriptwriter and director would have actors and actresses play the parts, and the violence would be obvious to all.

Such depictions are not always pleasing. However, the portrayal of the horror of the scene may be essential to conveying the extent of the evil and the wonder of the deliverance.

The audience sometimes dictates that the reality of violence cannot fully be recreated. The viewer may not be able to endure the devastation of certain violent scenes (Seger and Whetmore 1994: 222, citing Peter Robb-King). Some examples of violence in the Bible may also be too gruesome for certain groups and could be softened in the personal pictures of the particular book.

Roux (1984) studied perspectives on aspects of children's Bibles in Afrikaans. She comments on the negative implications of a vivid presentation of certain Bible stories with violence on the mind of a small child, for example the potential cruelty of Abraham planning to sacrifice his son Isaac. A book, for instance Jonah, may be focused on a particular group of patrons, such as Kindergarten

children. Where this is the case, decisions about dealing with extreme violence, like scenes vividly portraying the wickedness of Nineveh, should be reflected in the personal pictures.

On the other hand, scenes with violence in them can be introduced in the narrative (cf. *Ant* 13.12.6(345, 346)). Edutainment value could be added for certain groups of potential patrons, such as for men, if scenes with gruesome violence are graphically portrayed in the end product. Such scenes can be from the story in the particular biblical book itself such as in Isaiah 13:15, 16, or can be introduced in the narrative (cf. 4.8.2).

3.10.17 Storyboards

A storyboard can refer to a series of hand-drawn sketches which show what the ultimate camera shots of a scene could or should look like. Normally treatments do not contain storyboards. When writing the personal pictures of a Bible book the owner may, however, decide to draw such sketches in certain instances. Storyboards should help the users of the personal pictures to visualise the narrative as it advances. Furthermore, storyboards could be of benefit in better communicating what the owner has in mind in a particular situation. Storyboards can also assist the owner to find out how well the narrative he or she perceives can be expected to translate visually. For example, the use of smoke signals in Personal Pictures of Ruth could have been illustrated with a few sketches, i.e. storyboards (cf. 4.5).

3.11 GUIDELINES FOR IMPLEMENTING REQUIREMENTS OF THE USERS

The owner needs to know what the requirements are of the users of the personal pictures in order to implement these as best as possible. The users of the personal pictures are not the patrons of the end product to be filmicly created. Many of the requirements of the users should, however, be influenced by what the patrons want, or by the particular participants' perception of what the patrons may want (cf. Chapter 5).

The owner can determine what the requirements of the users for the personal pictures are through
- studying the uses to which the various users will want to put the personal pictures;
- studying the feedback from the users about the personal pictures of previous books of the Bible;
- studying the feedback from patrons of the end product, acquired through an empirical survey;
- feedback from the users about the personal pictures of the particular book, which is taken further as information E (cf. 3.5.4), and which impacts upon requirements. Based on such feedback, the owner may decide to change or rewrite the personal pictures; and

-        direct and indirect assessment by the owner of the above expectations, as opposed to the requirements, which the users may have of the personal pictures, as well as the expectations that patrons may have of the end product.

Researching, anticipating and determining what the requirements and expectations of the users are or will be or should be may help the owner to write personal pictures of good quality, which could lead to an end product with edutainment value. The users may, amongst other things, have requirements pertaining to the nature of the end product and for supplementary products to the word-for-word end product.

3.11.1 The nature of the end product

The requirements of the users can determine the nature of the product to be filmicly created. They can give specific and useful input for writing the narrative (cf. 3.7), respecting
-        the particular context of the storytelling (cf. 3.8);
-        the employment of enhancement factors (cf. 3.10);   and
-        the use of background information (cf. 3.9).
This should facilitate personal pictures which could lead to an end product with edutainment value.

3.11.2 Supplementary products to the word-for-word end product

Providing three versions of the same product can be taken as a guideline which is sometimes employed with regard to information goods (Shapiro and Varian 1999: 72). End products can also be regarded as information goods (cf. 2.2.4, 2.2.5). Having three versions of the same end product which are all more or less the same may therefore be a requirement of the users. Such a requirement can be dealt with in the personal pictures.

The owner could also make a decision about supplementary products which can be filmicly created in addition to the main end product, i.e. the word-for-word film. He or she may decide to write the personal pictures for these supplementary products. Examples of supplementary products which should be decided upon at an early stage when the personal pictures are being written are versions where some of the audio or visuals need to be changed during the filmic creation process, for instance a range of special products for children of different age groups (cf. 3.10.10) and interactive products (cf. 3.10.13). Input from the users will facilitate the decision about which supplementary products to incorporate and what the personal pictures of these should be like in order to lay the foundation for end products with edutainment value.

3.12 GUIDELINES FOR INCORPORATING CONSTITUENTS

The personal pictures are meant to be a brief to the scriptwriter about various important aspects. As such, they are not meant to be a summary. For those books without a storyline, a brief overview of the biblical message of the particular book may, however, be necessary in the constituents of the personal pictures (cf. 4.8.3). In some instances it could also be beneficial to explain such a message of the book by drawing a comparison with another book, or with an alternative interpretation to that chosen by the owner for the particular book.

Another method which may be utilised to provide edutainment value to an end product is giving a brief introduction and conclusion before and after each book, but in such a way that patrons can understand that that is their function. An introduction and conclusion may contain extra-biblical material. Such an introduction and conclusion could be introduced in the personal pictures as constituents.

The owner can briefly explain in constituents his or her reasons for various choices made in the narrative (cf. 4.5.3). Such discussion could assist users to better understand the thinking and motivation of the owner, and may be of help to them.

Further basic information of interest to users may be required in the constituents, for example, the writer and the time the book was written (cf. 3.9.2, 3.9.3). The requirements of the users should indicate which constituents to provide (cf. 3.11). Most of the information for such constituents can be expected to be of a background nature (cf. 3.9).

3.13 CONCLUSION

Filmicly creating an audio-visual and fully dramatised biblical book poses some unique challenges. These should be overcome in a manner which will result in an end product with edutainment value (cf. 3.2). Writing quality personal pictures is an important cornerstone in the process of filmicly creating an end product with edutainment value. In this chapter a model was developed and guidelines were given for writing the personal pictures of a biblical book which could lead to appropriate end products. The Audio-Visual Model, which was developed in Chapter 2, formed the basis of this model.

Furthermore, it was explained that the personal pictures can be regarded as the first and most essential component in the filmic creation of an end product. The narrative can be viewed as the essence of the personal pictures. And the ideas of what the narrative is going to be about can be seen as the heart of the narrative. Such ideas would be employed in the formulation of the narrative, which would be a part of the personal pictures, and which may again lead to how and what the end product would be like. Atchity and Wong (1997: 7) state: "You have to have a great idea, with a 'wow factor' of 7 to 10 (on a scale of 10) ..." Other important directives were provided for writing the personal pictures, i.e. choosing the context of the storytelling, utilising background information and enhancement factors, fulfilling requirements of the users, and integrating constituents.

The educational and entertainment value experienced by patrons when enjoying the end product is the main aim of the filmic creation and promulgation processes. This was indicated to be of prime importance for the personal pictures, even though the patrons are not users of personal pictures.

The Personal Pictures Model and the guidelines for writing the personal pictures of a biblical book should be tested and assessed via practical implementation. This will be done in Chapter 4.

NOTES

[1]This study deals primarily with audio-visual representations of biblical books. Mostly secondary literature is therefore used to support the arguments here, with a limited use only of references from the Bible. Furthermore, preference was given to sources of a descriptive nature, in terms of audio-visual aspects.

[2]*The Oxford Companion to the Bible* (Metzger and Coogan 1993), *The Anchor Bible Dictionary* (Freedman 1992: Parts I-VI), *The Illustrated Bible Dictionary* (1988: Parts I-III), and *Harper's Bible Dictionary* (Achtemeier 1985) each provide brief descriptions of events and examples from the respective histories of Israel and its neighbours during the times of the Bible. Information from these Bible dictionaries was used for writing sections 3.7-3.12.

[3]Many illustrations with appropriate explanations of paintings, relief works, sculptures, excavations, buildings, and other structures applicable to ancient situations can be found in *The Gospel of Mark Illuminated* (Nicholls and Vaughan 1990), *Great Events of Bible Times: New Perspectives on the People, Places and History of the Biblical World* (Harpur 1987), *The Glory of the Holy Land* (Gafni and Van der Heyden 1982), *The Story of Art* (Gombrich 1962), *Atlas of the Bible* (Grollenberg 1956), *Donatello: Phaidon Edition* (1941), and in the Bible dictionaries mentioned in Note 2 above.

[4]References in the study to Eusebius' *The Church History* will be from the translation by Maier (1999(i)), and will be indicated here as "Eusebius". References are by chapter and section.

[5]References in the study to Josephus' *Jewish Antiquities* and *The Jewish War* will be from the translation by Whiston (1999), and will be indicated here as "*Ant*" and "*War*" respectively. References are by book, chapter and section.

[6]When animation, animals or acts of God are engaged in a fully dramatised audio-visual and word-for-word rendition of a book of the Bible, the intent of the Bible may not truthfully be adhered to (cf. 1.4). Such an end product may, however, communicate biblical content effectively and truthfully to certain groups of patrons. This is an example of where entertainment factors may prevail over educational/hermeneutical factors (cf. 1.5.2).

[7]Examples from the Bible are the use of trumpets in Numbers 10:1-10 and the use of runners in 2 Samuel 18:19-32. Examples can be found in De Vaux (1997: 253, 254) of various signals utilised, in *Ant* 3.5.3(84) of Moses addressing the Hebrews from an elevated position and in *Ant* 11.6.13(284) of the use of horsemen to carry letters.

[8]This sub-section was written using the following sources: *The Material Culture of the Bible: An Introduction* (Deist 2000), *The Kregel Pictorial Guide to Everyday Life in Bible Times* (Dowley 1999), *Jewish Antiquities* and *The Jewish War* (Whiston 1999), *Ancient Israel: Its Life and Institutions* (De Vaux 1997), *Backgrounds of Early Christianity* (Ferguson 1993), *Letter of Jeremiah, 1* and *2 Maccabees* (*Holy Bible Good News Edition with Deuterocanonicals/ Apocrypha* 1988), *Great Events of Bible Times: New Perspectives on the People, Places and History of the Biblical World* (Harpur 1987), *Western Civilization: an Urban Perspective* (Willis 1981 : Vol I, II), *Battles of the Bible* (Herzog and Gichon 1978), *Against our Will* (Brownmiller 1975), and the Bible dictionaries mentioned in Note 2 above.

[9]When De Vaux (1997) uses "Gn", "Nb", "Rt", and "S", he refers to the Bible books of Genesis, Numbers, Ruth, and Samuel respectively.

[10]The book of Hebrews, which does not have a storyline, is one of the books chosen to be assessed (cf. 4.8). The narrative introduced in the personal pictures is of a cruel slave ship, with the slaves comforting one another with the words of Hebrews. To illustrate the utilisation of a context in a Bible book without a storyline, some of the aspects of slavery are considered here in somewhat more detail.

[11]This sub-section was written using the following sources: *The Material Culture of the Bible: An Introduction* (Deist 2000), *Every Woman in the Bible* (Richards and Richards 1999), *Ancient Israel : Its Life and Institutions* (De Vaux 1997), *Backgrounds of Early Christianity* (Ferguson 1993), *2 Maccabees* (*Holy Bible Good News Edition with Deuterocanonicals/ Apocrypha* 1988), *Great Events of Bible Times: New Perspectives on the People, Places and History of the Biblical World* (Harpur 1987), *A History of Israel* (Bright 1981), *Battles of the Bible* (Herzog and Gichon 1978), *Heersers van die Ou Nabye Ooste* (Fensham 1970), *Atlas of the Bible* (Grollenberg 1956), and the Bible dictionaries mentioned in Note 2 above.

[12]When McConville (1994) uses "Dt.", "Sa.", and "Je.", he refers to the Bible books of Deuteronomy , Samuel, and Jeremiah respectively.

[13]Brief descriptions of forms of punishment can be found in *Ancient Israel: Its Life and Institutions* (De Vaux 1997), *The Gospel of Mark Illuminated* (Nicholls and Vaughan), *2 Maccabees* (*Holy Bible Good News Edition with Deuterocanonicals/Apocrypha* 1988), *Western Civilization: an Urban Perspective* (Willis 1981 : Vol I, II), *Die Lewende Kerk* (Wegener 1965), and the Bible dictionaries mentioned in Note 2 above.

[14]This sub-section was written using the following sources: *The Material Culture of the Bible: An Introduction* (Deist 2000), *The Kregel Pictorial Guide to Everyday Life in Bible Times* (Dowley 1999), *Jewish Antiquities* and *The Jewish War* (Whiston 1999), *Every Woman in the Bible* (Richards and Richards 1999), *Backgrounds of Early Christianity* (Ferguson 1993), *Die*

Gesin in Oud-Israel: 'n Argeologiese Ondersoek (Malherbe 1991), *Discovering the Young Church* (Moyes 1989), *Great Events of Bible Times: New Perspectives on the People, Places and History of the Biblical World* (Harpur 1987), *Western Civilization: an Urban Perspective* (Willis 1981 : Vol I, II), *In die Begin was die Woord* (Wegener 1961), and the Bible dictionaries mentioned in Note 2 above.

CHAPTER 4: ASSESSMENT OF AND REWRITING THE PERSONAL PICTURES OF RUTH AND HEBREWS

"The learning process is God's greatest gift to man." (Arthur Porter 1969: 126).

4.1   INTRODUCTION

The results of the logical examination in Chapter 3, i.e. the model and guidelines, should be successfully confronted with the reality of practical application for the model to be scientifically justifiable (cf. De Reville 1969: 177). Such confrontation will be executed in two phases. The first will be undertaken in this chapter, where the personal pictures of two books from *Treatments of the 66 Books of the Bible* (Robertson 1999)[1] will be assessed to determine whether the model and guidelines proposed were purposefully and successfully applied. Based on the results of this assessment, new personal pictures will be written for the two books.

The second confrontation will be undertaken in Chapter 5. The personal pictures of a book will be empirically tested to establish whether the respondents can visualise an end product with edutainment value. The main aim with both of these forms of analyses is to demonstrate that the model and guidelines can be favourably implemented when writing personal pictures. The following questions will be asked, indirectly, in the analyses: What are the aspects in the narratives which may provide better entertainment value? Are there aspects which can be of educational value to adults and children? Attention will be given to facets in the personal pictures of the two books which may emphasise the edutainment dimensions in the respective two end products.

In this chapter the following will be reviewed:
- How and why the two books of Ruth and Hebrews were chosen to be assessed.
- An assessment of the original version of the personal pictures of the book of Ruth (1999).
- The writing of new personal pictures of Ruth (2001), using the given model and guidelines.
- An assessment of the original version of the personal pictures of the book of Hebrews (1999).
- The writing of new personal pictures of Hebrews (2001), using the given model and guidelines.

4.2   CHOOSING TWO BOOKS TO BE ASSESSED

For the purpose of the study only two books from *Treatments of the 66 Books of the Bible* (1999), one from the Old Testament and one from the New Testament, were chosen to be assessed.

Four categories of Bible books were identified for the purpose of choosing two Bible books to be assessed. These categories were classified as books with and books without a storyline, and from the Old and from the New Testaments. Further factors which were considered for selecting the two books were the following:

- If *Treatments of the 66 Books of the Bible* (1999) subdivides the book into a series of two or more parts (cf. 3.10.4), assessment can become too involved, for instance Psalms. Such a book would not be suitable.
- Potential male interest: a book with action, for instance warfare, slavery, sport and entertainment (cf. 3.8.2, 3.8.6, 3.8.9), would be preferable.
- Potential female interest: a book with a love story and with important female characters (cf. 3.9.4), would be preferable.
- Neutrality of biblical writers: a book which does not typify a writer who wrote a number of other Bible books would be preferable.
- Books of the Bible which have already been filmicly created as audio-visual Bible products should not be chosen.
- Biblical books where a neutrality of preference by potential patrons were indicated, as determined in an empirical survey, would be preferable.

The synoptic gospels (Matthew, Mark and Luke), John and Acts are the only New Testament books with a strong storyline. *Matthew* and *Acts* have already been filmicly created as audio-visual Bible products (cf. 1.3.1). The books of Mark, Luke and John have similar storylines, and do not differ much from Matthew. A book without a storyline should therefore be chosen from the New Testament. Paul, John and Peter appear to have written more than one New Testament book each. One of their books should therefore not be selected. Personal pictures of Hebrews (1999) has a dramatic storyline (cf. 3.7.3, 4.6), and could be of particular interest to men, and was therefore chosen from the few books remaining.

The second book should therefore be selected from the Old Testament, should have a storyline, should be a love story, and should have one or more important female characters. There are only two Bible books which deal specifically with women and which have the names of women for titles, i.e. Ruth and Esther. The book of Ruth has an inventive and artistic character, and is a story about the devotion of family members to one another (Richards and Richards 1999: 104-107). More important for the purpose of the study is that Ruth is primarily a love story (cf. 4.3). The book of Ruth was therefore chosen.

In Barna Research Group's study (1998: 15, 16) the respondents identified the books of the Bible they would be most interested in purchasing in a visual Bible type format. Respondents were asked to rate the 29 suggested Bible books on a 10-point scale in terms of preference of book in video format. Ruth was ranked number 21 out of the 29 books and Hebrews was ranked number 13. From the feedback of the research it seems that both Ruth and Hebrews were ranked as being average in terms of preference, which was also taken into consideration in choosing these particular books for assessment.

4.3   THE ORIGINAL VERSION OF THE PERSONAL PICTURES OF THE BOOK OF RUTH (1999)

The personal pictures of Ruth (1999) will now be outlined:

"The book of Ruth is the story of God's grace in the midst of difficult circumstances. Ruth's story occurred during the time of the Judges - a period of violence (1375-1050 BC). The author is unknown.

Ruth is a wonderful love story.

The old Naomi tells this story to her 5 year old grandson, Obed. Sometimes Ruth is with her in Boaz's home, and Ruth partakes in the storytelling; sometimes Boaz joins them; sometimes Naomi walks with Obed in his father's wheatfields; sometimes Naomi's friends are there, also to hear the story. We see flashbacks of the actual events as they happen.

Recently widowed, the young Ruth begs to stay with her mother-in-law Naomi, even though this means leaving her homeland. In heartfelt words Ruth says, `Your people will be my people and your God my God.' Naomi agrees, and Ruth travels with her to Bethlehem.

During the barley harvest Ruth goes to glean in the fields of Boaz, a wealthy relative of her deceased husband. Boaz notices her and promises her his protection.

When the threshing begins, and acting on Naomi's instructions, Ruth goes to the threshing-floor at night, and claims Boaz's protection by appealing to his chivalry. He sends her home as soon as it is light, with the undertaking that, if Ruth's near relative is not prepared to marry her, he will.

With ten elders of the city as witnesses, Boaz negotiates with the near relative about marrying Ruth; the near relative cannot, and allows Boaz to marry her. They marry, and are blessed with children; and Ruth becomes the great grandmother of David, and an ancestor in the line of the Messiah."
© Visual International (Robertson 1999).

4.4   ASSESSMENT OF THE ORIGINAL VERSION OF THE PERSONAL PICTURES OF THE BOOK OF RUTH (1999)

The three-act structure can be utilised in the biblical story of Ruth (cf. 3.7.6), as follows:
-    Naomi and her family move from Bethlehem to Moab to find and build a better life for themselves. During this time in Moab, both of her sons get married.
-    Naomi's husband and two sons die in Moab, she returns to Bethlehem with nothing and, with her daughter-in-law Ruth, has to find a way to survive.
-    Naomi guides Ruth to Boaz's harvesting where they find food; and suggests to Ruth to ask Boaz to marry her. This Boaz does, and soon Naomi has a grandson, Obed.

Treatments of the 66 Books of the Bible (1999) allows for the three-act structure to be employed in this manner.

The owner introduces the elderly Naomi, mother-in-law of Ruth, as the storyteller (cf. 3.7.4). She is present throughout the narrative, and is regarded as an important character. The telling of the narrative primarily to her grandson, Obed, is a pleasant and workable depiction. Using Naomi's flashbacks, to the real life events of the biblical story of Ruth, helps patrons to better understand the flow of the narrative and to feel a part of it (cf. 3.7.7).

It seems that there was an opportunity for the owner to write a second narrative around the storytelling by Naomi, which was not used. In analysing the personal pictures, it occurs that the information is too cursory and that the owner could have concentrated more on the storytelling itself. Furthermore, the movement from one scene to the other, and stretching over long periods of time with the flashbacks Naomi has, may not be clear to uninformed users.

This story about the joys and pain of Ruth and Naomi offers a number of opportunities for tears and laughter. These emotions were unfortunately not utilised by the owner (cf. 3.10.6). It is a pity that the owner did not introduce a recorder, which would have added another facet (cf. 3.7.5). The contrast between the poverty of Ruth and Naomi on the one hand, and of the wealth of Boaz on the other hand, could have been brought to the fore (cf. 3.9.6). Highlighting reaping the harvest in biblical times could have introduced educational aspects into the storyline (cf. 3.8.14).

The wedding ceremony of Ruth with Boaz could have been made one of the highlights of the narrative (cf. 3.8.5). Song could also have been used with good effect in this love story. There was, for instance, an opportunity to set "the family line of Perez" to music. This would have given a good ending to the story, would have been a pleasant way to treat the genealogy at the end of Ruth, and could have been allowed to continue over some or all of the credits after the end of the story (cf. 3.7.8).

There was a good opportunity for the owner to use smoke signals as a method to carry messages (cf. 3.7.11). Smoke signals would have added ambience and continuity. It is also a good example of a subtle narrative. The following scenes could have been identified for messages via smoke signals:
- Elimelech, Naomi and their two sons leave Bethlehem.
- Death of Elimelech.
- Message to Naomi that there's food in Bethlehem.
- Announcement of the wedding of Boaz with Ruth.
- Birth of Ruth's son.

There is uncertainty about when the story of Ruth occurred or was written (Sakenfeld 1999 : 1-5). It does, however, not appear to be important to know with certainty (cf. 3.9.3). Placing it during the time of the Judges in the personal pictures (1999) should not have been done.

Research could have been undertaken on historical aspects and background factors concerning customs of the Hebrews and Moabites. Such information should have been provided in order to give a more balanced version of the personal pictures (cf. 3.12).

The owner did not make use of any enhancement factors, like making suggestions about visual background, or the use of music, or by reviewing another film (cf. 3.10.1, 3.10.2, 3.10.11). These enhancement factors could have been mentioned to good effect.

From this analysis of the personal pictures of Ruth (1999) it is clear that all the guidelines and the requirements outlined in the model have not been met (cf. Chapter 3).

4.5 PERSONAL PICTURES OF RUTH (2001)

The original version of the personal pictures of Ruth (1999) has been rewritten, following the model and guidelines developed in Chapter 3. A number of aspects were addressed:

4.5.1 Information about the characters

A legend is provided of the important characters in the narrative of Ruth (cf. 3.9.4, 4.5.2). Some of the names used in the narrative are not mentioned in the biblical book of Ruth, but are utilised to assist the participants in differentiating amongst the various characters (cf. 3.7.4).
- Elimelech = Husband
- Naomi = Wife (as a younger mother of about 40 years old; and as an elderly widow who appears to be 70 years old, telling her story to her grandson Obed)
- Mahlon and Killion = Elimelech and Naomi's grown sons
- Ruth and Orpah = Mahlon and Killion's wives
- Jacob and Esther = Husband and wife, who are close friends of Elimelech and Naomi
- Boaz = A wealthy relative of Naomi, and Ruth's second husband
- Obed = Ruth and Boaz's son, about 4 years old
- Eli = Nearest relative, or kinsman-redeemer, of Naomi, who has the first right to buy her property.

4.5.2 The narrative

Younger Naomi, Elimelech, Mahlon and Killion: Elimelech sends a smoke signal on a high hill outside Bethlehem: three long plumes; followed by four small, close ones; and followed by one long one. This signal is repeated once. Naomi, Mahlon and Killion are with him. Naomi squats and cries softly.

Jacob and Esther: Jacob works in his very dry fields. He recognises the smoke signal. He runs to his house, and he and Esther are astounded. Esther cries softly, as they watch the second signal together.

Younger Naomi, Elimelech, Mahlon and Killion: The four of them walk down the hill and away, with their meagre possessions. Everything around them looks barren and dry. The small mud brick houses of Bethlehem can be seen in the distance, looking run down.

Elderly Naomi and Obed: Naomi walks with Obed through Boaz's wheat fields. She tells Obed her story. It is also his mother's story. "In the days when the judges ruled ..." It is clear that Obed has heard the story before. He does not pay much attention. Naomi continues: "Now Elimelech, Naomi's husband, died ..." Obed is attentive now, and he notices the sadness as her mind wanders.

Younger Naomi, Mahlon and Killion: Naomi makes the smoke signal herself this time: three long plumes, three small ones, one long one. Mahlon, Killion and Naomi cry bitterly.

Jacob and Esther: Jacob and Esther notice the relayed signal in the distance. They understand. Esther begins to cry softly.

Elderly Naomi and Obed: Naomi cries softly. Obed tries to soothe her. Through her tears the elderly Naomi continues with her story: "When she heard in Moab that the Lord had come to the aid of his people by providing food for them ..."

Jacob and Esther: Jacob and Esther's fields clearly look good now. They give smoke signals: three long plumes, three small ones, two long ones.

Younger Naomi, Ruth and Orpah: The three women are weeping bitterly on the two freshly made graves of Mahlon and Killion. Naomi notices the plumes sent by Jacob and Esther. Naomi understands, and immediately decides to go back to Bethlehem. She continues to cry, but collects wood and sends smoke signals back: three long plumes, one small one, two long ones. Thereafter Naomi sends Ruth and Orpah away: "Go back, each one of you, to your mother's home. May the Lord grant that each of you will find rest in the home of another husband." But Ruth refuses to go back and clings to Naomi: "Where you go I will go, and where you stay I will stay."

Elderly Naomi and Obed: Upon hearing his mother's name, Obed comes to life and takes over: "When Naomi realised that Ruth was determined to go with her, she stopped urging her."

Younger Naomi and Ruth: The two women travel back alone. They are attacked and molested by thugs on their way back. They succeed to escape, but the thugs run after them. Bleeding and bruised, they reach Bethlehem, robbed of all their possessions. The people are amazed to see them, and exclaim: "Can this be Naomi?"

Ruth and Boaz: During the barley harvest, Ruth goes to glean in the fields of Boaz. Boaz notices her and becomes interested in her: "My daughter, listen to me. Don't go and glean in another field and don't go away from here." Ruth bows down to the ground: "Why have I found such favour in your eyes that you notice me - a foreigner?" Boaz replies: "I've been told all about what you have done for your mother-in-law since the death of your husband ..."

Ruth and younger Naomi: When the threshing begins, Naomi gives Ruth detailed instructions: "Wash and perfume yourself, and put on your best clothes. Then go down to the threshing floor, but don't let him know you are there until he has finished eating and drinking."

Ruth and Boaz: Ruth goes to the threshing floor. After Boaz fell asleep, she quietly uncovers his feet and lies down. When he wakes up during the night, she claims his protection by asking him to marry her: "Spread the corner of your garment over me, since you are a kinsman-redeemer." Boaz is overwhelmed: "You have not run after the younger men, whether rich or poor. And now, my daughter, don't be afraid. I will do for you all you ask. Lie here until morning." He sends her home before it was light with the undertaking that, if the kinsman-redeemer Eli is not prepared to marry her, he will.

Elderly Naomi and Obed: In the meantime Naomi and Obed walk back home, and Naomi continues with her story. Every now and then Obed interjects with something he remembers.

Boaz and Eli: It is early morning, and Boaz walks past many people through the narrow streets of Bethlehem. The small mud brick houses appear to be well maintained now. At the city gate, Boaz negotiates with Eli about buying Naomi's land. Eli wants to buy, but Boaz plays the trump card: "On the day you buy the land from Naomi and from Ruth the Moabitess, you acquire the dead man's widow, in order to maintain the name of the dead with his property." Eli now declines and allows Boaz to marry Ruth. Eli seals the transaction by giving his sandal to Boaz. Ten city elders are witnesses; they wish Boaz well: "Through the offspring the Lord gives you by this young woman, may your family be like that of Perez, whom Tamar bore to Judah."

Elderly Naomi and Obed: Obed gets excited, because he knows the part about himself is not far off now.

Wedding preparations: Boaz is in a hurry to get married. The preparations do not take long. Boaz sends his servants to invite the guests. Some servants pitch a big tent at Boaz's home. The servant girls prepare the meal. Boaz organises the musicians. Ruth prepares herself. Naomi walks up the nearest hill, alone and singing. She sends smoke signals: three long plumes, three small ones, two long ones.

Jacob and Esther: Jacob and Esther see the signals, understand, dance for joy, prepare themselves, and come quickly to attend the ceremony.

Wedding: The wedding is a joyous occasion, with all the pomp and ceremony that can be expected of such an event. The main ceremony is the appearance of Ruth at the tent. She is beautifully dressed, wears conspicuous jewels, but is veiled. As can be seen from their clothes and ornaments, the guests are from high and low classes. They sit on mats on the ground, by big tables, while the servants move around serving them. The guests clearly enjoy the food and wine. There is lots of laughter. During the ceremony the musicians play music, and there is unintelligible singing.

Elderly Naomi and Obed: Naomi continues with her story: "Then he went to her, and the Lord enabled her to conceive ..." Obed does not allow her to complete the tale, but does so himself, "... and she gave birth to a son."

Birth of Obed: The women of Bethlehem visit, and sing to Naomi, Ruth, Boaz and baby Obed the beautiful song: "Naomi has a son". Naomi is overwhelmed with joy, and cries softly. We see a teardrop falling to the ground. Boaz kneels besides her, and dries her eyes.

4.5.3 Constituents

"Ruth is one of Scripture's most attractive women." (Richard and Richards 1999 : 106). This is the story of a heathen (non-Hebrew) woman who becomes the great grandmother of David and an ancestor in the line of the Messiah. It is one of the love stories in the Bible and one which establishes the relationship between two women. Scroggie (1965: I 56) finds Ruth's declaration of love and commitment to Naomi (Ruth 1:16,17) to be one of the most moving excerpts in world literature (cf. 3.10.6). The important characters are Naomi, Ruth and Boaz. The biblical author depicts the qualities of affection, devotion and loyalty of these characters in the story of Ruth (Bush 1996: 42-46). Emphasis should be placed on close-up shots in order to portray as much of the emotional impact as possible.

The biblical story of Ruth appears to consist of some aspects which can help to make the end product entertaining (cf. 1.5.2), for example, the fact that Ruth is a love story, the use of the three-act structure and the high percentage of dialogue. Some of these were highlighted in the personal pictures of Ruth (2001). The narrative written in the personal pictures appears to fuse with the biblical story of Ruth, which adds to the potential of the personal pictures to lead to an end product with edutainment value.

Sasson (1989: 226) points out that the phraseology of Ruth indicates communication between the storyteller and those to whom the story is being told. The interaction between Naomi and Obed therefore seems to be practicable. The author of Ruth is unknown. Female authorship has been suggested, but definitive

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answers to this question have not been found (Sakenfeld 1999: 5). By selecting Naomi, i.e. a female, as storyteller no determination of female authorship has been made. Naomi is merely telling her story to her grandson. Prinsloo (1982: 3, 8-10) regards the author as an artist who produced a work of great literary value (cf. 2.2.1.2). It is likely that village people were the listeners to whom this story was told. The story of Ruth occurred over a period of about ten years (Scofield 1945: 315). In the Hebrew tradition Ruth is recited at the feast of Pentecost (Campbell 1993: 662; cf. 3.8.3).

Bethlehem presumably was a small town during the time of Ruth (cf. Micah 5:2). A rural context for the narrative is therefore acceptable (cf. 3.8.14). It is of interest to note the many-sidedness of this rural setting in the biblical story:
- Moving away from a dry and barren Bethlehem.
- Settling amongst non-Hebrew people in Moab.
- Moving back to a green and lush Bethlehem.
- Reaping and winnowing the harvest.
- Public meeting at the city gate.
- The wedding ceremony.
- Celebration of the birth of a child.
The dynamics of the multiplicity in setting should be brought to the fore in the end product.

There is no mention of smoke signals in the book of Ruth. The broader context does, however, indicate that information was somehow communicated amongst the different groups of people. Using smoke signals in Ruth appears to be a realistic method of communication under the circumstances (cf. Bright 1981: 57; Herzog and Gichon 1978: 186, 235).

Mixed marriages between Hebrews and neighbouring peoples appeared to have been a matter of concern in later biblical times, as illustrated in, for instance, Ezra 9 and 10. However, this is what happens with Ruth, the Moabitess, first marrying Mahlon and then Boaz. The book of Ruth does not elaborate on this matter and it is also ignored in the personal pictures.

There occurs to be a slyness about Naomi's plan to allure Boaz to marry Ruth (Ruth 3:1-6). There may not be much to gain educationally in this scene, but some patrons could find it entertaining.

The scene in the Bible of Ruth going to the threshing floor at night and lying under Boaz's cover, can be regarded as provocative. However, the personal pictures of Ruth (2001) ignores the potential promiscuity of this scene (cf. 5.7.7). It is of interest to note that Boaz sent Ruth away before it was light, presumably to protect his good name.

The event where Boaz met and negotiated with the kinsman-redeemer in the presence of ten elders at the city gate, can be seen as an example of the operation of Israeli judiciary (cf. 3.8.13). Boaz tactically outsmarted his rival and succeeded in obtaining Ruth as wife.

Bush (1996 : 46) finds that the positive attributes of the main characters in the story of Ruth are such that they can be emulated today. The extent of the commitment of family members and friends to one another can be regarded as a hallmark of this story. This dimension also comes to the fore in the personal pictures of Ruth (2001). The educational value for adults and children of such commitment can be meaningful amidst present-day fast changing environments and circumstances (cf. 2.2). Participants should bear this opportunity in mind in the filmic creation and promulgation of the end product of Ruth.

4.6 THE ORIGINAL VERSION OF THE PERSONAL PICTURES OF THE BOOK OF HEBREWS (1999)

The personal pictures of Hebrews (1999) will now be presented:

"This letter was probably written before the destruction of the Temple in Jerusalem in AD 70, possibly from Rome, but the author is unknown.

A big slave ship is on a journey across the Mediterranean Sea. The slaves, men and women, go through absolute hell, but many of them are Christians and they teach and encourage one another, 'In the past God spoke to our forefathers through the prophets ...'

A young, strange looking boy had hid on the ship, and hear the slaves talking; he has a peculiar interest in what they have to say. He slips into the officers' rooms and steals unused scrolls and writing utensils; we often see him writing, seemingly to please his own curiosity. He never says a word.

The slave masters drive the slaves, but throughout the ordeal the slaves tell stories to one another. A young woman tells of, 'This Melchizedek was king of Salem ...' and she imagines and sees how the forefather Abraham brings a tenth of everything to Melchizedek, priest of God.

Some slaves encourage a neighbor slave quietly and friendly, 'And we are his house, if we hold on to our courage and the hope of which we boast.' Some of the slaves shout in pain and frustration as they are whipped, proclaiming their faith.

When the beating becomes severe and their food is withheld, there is a revolt on the ship.
The rebel leaders are caught and brutally killed as the revolt is put down. As the journey
continues, somehow a group of women slaves find the strength to sing, 'My son, do not
make light of the Lord's discipline ...'

Hebrews vividly presents the sufficiency and superiority of Christ."
© Visual International (Robertson 1999).

4.7 ASSESSMENT OF THE ORIGINAL VERSION OF THE PERSONAL PICTURES OF THE BOOK OF HEBREWS (1999)

The book of Hebrews has no storyline. The owner succeeded in writing a plausible narrative, set in about AD 65. The narrative was depicted with a rather violent context, i.e. that of brutality on a slave ship and with a nasty revolt (cf. 3.8.6). The slaves encourage one another with the words and teachings of Hebrews. There is drama and suspense, and the narrative may evoke emotions (cf. 3.10.6).

A runaway youth acts as the recorder in the narrative. The owner engaged many slaves as storytellers. The fact that one or two storytellers were not used seems to be unusual for a book without a storyline such as Hebrews. However, the owner's storytelling technique appears to be successful. In many books of the Bible storytelling by one or two storytellers is utilised. The approach with Hebrews therefore brings about a variety in the storytelling theme (cf. 3.7.13).

The owner referred only once to flashbacks (cf. 3.7.7). This method could have been employed more, for instance, by using flashbacks with a song (cf. 3.7.8). The personal pictures of Hebrews (1999) is too short and cursory. There may be too little substance to enable the participants to fully understand all the owner's intentions (cf. 3.2). More information about the activities of the recorder, more flashbacks and a more comprehensive description of the visual aspects of the narrative are required. Background information to illustrate the lifestyles of the people in those times could have been provided (cf. 3.9).

There is uncertainty about whether Hebrews is a letter or a long exhortation (Morris 1983 : 12, 13). It may not be important to know with certainty. Calling it a letter in personal pictures of Hebrews (1999) was therefore unnecessary. It would have been helpful if the owner gave a brief overview of the biblical message of the book (cf. 3.12).

From this analysis it appears that the original version of the personal pictures of Hebrews (1999) is generally usable, but needs considerable expansion and enhancement.

4.8 PERSONAL PICTURES OF HEBREWS (2001)

The original version of the personal pictures of Hebrews (1999) has been rewritten, following the model and guidelines developed in Chapter 3. The same context employed in the original version (1999), i.e. of cruelty on a slave ship, was utilised in the new version, but was substantially expanded. A number of other aspects were also addressed:

4.8.1 Information about the characters

A legend is provided of the important characters in the narrative of the book of Hebrews (cf. 3.9.4, 4.8.2). Many of the names used in the narrative are not mentioned in the biblical book, but are used to assist the participants in differentiating amongst the various characters (cf. 3.7.4).

- Jonathan = A ragged, run-away male youth of about 16 years old
- Jesus = Jesus teaching his disciples
- Abraham = Father Abraham offering gifts to the priest, Melchizedek
- Andrew = An old male slave
- Mary = A young female slave
- Deborah = A young mother with a child, who is one of the slaves
- Eliab = The row master, who is one of the male slaves
- Levi = A young male slave
- Philip = A middle aged male slave.

4.8.2 The narrative

Marching slaves: The narrative starts with a large contingent of slaves, men, women and children, being marched to some or other destination. They are severely beaten, seemingly for no reason. Andrew encourages some of the women and children near him: "In the past God spoke to our forefathers through the prophets at many times and in various ways, but in these last days he has spoken to us by his Son ..."

Jesus: Andrew has flashbacks, and imagines seeing Jesus on the mountainside, teaching the people: "So he became as much superior to the angels ..."

Jonathan: Before the slaves arrive at the quay, we see Jonathan looking ragged and weird, creeping nearer and climbing into a barrel to hide.

Quayside: While the slaves wait on the quay, some of them use the breather to sing: "You are my Son." The guards are very tense and have all their attention focused on the slaves. We see the barrel with Jonathan in it being loaded on the slave ship.

Quayside: The slaves are mishandled while being loaded on the ship. The guards seem to be afraid that they will escape. The slaves keep their minds focused on other matters, and encourage one another: "We must pay more careful attention, therefore, to what we have heard ..."

Jonathan: During the night a number of women find enough strength to sing: "So, as the Holy Spirit says." While they sing, we notice Jonathan stealthily making his way to the officers' rooms. Jonathan slips in, and steals scrolls and writing utensils, and slips out again to his hiding place near the slaves.

Mary: The slave masters drive the slaves, even the women and children, to row and row. Throughout the ordeal the slaves tell stories to one another. Mary tells the history of "This Melchizedek was king of Salem ..."

Abraham and Melchizedek: Mary has flashbacks, and imagines and sees how the forefather Abraham brings a tenth of everything to Melchizedek, priest of God.

Jonathan: We often see Jonathan in his hiding place. He writes continuously, seemingly to please his own curiosity. He does not say a word.

Ship's deck: In spite of, and amidst the ordeal they find themselves in, Deborah manages to organise a musical performance. The information is passed on from person to person and group to group. The slaves sing a beautiful song: "The time is coming". Eliab, the row master who is also in chains, directs the slaves by unobtrusively varying the beats of his two hammers. The guards are nervous and continually beat the slaves - so much so, that the guards do not notice the changes in the row master's beats. It is an emotional song. Tears flow freely, even from the eyes of the men, when they sing the last stanza: "For I will forgive their wickedness and will remember their sins no more."

Jonathan: Jonathan wants to find out what's happening, and peeps around a corner. While they are still singing, he quietly makes his way to the kitchen to steal food.

Ship's deck: Levi explains to a few others nearby: "A tabernacle was set up. In its first room were the lamp stand, the table ..."

Tabernacle: Levi has flashbacks, and Levi sees the tabernacle in his mind's eye. With him we move through the tabernacle, and see the Most Holy Place, the golden altar, the gold-covered ark of the covenant. All this time we hear Levi explaining to the slaves what he sees. Jonathan continues to write.

Ship's deck: Philip shouts in pain and frustration as he is whipped, while proclaiming his faith: "By faith the people passed through the Red Sea[2] as on dry land ..."

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Crossing the sea: Philip has flashbacks, and sees this miraculous crossing in his mind's eye, and we see it with him.

Ship's deck: When the beating becomes severe and their food is withheld, there is a revolt on the ship. The rebel leaders are caught and brutally beaten, almost to death. The revolt is put down. As the journey continues, somehow a group of women slaves find the strength to sing: "My son, do not make light of the Lord's discipline ..."

Jonathan: Over time Jonathan becomes friendly with some slaves who row in positions near him. They are not easily visible to the guards. He reads to them what the other slaves said: "The Lord is my helper; I will not be afraid. What can man do to me?"

Jonathan: One day a guard discovers Jonathan. He is bound and severely beaten. The captain finds him guilty, but gives him an opportunity to say something in his own defence. Jonathan does not quite understand. He turns to the slaves and says: "I particularly urge you to pray so that I may be restored to you soon." The slaves, however, realise what is going to happen. This is a sad moment, and the slaves cry uncontrollably. Levi, still rowing, says a prayer. The tears roll down his cheeks, and it seems as if he is hardly aware of the guards continuing to beat him mercilessly:

> May the God of peace, who through the blood of the eternal covenant brought back from the dead our Lord Jesus, that great Shepherd of the sheep, equip you with everything good for doing his will, and may he work in us what is pleasing to him, through Jesus Christ, to whom be glory for ever and ever. Amen.

The ship's captain is perturbed by all the happenings. He gives a sign indicating the death penalty. Two guards pierce Jonathan's body with their swords. The slaves scream loudly. The guards throw the lifeless body of Jonathan overboard and walk away.

Ship in the harbour: The journey comes to an end, and some slaves are able to retrieve Jonathan's writing utensils. They hide it under their clothes. When they are off loaded, they are mishandled and whipped.

Marching slaves: The slaves are marched from the harbour to the city. They realise that more tragedy awaits them, but they encourage one another.

City: At the slave market in the city they are all split up in different groups, without any consideration of husbands, wives, children and friends. Amidst the tears and beatings, Andrew says: "Greet all your leaders and all God's people." This separation ultimately becomes the most difficult part for many.

City: When Levi gets forcibly taken away from his wife and friends, all he can say through his tears is: "Grace be with you all."

4.8.3 Constituents

The book of Hebrews was written to Christians who were suffering for their beliefs. It encourages them to look forward to eternal glory with Jesus, and to develop their faith. Many of the Old Testament teachings which pointed to the coming Messiah are interpreted. Images such as offerings, feasts, tabernacles, and priests are presented in the book. Old Testament men and women who were heroes of faith are described, such as: Abel, Enoch, Noah, Abraham, Sarah, Isaac, Jacob, Joseph, Moses and Rahab. This book also explains the everlasting bond and covenant between God and his people, which was sealed by the blood of Jesus when he died on the cross (Guthrie 1988: 627-631).

According to Mears (1983: 561), Hebrews can be called the fifth Gospel. Matthew, Mark, Luke and John recount Jesus' life and work on earth. Hebrews explains His work in heaven. Certain parallels could therefore be drawn between aspects of Hebrews and of Jesus' life on earth.

Hebrews contains many biblical messages which have educational potential. The narrative of the personal pictures of Hebrews (2001) has additional educational dimensions, which are meant to substantiate those in the biblical story. For instance, the manner in which the slaves continue to encourage one another amidst and in spite of their ordeal, can comfort and educate Christians and non- religions people. Such aspects should be brought to the fore in a subtle manner when filmicly creating the end product.

The book of Hebrews does not contain a storyline, and may therefore not be entertaining to many patrons. However, the personal pictures of Hebrews (2001) introduce a narrative with a dramatic storyline, and blends with the message of Hebrews. The entertaining aspects of the narrative should be featured in the end product of Hebrews. Certain groups of patrons, for instance men, could find such a film entertaining.

In those instances where flashbacks from other Bible stories are used, visual material and music from the scenes in the end products of the particular biblical books could be used (cf. 3.7.7). This would help patrons to better understand the interconnectivity, and for cost reasons. However, the use of such material will only be possible in cases where the filmic creation of these books have been completed.

Bruce (1991: 4, 5, 9) points out that the present title of Hebrews may not have been its original title. He further asserts that the recipients were likely Hebrew Christians, living in Rome. The book was probably written during the period 60 – 95 AD (Attridge 1992: III 97; cf. 3.9.3). The author is unknown. Apollos,

Aquila, Barnabas, Clement, Luke, Mark, Paul, Philip, Priscilla, Silas and Titus are regarded as possible writers (Scroggie 1965: II 268; The NIV Rainbow Study Bible 1992: 1347; cf. 3.9.2).

Barclay (1976: 6-9) suggests that Hebrews could have been written for a learned group of people by someone who was like a teacher to them. He was probably removed from them at that time. It is therefore conceivable that the author of Hebrews interacted with the recipients. The idea of interaction was also applied in the narrative of Personal Pictures of Hebrews (2001). The method employed, of various people telling the story to one another, can be viewed as a neutral approach in terms of who the original writer was. By selecting the youth, Jonathan, to record some or all of what the slaves tell one another (cf. 3.7.5), no determination is made of authorship. Jonathan's writing is merely introduced to add a further dynamic to the narrative. Jonathan is portrayed as a run-away youth, but in all likelihood he would have been a scholar from an elite background. Jonathan can be expected to have used papyrus scrolls. He probably wrote with a reed pen, using black ink (cf. Lemaire 1992: VI 1003, 1004).

Not much of the biblical story and teaching of the book of Hebrews come to the fore in the narrative (cf. 4.8.2). However, for Personal Pictures of Hebrews (2001) to posit the foundation for an end product with edutainment value, certain dramatic aspects which are not mentioned in the Bible book may have to be introduced (cf. 1.5.2, 3.7.1). It is a historical fact that Christians were maltreated and persecuted from the first century AD (Moyes 1989: 86-88). Positioning the book of Hebrews in the context of slavery, i.e. persecution, therefore occurs to be feasible (cf. 3.8.6).

4.9   CONCLUSION

The main purpose of this chapter was to critically assess the personal pictures of two books of the Bible which had already been written (1999), using the model and guidelines given in Chapter 3. A brief explanation was given about how and why the two books, Ruth and Hebrews, were chosen to be analysed. The assessment of the personal pictures of Ruth and Hebrews (1999) was undertaken against the background of the personal pictures model and guidelines (cf. Table 3; 3.6-3.12). It was found that neither of the personal pictures (1999) met the requirements and guidelines set.

The personal pictures of Ruth and Hebrews (2001) were rewritten in this chapter. The narrative, some information about the characters, and certain constituents were given for both books. The biblical book of Ruth has a storyline. The way in which the narrative of Ruth moulds with and flows into the biblical storyline was indicated to be meaningful. The backdrops or contexts implemented in the narratives of the two books were identified as being relevant. The incorporation of educational and entertainment aspects in the respective narratives was deemed to be important. Educational dimensions are present in the biblical stories of both Ruth and Hebrews, and these were brought to the fore in the personal pictures (2001). Entertainment aspects are present in the biblical story of Ruth, but very little entertainment can be found in the biblical story of Hebrews. Certain

entertainment aspects were enhanced, and others were introduced in the respective personal pictures.

The personal pictures of one of these two books, Ruth (2001), will be empirically tested in Chapter 5 to determine whether the end product to be filmicly created using these personal pictures can be expected to have edutainment value.

NOTES

[1] The personal pictures taken from *Treatments of the 66 Books of the Bible* (Robertson 1999) will be indicated here by "(1999)", and the personal pictures of the two Bible books written in Chapter 4, i.e. Ruth and Hebrews, will be indicated here by "(2001)".

[2] The New International Version Bible, which was used for writing Personal Pictures of Hebrews (2001), refers to "Red Sea" in Hebrews 11:29. Many scholars believe that the original text refers to "Sea of Reeds" (Soggin 1993: 644, 645; Kitchen 1988: 1323; Baly 1985: 857, 858).

CHAPTER 5: AN EMPIRICAL SURVEY TO EVALUATE THE PERSONAL PICTURES OF RUTH (2001)

"… it is not our obligation to complete the task. It is our obligation at least to begin – at least participate – at least try." (Yale Roe 1994: 47).

5.1   INTRODUCTION

One of the aims of the study is to demonstrate that the personal pictures of a biblical book can purposefully be tested empirically, which is what Chapter 5 deals with. Very little empirical research seems to be undertaken before and during the early stages of the production of Hollywood films. What is required as a first step in Chapter 5, therefore, is to determine if and why an empirical survey of personal pictures can be expected to be meaningful.

The personal pictures of the books of Ruth and Hebrews (1999) were assessed and rewritten (2001) in Chapter 4. The empirical survey in Chapter 5 can therefore be regarded as the second method of appraisal of personal pictures. The main reasons why adopting two methods was viewed as being desirable was that personal pictures is a new concept, with little or no research having been undertaken on this topic (cf. 3.3). The other reason is that the two methods of appraisal have distinctly different objectives and end results in mind (cf. 4.1, 5.3).

From the two biblical books assessed in Chapter 4, Ruth was chosen for this survey because the biblical book of Ruth has a storyline, whereas the biblical book of Hebrews does not. It was assumed that many respondents would know the biblical story of Ruth to some extent, which could lead to more meaningful reactions from them and therefore add a further dimension to the results.

In this chapter the focus will be on the following:
- Whether research in film production and marketing can be validly undertaken.
- Why research is important for the study.
- The objectives of the research study.
- A brief discussion of the methods of research.
- An analysis of the profile of the respondents.
- An analysis of the results of the introductory questions.
- An analysis of the results of the questions about the story of Ruth.

5.2   VALIDITY OF RESEARCH IN FILM PRODUCTION AND MARKETING

It can be expected that much time, effort and money will be spent on research to forecast demand for Hollywood films, in an attempt to bring the supply and the demand together in a cost-effective way (cf. Spencer 1995: 161, 162). However, there seems to be a

perception that research on Hollywood films is not always of great value (Seger and Whetmore 1994: 77, referring to Richard Zanuck). For example, research undertaken by some film studios indicated that certain Hollywood films would not be accepted by viewers and would therefore not be popular. But some of these films became big marketing successes (Seger 1994: 131). This type of outcome seems to have led to a view that reliable and valuable results cannot be expected from such research studies. *Pop Culture Wars* expresses this sentiment:

> Film producer David Puttman is probably right when he suggests that audiences do not know what they want until they see it. Box-office returns seem to verify this, making mainstream Hollywood film production more analogous to gambling and instincts than an exact science (Romanowski 1996: 253).

This appears to be a fatalistic approach to a big and important industry such as the film industry. Furthermore, such a predisposition seems to have led to the belief that the treatment of a Hollywood film which does not engender positive research results can still be turned into a well-received film. The argument appears to be that the nature and quality of the work undertaken by the scriptwriter, producer, director and other team members in the production process will ultimately make the difference and result in a good and successful film (Seger and Whetmore 1994: 80, citing Ed Feldman).

The personal pictures of a book of the Bible are different to a treatment of a Hollywood film. These differences could make a research study of the personal pictures of a biblical book of more value. The main reasons why the results of such study can be expected to be more reliable than those of a script treatment referred to are

- certain differences between the personal pictures of a biblical book and the typical script treatment of a film (cf. 1.4);
- a focus in the filmic creation and promulgation processes of an audio-visual Bible to bring supply and demand together (cf. 2.4);
- the nature and quality of the word pictures of the biblical stories depicted in the personal pictures (cf. 3.6-3.12);
- the nature and quality of the assessment of the personal pictures to be undertaken (cf. Chapter 4); and
- the nature and quality of the empirical research to be undertaken (cf. Chapter 5).

More marketing success with Hollywood films could be achieved if research is undertaken when the treatment and script are being written (cf. 2.2.7). Furthermore, the production team members of such a film should benefit and should be able to produce a better film after having gone through a research process. These advantages could occur even if Seger and Whetmore (1994: 77-80), Seger (1994: 131) and Romanowski (1996: 253) are correct when they say that the acceptance of a Hollywood film cannot accurately be pre-tested.

5.3 DETERMINING THE MOST APPROPRIATE RESEARCH STRATEGY FOR THE STUDY

The filmic creation of a word-for-word, audio-visual and fully dramatised biblical book is a relatively new enterprise (cf. 1.3.1). Very little research appears to have been undertaken on matters relating to the filmic creation and promulgation of fully dramatised audio-visual Bible products, which highlights the need for research in this field.

It appears to be important for the filmic creation and promulgation of biblical end products to forecast patron preferences and demand in an effort to meet such preferences and demand. A research study will therefore be required. It is, however, necessary to determine the most appropriate research strategy.

Obtaining quality results from such a research study is important for an audio-visual Bible project in general, and specifically to the filmic creation and promulgation processes of Ruth.

5.3.1 The need for a research study

Customers of Hollywood films generally are the viewers. The end users of the personal pictures of a book of the Bible are not the viewers, but are the participants in the filmic creation and promulgation processes of the end product (cf. 3.4). However, personal pictures are important elements of the end product. One of the owner's tasks in writing quality personal pictures is to ascertain the perceptions of potential patrons. Knowing these perceptions will assist the owner in determining whether the personal pictures can be expected to lead to an end product with edutainment value. The same type of challenge, i.e. of having to determine the perceptions of the patrons in advance, also applies to the other participants (cf. 2.5-2.7).

In her research of perspectives on children's Bibles Roux (1984: 153-158) found that pictures served important illustrative functions, and if used correctly may help the child to understand the particular Bible story better. These findings point to the possibility that the sequence could be reversed: the personal pictures of a Bible book (comparable with the story) could help potential patrons to visualise the film to be filmicly created from it (comparable with the picture). It should therefore be possible to use quality personal pictures of a book to research the potential reception of the particular film when completed. Furthermore, Roux's findings point to the need to plan the end product carefully, for instance with regard to target patrons and market reception, and in the process of planning to undertake research in order to pre-test.

The filmic creation of a film can be seen as the origination of art, and the participants in the filmic creation process can be seen as artists. The owner, writing the personal pictures, can also be viewed as an artist. The question can be asked as to how to prevent creativity from becoming a trap. Robert Sutton (cited

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in Copeland 2000 : 352) suggests the involvement of a second or control group to protect creative people against developing an excessive love affair with their own work. This research study is, among other things, meant to develop the checks and balances referred to by Sutton, for writing the personal pictures of a book of the Bible.

5.3.2 Objectives of the research study

In formulating the general objectives of the research study in 5.3.2, the following were considered:
- The objectives of the study (cf. 1.6).
- The objectives of an audio-visual Bible (cf. 2.4).
- The objectives of personal pictures (cf. 3.2).

The main objective of the research study of the personal pictures of the book of Ruth is to determine whether the personal pictures can be expected to provide a sufficient brief for the scriptwriter and the other participants to lead to an end product with edutainment value. The more specific objectives are to ascertain

(a)   whether the end product can be expected to unleash some of the patron's emotions;

(b)   whether the end product can be expected to have edutainment value for people from a diversity of nations, cultures and backgrounds;

(c)   whether the end product can be expected to be historically accurate, hermeneutically responsible, and educationally accountable;

(d)   whether, in a general sense, the end product can be expected to enable the producers to make a market-related profit on their investment;

(e)   the financial risks of filmicly creating and promulgating the end product, at an early stage, even though such determination may only be possible to a limited extent;

(f)   whether the end product can be expected to stimulate discussion;

(g)   the demographic, religious and cultural profiles of the respondents;

(h)   how respondents use Bible-related products;

(i)   whether Ruth is likely to spark as much interest among patrons as *Matthew* and *Acts* (already filmicly created) and some other books would;

(j)   the factors that respondents deem important in the Christian products they purchase;

(k)   significant promulgation opportunities for end products; and

(l)   supplementary products that could be filmicly created from Ruth.

A further objective of the research study is to introduce a scientific basis of evaluation of the personal pictures of a biblical book before other development work and filming start.

5.3.3 Methods of research

The most fitting approach and strategy to the research study should be identified. Yin (1994 : 89) explains that "... the first and most important condition for differentiating among the various research strategies is to identify the type of research question being asked." This study should be "explanatory", because it requires specific answers to specific questions. Furthermore, an evaluation of the objectives indicates that this research study should ask primarily for a "what" question, as opposed to "who", "where", "why", or "how" questions (cf. 5.3.2). Yin elaborates on this by showing that a "what" question can best be answered by either a "survey" or "archival analysis" strategy. Due to the dynamic nature of personal pictures, the survey (empirical survey) method seems to be the better strategy, and will therefore be used.

The intention of an empirical survey is to find specific answers, based on an analysis made of the research undertaken (Spencer 1995: 154). The nature of the objectives of the research study requires a quantitative study. However, adding qualitative dimensions to the survey adds value to the results. The questions in the questionnaire about the personal pictures of Ruth (2001) are open-ended questions in order to add the qualitative dimension.

The model used will therefore be of a hybrid nature: it will employ qualitative interviews, but with quantitative aspects (cf. 1.7.4). This model can be compared with the positivist model of research. Rubin and Rubin (1995: 32-34) point out the structuredness of the positivist model and its shortcomings. However, the nature and objectives of the empirical survey need to be considered. A model is required which can be used to assess the personal pictures of a Bible book and of other films to be filmicly created. Another important factor to take into consideration is that, when the empirical research is being undertaken, the actual film will not have been filmicly created. The information required is about the personal pictures, but such information will help the owner determine in advance whether the prospective film can be expected to have edutainment value. Rubin and Rubin (1995: 38) describe their own model for qualitative interviewing as follows: "Our approach to qualitative interviewing assumes a continually changing world and recognizes that what we hear depends on when we ask the question and to whom." This approach appears to be too open and loose for the purpose of the empirical survey. A structured hybrid model, of a positivist nature, is more applicable.

With the empirical survey, the intention is to argue in favour of the following two hypotheses:
- Personal pictures of Bible books can be empirically tested, in terms of their potential to lead to end products with edutainment value.
- A film of Ruth with edutainment value can be visualised by the respondents after reading the personal pictures of the book of Ruth (2001).

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5.4 IMPLEMENTATION OF THE EMPIRICAL SURVEY

In examining the potential of the personal pictures of a book of the Bible to lead to an end product with edutainment value, the response of members of the public, being potential patrons, should be empirically researched.

An empirical survey is a survey which is based on practical observation: "Research design is about planning what you are going to ask, whom you are going to ask, and why." (Rubin and Rubin 1995: 42, referring to Marshall and Rossman). The implementation of this survey is therefore based on the requirements for the survey already determined. This applies to the determination of both the target group and the interview procedure engaged.

5.4.1 Target group

The target group will be identified by adopting the following course of action:

5.4.1.1 Steps taken

Audio-visual Bible products should be filmicly created and promulgated with a world-wide viewership in mind (cf. 1.5.3, 2.2.6). This was taken into consideration in the identification of the target group. The population of the Cape Town metropolitan area can be considered to be economically and socially diverse. The population is reasonably cosmopolitan in terms of racial mix, economic spread, and being culturally heterogeneous. For this survey groups of the population of the Cape Town metropolitan area were used.

Face-to-face individual in-home interviews were conducted with an area stratified probability sample of males and females between the age of 15 and 65.

A multi-stage sampling procedure was followed in selecting the individual respondents who were interviewed. The main stages were:

a)   Selection of five residential or sample areas (**strata**) representative of the middle- and higher-income groups of the population of the Cape Town metropolitan area. The selection of the five strata was aimed at achieving a reasonably representative coverage in terms of
-        areas with a relatively high incidence of video machine (VCR) owners; and

- areas representative of the target market in terms of key socio-economic variables such as cultural, language, and income groups.

b) The allocation of thirty dwelling units or residential addresses (**sampling points**) to each stratum.

c) Random selection of sampling points in each stratum by using randomly selected streets, and systematically taking every n^{th} address depending on the number of streets and the size of the sample required.

d) Screening of selected sampling points to identify owners of VCRs. In the case of households with no such facilities, substitution took place on the basis of taking the neighbouring dwelling unit and, if still not successful, the next one, etc.

e) Within each sampling point one member was selected to act as the respondent. The procedure followed to ensure random selection, was to choose the member whose birthday is the first amongst the members from the particular household, in the age group 15-65 years.

f) The respondents were divided in four age groups, i.e. 15-18 years, 19-29 years, 30-49 years, and 50-65 years. The respondents were chosen from household members in a manner to ensure a reasonable spread in each of these age groups. The selection of respondents was initially based on a purely random basis. However, the gender and age quota of the sample achieved in this manner was constantly checked against the set quotas. Where necessary, the random selection of respondents was changed at such a stage to a procedure deliberately aimed at meeting the set quotas.

5.4.1.2   Strata

The following strata were used in the survey:
- Southern Suburbs A: Lotus River, Grassy Park, Heathfield.
- Southern Suburbs B: Wynberg, Kenilworth, Claremont, Rondebosch.
- Northern Suburbs A: Kraaifontein, Kuils River, Brackenfell.

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-       Northern Suburbs B: Durbanville,   Bellville,   Parow,
        Goodwood.
-       Other: Thornton, Milnerton, Table View, Blouberg Strand.

5.4.1.3   Sample composition

The random selection of sampling points ensured reasonable
representation of the different language, cultural, and income
groups.   There was, however, the possibility that the sampling
points selected would not include Xhosa-speaking respondents. For
this reason purposive sampling was used in earmarking five Xhosa-
speaking sampling points. The gender and age composition of the
sample was controlled as specified in 5.4.1.1.

5.4.2   Interview procedure

The interviews for the survey were undertaken during October and November
2000.   One hundred and fifty interviews were conducted by seven qualified and
experienced research fieldworkers.   Each fieldworker was appointed for a stratum
based upon the cultural group which he or she belonged to, and which cultural
group was expected to dominate in the particular stratum.   Most of the interviews
were conducted during week days from 5-7 p.m.   These fieldworkers were
supervised by an experienced fieldwork manager.   Prior to commencement with
the interviews, the fieldworkers were carefully briefed.

The questionnaire (Annexure 1(a)) used was designed by the author. The
Overview of Ruth (Annexure 1(b)) used in the interviews as part of the
questionnaire, was the personal pictures of Ruth. This was more or less the same
as Personal Pictures of Ruth (2001) (cf. 4.5.1, 4.5.2).   The questionnaire was
tested with six respondents.   The pre-test made it possible to check the flow,
length and focus of the questionnaire before undertaking the survey with the entire
sample.   The necessary modifications were made to the questionnaire, based on
what was learnt from the pre-test.

Thereafter a further pilot survey was conducted by two fieldworkers with five
respondents.   It was established that the questionnaire was fully understood when
tested with Afrikaans- and English-speaking respondents. The interviews took 30-
45 minutes to complete, which was found to be acceptable by the respondents.

The author was present at some interviews in the guise of a student fieldworker.
This exposure helped the author to experience the atmosphere under which the
respondents gave their answers.

Each interview was commenced with the fieldworker explaining that the
questionnaire was aimed at gathering a person's perceptions and opinion of the
portrayal of biblical films. Some biographical information of the respondent was

taken down and introductory questions were asked. Each respondent was given four cards (marked A-D), one at a time, during the interview (Annexure 1(c)). These cards were meant to assist the respondents to focus on the particular biographical and introductory questions being asked. Thereafter a video of approximately five-minutes was shown to the respondent. This video contained selected extracts from *Matthew*, an audio-visual Bible product[1]. The purpose with the showing of the video was to give insight to the respondent of how the text of a particular Bible translation can be used in a fully dramatised audio-visual end product with edutainment value.

After the showing of the video, the fieldworker handed a copy of the Overview of Ruth (Annexure 1(b)), about three pages long, to the respondent. Thereafter the fieldworker read the Overview of Ruth out loud to the respondent, with the respondent following on his or her own copy. After this followed the thirteen questions with qualitative dimensions about the Overview of Ruth. The fact that the fieldworker read the personal pictures out loud to the respondent, as opposed to the respondent reading by him or herself, appeared to help the respondent to concentrate and to understand the story better.

After completion of all one hundred and fifty interviews, 25.3% (38: 150) were back-checked by the fieldwork manager. The main purposes of the back-checking were to confirm that the interviews had in fact been conducted, and that the questions asked elicited similar responses.

An attempt was made to make the survey credible by giving it clarity, uniformity, rationality and communicability throughout (cf. Rubin and Rubin 1995: 85). The results of the survey, especially the responses to the open-ended, i.e. qualitative, questions seems to validate the credibility of the empirical survey.

5.4.3 Tabulation of results

The results of the survey are contained in Annexures 2-5. The Statistical Package for Social Sciences (SPSS) by SPSS, Incorporated was used to capture and edit the data, and Wincross by the Analytical Group, Incorporated was used to make cross tabulations. Thereafter the data was converted to Microsoft Excel (Office 2000).

Annexure 2 contains an analysis of the interviews in tabulated form for the total sample, as well as by age group, gender, marital status, number of children in the household, and educational level of the respondents. Annexure 2 consists of four tables (Annexures 2.1-2.4, with the headings Demographics 2, Introduction 2.1, Introduction 2.2 and Ruth 2).

Annexure 3 contains an analysis of the interviews in tabulated form for the total sample, as well as by conservative/liberal orientation, household income, first home language, and residential area of the respondents. Annexure 3 consists of four tables (Annexures 3.1-3.4, with the headings Demographics 3, Introduction 3.1, Introduction 3.2 and Ruth 3).

Annexure 4 contains an analysis of the interviews, in tabulated form, based on a qualitative in-depth content analysis of responses to open-ended questions. This was undertaken for the total sample, as well as by age group, gender, marital status, number of children in the household, and educational level of the respondents. Annexure 4 consists of thirteen tables (Annexures 4.2-4.14), with the following headings:
-       Grasp the story of Ruth better (4).
-       Disliked elements of the story (4).
-       Identification of a hero (4).
-       Recognising family values (4).
-       Smoke signals as a means of communication (4).
-       The night scene at the threshing floor (4).
-       Respondents can visualise a film of Ruth from this story (4).
-       Watching a film of Ruth in cinema or on TV (4).
-       Buying or renting a video or DVD of a film of Ruth (4).
-       Such a film of Ruth can be entertaining (4).
-       Such a film of Ruth can be educational (4).
-       Children watching a film about Ruth (4).
-       Telling the story of Ruth to others (4).
(cf. 5.7.2-5.7.14).

Annexure 5 contains an analysis of the interviews, in tabulated form, based on a qualitative in-depth content analysis of responses to open-ended questions. This was undertaken for the total sample, as well as by conservative/liberal orientation, household income, first home language, and residential area of the respondents. Annexure 5 consists of thirteen tables (Annexures 5.2-5.14), with the following headings:
-       Grasp the story of Ruth better (5).
-       Disliked elements of the story (5).
-       Identification of a hero (5).
-       Recognising family values (5).
-       Smoke signals as a means of communication (5).
-       The night scene at the threshing floor (5).
-       Respondents can visualise a film of Ruth from this story (5).
-       Watching a film of Ruth in cinema or on TV (5).
-       Buying or renting a video or DVD of a film of Ruth (5).
-       Such a film of Ruth can be entertaining (5).
-       Such a film of Ruth can be educational (5).

- Children watching a film about Ruth (5).
- Telling the story of Ruth to others (5).

(cf. 5.7.2-5.7.14).

5.4.4 General approach to the structure of the questionnaire

The biographical questions (section A of the questionnaire) were required to provide biographical data about the respondents.

The introductory questions (sections B1 and B2 of the questionnaire) were of a quantitative nature and were required to provide information about the respondents. The information provided a profile of the respondents. Furthermore, it indicated why the respondents may wish to watch Bible-related films or buy Bible-related products. Such information can facilitate a better analysis of the responses to the questions about the story of Ruth (section D of the questionnaire).

The questions about the story of Ruth were the most important in the questionnaire. These questions were directed at establishing the respondents' perceptions and opinions about the way that the story of Ruth should be portrayed in a film of this Bible book. Open-ended questions in section D of the questionnaire were used to obtain responses of a qualitative nature from the respondents regarding the Overview of Ruth (personal pictures of Ruth (2001)).

5.5 ANALYSIS OF RESPONSES TO INTRODUCTORY QUESTIONS ABOUT THE PROFILE OF THE RESPONDENTS

An adequate demographical spread of the respondents was achieved in terms of age, gender, marital status, number of children under the age of eighteen in the household, level of education, political/social personality of the respondents, first language, occupation, and suburb where the respondents lived.

It was surprising to note that 32.7% (49:150) of the respondent households earned less than R60 000 per annum. Moreover, it was surprising that 64% (96:150) of the respondent households earned less than R120 000 per annum. The significance of such household incomes may be that not much discretionary income would be available to spend on audio-visual Bible products.

All the respondents regarded themselves as Christians, except one who indicated "uncertain". It would have been valuable to have had a more diverse religious spread.

The questions in section B1 of the Questionnaire were asked to establish a profile of the respondents. Furthermore, the responses to some of these questions should support, albeit indirectly, the responses to some of the questions about the story of Ruth.

5.5.1 Being excited about the future

The question, "Are you excited about your future?" was introduced to encourage the respondents to broaden their focus. It was hoped that such broadened focus would enhance the respective specific responses of the respondents to the questions to follow. When the nature of the response to the questions in the questionnaire is considered, it seems that this question served its purpose.

71.3% (107: 150) of the respondents responded positively to this question. It is of interest to note the spread amongst the respondents who were excited about their future:

-       85.7% (42:49) of the respondents with annual household incomes below R60 000 were excited about their future, compared with 64.4% (65:101) with higher household incomes.

-       84.4% (27:32) of the respondents who attended primary school only or part of high school said "yes", compared with 67.8% (80:118) with higher education.
(cf. Annexures 2.2(a), 3.2(a)).

This information may point to certain deficiencies in the South African educational system. Fully dramatised audio-visual Bible products could make a contribution to meet these deficiencies (cf. 1.5).

5.5.2 Being a Christian

It is surprising that all the respondents regard themselves as Christians, except one who was uncertain, and that no one of Jewish, Muslim, Hindu or other religion was among the respondents (cf. Annexure 2.2(a)). It would have been beneficial to have had respondents also from different religions (cf. 2.2.6).

5.5.3 Reading the Bible regularly

72% (108:150) of the respondents said they read the Bible regularly. This high response is understandable, when seen in conjunction with the response to the previous question.

5.5.4 Exposure to audio-visual Bible products

It was useful that 50.7% (76:150) of the respondents had seen *Matthew* or *Acts*. An interesting spread can be distinguished amongst the respondents who have seen *Matthew* or *Acts*:

-       83.6% (51:61) of the respondents who live in Southern Suburbs A and B said "yes", compared with 31.9% (22:69) of the respondents who live in

Northern Suburbs A and B. The reason may be that 91.8% (56:61) of the respondents who live in Southern Suburbs A and B use English as a first language in their homes, compared with 34.8% (24:69) of the respondents who live in Northern Suburbs A and B (cf. Annexure 3.1(c)). At the time of these interviews *Matthew* and *Acts* were available in English only. Another reason may be that 93.4% (57:61) of the respondents who live in Southern Suburbs A and B have purchased Christian products. By comparison, 62.3% (43:69) of the respondents who live in Northern Suburbs A and B have purchased Christian products (cf. 5.5.9). Furthermore, it is important to note that 72.8% (67:92) of the respondents who use English as first language would like to own biblical books in video format. By comparison, 47.2% (25:53) of the respondents who use Afrikaans as first language would like to own biblical books in video format (cf. Annexure 3.2(a); 5.5.5). From this feedback it appears that Afrikaans-speaking respondents have less exposure to and interest in audio-visual Bible products, compared with English-speaking respondents. Dubbing an end product into Afrikaans may help to improve this situation.

- 67.3% (33:49) of the respondents from households with an annual income of less than R60 000 have seen *Matthew* or *Acts*, compared with 42.6% (43:101) of those from households with an annual income of more than R60 000. This feedback points to the potential promulgation opportunity to provide some audio-visual Bible products at lower prices (cf. Annexures 2.2(a), 3.2(a); 2.7.2).

5.5.5 Owning audio-visual Bible products

27.3% (41:150) of the respondents said they would not like to own biblical books in video format, which is surprisingly high seeing that price was not mentioned in the question as a limiting factor. However, this response corresponds with the response to Question D10, where 31.3% (35:112) of the respondents said they would not like to buy or rent a video or DVD of a film of Ruth (cf. 5.7.10).

64% (96:150) of the respondents said that they would like to own biblical books in video format (cf. Annexure 2.2(a)). This indicates that a substantial group of potential patrons are influenced by factors other than price. Relevant comparisons can be made amongst some of the groups of respondents who said "yes" they would like to own biblical books in video format:

- 78.9% (60:76) of the respondents who regarded themselves as being mostly conservative and mostly liberal when it comes to social issues said "yes", compared with 48.6% (36:74) who regarded themselves somewhere in-between. This lack of interest by irresolute respondents could be helpful in determining the characteristics of core patrons for audio-visual Bible products.

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-       84.4% (27:32) of the respondents who attended primary school only or part of high school said "yes", compared with 58.5% (69:118) who completed a higher education. This spread is an indication that audio-visual Bible products have educational potential for people with relatively low formal schooling.

-       68.5% (76:111) of the respondents older than 30 years said "yes", compared with 51.3% (20:39) of those younger than 30 years. Based on their interest, it seems that fully dramatised audio-visual Bible products have educational potential for people older than 30 years.
(cf. Annexures 2.2(a), 3.2(a)).

5.5.6   Audio-visual Bible products are like the Bible

It was significant that 66% (99:150) of the respondents were of the opinion that, if the Bible was not in book format, it still was like the Bible. This response seems to indicate that the respondents think that an audio-visual Bible product can be regarded as an audio-visual translation of the Bible (cf. 2.3). It therefore appears that respondents expect, in an indirect manner, the end product to be historically accurate, hermeneutically responsible and educationally accountable.

A material spread can be identified amongst the respondents who said that, even if the Bible is not in a book format, it still is like the Bible:

-       72.5% (66:91) of the female respondents said "yes", compared with 55.9% (33:59) of the male respondents. This is valuable information for writing the personal pictures, when considered against the background that most of the buyers of audio-visual Bible products are mothers (cf. 3.10.9, 5.5.9).

-       77.8% (63:81) of the respondents who live in Southern Suburbs A and B and in Other said "yes", compared with 52.2% (36:69) of those who live in Northern Suburbs A and B. One of the reasons for this difference may be that 63.8% (44:69) of the respondents who live in Northern Suburbs A and B use Afrikaans, and 84% (68:81) of the respondents who live in the other three strata use English as a first language in their respective homes. Another reason may be that Afrikaans-speaking respondents have had a limited exposure to audio-visual Bible products (cf. 5.5.4). However, this difference in response could be related to a different approach and attitude to the Bible by the English-speaking respondents compared with that of the Afrikaans-speaking respondents. This brings to the fore another characteristic of certain groups of potential patrons, which should be considered by the owner and the other participants.
(cf. Annexures 2.2(a), 3.2(a)).

5.5.7   Watching a biblical story on TV, cinema, video and personal computer

It is of interest to note that 93.3% (140:150) of the respondents have watched a biblical story on TV, cinema, video or personal computer. When a short extract of an audio-visual Bible product was shown to the respondents, it was therefore not strange to them. This big response indicates the size of the potential market for audio-visual Bible products.

5.5.8   Using a personal computer

The relative rate of high usage of a personal computer among the respondents (58% or 87:150) indicates a readiness to accept electronic audio-visual Bible products (cf. Castells 1998: 358-360; 2.2.5).

Valuable comparisons can be made amongst the respondents who regularly use a personal computer:

-       82.1% (32:39) in the age groups 15-29 said "yes", compared with 49.5% (55:111) in the age groups 30-65.

-       77.1% (27:35) who are single and have never been married, compared with 52.2% (60:115) of those who are married and separated/widowed. It should be noted that 88.6% (31:35) of the respondents who are single and have never been married are younger than 30 years of age. This response reinforces the previous response, by age group, and points to promulgation opportunities via the electronic media to people younger than 30 years for audio-visual Bible products.

-       It is revealing to note to what extent the level of education of the respondents impact upon their regular use of a personal computer. 70.8% (34:48) of those who graduated from college or university, 64.3% (45:70) of those who graduated from high school, and 25% (8:32) of the other use a personal computer regularly. However, 100% (32:32) of the latter group (those who attended primary school or part of high school) have watched a biblical story on TV or somewhere else (cf. Annexure 2.2(b);   5.5.7). These responses signify the need and potential for fully dramatised audio-visual products to be promulgated through television and the Internet. Furthermore, these responses point to the educational potential of end products promulgated through the mass media.

-       66.3% (67:101) of the respondents from households with an annual income of more than R60 000 said "yes", compared with 40.8% (20:49) of those from households in the income bracket below R60 000. This response highlights the need and potential to promulgate audio-visual Bible products via the mass media to patrons in the lower income brackets.
(cf. Annexures 2.2(b), 3.2(b)).

5.5.9 Buying Christian products

The fact that 75.3% (113:150) of the respondents have purchased some or other Christian product is of interest. A significant spread can be identified amongst these respondents:

- 93.9% (46:49) from households with an annual income of less than R60 000 have purchased Christian products, compared with 66.3% (67:101) of those from households in higher income brackets. This shows that audio-visual Bible products could be targeted at potential patrons with low incomes, even though such products may have to be sold at affordable prices.

- 93.4% (57:61) of those who live in Southern Suburbs A and B have purchased Christian products, compared with 62.9% (56:89) of those who live in the other three strata. Such feedback may help the participants to develop core patrons.

- 81.1% (90:111) in the age groups above 30 years have purchased Christian items, compared with 59% (23:39) of those in the age groups below 30 years. This suggests a bigger interest to acquire audio-visual Bible products among potential patrons older than 30 years.

- 80.2% (73:91) of the female respondents, compared with 67.8% (40:59) of the male respondents, said "yes" (cf. 5.5.6).

- 80.9% (93:115) of those who are married and are separated or widowed have purchased Christian items, compared with 57.1% (20:35) of those who are single and have never been married (cf. 5.5.8).

- 93.5% (43:46) of those who regard themselves as being mostly conservative said "yes", compared with 70% (21:30) of those who regard themselves as being mostly liberal.
(cf. Annexures 2.2(b), 3.2(b)).

The responses of the latter four of the above-mentioned sub-groups of respondents coincide with the findings of Barna Research Group (1998: 5) in its study of patrons of audio-visual Bible products.

5.5.10 Having access to a television set and video machine

This question was superfluous, because all the households had to have a VCR for respondents to be included (cf. 5.4.1.1). This question should therefore have been omitted.

5.6   ANALYSIS OF RESPONSES TO INTRODUCTORY QUESTIONS ABOUT WHY RESPONDENTS WISH TO BE EXPOSED TO BIBLE-RELATED FILMS

These questions were asked of the respondents to determine why they may wish to watch or buy biblical products. Furthermore, the responses to these questions should confirm the responses to the questions about the story of Ruth.

5.6.1   Entertainment purposes

It is surprising to see how low entertainment rated amongst the respondents (26% or 39:150) as a reason for watching or buying Bible-related products. The response to this question seems to contradict the response to Question D.11 (cf. 5.7.11).

The response to this Question B.2(1) would probably have been higher if it was asked after, and not before, having asked Questions B.2(2) and B.2(4). This observation is made against the background of

-    the relatively high positive response (76.7% or 115:150) to Question D.11 about the same subject (cf. 5.7.11);
-    the relatively high positive response (84% or 126:150) to Question B.2(6) about the same subject (cf. 5.6.6);
-    the relatively high percentage (12% or 18:150) of the respondents who were not sure about their response to this question; and
-    the fact that 14.6% (7:48) of the respondents who graduated from college or university said in their response to this question that they would watch Bible-related films or buy Bible-related products for entertainment purposes. By comparison, 31.4% (32:102) of the respondents with lower educational qualifications responded similarly. However, more than 64% (31:48) of the respondents who graduated from college or university responded "yes" to all the questions in Section B.1 (cf. Annexures 2.2(a), (b); 5.5.1-5.5.9). Entertainment-related reasons may have been part of the motivation for these respondents saying "yes" to some of the questions in Section B.1.

The response to this question indicates a perception amongst many respondents (62% or 93:150) that the communication of Bible products could or should not be entertaining. They appear to be constrained in their understanding of how the Bible content could be conveyed. Furthermore, the question should be addressed of whether a proportion of potential patrons of audio-visual Bible products are ready to experience the Bible in an entertaining manner. The response to this question indicates that they are not, whereas the response to Question D.11 (cf. 5.7.11) indicates that they are. Some of the reasons for this discrepancy are that the respondents were exposed to a number of factors between these two questions being asked, namely:
-    Overview of Ruth was read to them.
-    They were asked a number of other questions.

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- A five-minute video of an audio-visual Bible product was shown to them.

The response to this question moreover manifests the need to help potential patrons to grow in their use and understanding of audio-visual Bible products. Such growth aptitude points to certain requirements regarding end products:

- End products should be of a nature to contribute to the education of potential patrons (cf. 1.5.1).
- A variety of end products with edutainment value should be made available via the mass media, in order to help potential patrons to deal with change (cf. 2.2.5).
- End products should be focused on specific, often smaller, groups of potential patrons in order to meet their specific needs (cf. 2.2.7).
- Quality personal pictures should be written, which could lead to end products with edutainment value (cf. 3.5.1).
- End products should be made available of those Bible books, the content and style of which are such that not many people read them (cf. 2.2.6).
- End products should be made available digitally, so that patrons can participate in the reversal of the hermeneutical flow and thereby begin to take ownership of such end products (cf. 2.2.4).
- Art should be introduced in a variety of forms, in order to filmicly create end products with edutainment value (cf. 2.2.1).
- Patrons should be made participants in the filmic creation and promulgation processes in order for them to feel a sense of belonging (cf. 2.7.6).
- Participants should ensure that patrons and potential patrons give their feedback, so as to be able to filmicly create end products with edutainment value (cf. 2.7.2).

Based on the low positive rating by respondents to this question of entertainment as a reason for watching or buying Bible-related end products, another question should be asked: Is entertainment an essential requirement for an end product? A fully dramatised audio-visual Bible product should have edutainment value in order to meet the needs and requirements of as many potential patrons as possible. Edutainment value consists of educational and entertainment dimensions (cf. Table 1; 1.5). Entertainment is therefore an important cornerstone for such an end product. Personal pictures of quality form an important starting point for an end product with edutainment value.

5.6.2 Finding out about God, Jesus, the Bible

The 96.7% (145:150) positive response to this question about finding out about God, Jesus and the Bible should be seen against the background of all the respondents (except one) regarding themselves as being Christians (cf. 5.5.2).

This high positive response can be interpreted to mean that Christians consider the Bible to play an important role in society. This response may also indicate that Christians have a need for audio-visual Bible products. Exposure to end products with the objective of finding out about God, Jesus, the Bible and of understanding the Bible better (cf. 5.6.3), appear to converge for the respondents.

5.6.3 Understanding the Bible better

The same response to this question (96.7% or 145:150) about understanding the Bible better, compared with that of the previous question, seems to indicate that this question was unnecessary. This response can, however, be seen as a desire by the respondents to be exposed to biblical end products for educational purposes (cf. 5.6.4).

5.6.4 Educational purposes

The response to this question is revealing. Most of the respondents (90% or 135:150) regard the Bible as being educational. The positive response to this question may be the result of Bible teaching encountered by the respondents in church, Sunday school, school, or at home. The fact that all the respondents (except one) regard themselves as being Christians may also have impacted upon this response.

In each of the respective categories more than 80% of the respondents said they will watch Bible-related films or buy Bible-related products for educational purposes, which is significant. However, there are a few categories where more than 94% of the respondents gave a similar response:
- those in the age group 19-29 (100% or 25:25);
- those who are single and have never been married (94.3% or 33:35);
- those who consider themselves to be mostly liberal (96.7% or 29:30);
- those who live in households with annual income above R120 000 (94.4% or 51:54);
- those who use Afrikaans as first language (94.3% or 50:53); and
- those who live in the suburbs Other (100% or 20:20).
(cf. Annexures 2.3(a), 3.3(a)).

Such response indicates an across the board consideration about the importance of biblical end products from an educational perspective. It appears that Christians may be satisfied with mostly educational and hermeneutical dimensions in audio-visual Bible products, perhaps at the expense of some entertainment dimensions.

5.6.5 The film is an accurate word-for-word audio-visual rendition of a book of the Bible

Representing the audio element of the particular Bible book word for word in the end product is an important aspect of audio-visual Bible products (cf. 1.4). The

concept of word-for-word accuracy cannot, however, be expected to be generally known by the public, because audio-visual Bible products do not seem to be widely known. Nevertheless, 50.7% (76:150) of the respondents have seen audio-visual Bible products before (cf. 5.5.4).

To this question 56% (84:150) of the respondents said that they will want to watch Bible-related films if they thought the film was an accurate word-for-word audio-visual rendition of a book of the Bible. This response indicates that the majority of the respondents generally understand the nature and meaning of audio-visual Bible products and that they rate word-for-word accuracy highly. This response may also point to the fact that many respondents perceive audio-visual Bible products to have educational potential (cf. 5.6.4).

It is of interest to note that the respondents in the age group 15-18 and the respondents who are single and have never been married, most of whom are young people, do not rate word-for-word accuracy highly - 42.9% or 6:14 and 40% or 14:35 respectively responded "yes" (cf. Annexure 2.3(a)). Young people represent a group of potential patrons for audio-visual Bible products. This response will help the participants to better understand the needs and desires of young people in this age group.

5.6.6 A film of good quality

84% (126:150) of the respondents said that they will watch a Bible-related film if the quality of the film is good. 70% or more of the respondents in each of the respective categories regarded quality as being important to them. This response points to the importance for end products to be of a market related quality.

Quality audio-visual Bible products are described as having edutainment value. The educational and entertainment aspects together form end products with edutainment value (cf. Table 1, 1.5, 2.2, 2.7). In rating the quality of biblical products highly, the respondents indirectly rated educational and entertainment aspects of such products highly as well. To some extent this response can therefore be seen to be contradicting the response to Question B.2(1) (cf. 5.6.1).

5.6.7 The price of the film

40.7% (61:150) of the respondents said they will watch Bible-related films or buy Bible-related products depending on the price of the film or video. Unfortunately no price for such film or video was mentioned in the question and the response is therefore not as significant as it would otherwise have been. This may be the reason why 52.7% (79:150) of the respondents said that they were not sure about this question.

The price of a particular item was found to be an important factor to patrons of audio-visual Bible products (cf. 2.7.2). Price can therefore be expected to be important to the respondents. It is meaningful to observe the variation in importance of price to the respondents who live in the respective strata. 80.3% (49:61) of the respondents who live in Southern Suburbs A and B said the price of the film or video is important to them. By comparison, 17.4% (12:69) of the respondents who live in Northern Suburbs A and B said price was important, and no respondents in Other suburbs said price was important. Furthermore, it is of interest to note the various other categories where more than 50% of the respondents rated price as being important to them, namely:

- Respondents in the age group 50-65 (54.8% or 23:42).
- Respondents who attended primary school or part of high school (59.4% or 19:32).
- Respondents who regard themselves as mostly conservative (60.9% or 28:46).
- Respondents from households in the income bracket below R60 000 per annum (69.4% or 34:49).
- Respondents who use English as a first language (51.1% or 47:92).

(cf. Annexures 2.3(b), 3.3(b)).

It is of interest to note that the spread amongst the respondents who said "yes" to this question is more or less the same as the spread amongst the respondents who have purchased Christian products in response to Question B.1(9) (cf. 5.5.9). This favourable comparison appears to indicate that the price of Christian products is important to those people who have purchased such products.

5.7 ANALYSIS OF RESPONSES TO QUESTIONS ABOUT THE STORY OF RUTH

The feedback to the questions in this section is the main focus of the empirical survey. Many of the respondents gave more than one reason for their respective responses to these questions. The totals of these reasons for the responses therefore often add up to more than the total number of respondents who answered "yes" or "no" to the respective questions (cf. Annexures 4, 5; 5.7.2 - 5.7.14).

5.7.1 Heard the story of Ruth before

75.3% (113:150) of the respondents have heard the story of Ruth before, which is surprisingly high. One of the reasons could be that all the respondents (except one) regarded themselves as being Christians (cf. 5.5.2). Roux (1984: 1) points out that a children's Bible can be found in most Afrikaans homes in South Africa. This is probably true of many English homes as well. Relatively more attention appears to be given in children's Bibles to biblical books with a story or narrative (Roux 1984: 21-27), of which Ruth is an example. It can also be expected that many respondents heard the story of Ruth in Sunday school, church or school. In their reply to Question D.10, 34.8% (8:23) of the respondents said they would buy a film of Ruth for teaching or for Sunday School purposes (cf. 5.7.10). The fact

that many of the respondents knew the story from before, seem to have helped them in answering many of the questions about the story of Ruth.

Beneficial comparisons can be made amongst the respondents who knew the story of Ruth from before:

- 30 years and older	81.1% (90:111)
Younger than 30 years of age	59% (23:39).
- Married and separated or widowed	82.6% (95:115)
Single and have never been married	51.4% (18:35).
- Mostly conservative	87% (40:46)
Mostly liberal and somewhere in-between	70.2% (73:104).
- Household income below R120 000 per annum	83.3% (80:96)
Household income above R120 000 per annum	61.1% (33:54).
- Southern Suburbs A and B	90.2% (55:61)
Northern Suburbs A and B and Other	65.2% (58:89).

(cf. Annexures 2.4(a), 3.4(a)).

An interesting comparison can be made of the above-mentioned spread, with some of the characteristics of the respondents younger than 30 years of age. The characteristics of those younger than 30 years are:
- Single and have never been married 79.5% (31:39).
- Mostly liberal and somewhere in-between 76.9% (30:39).
- Northern Suburbs A and B and Other 69.2% (27:39).
(cf. Anexures 2.1(a), (b), (d)).

From these data it appears that potential patrons younger than 30 years of age have less Bible knowledge than others. This is valuable information for the owner and other participants about the characteristics of potential patrons of end products who are younger than 30 years.

5.7.2 Grasp the story of Ruth better

63.3% (95:150) of the respondents felt that they grasped the story better after Overview of Ruth (personal pictures of Ruth (2001)) was read to them. It is important to note that the end users of the personal pictures of Bible products are the participants in the filmic creation and promulgation processes. These participants are not necessarily potential patrons of such Bible products, such as the respondents (cf. 3.5.4). Nevertheless, the personal pictures of Ruth (2001) communicate with the majority of the respondents. This can be seen when reviewing some of the most common reasons given by those respondents who said they grasped the story better, in summary form and with the respective numbers of

responses:

- Easy to understand/it is set out to understand (15.4% or 14:91).
- Offers more than the Bible/tells me more than if I read the Bible (12.1% or 11:91).
- Well laid out (11% or 10:91).
- Couldn't remember the whole story (8.8% or 8:91).
- Summarises story (7.7% or 7:91).

The various respondents gave a number of motivated reasons. The result was that the percentages of respondents, who gave the respective reasons, were lower (cf. Annexures 4.2(a), 5.2(a)).

From their feedback it seems that these respondents knew the story of Ruth before. Furthermore, it appears that the personal pictures of Ruth (2001) established a good narrative, and that it could form a foundation for the filmic creation and promulgation of a film of Ruth with edutainment value. This response indicates that one of the objectives with personal pictures can be met (cf. 3.2(g)). Moreover, such feedback signifies that the personal pictures can have educational and hermeneutical value in and of themselves, and may encourage an interest to understand the Bible better among readers. The personal pictures can therefore serve educational purposes, and could be used towards this end in places such as churches, Christian schools and homes (cf. 3.2(f)).

It is of interest to note the two most common reasons given by the respondents who said they did not grasp the story better (36.7% or 55:150):

- Confusing/overview is confusing (24.1% or 19:79).
- I know the story from the Bible/I am familiar with the story (13.9% or 11:79).

(cf. Annexures 4.2(b), 5.2(b)).

Some respondents seem not to understand the concept of an audio-visual Bible. Furthermore, it appears that some of the extra biblical aspects introduced into the personal pictures confused some respondents (cf. 3.7.1, 5.7.6).

5.7.3   Disliked elements of the story

68.7% (103:150) of the respondents said there were no elements of the story of Ruth which they did not like. Two of their most common reasons given, were as follows:

- Nothing I disliked (21.1% or 23:109).
- It is a good story (21.1% or 23:109).

(cf. Annexures 4.3(a), 5.3(a)).

The first response is of a repetitive nature. The second response appears to be a confirmation that the personal pictures of Ruth (2001) was of such quality that many respondents perceived it as a good story. The personal pictures of Ruth (2001) may therefore lead to an end product with edutainment value (cf. 3.5.1).

5.7.4   Identification of a hero

77.3% (116:150) of the respondents identified a hero in the story. Ruth and Boaz respectively were identified by most respondents as hero. The most common reason given for choosing Ruth as heroine was that she was loyal to Naomi. The most common reasons given for choosing Boaz as hero, were the following:

-       Would marry Ruth.
-       Protected her and married her.
-       Protected her reputation.
(cf. Annexures 4.4(a), 5.4(a)).

These responses seem to signify that most respondents have an understanding of the personal pictures of Ruth (2001). Furthermore, such feedback highlights the role played by important characters in film (cf. 3.9.4). Atchity and Wong (1997: 38) state this succinctly: "No matter what kind of movie for which you're writing a treatment, your work begins with characters. Characters are the most important element of the story and should generate the action, the setting, and the point of view."

5.7.5   Recognising family values

86.7% (130:150) of the respondents recognised family values as being important in the story of Ruth. It is insightful to note that more than 80% of the respondents in all the respective groups said that they recognised family values as being important in the story of Ruth. The following spread can be identified amongst the groups where more than 92% of the respondents said "yes":

-       15-18 years of age (92.9% or 13:14).
-       Graduated from college or university (93.8% or 45:48).
-       Mostly liberal (93.3% or 28:30).
-       Other suburbs (100% or 20:20).
-       Xhosa as home language (100% or 5:5).
(cf. Annexures 2.4(b), 3.4(b)).

The response by the Xhosa-speaking respondents may be meaningful. Some of the other questions to which all five of the Xhosa-speaking respondents gave the same answer, were as follows:

-       They are excited about their future (cf. 5.5.1).
-       They are Christians (cf. 5.5.2).
-       They read their Bible regularly (cf. 5.5.3).
-       They have watched a biblical film (cf. 5.5.7).
-       They will watch a Bible film to find out about God, Jesus, the Bible (cf. 5.6.2).
-       They will watch a Bible film to understand the Bible better (cf. 5.6.3).
-       They will watch a Bible film if the quality is good (cf. 5.6.6).

- The price will influence them in deciding to watch a Bible film (cf. 5.6.7).
- A film of Ruth can be entertaining (cf. 5.7.11).

(cf. Annexures 3.2(a), (b), 3.3(a), (b), 3.4(c)).

Taking note of these distinctives can be beneficial in order to filmicly create an end product for such a group of potential patrons.

Some of the most common reasons given by the respondents for their answers, were the following:
- Ruth stays with her mother-in-law/she is loyal to her mother-in-law (24.5% or 45:184).
- Family looks after each other/ they stand together/there is a special bond amongst the family (13.6% or 25:184).
- Loyalty (12% or 22:184).
- Love (7.1% or 13:184).
- Respect (6.5% or 12:184).
- Obedience (4.9% or 9:184).
- Caring for each other (4.9% or 9:184).

(cf. Annexures 4.5(a), 5.5(a)).

The response indicates that 86.7% (130:150) of the respondents identified family values as being important in the biblical story (cf. 4.5.3). Furthermore, the response points to an interest in family values *per se*. It is of interest to note that emotion (cf. 3.10.6, 5.3.2(a)) was not mentioned by any respondents as a reason for their response. This could signify that the owner did not succeed in generating feelings of passion and emotion (cf. 3.7.3). The personal pictures of Ruth (2001) may therefore be improved by adding such dimensions.

5.7.6   Smoke signals as a means of communication

The use of smoke signals is not mentioned in the biblical story. The purpose with this question was to test the reaction of the respondents to such extra-biblical information and happenings (cf. 3.6). It was also meant to test the respondents' reaction to such means of communication (cf. 3.7.11).

64% (96:150) of the respondents found the smoke signals to be helpful. 91.8% (90:98) of the reasons they gave related to communication, which were more or less as follows:

their way of communicating/only way to communicate/easiest way to communicate/quick way of communicating (cf. Annexures 4.6(b), 5.6(b)).

However, it seems that they did not fully understand the question of whether the smoke signals were helpful or bothersome to them. From their above-mentioned reasons it appears that they understood the question to relate to the usefulness of smoke signals. They found the use of such smoke signals in personal pictures

satisfactory. The feedback seems to indicate the acceptance and approval by many potential patrons of the value of using contextually relevant techniques from cultural backgrounds in biblical times to enhance the fully dramatised audio-visual communication of books of the Bible.

Some of the respondents who found the smoke signals to be bothersome understood the question correctly. Some of their most common reasons were the following:
-        Never read about this in the Bible (28.3% or 15:53).
-        Don't know what they indicate (24.5% or 13:53).
(cf. Annexures 4.6(a), 5.6(a)).

It occurs that some of these respondents find the nature of the hermeneutical dimension of an audio-visual Bible troublesome. It does, however, not appear to be feasible to filmicly create a fully dramatised audio-visual Bible product with edutainment value without adding aspects not specifically mentioned in the print form of the particular biblical text (cf. 1.5.2, 2.2.4).

5.7.7   The night scene at the threshing floor

76% (114:150) of the respondents did not think that this scene was highly erotic. Some of the more common reasons the respondents gave for why they did not think that this scene was highly erotic can be helpful in assessing the feedback:
-        Nothing happened (17.4% or 21:121).
-        Nothing sexual about it (16.5% or 20:121).
-        No description of what they did (14.9% or 18:121).
-        Nothing erotic (14.9% or 18:121).
-        No lovemaking is spoken about (10.7% or 13:121).
- -   Only innocent flirting (7.4% or 9:121).
(cf. Annexures 4.7(b), 5.7(b)).

From this response it appears that most of the respondents were not concerned about scenes that were suggestive in a sexual sense. This reaction is an indication that many potential patrons of audio-visual Bible products may not be overly sensitive about such suggestive scenes.

The question should, however, be asked whether the owner could introduce scenes with more entertainment dimensions, but at the expense of educational dimensions. In order to answer this question, it is of importance to note the danger of new hermeneutics (cf. Carson 1994: 11; 2.2.4). The need for an audio-visual Bible product to remain true to the Bible is important (cf. 1.4). The owner can therefore include scenes in the personal pictures to bolster entertainment, if contextually appropriate. End products with a variety of entertainment dimensions may be attractive to Christians and non-religious people (cf. 2.2.6).

The night scene seems to be treated in the biblical story of Ruth in a manner whereby the potential erotic nature of what takes place can be deduced (cf. 4.5.3). The treatment of scenes in an overtly erotic manner in Bible films may, however, not always be appropriate (cf. 2.2.7). In Question D.3, it comes out that 31.3% (47:150) of the respondents felt that there are elements in the story which they did not like (cf. Annexures 4.3(b), 5.3(b)). The only significant reason given by these respondents (30.6% or 15:49) is that they disliked Ruth climbing into Boaz's bed. Furthermore, in their response to Question D.13, 16% (24:150) of the respondents said they would not like their children to watch such a film about Ruth. The most common reason was:

> There are some moral issues to consider/will be confused by the threshing floor scene/maybe get the wrong message (34.6% or 9:26) (cf. Annexure 4.13(b)).

These responses indicate greater sensitivity about likely erotic scenes in Bible films among some potential patrons. The owner can decide to present this night scene at the threshing floor in a non-erotic manner. Elderly Naomi, the storyteller, can for instance tell this particular part of the story to Obed in a non-emotive voice tone. Sensitive patrons may find such treatment more satisfactory, but some of the entertainment potential of this scene could be lost. Another approach is to focus a supplementary product on the needs and desires of such a group of potential patrons (cf. 3.11.2, 5.3.2(l)).

5.7.8 Respondents can visualise a film of Ruth from this story

With regards to meeting the specific aims with the empirical survey (cf. 5.3.2), the feedback to this question is the single most important response. 88% (132:150) of the respondents said they can visualise a film of Ruth from this story. This response, in and of itself, is proof that personal pictures can meaningfully be researched in terms of their potentiality to form the basis for an end product with edutainment value (cf. 5.2). This feedback indicates that an end product with edutainment value can be visualised by potential patrons when reading the personal pictures of such product (cf. 3.2(g)).

It is of value to note the spread amongst the respondents who could visualise a film of Ruth from the story read to them:

- Married and separated or widowed   92.2% (106:115)
  Single and have never been married   74.3% (26:35).

- Attended primary school or part of high school   100% (32:32)
  Graduated from high school and college or
  university   84.7% (100:118).

- Mostly liberal	100% (30:30)
Mostly conservative and somewhere in-between	85% (102:120).
- Household income below R120 000 per annum	91.7% (88:96)
Household income above R120 000 per annum	81.5% (44:54).
- Southern Suburbs A and B	100% (61:61)
Northern Suburbs A and B and Other	79.8% (71:89).

(cf. Annexures 2.4(c), 3.4(c)).

This feedback should be useful to participants, because this will enable them to determine the make-up of potential patrons who could become core patrons. By giving their response the respondents have had the opportunity, albeit indirectly, to partake in the filmic creation of the end product of Ruth. Their reaction to this question points up the concept that they may be more likely to buy or watch such an end product after having had an opportunity to participate in its filmic creation, even though their participation might be of a subjective nature.

With audio-visual Bible products moving pictures are presented to patrons, and then they can be expected to better understand the particular story. With the empirical study the order is reversed from a hermeneutical perspective. The personal pictures, which are word pictures, are presented to respondents and they are expected to visualise what the end product could look like (cf. 5.3.1). Some of the more common reasons given for why the respondents could visualise a film of Ruth from this story are helpful in this regard:
- Has enough material to make a film (15% or 22:147).
- A good story (14.3% or 21:147).
- Interesting features and content (9.5% or 14:147).
- A love story (6.8% or 10:147).
- If I close my eyes I can see the whole story (6.8% or 10:147).
- She has a lot to tell (5.4% or 8:147).
(cf. Annexures 4.8(a), 5.8(a)).

From this response it appears that the personal pictures of Ruth (2001) was of sufficient quality to enable many respondents to visualise a film of Ruth when reading it. The respondents give the impression that they expect to enjoy such a film and to find it entertaining (cf. 1.5). This response is favourable for the notion that quality personal pictures can contribute to an end product with edutainment value (cf. 3.5.1). Moreover, the response to this question alone seems to prove the correctness of the hypotheses in 5.3.3.

5.7.9   Watching a film of Ruth in cinema or on TV

The respondents seem to have misunderstood this question. The respondents were asked whether they would like to watch such a film of Ruth, either in the cinema or on TV. Some of the respondents unfortunately seem to have understood the

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question to mean whether they would want to watch such a film in the cinema *or* watch such a film on TV. Only 88 respondents completed this question, whose response will be analysed. Furthermore, the above-mentioned understanding associated with this question by the respondents will be assumed to be the valid understanding and analysed accordingly.

71.6% (63:88) of the respondents said they would prefer to watch such a film of Ruth on TV, compared with 3.4% (3:88) who preferred the cinema. Some of the more common reasons given of why the respondents chose television, were the following:
- Would be entertaining for family to watch (16.9% or 12:71).
- Prefer TV/do not go to cinema (14.1% or 10:71).
- More relaxed to be at home (14.1% or 10:71).
- Can talk about content/can have a discussion (9.9% or 7:71).
(cf. Annexures 4.9(a), 5.9(a)).

This is revealing feedback. One of the reasons why TV rated so much higher than cinema may be the perspective amongst respondents that Bible products would or should be more educational than entertaining (cf. 5.7.11, 5.7.12). Cinema may be regarded by them as mostly entertaining and TV as having educational and entertainment dimensions. It is meaningful that some respondents gave the discussion of the content as a reason. This appears to signify that these respondents understand the educational benefits of active learning (cf. Carstens 1995: 172-183; 2.7.2). However, it is of interest that the most common reason given by the respondents for their preference, is entertainment for the family. This accentuates the importance of entertainment. This response supports the notion that television can be used to communicate audio-visual Bible products in a manner in which educational and entertainment purposes can be served (cf. 1.5).

Based on this response, the owner (and other participants) may decide to focus a particular product on television. This may lead to certain changes in the personal pictures, such as omitting or using less special effects, because television is not as dramatic as the cinema (cf. 3.10.3). Such a change in focus should impact upon the cost of filmicly creating the end product (cf. 3.7.14).   .

5.7.10 Buying or renting a video or DVD of a film of Ruth

The respondents seem to have misunderstood this question. The respondents were asked whether they would like to acquire, i.e. buy or rent *or* not buy or rent, such a film of Ruth. Some of the respondents unfortunately seem to have understood the question to mean whether they would want to buy such a film *or* rent such a film.   . 112 Respondents said they would like to rent *or* buy *or* not rent *or* not buy such a film; their responses will be analysed. Furthermore, the above-mentioned understanding associated with this question by the respondents will be assumed to be the valid understanding and analysed accordingly. Another 66 responses were received where rent or buy were not mentioned; they were ignored for the

purposes of this analysis (cf. Annexures 4.10(c), 5.10(c)).

68.8% (77:112) of the respondents said they would like to rent *or* buy such a film, and the remaining 31.3% (35:112) of the respondents said they did not want to rent *or* buy.

48.2% (54:112) of the respondents preferred to rent. Some of the more common reasons given of why they chose to rent:
- Cheaper (21.9% or 14:64).
- Can rewind and refer to the Bible (15.6% or 10:64).
(cf. Annexures 4.10(a), 5.10(a)).
It is of benefit to note that price was mentioned as a reason (cf. 5.6.7).

The most common reason given by the respondents who preferred to buy:
- Use for teaching purposes/use for Sunday school purposes (34.8% or 8:23) (cf. Annexures 4.10(b), 5.10(b)).
The educational aspect is important to many respondents (cf. 5.7.12).

5.7.11 Such a film of Ruth can be entertaining

76.7% (115:150) of the respondents thought that a film of Ruth can be entertaining. This response indicates that the respondents thought that such a film can have edutainment value. Some of the most common reasons given, were the following:
- It is a good story (24% or 30:125).
- The contents is interesting (12% or 15:125).
- You can learn a lot (6.4% or 8:125).
- It has a moving story (6.4% or 8:125).
(cf. Annexures 4.11(a), 5.11(a)).

The reasons given seem to indicate that the respondents knew what they were looking for in an entertaining biblical film, and that they expect such a film of Ruth to be entertaining. Furthermore, some of the reasons given point to educational aspects. The respondents therefore indirectly display an understanding of and an interest in the edutainment value of a biblical film. It is of interest to note that none of the respondents gave highly emotional aspects as a reason for their response to this question (cf. 3.10.6, 5.3.2(a)). This may indicate that the narrative in the personal pictures of Ruth (2001) could be rewritten in a manner to engender more emotion (cf. 5.7.5).

Insightful comparisons can be made amongst the respondents who said that a film of Ruth can be entertaining:

- 30 years and older   79.3% (88:111)
  Younger than 30 years   69.2% (27:39).

- Married and separated or widowed	80% (92:115)
Single and have never been married	65.7% (23:35).
- Attended primary school or part of high school	96.9% (31:32)
Graduated from high school and college or	
university	71.2% (84:118).
- Xhosa speaking	100% (5:5)
English speaking	88% (81:92)
Afrikaans speaking	54.7% (29:53).
- Southern Suburbs A and B	98.4% (60:61)
Other	75% (15:20)
Northern Suburbs A and B	58% (40:69).

(cf. Annexures 2.4(c), 3.4(c)).

It is meaningful that these distinguishing characteristics relate to age, marital status, level of education, home language, and suburb where the respondents live. An approximate correlation emerges with the spread amongst the respondents regarding this question and in Questions B.1(9), B.2(7) and D.1. From this comparison it appears that many respondents who think that such a film of Ruth will be entertaining, knew the story of Ruth from before, have purchased Christian products, and feel that the price of such biblical products will be important to them (cf. 5.5.9, 5.6.7, 5.7.1). Some of these aspects underline the perspective that entertainment in an end product can be subjectively impacted on by what the particular patron hears and reads about the end product before experiencing it (cf. 1.5.2).

23.3% (35:150) of the respondents thought that a film of Ruth cannot be entertaining. The two most common reasons given were as follows:
- Anything biblical is not entertaining (22.9% or 8:35).
- It is for spiritual growth (22.9% or 8:35).
(cf. Annexures 4.11(b), 5.11(b)).

Such response indicates the perception amongst some respondents that biblical films are not meant to be entertaining. The reasoning by the respondents behind this type of response may be why, in Question B.2(1), only 26% (39:150) of the respondents said that they would wish to watch Bible-related films or buy Bible-related products for entertaining purposes (cf. 5.6.1).

5.7.12 Such a film of Ruth can be educational

94% (141:150) of the respondents thought that a film of Ruth can be educational. This high response is even more revealing when seen against the background that this question evoked the single biggest positive response from the respondents of all the questions in this section about the story of Ruth. Furthermore, this

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response is a confirmation of the big proportion (90% or 135:150) of respondents who gave educational purposes as a reason for exposing themselves to Bible-related films and products (cf. 5.6.4).

It is of interest that all the respondents in the age group 15-18 years (14:14) thought that a film of Ruth can be educational, compared with 93.4% (127:136) of those older than 18 years. Some of the most common reasons why the respondents thought that such a film can be educational were the following:
- You can learn a lot (11.3% or 18:160).
- You will learn about peoples' lives in those (biblical) times (10.6% or 17:160).
- It is good for school kids to watch (10% or 16:160).
- It teaches you about loyalty/respect (8.8% or 14:160).
- We can all learn from Ruth's life (8.1% or 13:160).
- It teaches you good family values (8.1% or 13:160).
- Sunday schools/educational institutions can use it as a teaching aid (8.1% or 13:160).
- It makes the story more understandable (5.6% or 9:160).
(cf. Annexures 4.12(a), 5.12(a)).

These reasons indicate an interest among the respondents to better understand the Bible and to know more about the biblical stories. The reasons suggest that the respondents perceived the hermeneutic dimension and the educational potential of a film of Ruth for themselves and for others. The respondents seem to understand the challenges of functional illiteracy of children and young people and the resultant dependence they have developed on the audio-visual medium. However, it is also important to note that the respondents discerned the potential of such a film to expose children and young people to biblical truths and absolutes. This response underlines the importance of an educational substructure of an audio-visual Bible (cf. 1.5.1). It also reveals that an educational context for the storytelling of a particular book of the Bible should be well received by patrons, and lead to edutainment value (cf. 3.8.12). This feedback can be used by the owner in writing the personal pictures.

5.7.13 Children watching a film about Ruth

74.7% (112:150) of the respondents would like their children to watch such a film about Ruth. Some of the most common reasons given, were as follows:
- Can understand the story/Bible better (14% or 18:129).
- Might become interested in reading the Bible willingly (12.4% or 16:129).
- Must get encouraged at a young age to know the Bible stories/characters (10.9% or 14:129).
- Children prefer to watch films/they do not like to read (8.5% or 11:129).
- Spiritual growth (7% or 9:129).
- Teaches them good family values/values (6.2% or 8:129).
(cf. Annexures 4.13(a), 5.13(a)).

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Roux (1984:2) states that the Bible should be translated in such a manner as to cater for the needs of children also (cf. 1.5.1). An audio-visual Bible with edutainment value can be regarded as an audio-visual translation of the Bible (cf. 2.3). A film of Ruth can therefore have beneficial educational value for children. From their above-mentioned feedback it appears that the respondents are interested in changes taking place in society at present, and in the educational potential of biblical films to communicate the Bible content to children amidst such change (cf. 1.3, 2.2). The entertainment perspective of the respondents also come to the fore in the reasons they give, for instance "children prefer to watch films/they do not like to read". The respondents therefore reveal, albeit indirectly, that they understand and support the benefit of biblical products having edutainment value.

It is of interest to note that 85.7% (12:14) of the respondents in the age group 15 to 18 years would like their children to watch such a film about Ruth. All such respondents can be expected to still have been at high school, or to have been busy writing their final high school examinations, when the empirical survey was undertaken. They would therefore be expected to have regarded themselves as children. This information may help the owner identify and focus on special products for young people and children when writing the personal pictures of a book (cf. 3.11.2).

5.7.14 Telling the story of Ruth to others

This question was asked to test whether the respondents thought that they had a sufficient understanding of the personal pictures of Ruth (2001) to want to retell the story.

71.3% (107:150) of the respondents wanted to retell the story to somebody else. Some of their most common reasons were the following:
-       It is a good/beautiful/interesting story (33:122 or 26.2%).
-       They can learn from/debate on/discuss the story (30:122 or 24.6%).
(cf. Annexures 4.14(a), 5.14(a)).

Barna Research Group (1998: 31) found that people learn better when they apply practically that which they have learnt (cf. 1.5.1). With the reasons they gave, the respondents seem to demonstrate that they understand the value of retelling, acting and thinking about, and therefore the practical application possibilities of audio-visual Bible products. Furthermore, this feedback illustrates the potential of making the patron a part of the filmic creation and promulgation processes, by generating opportunities for him or her to become actively involved with audio-visual Bible products (cf. 2.7.6).

The desire among such a high percentage of the respondents to retell the story and their reasons for such desire indicate a sound understanding and appreciation of the personal pictures of Ruth (2001).

5.8   CONCLUSION

The empirical survey and analysis indicated that the model designed to explain and formulate personal pictures of a biblical book could be implemented. Furthermore, the empirical survey and analysis denoted that the guidelines developed could be used to write quality personal pictures, which may lead to an end product with edutainment value. In a broad and general sense most of the aims can be associated with the ultimate provision of edutainment value by an end product. In this connection the results of the empirical survey can be seen to have met these aims.

A number of introductory questions were asked to develop a profile of the respondents and to gain an understanding of their experience with and attitude towards audio-visual biblical products. Thereafter the personal pictures of a book of the Bible, Ruth, were read to the respondents. The qualitative questions about the personal pictures were the nucleus of the empirical survey. From the reasons given by the respondents for their responses, it appears that both educational and entertainment dimensions in a film of Ruth will be important to them. They felt that such a film can educate by helping them and others to understand the particular biblical story better. They also indicated that it can be entertaining, with reasons such as:
-       A moving story.
-       Contents are interesting.
-       Children prefer to watch films.
It seems that the respondents prefer, albeit indirectly, that such a film of Ruth should have edutainment value.

A minority of the respondents were negative about some aspects in the personal pictures of Ruth (2001). Some did not like the night scene, from the biblical story, when Ruth and Boaz shared a bed before their wedding. Furthermore, a minority of them questioned an extra-biblical aspect, i.e. using smoke signals as a means of communication.

This survey has further beneficial implications. Various precepts emanated from the feedback of the respondents, which could productively be used in writing the personal pictures of biblical books. Examples are the educational potential of the personal pictures themselves and the desire of the respondents to learn and enjoy while being actively involved with the filmic creation of Bible films. Some of these precepts could be of benefit to the other participants in the filmic creation and promulgation processes of a Bible book. In the next chapter recommendations for further research in the field of edutainment principles and practices will be outlined and discussed.

NOTES

[1]The video covered the audio-visual material of Matthew 1:12-18, 6:6-15, 8:23-27, edited from *Matthew*.

CHAPTER 6: CONSTRAINTS, DEDUCTIONS AND RECOMMENDATIONS

". . . as we continue our search for answers, it is good to remember that the medium is not the message. Life is." (William F Fore 1994: 24).

6.1 INTRODUCTION

The study addressed the question of whether the personal pictures of a book of the Bible can be expected to lead to an end product with edutainment value. A model and guidelines were developed. They were used for assessment purposes and implemented practically. The end result was empirically tested and found to be of practical value. The temptation now is to advance the model and guidelines and to recommend them to the marketplace as a conclusive solution. However, TS Eliot (cited in Romanowski 1996: 337, 338) encourages a dynamic and open-ended approach:

> Where that culture is regarded as final, that attempt is made to impose it on younger minds. Where it is viewed as a stage in development, younger minds are trained to receive it and to improve upon it ... We know now that the highest achievements of the past, in art, in wisdom, in holiness, were but 'stages in development' which we can teach our springalds to improve upon. We must not train them merely to receive the culture of the past, for that would be to regard the culture of the past as final.

The study should not be regarded as the final comment in the investigation of fully dramatised audio-visual representations with edutainment value, word for word or otherwise, of books of the Bible either.

In this chapter the following will be dealt with:
- An overview of the study.
- Constraints of the study.
- Deductions which can be made from the results of the study.
- A number of recommendations for further research in the field of edutainment principles and practices:
    - Elements and determinants in the filmic creation and promulgation processes.
    - Audio-visual Bible products for diverse groups.
    - Educational and entertainment dimensions in audio-visual Bible products.
    - The effective use of the mass media to communicate biblical end products with edutainment value.
    - Similarities between orality and the electronic media.
    - Learning by participants and effective change in patrons.
    - The potential positive impact of audio-visual Bible products on children and young people.

- Remunerating to incentivise participants in the filmic creation and promulgation processes of an end product.
- Developing predictive and problem-solving models for audio-visual Bible products.
- Writing personal pictures for a Hollywood film.
- Making patrons a part of the filmic creation and promulgation processes.
- Some concluding comments.

6.2 OVERVIEW OF SOME FINDINGS OF THE STUDY

The main purpose of the study was to lay certain ground rules for the way that an end product with edutainment value can be filmicly created and promulgated. Personal pictures of a biblical book were identified as being the underpinning of the filmic creation and promulgation processes of such a book. The study dealt primarily with personal pictures.

It was also clarified that Bible communication for children and adults has or should have an educational foundation. The other main dimension of an audio-visual Bible is the entertainment it provides to patrons. Educational and entertainment facets of finished audio-visual Bible products were described in this study as edutainment. It is important for end products to have edutainment value as perceived by socio-economically diverse peoples.

In the study it was determined that the personal pictures can be beneficially assessed and new personal pictures written by using the model and guidelines provided. Furthermore, after a review of relevant literature, the development of a model and guidelines, the conducting of an empirical survey and an analysis of the results of the survey, it was concluded that,
- quality personal pictures can be written using the model and guidelines developed;
- the potential exists for personal pictures to lead to an end product with edutainment value, which can be empirically tested;
- the personal pictures of a book can, in and of themselves, have hermeneutical value and educational potential for people of all ages and of a variety of backgrounds;
- a majority of potential patrons appear to feel comfortable about the sensitive portrayal of erotically suggestive scenes. Such scenes can therefore be incorporated in the personal pictures, if handled in a contextually appropriate manner;
- many potential patrons of audio-visual Bible products may relate to and learn from the life stories of important Bible characters;
- family values appear to be important to many potential patrons, who appear to recognise the potentiality of an end product to meet such needs;
- the use of extra-biblical material in the audio-visual portrayal of a book of the Bible seems to be acceptable and helpful to potential patrons;

- some potential patrons occur to prefer not to be exposed to erotic scenes, irrespective of whether such scenes are in the biblical text;
- some potential patrons occur to prefer not to be exposed to extra biblical material, irrespective of whether such material will be helpful in communicating the particular biblical content;
- potential patrons seem to be able to visualise an end product with edutainment value, when reading the personal pictures of the particular book;
- television appears to be one of the most relevant means to communicate an end product at present, from the perspective of many potential patrons;
- the prospect of a biblical film being entertaining was identified as a meaningful factor by potential patrons, in order for them to wish to experience such film;
- educational potential was intimated as one of the most important factors in the communication of an audio-visual Bible product to people of all ages;
- audio-visual Bible products can make a contribution towards imparting biblical absolutes to young people in particular, and were recognised as such by potential patrons;
- young people and children appear to become increasingly dependent on the audio-visual medium and end products may purposefully communicate biblical content to them;
- potential patrons seem to identify the opportunities to learn when they engage in audio-visual Bible products, and they seem to desire such opportunities; and
- potential patrons occur to be receptive to a personal involvement in the filmic creation and promulgation processes of an end product.

Feedback from the respondents in the empirical survey appears to indicate a reasonable socio-economic spread amongst potential patrons of audio-visual Bible products. The following composite profile of likely core patrons seems to emerge, although it is not very pronounced:
- 50 years and older.
- Female.
- Attended primary school or part of high school only.
- Mostly conservative.
- From households with annual income of less than R120 000.
- English and Xhosa speaking.
- Christian.

Taking cognisance of such information about potential patrons was identified in the study as being beneficial to the owner in writing the personal pictures of a book or of a supplementary product.

6.3   CONSTRAINTS OF THE STUDY

A study such as this one is by nature limited in various respects. Input was acquired, deductions were made and certain generalisations were made. But certain constraints also need to be noted.

6.3.1   The extent of the study

The extent of the study was limited in a number of respects.

6.3.1.1   Personal pictures are a small facet of the filmic creation and promulgation of an end product

The study focussed primarily on the writing, assessment and evaluation of the personal pictures. This, however, represents a small facet of the filmic creation and promulgation of a fully dramatised audio-visual Bible product.

No other research seems to have been undertaken into aspects of the filmic creation and promulgation processes, including personal pictures, of audio-visual Bible products. This limited the scope of the study, because it was not possible to place the study in a broader context and to review it as such. Availability of such research results would have enabled comparisons and therefore better assessment of the results of the study.

6.3.1.2   Assessment of the personal pictures of only two books

The various books of the Bible were written by a large number of authors (cf. 3.7.13), and the books are of a diverse nature. Some of the books consist primarily of the life stories of people. Some contain mostly teaching. Some contain mostly songs. Some contain mostly descriptions of feasts and events. The list goes on. Assessing the personal pictures of five or more books, instead of the two actually assessed, would have been valuable. This would have given a more comprehensive picture of the model and guidelines, and of their potential use when writing the personal pictures.

6.3.1.3   Empirical survey amongst only one hundred and fifty respondents

The nature of the survey undertaken indicated the use of qualitative questions. Even though some of the questions had open-ended (qualitative) dimensions, the survey was primarily of a quantitative nature. Against this background, it would have been beneficial to have interviewed five hundred or more respondents. This would have provided a bigger base for comparison and evaluation of the results. This could have led to more reliable results and to better insight. A more significant spread of the respondents regarding their respective demographic profiles and the answers they gave could have been expected.

6.3.2 The respondents of the empirical survey were not sufficiently diverse

The target group designated for the empirical survey was chosen to be of a heterogeneous nature (cf. 5.4.1). Surprisingly it turned out that all one hundred and fifty respondents, with the exception of one who was uncertain, said they were Christians. Barna Research Group (1998: 5) found that buyers of visual Bible products are mostly Christian. However, one of the goals with fully dramatised audio-visual renditions of books of the Bible is to have them filmicly created for and promulgated to non-religious people also (cf. 2.4).

It would have been beneficial to have had the feedback from respondents who said they were of the Jewish, Muslim, Hindu, Animistic and other faiths. Their responses may have contributed towards more comprehensive results and therefore towards a more reliable survey. Their responses may have helped to pinpoint the needs and desires of non-religious people regarding an end product. Such feedback could be useful in focusing the personal pictures of a book of the Bible or a special product of the book on such specially targeted group.

6.3.3 The nature of some of the questions asked in the survey

A few of the questions in the questionnaire seem to have been unnecessary, superfluous or incomplete (cf. 5.5.3, 5.5.5, 5.5.10, 5.6.3, 5.6.7). On the other hand, specific questions such as D.4, D.5, D.6 and D.7 (cf. 5.7.4, 5.7.5, 5.7.6, 5.7.7), appear to have been of direct interest to the respondents. More such specific questions may have provided more specific information, which could have been of more use to the owner and to other participants in the filmic creation and promulgation processes.

The question about whether respondents wished to expose themselves to biblical products for entertainment purposes seems to have been asked at the wrong place in the sequence of questions (cf. 5.6.1). Had this question been placed in another position in the questionnaire, more insightful and useful responses may have been elicited.

The question about smoke signals as a means of communication appears not to have been fully understood by some respondents (cf. 5.7.6). They were, however, able to give feedback. If the question was explained better, more relevant answers could have resulted.

Two questions occur not to have been understood by many respondents (cf. 5.7.9, 5.7.10). A part of the response to these questions therefore had to be ignored. If these questions were better explained, or other questions asked, a more relevant response could have been expected.

6.3.4   The newness of the concept of an audio-visual Bible

Producing the books of the Bible audio-visually and on a word-for-word basis appears to be a new concept and relatively few of these products seem to have been released onto the market (cf. 1.3.1). Barna Research Group (1998: 25, 26) found brand recognition for audio-visual Bible products to be relatively low (cf. 2.7.5), and identified such limited awareness and brand recognition to have been constraints. These factors could also have been constraints in the empirical survey undertaken in Chapter 5.

When more books of the Bible and supplementary products have been filmicly created and promulgated on a fully dramatised audio-visual basis, more exposure among more potential patrons can be expected. This may lead to more awareness of audio-visual Bible products, and more significant results may be obtained with empirical surveys of the personal pictures of biblical books in future.

6.3.5   Involving the patron in the filmic creation and promulgation processes

Providing end products with edutainment value to the patron for his or her enjoyment can be regarded as the most important goal with an audio-visual Bible. In order to provide edutainment value to the patron, two aspects seem to be important. Firstly, the needs and desires of the patron should be determined as accurately as possible, and the end product should be specifically focused on meeting these needs and desires. Secondly, the perception of the patron about the end product and its ability to meet his or her needs and desires should be determined, so that the end product can be honed or changed (cf. 2.7). It appears that such goal cannot be met without the active involvement of the patron. However, patrons do not seem to feel a part of the filmic creation and promulgation processes of products of a visual Bible at present (Barna Research Group 1998: 25, 26, 36). When a sufficient number of patrons are involved in this manner and feel involved, it can be expected that they can give more insightful feedback than was given in the survey.

6.4   DEDUCTIONS MADE FROM THE RESULTS OF THE STUDY

Despite the limitations and constraints reviewed in 6.3, certain deductions can be made from the results of the study. These deductions refer to the objectives set out in 1.6, which occur to have been largely met in the study. The deductions were made based primarily upon the response from the survey (cf. Chapter 5). Some direct and indirect deductions were, however, made from the assessments made in Chapter 4.

6.4.1   An end product plays a significant role in presenting the Bible

The research data indicates that many of the respondents have purchased or have had other exposure to audio-visual Bible products and that many of them would

like to own such products. What is equally significant is the assertively positive feedback they have for their interest:

- To find out about God, Jesus, the Bible.
- To understand the Bible better.
- For educational purposes.
- For entertainment purposes.

It is relevant that respondents did not regard entertainment quite as highly as education for their interest. The majority of the respondents experienced or perceived audio-visual Bible products as playing an important role in conveying the educational dimension of Bible content to themselves and to others.

This finding is confirmation that participants in the filmic creation and promulgation processes of an audio-visual Bible should expand their efforts to provide more products with edutainment value. Furthermore, those people and organisations who have, in a broad sense, the dissemination of the Bible and its message as their objective should consider making use of the audio-visual medium to convey their respective messages.

6.4.2 A valid model was advanced and guidelines furnished to draw up personal pictures

The model and guidelines set out (cf. Chapter 3) were used to rewrite the personal pictures for the book of Ruth (2001) (cf. Chapter 4). These were evaluated in the empirical survey in Chapter 5. The outcome was positive, because most of the respondents were able to visualise a film of Ruth with edutainment value from reading the personal pictures of Ruth (2001) (cf. 5.7.8). The deduction can therefore be made that a valid model was advanced and guidelines furnished in the study to write personal pictures. Furthermore, it can be deduced that the model and guidelines were favourably implemented in practice for writing quality personal pictures which can lead to an end product (film) with edutainment value.

6.4.3 The personal pictures of Ruth (2001) were successfully tested

The personal pictures of a book of the Bible are not an end product and the users are typically not potential patrons (members of the public). However, the empirical survey proved that the respondents (members of the public) understood the personal pictures of Ruth (2001). Furthermore, the respondents were interested enough in the personal pictures of Ruth (2001), that 71.3% (107:150) wanted to retell the story to somebody else (cf. 5.7.14). This highlights the advantage of the personal pictures being of such nature that patrons are able to understand and appreciate them (cf. 2.2.8). Moreover, the respondents were able to remember key aspects from reading the personal pictures. They were able to answer specific questions in this regard and to sensibly motivate their answers, for instance questions D4, D5, D6 and D7 (cf. 5.7.4-5.7.7). This survey therefore confirms the hypothesis that the personal pictures of Ruth (2001) can be

empirically tested in a meaningful manner, regarding its potential to lead to a film with edutainment value (cf. 5.3.3).

6.4.4   A film of Ruth was visualised after perusal of the personal pictures

The respondents were not asked to evaluate the edutainment value of the personal pictures of the book of Ruth (2001) or the film of Ruth to be filmicly created, because it was assumed that they did not know the concept "edutainment". However, they were asked if they could visualise a film of Ruth from the story. To this question the positive response was 88% or 132:150 (cf. 5.7.8). To a further question, 76.7% (115:150) of the respondents thought that such a film can be entertaining (cf. 5.7.11). Furthermore, 94% (141:158) of the respondents thought such a film of Ruth can be educational (cf. 5.7.12). A more subtle question was asked of the respondents: would they like their children to watch such a film of Ruth? To this 74.7% (112:150) responded positively (cf. 5.7.13). This survey therefore supports the hypothesis that a film of Ruth with edutainment value can be visualised by the respondents after reading, or having read to them, the personal pictures of the book of Ruth (2001).

6.4.5   Potential patrons can usefully participate in certain processes of an audio-visual Bible

The empirical survey in Chapter 5 was a practical way of involving potential patrons. Their responses indicate their willingness to participate, as well as the potential of their involvement in other ways. From their responses it can be deduced that patrons and potential patrons of an audio-visual Bible can participate in a number of meaningful ways in various aspects of the filmic creation and promulgation processes of an end product.

6.5   RECOMMENDATIONS FOR FURTHER RESEARCH IN THE FIELD OF EDUTAINMENT PRINCIPLES AND PRACTICES

The personal pictures of a book of the Bible were identified as being of foundational importance in the promulgation and filmic creation processes of the resultant end product with edutainment value. Writing of personal pictures, and the assessment and evaluation thereof in pursuit of edutainment value in the end product, were important foci of the study. Specific research needs in this field emanated from the study.

6.5.1   Elements and determinants in the filmic creation and promulgation processes

The study pointed to the need for researching elements and determinants, other than personal pictures, in the filmic creation and promulgation processes of a book of the Bible. It is of significance that the end product, emanating from these processes, should have edutainment value. The following are examples respectively of an element and of a determinant of such research needs:

a)   The many dimensions surrounding writing the script for a biblical book is an element which could be researched. A material aspect of such research could be writing the script for an interactive end product. Brief comments were made in the study about the nature and extent of change in multi-media, and in particular in the electronic media (cf. 2.2). The increasing importance of interactive products, also of an audio-visual Bible, was mentioned (cf. 3.10.13). In the context of a script, interactivity can be regarded as the potential movement backwards and forwards in the end product at the press of a button. Such interactivity may require that additional audio-visual material be filmicly created to be included in the particular interactive end product, which material has to be scripted. The different viewing habits for each of the different electronic media formats such as cinema, television, Internet, and mobile phones should be probed. The nature of the interactive end products or supplementary products which could be required for each of the respective formats (cf. 3.11.2), and their respective impacts on the scripting process, should also be investigated.

b)   Feedback by the participants to one another in the filmic creation and promulgation processes of an audio-visual Bible product is an important determinant which could be investigated. Various significant feedback loops exist in these processes (cf. Table 2; 2.7.2). The impact of quality feedback by the respective participants in each of these feedback loops, on the edutainment value of the end product, could be probed. The impact of quality feedback by patrons to the relevant participants could also be explored.

6.5.2   Audio-visual Bible products for diverse groups of people

There is a need to examine how a diverse array of audio-visual Bible products can best be used to communicate with various groups of people, for instance different nationalities and different socio-economic, cultural and religious groups. Some of these groups of people should be identified in such an investigation and their respective perceptions of the proposed audio-visual Bible communications should be considered. Smart (1970 : 52, 53) explains a number of factors which may have an impact on what a recipient hears and how he or she experiences a message (cf. 1.5.2). Examples are the recipient's culture and mood and the context in which he or she hears or experiences this message. Hearing, receiving, experiencing, and enjoying various messages from end products by potential patrons from different culture groups and backgrounds should be researched. Such research could lead to the filmic creation and promulgation of books specifically focused on a particular group. The following are examples of some dimensions in this regard which could be investigated:

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a)   In the study brief reference was made to the possibility of diverse musical needs by different groups of people (cf. 3.10.2). Researching the various musical needs and preferences, with reference to audio-visual Bible products, could be a part of the proposed study. Contextualising music can, in and of itself, help the particular group of people to experience better edutainment value from a particular end product. Research in this field may substantially assist participants to make products of a visual Bible available for all people, in a manner so that each of them will experience edutainment value. Such research project may, at least partly, be of an anthropological nature.

b)   Hollywood films produced in English are often dubbed into other languages. Lip syncing could be used, whereby the translation and sentence structure may be slightly altered to bring about the impression with the movement of the lips of the actors and actresses that they speak the particular language. When audio-visual Bible products are dubbed into another language, word-for-word accuracy should be pursued using a Bible translation in the particular language. This makes lip syncing more difficult than with Hollywood films and the lip movements may not always be correct. Research could be undertaken to determine the perception and acceptability of such dubbing among different nationalities. The results of the inquiry may indicate that, under certain circumstances, additional actors and actresses to the English-speaking ones should be used to speak and act some of the particular language version words and parts.

c)   Women are the larger group of buyers of biblical end products (cf. 5.5.9). Furthermore, 72.5% (66:91) of the female respondents said they thought that audio-visual Bible products are like the Bible, compared with 55.9% (33:59) of the male respondents (cf. 5.5.6). This points to the possibility of a more open minded attitude towards end products amongst women. An examination could be undertaken to determine the specific needs and desires of women, for themselves, for their children, and for others, regarding end products. The results of such research could be used by the owner when writing the personal pictures of a particular book (cf. 3.5.3). Furthermore, these results could be of benefit to the other participants.

6.5.3   Educational and entertainment dimensions in audio-visual Bible products

The study indicated the requisite to further research the impact of educational and entertainment dimensions, i.e. edutainment dimensions, in audio-visual Bible products. Some of these educational and entertainment aspects are the following:

a)   In the empirical survey 94% (141:150) of the respondents thought that a film of Ruth can be educational (cf. 5.7.12). This response indicates that educational aspects are important to the respondents, which points to a need for further research. Such investigation may, at least partly, be of a

didactic nature (cf. 1.5.1). Some educational aspects which could be further probed, are:

-   What type of audio-visual Bible products can be used *per se* to educate people, what type of education could this be, and how can it be expected to take place?
-   What type of audio-visual Bible products can be expected to best communicate which biblical messages to which different people groups?
-   Why do many people appear to perceive the educational role of audio-visual Bible products as being important?

b)   Providing entertainment to viewers can be regarded as one of the most important goals of Hollywood films. The same applies to audio-visual Bible products. 76.7% (115:150) of the respondents of the empirical survey thought that a film of Ruth can be entertaining (cf. 5.7.11). Such response appears to signify that potential patrons desire end products to be entertaining. Some entertainment-related aspects which could be further researched, are:

-   What steps should be taken to increase the actual inherent quality of the end product, in order to increase the entertainment potential of such end product?
-   What steps should be taken to enhance the positive experience of encountering a biblical end product by patrons?
-   Why do potential patrons seem to recognise the importance of entertainment value in audio-visual Bible products?

c)   Fowler (1992 : 24, 25) identified seven stages of development of a person's faith (religious development), based more or less on age. The educational and entertainment aspects of a particular end product experienced by people in the various stages of religious development can be utilised as a basis for research. This may help to answer some of the questions under (a) and (b) above.

d)   Once more end products have been filmicly created, it should be beneficial to develop criteria, in addition to those explicated in Chapter 3, to evaluate and compare such end products with one another. Hurley (1970) explains various criteria, for example freedom, evil and sacrificial love, which can be utilised to analyse the manner in which Hollywood films contribute to an understanding amongst viewers of a theological aspect such as faith. The development and employment of criteria like these, and their potential to be used to assess and compare the educational and entertainment dimensions of a number of end products, should be researched. Such comparative studies could lead to a better understanding of the filmic creation and promulgation processes.

6.5.4   The effective use of the mass media to communicate biblical end products with edutainment value

The potential of the mass media to communicate audio-visual Bible products, present and future, was briefly considered in the study. Further research is needed on how the mass media can be effectively utilised to promulgate end products. The empirical survey revealed that potential patrons appear to prefer television as a means of encountering audio-visual Bible products (cf. 5.7.9). Some dimensions related to the mass media which could be further researched, are:

a)   How can the various formats of the mass media, such as cinema, television, video, the World Wide Web, and mobile phones best be used to communicate audio-visual Bible products and provide edutainment value?

b)   How should end products, including supplementary products, be adjusted to be optimally focused in terms of edutainment value for patrons, in order to best utilise the respective differences of these formats?

c)   The effect of price, for those formats where it is applicable, on the extensive and effective promulgation of end products, could be researched.

6.5.5   Similarities between orality and the electronic media

As indicated, Bible content was first transferred orally, which evolved to utilising the printed text, and which developed to the use of the audio-visual medium (cf. 1.3.1).   Printed and audio-visual means of such communication appear increasingly to be conducted electronically.   There seems to be similarities between the oral tradition and the electronic media as a means of dissemination of information (Scott 1994: 38, 39).   There is a need to research a number of dimensions of the electronic media, also with reference to orality, and their potentiality to communicate an end product with edutainment value:

a)   It seems that many people prefer non-print forms of communication (cf. 1.5.1).   Some formats of the electronic media appear to be suitable to transmit biblical products to such groups of patrons. The similarities between orality and the electronic media, with reference to audio-visual Bible products, could be researched. Such exploration should consider the various formats of electronic media communication and how recipients perceive the Bible communication via these respective formats (cf. 6.5.4).

b)   A substantial percentage of the world population is functionally illiterate (Starling 1995: 4). Audio-visual communication, which can be transmitted via the electronic media, appears to be of the few methods to effectively disseminate biblical content to the functionally illiterate. The needs and desires of the functionally illiterate with regards to the communication of audio-visual Bible products with edutainment value, the various forms

through which such messages can be usefully transmitted to them, and the effectiveness of the respective forms could be researched.

c)   Interactive end products are electronic products, and they seem to be important at present (cf. 3.10.13). Interactivity also occurred in the oral tradition to the extent that listeners appeared to interact with the storyteller and with one another, while the story was being told. The different types of interactive end products and their respective potential to have edutainment value for various groups of patrons, could be researched (cf. 6.5.1(a)).

d)   In the study it was noted that some digital audio-visual Bible products may never be final end products, because the patron could change such products and send them on to others (cf. 2.2.4). O'Kane (1999: 67, 68) points out that, in the oral culture, some stories, poems and songs passed on from the author to become the "subjective possession" of the recipient. With digital end products which are changed, the settlement of authorship and the resultant payment charged, may be a challenge. These factors could be researched, also with respect to their potential impact on the edutainment value of such end products.

6.5.6   Learning by participants and effective change in patrons

Unlike the production processes of many Hollywood films, the filmic creation and promulgation of audio-visual Bible products could be continuous processes. Many participants seem to continue to be involved with the filmic creation of a number of books and other products. Many of them appear to share the personal objective of wanting to effect positive change in their patrons, albeit indirectly. Further research is needed into methods of helping these participants to improve their personal learning and group learning, in order to filmicly create end products with edutainment value, and which end products can effect positive change in such patrons. Some of these facets which could be further researched include the following:

a)   Personal pictures can be regarded as the starting point for the filmic creation and promulgation of an end product. When writing the personal pictures, the owner should get feedback from the other participants and from potential patrons (cf. 2.7.2, 2.7.6). The question of how such interactive process amongst the owner and other participants of refining the personal pictures can enhance learning, could be researched. Feedback from potential patrons in this regard and its potential to enhance learning of the participants could also be investigated.

b)   The study demonstrated the value of empirically testing the edutainment value of the personal pictures of a Bible book, before commencement with the rest of the filmic creation and promulgation processes. The question of

how the participants can be actively involved in such an empirical survey in terms of the survey itself and the analysis of the results could be researched.

c)   The potential positive impact of an end product on patrons can be researched in an empirical survey (cf. 2.2). The participants can experiment, and in so doing pre-determine how they wish to impact patrons. Such experimenting and potential positive impact can be researched.

d)   Participants in the filmic creation and promulgation processes make their hermeneutical contributions to the end product. In the study it was pointed out that such contributions can be regarded as the reversal of the typical hermeneutical flow (cf. 2.2.4). The nature of such hermeneutical contributions and their potential impact on the edutainment value of the end product and on patrons could be researched.

e)   The empirical survey indicated that the personal pictures *per se* can have edutainment value for potential patrons of end products (cf. 5.7.8, 6.2). The personal pictures themselves could therefore effect positive change in patrons. The question as to how personal pictures should be written and disseminated to be best utilised in this regard could be researched.

6.5.7   The potential positive impact of audio-visual Bible products on children and young people

Concern about the nature of many Hollywood films and their impression on children, young people and adults was pointed out in the study (cf. 2.2.7). Further research is required to determine how audio-visual Bible products with edutainment value can impact positively upon children. A number of facets about the communication of end products with edutainment value for children can be investigated:

a)   Various negative influences from the multi-media and other forces appear to generate a neutral stance about moral values among many children and young people. The empirical survey indicated the potential of audio-visual Bible products to pass on biblical absolutes to young people (cf. 5.7.13). Comparative research could be conducted of the characteristics of respective end products which can communicate biblical absolutes to different age groups of children and young people. The utilisation of end products for religious education purposes in schools could also be investigated in this regard. The type and nature of biblical absolutes which should be conveyed to children and young people with audio-visual Bible products could be researched. Furthermore, the extent to which audio-

visual Bible products can be expected to contribute to turning around the negative influences already imparted to many children could be researched.

b)   Certain biblical aspects and the way in which such aspects are communicated in audio-visual Bible products, such as extreme violence, were identified in the study as not being suitable or preferable for children (cf. 3.10.16). Comparative research could be conducted into specific Bible messages which could be more suitable for children, methods of communicating audio-visually such messages, the likely impact of such messages and methods, and the different age groups of children and young people potentially impacted upon. Such research could assist the owner and other participants to filmicly create special end products for different age groups (cf. 3.10.10, 3.11.2).

c)   Small children appear to be fascinated by and preoccupied with television and videos. Certain special audio-visual Bible products may impart subtle positive influences to small children four years old and younger (cf. 3.5.3). Comparative research could be undertaken of the type of end products required, the nature of the subtle influences to be imparted and the various ages of the children.

6.5.8   Remunerating to incentivise participants in the filmic creation and promulgation processes of an end product

The study determined that the participants play an important role in filmicly creating and promulgating audio-visual Bible products with edutainment value (cf. 2.7.4). There is, however, a need for further research to establish how they can be motivated to be more effective and potentially more successful.

De Villiers (1996) made an economic analysis of the effectiveness of South Africa's educational system. He found that the remuneration of teachers is one of the most important determinants in inducing effectiveness. The educational system and the film production business differ widely, but they have this in common that the key players for a successful outcome are teachers and participants in the filmic creation and promulgation processes. In both instances the individual's output cannot be calculated accurately and objectively. One of the areas which needs to be further researched is how to determine and measure methods of remuneration of the achievements of participants which can be used in order to obtain end products with increased edutainment value. Some of De Villiers's findings and the methods suggested by him to remunerate teachers in order to increase effectiveness may be applicable to the filmic creation and promulgation processes of an audio-visual Bible and could be investigated in this context.

6.5.9   Developing predictive and problem-solving models for audio-visual Bible products

The Audio-Visual Model was developed in the study to describe the filmic creation and promulgation processes (cf. Table 2), but it is not a predictive or a problem-solving model. There is, however, a need for the development of such models for the filmic creation and promulgation of audio-visual Bible products. An example would be to develop a predictive model to test the impact of changes in the filmic creation budget on the edutainment value of the end product and on meeting the other objectives of an audio-visual Bible (cf. 2.4). Furthermore, a problem-solving model can be utilised to test the impact, and to manage such impact, on the edutainment value of the end product when, for instance, the cost of hiring the main actor turns out to be much higher than was budgeted for.

Lange's (1970: 174) cybernetics model was used for the development of The Audio-Visual Model and The Personal Pictures Model. It was, however, only partly applicable, because Lange's model is of a more mathematical and exact nature than is required of these two models (cf. Tables 2, 3;   2.5, 3.3). A cybernetics model could also be used to formulate predictive and problem-solving models to describe the aspects in question of the filmic creation and promulgation processes of an end product. Such models would, however, have to be of a more exact and mathematical nature than the models formulated in the study, in order to deal accurately with all the details that would be required. The development of various predictive and problem-solving models and the utilisation of these models in the filmic creation process, should be investigated.

6.5.10 Writing personal pictures for a Hollywood film

Marketing success appears to be achieved by many Hollywood films, even though very little or no research is undertaken during the stages when the treatment and script are being written (cf. 5.2). However, even more artistic, marketing and financial success could be achieved if such research is undertaken. There is therefore a need for an exploration of the way to write personal pictures for a Hollywood film, and to research these and related aspects. From the study a number of dimensions emerged, which could be part of such an inquiry. Some of these dimensions are:

a)   Edutainment was identified in the study as being the educational and entertainment facets in audio-visual Bible products (cf. Table 1). Educational and entertainment facets should also be considered in Hollywood films (cf. 1.5.3). The process to provide edutainment value to viewers of Hollywood films could be researched.

b)   The participants in the filmic creation and promulgation processes should work together to filmicly create an end product with edutainment value (cf. 2.7.4). In the same way, the team members in the production process of a

Hollywood film are responsible for producing a film which would meet the objectives set for the film. One of the approaches which could be of benefit to the team members to meet such goals appears to be to gather information about potential viewers of the film and about their preferences. Undertaking empirical research, as was undertaken and analysed in Chapter 5, should help the team members to get early feedback and input. This should enable them to gain a better understanding of the spiritual, psychological and other needs of their potential viewers before they start with filming (cf. Reiss 1994: 46).

c)   The Audio-Visual Model, which explains the basis for the filmic creation and promulgation of an end product, was explained and its elements defined in the study. Furthermore, the determinants of the filmic creation and promulgation processes, some of which have a greater educational impact and some a greater entertainment impact, were explicated. A new model could be developed as part of further research for the production and marketing of a Hollywood film.

d)   The Personal Pictures Model was put forward in the study to explain how the personal pictures of a Bible book can be written. A variety of guidelines to help the owner to write the personal pictures were discussed. A new model and guidelines can be advanced as part of further research for writing the personal pictures for a Hollywood film.

e)   Personal pictures for a particular Hollywood film can be written as part of further research, assessed against the model and guidelines to be advanced, and rewritten if necessary. Such personal pictures can be compared with the personal pictures of a biblical book as part of the research.

f)   Widely disseminating such personal pictures among members of the public, i.e. potential viewers, via the World Wide Web and otherwise may lead to additional marketing success of the Hollywood film when released. Such potential impact can be researched. Many members of the public occur to readily express their concern about Hollywood films. It can therefore be assumed that potential viewers will also be willing to give input regarding such personal pictures.

g)   Encouragement of potential viewers to each write his or her own personal pictures for a particular Hollywood film, for instance, as part of a competition to choose the personal pictures for the production of the film (cf. 2.2.8). These potential viewers could encounter educational perspectives while writing the personal pictures (cf. 1.5.1), which educational perspectives could generate a desire with them to become more involved in the production and marketing processes (cf. 2.7.6). This may lead to an increased interest amongst such potential viewers to actually view the film when completed, and to encourage others to view it

also. The impact of such involvement of potential viewers should be researched.

6.5.11 Making patrons a part of the filmic creation and promulgation processes

The study indicated that audio-visual Bible products can play an important role in disseminating the content of the Bible. However, for an end product to be more effective in this regard, it is essential that the participants make patrons or potential patrons part of the filmic creation and promulgation processes of an end product. Further research is required into the needs and desires of a wide spectrum of potential patrons and into methods and means of how to involve them in the filmic creation and promulgation processes. There are a few facets surrounding the process of making patrons part of these processes, which could be investigated:

a)   71.3% (107:150) of the respondents in the empirical survey indicated that they will want to retell the story of Ruth to others (cf. 5.7.14). An examination could be undertaken, by way of a comparative study, of:
-        The personal pictures of what type of biblical stories will be best suited to be retold by patrons?
-        How can such personal pictures best be disseminated to patrons, to be retold by them?
-        What can the nature of the impact be expected to be on patrons who retell the story in the personal pictures?
-        What type of further involvement with products and projects of an audio-visual Bible can patrons be guided into after having retold the story in the personal pictures?

b)   In the study it was pointed out that interactive end products can be used as instruments to educate patrons, and to communicate the particular biblical content to such patrons (cf. 2.7.6). One of the reasons why interactive products could be valuable in this regard is the interactivity which allows for involvement by patrons. By being involved patrons in effect become part of the promulgation and filmic creation processes. Research is required about how interactive end products *per se* can be used to educate patrons, how effective such learning can be expected to be, and how adequate biblical content can be conveyed by an interactive end product. Research is also required on how such interactive end products should be filmicly created and promulgated to increase the involvement of the patron and to make him or her feel and be more a part of the filmic creation and promulgation processes (cf. 6.5.1(a), 6.5.5(c)).

c)   There is a need for research into how patrons and potential patrons think they can become involved in the filmic creation and promulgation processes of audio-visual Bible products. What could be investigated is the contribution patrons think they can make by being involved. What

could also be explored is what incentives patrons would want to receive in return for being involved on this basis.

d) There seems to be a need also to make potential viewers of Hollywood films a part of, and to help them to feel a part of the production and marketing processes of these films. Various related aspects can be researched:
- Identifying the most likely viewers for a particular film.
- Determining the nature and details of the films a particular group of viewers would prefer.
- Finding the most appropriate method and means of communicating with these viewers (cf. 6.5.10(f)).
- Motivating these viewers to participate on a reasonably ongoing basis.
- Helping these viewers to feel a part of the production and marketing processes of the film (cf. 6.5.10(g)).

6.6   CONCLUDING COMMENTS

In this study it was demonstrated that there is a need for biblical content to be communicated in a fully dramatised audio-visual manner. Furthermore, it was illustrated that a focus on the educational and entertainment dimensions in the filmic creation and promulgation processes of such an end product can be of significance to patrons.

The Audio-Visual Model, which elucidates the elements and determinants of the filmic creation and promulgation processes of an end product, was advanced. Personal pictures of such a product were indicated to be the key component of The Audio-Visual Model. With this model the study presented an explanation of how Bible films can be filmicly created and promulgated. The Personal Pictures Model, which describes the elements and determinants in the process of writing the personal pictures of such end product, was designed. The Personal Pictures Model was implemented practically, when it was used to assess the personal pictures already written of two books of the Bible, i.e. Ruth (1999) and Hebrews (1999), and when it was used to write new personal pictures of both books (2001). The personal pictures of one of these books, Ruth (2001), were empirically tested; this showed that potential patrons perceive a film of Ruth with edutainment value when reading the personal pictures. The question of whether authentic research can be undertaken in film production and marketing was therefore resolved.

Very little research seems to have been undertaken on the filmic creation and promulgation of audio-visual Bible products. The study researched a small facet of this, and more research is required into a number of related aspects. The main distinguishing feature at present of the filmic creation of an end product when compared with the production of a Hollywood film is writing and using personal pictures. The main distinguishing feature at present of the promulgation of an end product compared with the marketing of a Hollywood film is making patrons part of the promulgation process. The study indicated that the application of these two distinctive features to the production and

marketing respectively of a Hollywood film could be regarded as particularly important for future research.

The filmic creation of a fully dramatised audio-visual representation of a biblical book is a new endeavour. One of the challenges addressed in the study was to ascertain how to filmicly create and promulgate end products with edutainment value. De Saint-Exupéry (1972: 143) makes some relevant observations about any new endeavour: "How should man go about building the first ship ever known? The ship will be born of a thousand errors and fumblings." He continues by explaining the crux of the matter:

> But what should man be to build that first ship? Here I seize the problem of creation at the root. Merchant. Soldier. In love with the prospect of faraway lands. For then of necessity designers and builders will be born of that love.

This appears to be the essence of what is required of the owner, in order to write the personal pictures of a book of the Bible which would lay a good foundation for an end product with edutainment value.

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QUESTIONNAIRE

INTRODUCTION:

Good day / evening : I am ...., representing <u>Target Market Studies</u>, an independent market research company. We are conducting a survey on peoples' perceptions, opinions and attitudes regarding biblical films.

Please be assured that I am not here to sell any product or service. I simply would like you to watch a very short video recording, to read this 2 page document and answer a few questions contained in this questionnaire. It will not take more than about 30 minutes. Are you willing to participate in this research project? Thank you very much.

The aim of this questionnaire is to gather information on a person's perceptions and opinion of the portrayal of biblical films.

It would be appreciated if you would answer the following questions as clearly as possible. Your answers will remain confidential, and in the analysis of the answers no personal information will be given. This questionnaire is used for a scientific study only.

A   Biographical information

■ **Your age?**   ■ **Your gender?**

a)	15-18 yrs	[1] -1		a)	Male	[2] -1	
b)	19-29 yrs	-2		b)	Female	-2	
c)	30-49 yrs	-3		c)	Other	-3	
d)	50-65 yrs	-4					

■ **Your marital state?**
a)	Married	[3] -1
b)	Single and have never been married	-2
c)	Separated or widowed	-3

■ **How many children under the age of 18 live in your household?**
a)	One	[4]-1
b)	Two	-2
c)	Three or more	-3
d)	None	-4

■ **The highest level of education you have completed?**
a)	Attended primary school or part of high school	[5] -1
b)	Graduated from high school	-2
c)	Graduated from college or university	-3

■ **When it comes to political and social issues, do you consider yourself to be?**
a)	Mostly conservative	[6] -1
b)	Mostly liberal	-2
c)	Somewhere in-between	-3

■ **What would your household income be per year?** [SHOW CARD A]
    a)   Less than R 60 000   [7] -1
    b)   R 60 000 – R 119 999   -2
    c)   R 120 000 – R 179 999   -3
    d)   R 180 000 – R 239 999   -4
    e)   R 240 000 –R 299 999   -5
    f)   R 300 000 or more   -6

■ **What language do you use as a first language in your home?**
    a)   English   [8] -1
    b)   Afrikaans   -2
    c)   Xhosa   -3
    d)   Other: Specify : ....

■ **What would be the best description of the job you do?**
    Specify : ....[9]

■ **In which suburb of Cape Town do you live?** [SHOW CARD B]
    Specify : ....[10]

B.   Introductory questions

B.1.   [SHOW CARD C] These questions can be used to indicate a profile of a person. Please read each question carefully and indicate whether it is also a description of yourself.

(1)   Are you excited about your future? ■ Yes 11-1 ■ No -2   ■ Not sure/don't know/no response -3

(2)   Are you a Christian?   ■ Yes 12-1 ■ No -2   ■ Not sure/don't know/no response -3

(3)   Do you read your Bible regularly? ■ Yes 13-1 ■ No -2   ■ Not sure/don't know/no response -3

(4)   Have you ever seen any of the videos of The VISUAL BIBLE: Matthew and Acts?
                                ■ Yes 14-1 ■ No -2   ■ Not sure/don't know/no response -3

(5)   Would you like to own biblical books in video format?
                                ■ Yes 15-1 ■ No -2   ■ Not sure/don't know/no response -3

(6)   Do you think that, if the Bible is not in a book format, it still is like the Bible?
                                ■ Yes 16-1 ■ No -2   ■ Not sure/don't know/no response -3

(7)   Have you ever watched a biblical story on TV, cinema, video, and personal computer?
                                ■ Yes 17-1 ■ No -2   ■ Not sure/don't know/no response -3

(8)   Do you regularly use a personal computer?
                                ■ Yes 18-1 ■ No -2   ■ Not sure/don't know/no response -3

(9)   Have you ever purchased a book on Christian issues, or Christian music on cassette, CD, video, DVD and CD-ROM?   ■ Yes 19-1 ■ No -2 ■ Not sure/don't know/no response -3

(10)   Do you own or have access to a TV and/or a video machine?

                              ■ Yes 20-1   ■ No -2   ■ Not sure/don't know/no response -3

B.2.   [SHOW CARD D] Here are a number of reasons why people may wish to watch Bible-related films or buy Bible-related products. Please read each reason carefully, and indicate whether it will also apply to you.

1.   For entertainment purposes :   ■ Yes 21-1   ■ No -2   ■ Not sure/don't know/no response -3
2.   To find out about God, Jesus, the Bible :

                              ■ Yes 22-1   ■ No -2   ■ Not sure/don't know/no response -3

3.   To understand the Bible better   ■ Yes 23-1   ■ No -2   ■ Not sure/don't know/no response -3
4.   For educational purposes   ■ Yes 24-1   ■ No -2   ■ Not sure/don't know/no response -3

5.   · The film is to my mind an accurate word for word audio-visual
         rendition of a book of the Bible   ■ Yes 25-1   ■ No -2   ■ Not sure/don't know/no response -3

6.   The quality of the film is good   ■ Yes 26-1   ■ No -2   ■ Not sure/don't know/no response -3
7.   The price of the film/video   ■ Yes 27-1   ■ No -2   ■ Not sure/don't know/no response -3

C   Video [SHOW THE VIDEO TO THE RESPONDENT]

A short video of about 5 minutes of a few scenes of The VISUAL BIBLE : Matthew will now be shown to you. This will give you insight into how the words of the New International Version (NIV) Bible can be used in a fully dramatized audio-visual product. This should help you to understand the story and visualization of Ruth in the next Section D.

D   Questions about the story of Ruth

This section is the most important one of the Questionnaire. The main aim is to get a person's perceptions and opinion about how the story of Ruth should be portrayed in a film of this Bible book. Please read this **Overview of Ruth.** Then answer a few questions that I am going to ask you about it.

D.1. Did you know the Bible story Ruth prior to today? ■ Yes 28-1   ■ No -2

D.2. Do you grasp the story of Ruth better, after having read this overview of Ruth?
     ■ Yes 29-1 ■ No -2   Why? / Why not? ....

....

....

D.3. Are there elements of this story of Ruth which you do not like?
     ■ Yes 30-1 ■ No -2   Why? / Why not? ....

....

....

D.4. Can you identify a hero in the story?
■ Yes   31-1 ■ No   -2   Why? / Why not? ....

....

....

D.5. Do you recognize family values as being important in this story of Ruth?
■ Yes   32-1 ■ No   -2   Why? / Why not ....

....

....

D.6. Do you find the smoke signals as a means of communication to be helpful or bothersome to
you in this story of Ruth?
■ Yes   33-1 ■ No   -2   Why? / Why not? ....

....

....

D.7. Do you think the night scene of Boaz and Ruth at the threshing floor was highly erotic or not?
■ Yes   34-1 ■ No   -2   Why? / Why not? ....

....

....

D.8. Can you visualise a film of Ruth from this story?
■ Yes   35-1 ■ No   -2   Why? / Why not? ....

....

....

D.9. Would you like to watch such a film of Ruth in the cinema or on TV?
■ Yes   36-1 ■ No   -2   Why? / Why not? ....

....

....

D.10. Would you like to buy or rent a video or DVD of such a film of Ruth?
■ Yes   37-1 ■ No   -2   Why? / Why not? ....

....

....

D.11. Do you think such a film can be entertaining?
- ■ Yes   38-1   ■ No   -2   Why? / Why not? ....

....

....

D.12. Do you think such a film can be educational?
- ■ Yes   39-1   ■ No   -2   Why? / Why not? ....

....

....

D.13. Would you like your children to watch such a film about Ruth?
- ■ Yes   40-1   ■ No   -2   Why? / Why not? ....

....

....

D.14. Do you want to retell the story of Ruth to somebody else?
- ■ Yes   40-1   ■ No   -2   Why? / Why not? ....

....

....

....

Thank you for your kind co-operation

SURVEY CONTROL PARTICULARS

INFORMANT : Name and street address ....
Tel : Home : ....Work :................................. Cell : ....
INTERVIEWER : Name : ....Signature : ....Date : ....

OVERVIEW OF RUTH

Background information

- Elimelech = Husband
- Naomi = Wife (as a younger mother of about 40 years old; and as an elderly widow who appears to be 70 years old, telling her story to her grandson Obed)
- Mahlon and Killion = Elimelech and Naomi's grown sons
- Ruth and Orpah = Mahlon and Killion's wives
- Jacob and Esther = Husband and wife, who are close friends of Elimelech and Naomi
- Boaz = A wealthy relative of Naomi, and Ruth's second husband
- Obed = Ruth and Boaz's son, of about 4 years old
- Eli = Nearest relative (or kinsman-redeemer) of Naomi, who has the first right to buy her property

The story moves from scene to scene. The people in the scenes are identified before each scene. Some of the names used in the Background Information and Overview of Ruth are not mentioned in the Bible. The sentences in the Overview of Ruth which are marked with inverted commas are quotes taken from the NIV Bible; the other sentences are descriptions of the scenes.

Overview of Ruth

Younger Naomi: Elimelech sends a smoke signal on a high hill outside Bethlehem: 3 long plumes; followed by 4 small, close ones; and followed by one long one. This signal is repeated once. Naomi, Mahlon and Killion are with him. Naomi squats and cries softly.

Jacob and Esther: Jacob works in his very dry fields. He recognises the smoke signal. He runs to his house, and he and Esther are astounded. Esther cries softly, as they watch the second signal together.

Younger Naomi: Elimelech, Naomi, Mahlon and Killion walk down the hill and away, with their meager possessions. Everything around them looks barren and dry. The small mud brick houses of Bethlehem can be seen in the distance, looking run down.

Elderly Naomi and Obed: Naomi walks with Obed through Boaz's wheat fields. She tells Obed her story, but which is also his mother's story, and his own story: "In the days when the judges ruled ..." It is clear that Obed has heard the story before. He does not pay much attention. Naomi continues: "Now Elimelech, Naomi's husband died ..." Obed is attentive now, and he notices the sadness as her mind wanders.

Younger Naomi: Naomi makes the smoke signal herself this time: 3 long plumes, 3 small ones, one long one. Mahlon, Killion and Naomi cry bitterly.

<u>Jacob and Esther</u>: Jacob and Esther notice the relayed signal in the distance. They understand. Esther begins to cry softly.

<u>Elderly Naomi and Obed</u>: Naomi cries softly. Obed tries to soothe her. Through her tears the elderly Naomi continues with her story: "When she heard in Moab that the Lord had come to the aid of his people by providing food for them ..."

<u>Jacob and Esther</u>: Jacob and Esther's fields clearly look good now. They give smoke signals: 3 long plumes, 3 small ones, 2 long ones.

<u>Younger Naomi</u>: Naomi, Ruth and Orpah are weeping bitterly on the two freshly made graves of Mahlon and Killion. Naomi notices the plumes. Naomi immediately decides to go back to Bethlehem. She continues to cry, but sends smoke signals back: 3 long plumes, 1 small one, 2 long ones. Naomi now sends Ruth and Orpah away: "Go back, each one of you, to your mother's home. May the Lord grant that each of you will find rest in the home of another husband." But Ruth refuses to go back and clings to Naomi: "Where you go I will go, and where you stay I will stay."

<u>Elderly Naomi and Obed</u>: Upon hearing his mother's name, Obed comes to life and takes over: "When Naomi realized that Ruth was determined to go with her, she stopped urging her."

<u>Younger Naomi and Ruth</u>: The two women travel back alone. At night they are attacked and seriously molested by thugs. They succeed to escape, but the thugs run after them. Bleeding and bruised, they reach Bethlehem in the morning, robbed of all their possessions. The people are amazed to see them, and exclaim: "Can this be Naomi?"

<u>Ruth and Boaz</u>: During the barley harvest, Ruth goes to glean in the fields of Boaz. Boaz notices her and becomes interested in her: "My daughter, listen to me. Don't go and glean in another field and don't go away from here." Ruth bows down to the ground: "Why have I found such favour in your eyes that you notice me – a foreigner?" Boaz replies: "I've been told all about what you have done for your mother-in-law since the death of your husband ..."

<u>Ruth and younger Naomi</u>: When the threshing begins, Naomi gives Ruth detailed instructions: "Wash and perfume yourself, and put on your best clothes. Then go down to the threshing floor, but don't let him know you are there until he has finished eating and drinking."

<u>Ruth and Boaz</u>: Ruth goes to the threshing floor. After Boaz fell asleep, she quietly uncovers his feet and lies down. When he wakes up during the night, she claims his protection by asking him to marry her: "Spread the corner of your garment over me, since you are a kinsman-redeemer." Boaz is overwhelmed: "You have not run after the younger men, whether rich or poor. And now, my daughter, don't be afraid. I will do for you all you ask. Lie here until morning." He sends her home before it was light with the undertaking that, if the kinsman-redeemer, Eli, is not prepared to marry her, he will.

Elderly Naomi and Obed: In the meantime Naomi and Obed walk back home, and Naomi continues with her story. Every now and then Obed interjects with something he remembers.

Boaz and Eli: It is early morning, and Boaz walks past many people through the narrow streets of Bethlehem. The small mud brick houses appear to be well maintained now. At the impressive city gates, Boaz negotiates with Eli about buying Naomi's land. Eli wants to buy, but Boaz plays the trump card: "On the day you buy the land from Naomi and from Ruth the Moabitess, you acquire the dead man's widow, in order to maintain the name of the dead with his property." Eli now declines, and allows Boaz to marry Ruth. The two seal the transaction by giving their sandals to one another. Ten city elders are witnesses; they wish Boaz well: "Through the offspring the Lord gives you by this young woman, may your family be like that of Perez, whom Tamar bore to Judah."

Elderly Naomi and Obed: Obed gets excited, because he knows the part about himself is not far off now.

Wedding preparations: Boaz is in a hurry to get married, so the preparations do not take long: Boaz sends his servants to invite the guests. Some servants pitch a big tent at Boaz's home. The servant girls prepare the meal. Boaz organises the musicians. Ruth prepares herself. Naomi walks up the nearest hill, alone and singing. She sends smoke signals: 3 long plumes, 3 small ones, 2 long ones.

Jacob and Esther: Jacob and Esther see the signals, understand, prepare themselves, and come quickly to attend the ceremony.

Wedding: The wedding is a joyous occasion, with all the pomp and ceremony that can be expected of such an event. The main ceremony is the appearance of Ruth at the tent. She is beautifully dressed, wears conspicuous jewels, but is veiled. Boaz has a crown on his head. As can be seen from their clothes and ornaments, the guests are from high and low classes. They sit on mats on the ground, by big tables, while the servants move around serving them. The guests clearly enjoy the food and wine. There is lots of laughter. During the ceremony the musicians play romantic music.

Elderly Naomi and Obed: Naomi continues with her story: "Then he went to her, and the Lord enabled her to conceive ..." Obed does not allow her to complete, but does so himself, "... and she gave birth to a son."

Birth of Obed: The women of Bethlehem visit, and sing to Naomi, Ruth, Boaz and baby Obed the beautiful song: "Naomi has a son". Naomi is overwhelmed with joy, and cries softly. We see a teardrop falling to the ground. Boaz kneels besides her, and dries her eyes.

CARDS A – D

CARD A

a.   Less than R 60 000

b.   R 60 000 – R 119 999

c.   R120 000 – R 179 999

d.   R180 000 – R 239 999

e.   R 240 000 – R 299 999

f.   R 300 000 or more

CARD B

Southern Suburbs A :	Lotus River
	Grassy Park
	Heathfield
Southern Suburbs B :	Wynberg
	Kenilworth
	Claremont
	Rondebosch
Northern Suburbs A :	Kraaifontein
	Kuilsrivier
	Brackenfell
Northern Suburbs B :	Durbanville
	Bellville
	Parow
	Goodwood
Other :	Thornton
	Milnerton
	Table View
	Blouberg Strand

CARD C

(1)   Are you excited about your future?

(2)   Are you a Christian?

(3)   Do you read your Bible regularly?

(4)   Have you ever seen any of the videos of The VISUAL BIBLE: Matthew and Acts?

(5)   Would you like to own biblical books in video format?

(6)   Do you think that, if the Bible is not in a book format, it still is like the Bible?

(7)   Have you ever watched a biblical story on TV, cinema, video, and personal computer?

(8)   Do you regularly use a personal computer?

(9)   Have you ever purchased a book on Christian issues, or Christian music on cassette, CD, video, DVD and CD-ROM?

(10) Do you own or have access to a TV and/or a video machine?

CARD D

1. For entertainment purposes

2. To find out about God, Jesus, the Bible

3. To understand the Bible better

4. For educational purposes

5 The film is to my mind an accurate word for word audio-visual rendition of a book of the Bible

6. The quality of the film is good

7. The price of the film/video

Annexure 2.1 (a) — **Demographics 2**
Demographics of respondents

		Age				Gender		Marital status			Kids < 18 home			Education		
		15	19	30	50			Married						High school		
	Tot	-18	-29	-49	-65	M	F	Yes	No	S/wd	1	2+	None	No/Pt	Yes	Grad
Total	150	14	25	69	42	59	91	92	35	23	37	42	71	32	70	48
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Age																
15-18	14	14				7	7	1	13		3	1	10	4	5	5
	9.3%	100%				11.9%	7.7%	1.1%	37.1%		8.1%	2.4%	14.1%	12.5%	7.1%	10.4%
19-29	25		25			12	13	7	18		10	4	11	1	15	9
	16.7%		100%			20.3%	14.3%	7.6%	51.4%		27.0%	9.5%	15.5%	3.1%	21.4%	18.8%
30-49	69			69		30	39	59	3	7	21	33	15	12	36	21
	46.0%			100%		50.8%	42.9%	64.1%	8.6%	30.4%	56.8%	78.6%	21.1%	37.5%	51.4%	43.8%
50-65	42				42	10	32	25	1	16	3	4	35	15	14	13
	28.0%				100%	16.9%	35.2%	27.2%	2.9%	69.6%	8.1%	9.5%	49.3%	46.9%	20.0%	27.1%
Gender																
Male	59	7	12	30	10	59		39	19	1	17	15	27	9	32	18
	39.3%	50.0%	48.0%	43.5%	23.8%	100%		42.4%	54.3%	4.3%	45.9%	35.7%	38.0%	28.1%	45.7%	37.5%
Female	91	7	13	39	32		91	53	16	22	20	27	44	23	38	30
	60.7%	50.0%	52.0%	56.5%	76.2%		100%	57.6%	45.7%	95.7%	54.1%	64.3%	62.0%	71.9%	54.3%	62.5%
Marital status																
Married	92	1	7	59	25	39	53	92			21	35	36	19	42	31
	61.3%	7.1%	28.0%	85.5%	59.5%	66.1%	58.2%	100%			56.8%	83.3%	50.7%	59.4%	60.0%	64.6%
Single/never married	35	13	18	3	1	19	16		35		10	2	23	5	18	12
	23.3%	92.9%	72.0%	4.3%	2.4%	32.2%	17.6%		100%		27.0%	4.8%	32.4%	15.6%	25.7%	25.0%
Separated / widowed	23			7	16	1	22			23	6	5	12	8	10	5
	15.3%			10.1%	38.1%	1.7%	24.2%			100%	16.2%	11.9%	16.9%	25.0%	14.3%	10.4%
No. of kids < 18 in household																
One	37	3	10	21	3	17	20	21	10	6	37			8	20	9
	24.7%	21.4%	40.0%	30.4%	7.1%	28.8%	22.0%	22.8%	28.6%	26.1%	100%			25.0%	28.6%	18.8%
Two	29		4	23	2	9	20	25	1	3		29		4	15	10
	19.3%		16.0%	33.3%	4.8%	15.3%	22.0%	27.2%	2.9%	13.0%		69.0%		12.5%	21.4%	20.8%
Three or more	13	1		10	2	6	7	10	1	2		13		3	6	4
	8.7%	7.1%		14.5%	4.8%	10.2%	7.7%	10.9%	2.9%	8.7%		31.0%		9.4%	8.6%	8.3%
None	71	10	11	15	35	27	44	36	23	12			71	17	29	25
	47.3%	71.4%	44.0%	21.7%	83.3%	45.8%	48.4%	39.1%	65.7%	52.2%			100%	53.1%	41.4%	52.1%
Educational level																
Primary/part high school	32	4	1	12	15	9	23	19	5	8	8	7	17	32		
	21.3%	28.6%	4.0%	17.4%	35.7%	15.3%	25.3%	20.7%	14.3%	34.8%	21.6%	16.7%	23.9%	100%		
Graduated from high school	70	5	15	36	14	32	38	42	18	10	20	21	29		70	
	46.7%	35.7%	60.0%	52.2%	33.3%	54.2%	41.8%	45.7%	51.4%	43.5%	54.1%	50.0%	40.8%		100%	
Graduated from college/university	48	5	9	21	13	18	30	31	12	5	9	14	25			48
	32.0%	35.7%	36.0%	30.4%	31.0%	30.5%	33.0%	33.7%	34.3%	21.7%	24.3%	33.3%	35.2%			100%
Political / social personality																
Mostly conservative	46	3	6	21	16	15	31	27	8	11	12	11	23	21	13	12
	30.7%	21.4%	24.0%	30.4%	38.1%	25.4%	34.1%	29.3%	22.9%	47.8%	32.4%	26.2%	32.4%	65.6%	18.6%	25.0%
Mostly liberal	30	3	4	14	9	15	15	20	6	4	4	11	15	3	14	13
	20.0%	21.4%	16.0%	20.3%	21.4%	25.4%	16.5%	21.7%	17.1%	17.4%	10.8%	26.2%	21.1%	9.4%	20.0%	27.1%

Annexure 2.1 (b)
Demographics 2
Demographics of respondents

| | Tot | Age | | | | Gender | | Marital status | | | Kids < 18 home | | | Education | | |
		15 -18	19 -29	30 -49	50 -65	M	F	Married Yes	No	S/wd	1	2+	None	High school No/Pt	Yes	Grad
In-between	74	8	15	34	17	29	45	45	21	8	21	20	33	8	43	23
	49.3%	57.1%	60.0%	49.3%	40.5%	49.2%	49.5%	48.9%	60.0%	34.8%	56.8%	47.6%	46.5%	25.0%	61.4%	47.9%

	Tot	Age				Gender		Married			Kids < 18 home			Education		
		15 -18	19 -29	30 -49	50 -65	M	F	Yes	No	S/wd	1	2+	None	High school No/Pt	Yes	Grad
Household income pa																
<R60 000	49	4	7	16	22	8	41	28	10	11	10	11	28	20	16	13
	32.7%	28.6%	28.0%	23.2%	52.4%	13.6%	45.1%	30.4%	28.6%	47.8%	27.0%	26.2%	39.4%	62.5%	22.9%	27.1%
R60000 - R119999	47	2	9	25	11	22	25	33	8	6	10	16	21	3	25	19
	31.3%	14.3%	36.0%	36.2%	26.2%	37.3%	27.5%	35.9%	22.9%	26.1%	27.0%	38.1%	29.6%	9.4%	35.7%	39.6%
R120000 - R179999	37	5	7	18	7	19	18	19	14	4	10	9	18	4	20	13
	24.7%	35.7%	28.0%	26.1%	16.7%	32.2%	19.8%	20.7%	40.0%	17.4%	27.0%	21.4%	25.4%	12.5%	28.6%	27.1%
R180000 - R239999	12	2	2	7	1	7	5	8	3	1	3	6	3	3	7	2
	8.0%	14.3%	8.0%	10.1%	2.4%	11.9%	5.5%	8.7%	8.6%	4.3%	8.1%	14.3%	4.2%	9.4%	10.0%	4.2%
R240000 - R299999	3			3		1	2	2		1	3			1	1	1
	2.0%			4.3%		1.7%	2.2%	2.2%		4.3%	8.1%			3.1%	1.4%	2.1%
R300 000 +	2	1			1	2		2			1		1	1	1	
	1.3%	7.1%			2.4%	3.4%		2.2%			2.7%		1.4%	3.1%	1.4%	
First language																
English	92	7	14	40	31	36	56	60	20	12	19	29	44	19	44	29
	61.3%	50.0%	56.0%	58.0%	73.8%	61.0%	61.5%	65.2%	57.1%	52.2%	51.4%	69.0%	62.0%	59.4%	62.9%	60.4%
Afrikaans	53	7	8	28	10	20	33	30	13	10	15	12	26	12	22	19
	35.3%	50.0%	32.0%	40.6%	23.8%	33.9%	36.3%	32.6%	37.1%	43.5%	40.5%	28.6%	36.6%	37.5%	31.4%	39.6%
Xhosa	5		3	1	1	3	2	2	2	1	3	1	1	1	4	
	3.3%		12.0%	1.4%	2.4%	5.1%	2.2%	2.2%	5.7%	4.3%	8.1%	2.4%	1.4%	3.1%	5.7%	

	Tot	Age				Gender		Marital status			Kids < 18 home			Education		
		15 -18	19 -29	30 -49	50 -65	M	F	Married Yes	No	S/wd	1	2+	None	High school No/Pt	Yes	Grad
Occupation																
Teacher	9		1	6	2	2	7	8		1	1	6	2			9
	6.0%		4.0%	8.7%	4.8%	3.4%	7.7%	8.7%		4.3%	2.7%	14.3%	2.8%			18.8%
Nurse	2			2			2	2			1		1			2
	1.3%			2.9%			2.2%	2.2%			2.7%		1.4%			4.2%
Other professional	4		1	2	1	3	1	2	1	1	1	1	2		1	3
	2.7%		4.0%	2.9%	2.4%	5.1%	1.1%	2.2%	2.9%	4.3%	2.7%	2.4%	2.8%		1.4%	6.3%
Security	1		1				1	1			1					1
	0.7%		4.0%				1.1%	1.1%			2.7%					2.1%
White collar	53	6	10	32	5	21	32	31	16	6	15	19	19	7	29	17
	35.3%	42.9%	40.0%	46.4%	11.9%	35.6%	35.2%	33.7%	45.7%	26.1%	40.5%	45.2%	26.8%	21.9%	41.4%	35.4%
Executive	4			3	1	4		4			1	1	2	2		2
	2.7%			4.3%	2.4%	6.8%		4.3%			2.7%	2.4%	2.8%	6.3%		4.2%
Tradesman	11		3	8		9	2	7	3	1	4	4	3	4	6	1
	7.3%		12.0%	11.6%		15.3%	2.2%	7.6%	8.6%	4.3%	10.8%	9.5%	4.2%	12.5%	8.6%	2.1%
Semi-skilled	3	1	1		1	1	2	1	2		1		2	2	1	
	2.0%	7.1%	4.0%		2.4%	1.7%	2.2%	1.1%	5.7%		2.7%		2.8%	6.3%	1.4%	
Self-employed	9	1	2	5	1	6	3	7	2		2	3	4		7	2
	6.0%	7.1%	8.0%	7.2%	2.4%	10.2%	3.3%	7.6%	5.7%		5.4%	7.1%	5.6%		10.0%	4.2%
Housewife	25		1	8	16		25	18		7	3	5	17	9	12	4
	16.7%		4.0%	11.6%	38.1%		27.5%	19.6%		30.4%	8.1%	11.9%	23.9%	28.1%	17.1%	8.3%
Student	11	6	5			5	6		11		5	1	5	3	6	2
	7.3%	42.9%	20.0%			8.5%	6.6%		31.4%		13.5%	2.4%	7.0%	9.4%	8.6%	4.2%
Pensioner	18			3	15	8	10	11		7	2	2	14	5	8	5
	12.0%			4.3%	35.7%	13.6%	11.0%	12.0%		30.4%	5.4%	4.8%	19.7%	15.6%	11.4%	10.4%
Suburb																
Southern A	31	1	7	10	13	8	23	21	6	4	5	11	15	12	3	16
	20.7%	7.1%	28.0%	14.5%	31.0%	13.6%	25.3%	22.8%	17.1%	17.4%	13.5%	26.2%	21.1%	37.5%	4.3%	33.3%
Southern B	30	2	2	15	11	14	16	21	5	4	6	10	14	9	14	7
	20.0%	14.3%	8.0%	21.7%	26.2%	23.7%	17.6%	22.8%	14.3%	17.4%	16.2%	23.8%	19.7%	28.1%	20.0%	14.6%
Northern A	40	3	8	20	9	19	21	22	11	7	12	10	18	6	27	7
	26.7%	21.4%	32.0%	29.0%	21.4%	32.2%	23.1%	23.9%	31.4%	30.4%	32.4%	23.8%	25.4%	18.8%	38.6%	14.6%
Northern B	29	3	3	17	6	10	19	17	4	8	9	9	11	5	15	9
	19.3%	21.4%	12.0%	24.6%	14.3%	16.9%	20.9%	18.5%	11.4%	34.8%	24.3%	21.4%	15.5%	15.6%	21.4%	18.8%
Other	20	5	5	7	3	8	12	11	9		5	2	13		11	9
	13.3%	35.7%	20.0%	10.1%	7.1%	13.6%	13.2%	12.0%	25.7%		13.5%	4.8%	18.3%		15.7%	18.8%

Introductory questions - profiling questions

		Age				Gender		Marital status			Kids < 18 home			Education		
		15	19	30	50			Married						High school		
	Tot	-18	-29	-49	-65	M	F	Yes	No	S/wd	1	2+	None	No/Pt	Yes	Grad
Total	150	14	25	69	42	59	91	92	35	23	37	42	71	32	70	48
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Are you excited about the future?																
Yes	107	11	17	48	31	41	66	64	27	16	22	32	53	27	43	37
	71.3%	78.6%	68.0%	69.6%	73.8%	69.5%	72.5%	69.6%	77.1%	69.6%	59.5%	76.2%	74.6%	84.4%	61.4%	77.1%
No	17	1	4	6	6	8	9	11	3	3	6	4	7	1	10	6
	11.3%	7.1%	16.0%	8.7%	14.3%	13.6%	9.9%	12.0%	8.6%	13.0%	16.2%	9.5%	9.9%	3.1%	14.3%	12.5%
Not sure/don't know/no response	25	2	4	14	5	9	16	16	5	4	8	6	11	4	16	5
	16.7%	14.3%	16.0%	20.3%	11.9%	15.3%	17.6%	17.4%	14.3%	17.4%	21.6%	14.3%	15.5%	12.5%	22.9%	10.4%
Are you a Christian?																
Yes	149	14	25	68	42	58	91	91	35	23	36	42	71	31	70	48
	99.3%	100%	100%	98.6%	100%	98.3%	100%	98.9%	100%	100%	97.3%	100%	100%	96.9%	100%	100%
Not sure/don't know/no response	1			1		1		1			1			1		
	0.7%			1.4%		1.7%		1.1%			2.7%			3.1%		
Do you read the Bible regularly?																
Yes	108	8	19	50	31	37	71	68	23	17	22	32	54	29	40	39
	72.0%	57.1%	76.0%	72.5%	73.8%	62.7%	78.0%	73.9%	65.7%	73.9%	59.5%	76.2%	76.1%	90.6%	57.1%	81.3%
No	40	6	6	17	11	21	19	22	12	6	14	10	16	2	29	9
	26.7%	42.9%	24.0%	24.6%	26.2%	35.6%	20.9%	23.9%	34.3%	26.1%	37.8%	23.8%	22.5%	6.3%	41.4%	18.8%
Not sure/don't know/no response	2			2		1	1	2			1		1	1	1	
	1.3%			2.9%		1.7%	1.1%	2.2%			2.7%		1.4%	3.1%	1.4%	
Have you ever seen any of the videos of The Visual Bible-Mathew & Acts?																
Yes	76	6	6	36	28	27	49	53	12	11	11	27	38	22	23	31
	50.7%	42.9%	24.0%	52.2%	66.7%	45.8%	53.8%	57.6%	34.3%	47.8%	29.7%	64.3%	53.5%	68.8%	32.9%	64.6%
No	67	8	17	29	13	29	38	35	21	11	24	12	31	10	40	17
	44.7%	57.1%	68.0%	42.0%	31.0%	49.2%	41.8%	38.0%	60.0%	47.8%	64.9%	28.6%	43.7%	31.3%	57.1%	35.4%
Not sure/don't know/no response	7		2	4	1	3	4	4	2	1	2	3	2		7	
	4.7%		8.0%	5.8%	2.4%	5.1%	4.4%	4.3%	5.7%	4.3%	5.4%	7.1%	2.8%		10.0%	
Would you like to own biblical books in video format?																
Yes	96	7	13	45	31	36	60	63	16	17	22	29	45	27	36	33
	64.0%	50.0%	52.0%	65.2%	73.8%	61.0%	65.9%	68.5%	45.7%	73.9%	59.5%	69.0%	63.4%	84.4%	51.4%	68.8%
No	41	6	10	15	10	17	24	20	15	6	10	8	23	1	30	10
	27.3%	42.9%	40.0%	21.7%	23.8%	28.8%	26.4%	21.7%	42.9%	26.1%	27.0%	19.0%	32.4%	3.1%	42.9%	20.8%
Not sure/don't know/no response	13	1	2	9	1	6	7	9	4		5	5	3	4	4	5
	8.7%	7.1%	8.0%	13.0%	2.4%	10.2%	7.7%	9.8%	11.4%		13.5%	11.9%	4.2%	12.5%	5.7%	10.4%
Do you think that, if the Bible is not in book format, it is still like the Bible?																
Yes	99	11	17	42	29	33	66	64	21	14	25	27	47	23	43	33
	66.0%	78.6%	68.0%	60.9%	69.0%	55.9%	72.5%	69.6%	60.0%	60.9%	67.6%	64.3%	66.2%	71.9%	61.4%	68.8%
No	40	3	7	20	10	23	17	22	12	6	9	12	19	7	22	11
	26.7%	21.4%	28.0%	29.0%	23.8%	39.0%	18.7%	23.9%	34.3%	26.1%	24.3%	28.6%	26.8%	21.9%	31.4%	22.9%

	Tot	Age				Gender		Marital status Married			Kids < 18 home			Education High school		
		-18	-29	-49	-65	M	F	Yes	No	S/wd	1	2+	None	No/Pt	Yes	Grad
Not sure/don't know/no response	11		1	7	3	3	8	6	2	3	3	3	5	2	5	4
	7.3%		4.0%	10.1%	7.1%	5.1%	8.8%	6.5%	5.7%	13.0%	8.1%	7.1%	7.0%	6.3%	7.1%	8.3%
Have you ever watched a biblical story on TV, cinema, video & personal computer																
Yes	140	13	22	65	40	54	86	85	32	23	35	40	65	32	63	45
	93.3%	92.9%	88.0%	94.2%	95.2%	91.5%	94.5%	92.4%	91.4%	100%	94.6%	95.2%	91.5%	100%	90.0%	93.8%
No	7	1	2	3	1	2	5	5	2		1	2	4		4	3
	4.7%	7.1%	8.0%	4.3%	2.4%	3.4%	5.5%	5.4%	5.7%		2.7%	4.8%	5.6%		5.7%	6.3%
Not sure/don't know/no response	3		1	1	1	3		2	1		1		2		3	
	2.0%		4.0%	1.4%	2.4%	5.1%		2.2%	2.9%		2.7%		2.8%		4.3%	
Do you regularly use a personal computer?																
Yes	87	12	20	39	16	37	50	55	27	5	22	25	40	8	45	34
	58.0%	85.7%	80.0%	56.5%	38.1%	62.7%	54.9%	59.8%	77.1%	21.7%	59.5%	59.5%	56.3%	25.0%	64.3%	70.8%
No	63	2	5	30	26	22	41	37	8	18	15	17	31	24	25	14
	42.0%	14.3%	20.0%	43.5%	61.9%	37.3%	45.1%	40.2%	22.9%	78.3%	40.5%	40.5%	43.7%	75.0%	35.7%	29.2%
Have you ever purchased a book on Christian issues, or Christian music on cassette, CD, video, DVD & CD-ROM?																
Yes	113	8	15	56	34	40	73	74	20	19	23	36	54	29	46	38
	75.3%	57.1%	60.0%	81.2%	81.0%	67.8%	80.2%	80.4%	57.1%	82.6%	62.2%	85.7%	76.1%	90.6%	65.7%	79.2%
No	37	6	10	13	8	19	18	18	15	4	14	6	17	3	24	10
	24.7%	42.9%	40.0%	18.8%	19.0%	32.2%	19.8%	19.6%	42.9%	17.4%	37.8%	14.3%	23.9%	9.4%	34.3%	20.8%
Do you own or have access to a TV &/or a video machine?																
Yes	149	14	24	69	42	59	90	92	34	23	36	42	71	32	70	47
	99.3%	100%	96.0%	100%	100%	100%	98.9%	100%	97.1%	100%	97.3%	100%	100%	100%	100%	97.9%
No	1		1				1		1		1					1
	0.7%		4.0%				1.1%		2.9%		2.7%					2.1%

Annexure 2.3 (a)   Introduction 2.2
Reasons for wanting to watch Bible-related films or buy Bible-related products.

	Tot	Age 15 -18	Age 19 -29	Age 30 -49	Age 50 -65	Gender M	Gender F	Married Yes	Married No	S/wd	Kids <18 home 1	Kids <18 home 2+	Kids <18 home None	Education High school No/Pt	Education High school Yes	Education Grad
Total	150	14	25	69	42	59	91	92	35	23	37	42	71	32	70	48
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
For entertainment purposes																
Yes	39	1	9	17	12	14	25	26	6	7	10	14	15	6	26	7
	26.0%	7.1%	36.0%	24.6%	28.6%	23.7%	27.5%	28.3%	17.1%	30.4%	27.0%	33.3%	21.1%	18.8%	37.1%	14.6%
No	93	12	11	44	26	38	55	58	23	12	23	21	49	24	33	36
	62.0%	85.7%	44.0%	63.8%	61.9%	64.4%	60.4%	63.0%	65.7%	52.2%	62.2%	50.0%	69.0%	75.0%	47.1%	75.0%
Not sure/don't know/no response	18	1	5	8	4	7	11	8	6	4	4	7	7	2	11	5
	12.0%	7.1%	20.0%	11.6%	9.5%	11.9%	12.1%	8.7%	17.1%	17.4%	10.8%	16.7%	9.9%	6.3%	15.7%	10.4%
To find out about God, Jesus, the Bible																
Yes	145	13	25	67	40	56	89	89	34	22	36	40	69	32	67	46
	96.7%	92.9%	100%	97.1%	95.2%	94.9%	97.8%	96.7%	97.1%	95.7%	97.3%	95.2%	97.2%	100%	95.7%	95.8%
No	5	1		2	2	3	2	3	1	1	1	2	2		3	2
	3.3%	7.1%		2.9%	4.8%	5.1%	2.2%	3.3%	2.9%	4.3%	2.7%	4.8%	2.8%		4.3%	4.2%
To understand the Bible better																
Yes	145	14	25	67	39	56	89	89	35	21	36	40	69	32	67	46
	96.7%	100%	100%	97.1%	92.9%	94.9%	97.8%	96.7%	100%	91.3%	97.3%	95.2%	97.2%	100%	95.7%	95.8%
No	4			2	2	2	2	2		2	1	2	1		3	1
	2.7%			2.9%	4.8%	3.4%	2.2%	2.2%		8.7%	2.7%	4.8%	1.4%		4.3%	2.1%
Not sure/don't know/no response	1				1	1		1					1			1
	0.7%				2.4%	1.7%		1.1%					1.4%			2.1%
For educational purposes																
Yes	135	12	25	62	36	55	80	82	33	20	33	36	66	26	64	45
	90.0%	85.7%	100%	89.9%	85.7%	93.2%	87.9%	89.1%	94.3%	87.0%	89.2%	85.7%	93.0%	81.3%	91.4%	93.8%
No	12	2		5	5	2	10	7	2	3	4	4	4	4	6	2
	8.0%	14.3%		7.2%	11.9%	3.4%	11.0%	7.6%	5.7%	13.0%	10.8%	9.5%	5.6%	12.5%	8.6%	4.2%
Not sure/don't know/no response	3			2	1	2	1	3				2	1	2		1
	2.0%			2.9%	2.4%	3.4%	1.1%	3.3%				4.8%	1.4%	6.3%		2.1%
The film is to my mind an accurate word for word audio-visual rendition of a book of the Bible																
Yes	84	6	13	39	26	32	52	55	14	15	21	24	39	19	40	25
	56.0%	42.9%	52.0%	56.5%	61.9%	54.2%	57.1%	59.8%	40.0%	65.2%	56.8%	57.1%	54.9%	59.4%	57.1%	52.1%
No	42	7	7	14	14	17	25	20	15	7	8	10	24	8	18	16
	28.0%	50.0%	28.0%	20.3%	33.3%	28.8%	27.5%	21.7%	42.9%	30.4%	21.6%	23.8%	33.8%	25.0%	25.7%	33.3%
Not sure/don't know/no response	24	1	5	16	2	10	14	17	6	1	8	8	8	5	12	7
	16.0%	7.1%	20.0%	23.2%	4.8%	16.9%	15.4%	18.5%	17.1%	4.3%	21.6%	19.0%	11.3%	15.6%	17.1%	14.6%
The quality of the film is good																
Yes	126	10	21	56	39	48	78	75	29	22	30	35	61	30	53	43
	84.0%	71.4%	84.0%	81.2%	92.9%	81.4%	85.7%	81.5%	82.9%	95.7%	81.1%	83.3%	85.9%	93.8%	75.7%	89.6%
No	2	1		1			2	1	1		1		1		2	
	1.3%	7.1%		1.4%		3.4%		1.1%	2.9%		2.7%		1.4%		2.9%	

Annexure 2.3 (b)   Introduction 2.2
Reasons for wanting to watch Bible-related films or buy Bible-related products.

| | Tot | Age | | | | Gender | | Marital status | | | Kids < 18 home | | | Education | | |
		15 -18	19 -29	30 -49	50 -65	M	F	Married Yes	No	S/wd	1	2+	None	High school No/Pt	Yes	Grad
Not sure/don't know/no response	22	3	4	12	3	9	13	16	5	1	6	7	9	2	15	5
	14.7%	21.4%	16.0%	17.4%	7.1%	15.3%	14.3%	17.4%	14.3%	4.3%	16.2%	16.7%	12.7%	6.3%	21.4%	10.4%
The price of the film/video																
Yes	61	5	10	23	23	19	42	38	13	10	11	17	33	19	24	18
	40.7%	35.7%	40.0%	33.3%	54.8%	32.2%	46.2%	41.3%	37.1%	43.5%	29.7%	40.5%	46.5%	59.4%	34.3%	37.5%
No	10	1	2	6	1	5	5	6	3	1	3	3	4		6	4
	6.7%	7.1%	8.0%	8.7%	2.4%	8.5%	5.5%	6.5%	8.6%	4.3%	8.1%	7.1%	5.6%		8.6%	8.3%
Not sure/don't know/no response	79	8	13	40	18	35	44	48	19	12	23	22	34	13	40	26
	52.7%	57.1%	52.0%	58.0%	42.9%	59.3%	48.4%	52.2%	54.3%	52.2%	62.2%	52.4%	47.9%	40.6%	57.1%	54.2%

Annexure 2.4 (a)   Ruth 2

Did you know the Bible story prior to today?

	Tot	Age				Gender		Marital status			Kids < 18 home			Education		
								Married						High school		
		15	19	30	50						1	2+	None			
	Tot	-18	-29	-49	-65	M	F	Yes	No	S/wd	1	2+	None	No/Pt	Yes	Grad
Total	150	14	25	69	42	59	91	92	35	23	37	42	71	32	70	48
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Yes	113	7	16	53	37	39	74	75	18	20	23	35	55	27	43	43
	75.3%	50.0%	64.0%	76.8%	88.1%	66.1%	81.3%	81.5%	51.4%	87.0%	62.2%	83.3%	77.5%	84.4%	61.4%	89.6%
No	37	7	9	16	5	20	17	17	17	3	14	7	16	5	27	5
	24.7%	50.0%	36.0%	23.2%	11.9%	33.9%	18.7%	18.5%	48.6%	13.0%	37.8%	16.7%	22.5%	15.6%	38.6%	10.4%

	Tot	Age 15 -18	Age 19 -29	Age 30 -49	Age 50 -65	Gender M	Gender F	Married Yes	Married No	S/wd	Kids < 18 home 1	Kids < 18 home 2+	Kids < 18 home None	Education High school No/Pt	Education High school Yes	Grad
Total	150	14	25	69	42	59	91	92	35	23	37	42	71	32	70	48
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

Do you grasp the story of Ruth better, after having read this overview of Ruth ?

	Tot	15 -18	19 -29	30 -49	50 -65	M	F	Yes	No	S/wd	1	2+	None	No/Pt	Yes	Grad
Yes	95	11	12	41	31	35	60	54	22	19	24	22	49	23	43	29
	63.3%	78.6%	48.0%	59.4%	73.8%	59.3%	65.9%	58.7%	62.9%	82.6%	64.9%	52.4%	69.0%	71.9%	61.4%	60.4%
No	55	3	13	28	11	24	31	38	13	4	13	20	22	9	27	19
	36.7%	21.4%	52.0%	40.6%	26.2%	40.7%	34.1%	41.3%	37.1%	17.4%	35.1%	47.6%	31.0%	28.1%	38.6%	39.6%

Are there elements of this story of Ruth which you do not like ?

	Tot	15 -18	19 -29	30 -49	50 -65	M	F	Yes	No	S/wd	1	2+	None	No/Pt	Yes	Grad
Yes	47	5	4	25	13	16	31	34	8	5	10	17	20	11	18	18
	31.3%	35.7%	16.0%	36.2%	31.0%	27.1%	34.1%	37.0%	22.9%	21.7%	27.0%	40.5%	28.2%	34.4%	25.7%	37.5%
No	103	9	21	44	29	43	60	58	27	18	27	25	51	21	52	30
	68.7%	64.3%	84.0%	63.8%	69.0%	72.9%	65.9%	63.0%	77.1%	78.3%	73.0%	59.5%	71.8%	65.6%	74.3%	62.5%
NI	5			4	1	2	3	4		1	1	2	2	1	2	2
	3.3%			5.8%	2.4%	3.4%	3.3%	4.3%		4.3%	2.7%	4.8%	2.8%	3.1%	2.9%	4.2%

Can you identify a hero in the story ?

	Tot	15 -18	19 -29	30 -49	50 -65	M	F	Yes	No	S/wd	1	2+	None	No/Pt	Yes	Grad
Yes	116	10	19	54	33	40	76	71	26	19	28	30	58	25	49	42
	77.3%	71.4%	76.0%	78.3%	78.6%	67.8%	83.5%	77.2%	74.3%	82.6%	75.7%	71.4%	81.7%	78.1%	70.0%	87.5%
No	34	4	6	15	9	19	15	21	9	4	9	12	13	7	21	6
	22.7%	28.6%	24.0%	21.7%	21.4%	32.2%	16.5%	22.8%	25.7%	17.4%	24.3%	28.6%	18.3%	21.9%	30.0%	12.5%
NI	6	1	1	4		5	1	4	2		3	2	1		6	
	4.0%	7.1%	4.0%	5.8%		8.5%	1.1%	4.3%	5.7%		8.1%	4.8%	1.4%		8.6%	

Do you recognise family values as being important in this story of Ruth ?

	Tot	15 -18	19 -29	30 -49	50 -65	M	F	Yes	No	S/wd	1	2+	None	No/Pt	Yes	Grad
Yes	130	13	22	61	34	50	80	78	32	20	33	35	62	26	59	45
	86.7%	92.9%	88.0%	88.4%	81.0%	84.7%	87.9%	84.8%	91.4%	87.0%	89.2%	83.3%	87.3%	81.3%	84.3%	93.8%
No	20	1	3	8	8	9	11	14	3	3	4	7	9	6	11	3
	13.3%	7.1%	12.0%	11.6%	19.0%	15.3%	12.1%	15.2%	8.6%	13.0%	10.8%	16.7%	12.7%	18.8%	15.7%	6.3%

Do you find the smoke signals as a means of communication to be helpful or bothersome?

	Tot	15 -18	19 -29	30 -49	50 -65	M	F	Yes	No	S/wd	1	2+	None	No/Pt	Yes	Grad
Bothersome	51	3	8	24	16	23	28	35	10	6	12	14	25	10	27	14
	34.0%	21.4%	32.0%	34.8%	38.1%	39.0%	30.8%	38.0%	28.6%	26.1%	32.4%	33.3%	35.2%	31.3%	38.6%	29.2%
Helpful	96	11	15	44	26	34	62	57	23	16	23	28	45	22	40	34
	64.0%	78.6%	60.0%	63.8%	61.9%	57.6%	68.1%	62.0%	65.7%	69.6%	62.2%	66.7%	63.4%	68.8%	57.1%	70.8%
NI	3		2	1		2	1		2	1	2		1		3	
	2.0%		8.0%	1.4%		3.4%	1.1%		5.7%	4.3%	5.4%		1.4%		4.3%	

Do you think the night scene of Boaz & Ruth at the threshing floor was highly erotic or not?

	Tot	15 -18	19 -29	30 -49	50 -65	M	F	Yes	No	S/wd	1	2+	None	No/Pt	Yes	Grad
Yes	36	3	5	19	9	13	23	24	7	5	7	9	20	9	11	16
	24.0%	21.4%	20.0%	27.5%	21.4%	22.0%	25.3%	26.1%	20.0%	21.7%	18.9%	21.4%	28.2%	28.1%	15.7%	33.3%
No	114	11	20	50	33	46	68	68	28	18	30	33	51	23	59	32
	76.0%	78.6%	80.0%	72.5%	78.6%	78.0%	74.7%	73.9%	80.0%	78.3%	81.1%	78.6%	71.8%	71.9%	84.3%	66.7%
NI	1			1			1	1			1					1
	0.7%			1.4%			1.1%	1.1%			2.7%					2.1%

	Tot	Age				Gender		Marital status			Kids < 18 home			Education High school		
		15 -18	19 -29	30 -49	50 -65	M	F	Married Yes	No	S/wd	1	2+	None	No/Pt	Yes	Grad
Can you visualise a film of Ruth from this story ?																
Yes	132	13	17	66	36	49	83	86	26	20	34	37	61	32	57	43
	88.0%	92.9%	68.0%	95.7%	85.7%	83.1%	91.2%	93.5%	74.3%	87.0%	91.9%	88.1%	85.9%	100%	81.4%	89.6%
No	17	1	7	3	6	9	8	6	8	3	2	5	10		12	5
	11.3%	7.1%	28.0%	4.3%	14.3%	15.3%	8.8%	6.5%	22.9%	13.0%	5.4%	11.9%	14.1%		17.1%	10.4%
NI	5		3	2		3	2	2	3		4		1	1	4	
	3.3%		12.0%	2.9%		5.1%	2.2%	2.2%	8.6%		10.8%		1.4%	3.1%	5.7%	
Would you like to watch such a film of Ruth in a cinema or on TV?																
TV	63	3	9	30	21	20	43	44	10	9	13	19	31	17	24	22
	42.0%	21.4%	36.0%	43.5%	50.0%	33.9%	47.3%	47.8%	28.6%	39.1%	35.1%	45.2%	43.7%	53.1%	34.3%	45.8%
Cinema	3		2	1		2	1	1	2			1	2		3	
	2.0%		8.0%	1.4%		3.4%	1.1%	1.1%	5.7%			2.4%	2.8%		4.3%	
Didn't mention cinema or TV	83	11	14	38	20	37	46	47	23	13	24	22	37	15	42	26
	55.3%	78.6%	56.0%	55.1%	47.6%	62.7%	50.5%	51.1%	65.7%	56.5%	64.9%	52.4%	52.1%	46.9%	60.0%	54.2%
Not sure	1				1		1			1			1		1	
	0.7%				2.4%		1.1%			4.3%			1.4%		1.4%	
Would you like to buy or rent a video or DVD of such a film of Ruth?																
Rent	54	4	11	21	18	16	38	33	13	8	13	14	27	16	19	19
	36.0%	28.6%	44.0%	30.4%	42.9%	27.1%	41.8%	35.9%	37.1%	34.8%	35.1%	33.3%	38.0%	50.0%	27.1%	39.6%
Buy	23	1	4	13	5	8	15	16	4	3	5	11	7	4	11	8
	15.3%	7.1%	16.0%	18.8%	11.9%	13.6%	16.5%	17.4%	11.4%	13.0%	13.5%	26.2%	9.9%	12.5%	15.7%	16.7%
Didn't mention rent or buy	66	8	8	33	17	31	35	39	16	11	16	17	33	10	36	20
	44.0%	57.1%	32.0%	47.8%	40.5%	52.5%	38.5%	42.4%	45.7%	47.8%	43.2%	40.5%	46.5%	31.3%	51.4%	41.7%
NI	13	2	2	8	1	7	6	9	3	1	6	3	4	3	7	3
	8.7%	14.3%	8.0%	11.6%	2.4%	11.9%	6.6%	9.8%	8.6%	4.3%	16.2%	7.1%	5.6%	9.4%	10.0%	6.3%
Do you think such a film can be entertaining?																
Yes	115	10	17	54	34	43	72	73	23	19	28	34	53	31	52	32
	76.7%	71.4%	68.0%	78.3%	81.0%	72.9%	79.1%	79.3%	65.7%	82.6%	75.7%	81.0%	74.6%	96.9%	74.3%	66.7%
No	35	4	8	15	8	16	19	19	12	4	9	8	18	1	18	16
	23.3%	28.6%	32.0%	21.7%	19.0%	27.1%	20.9%	20.7%	34.3%	17.4%	24.3%	19.0%	25.4%	3.1%	25.7%	33.3%
Do you think such a film can educational?																
Yes	141	14	23	65	39	53	88	87	32	22	36	39	66	32	63	46
	94.0%	100%	92.0%	94.2%	92.9%	89.8%	96.7%	94.6%	91.4%	95.7%	97.3%	92.9%	93.0%	100%	90.0%	95.8%
No	9		2	4	3	6	3	5	3	1	1	3	5		7	2
	6.0%		8.0%	5.8%	7.1%	10.2%	3.3%	5.4%	8.6%	4.3%	2.7%	7.1%	7.0%		10.0%	4.2%
NI	2		1	1		1	1	1	1		2			1	1	
	1.3%		4.0%	1.4%		1.7%	1.1%	1.1%	2.9%		5.4%			3.1%	1.4%	
Would you like your children to watch such a film about Ruth?																
Yes	112	12	16	59	25	41	71	76	22	14	29	35	48	26	49	37
	74.7%	85.7%	64.0%	85.5%	59.5%	69.5%	78.0%	82.6%	62.9%	60.9%	78.4%	83.3%	67.6%	81.3%	70.0%	77.1%
No	24	1	4	10	9	13	11	14	6	4	5	7	12	6	9	9
	16.0%	7.1%	16.0%	14.5%	21.4%	22.0%	12.1%	15.2%	17.1%	17.4%	13.5%	16.7%	16.9%	18.8%	12.9%	18.8%
NI & no children	15	1	5	1	8	6	9	3	7	5	4		11	1	12	2
	10.0%	7.1%	20.0%	1.4%	19.0%	10.2%	9.9%	3.3%	20.0%	21.7%	10.8%		15.5%	3.1%	17.1%	4.2%

Annexure 2.4 (d) Ruth 2
Yes/No/etc answers to Ruth questions

| | | Age | | | | Gender | | Marital status | | | Kids < 18 home | | | Education | | |
| | | | | | | | | Married | | | | | | High school | | |
	Tot	15 -18	19 -29	30 -49	50 -65	M	F	Yes	No	S/wd	1	2 +	None	No/Pt	Yes	Grad
Do you want to tell the story of Ruth to others ?																
Yes	107	10	16	46	35	38	69	67	23	17	21	33	53	27	39	41
	71.3%	71.4%	64.0%	66.7%	83.3%	64.4%	75.8%	72.8%	65.7%	73.9%	56.8%	78.6%	74.6%	84.4%	55.7%	85.4%
No	43	4	9	23	7	21	22	25	12	6	16	9	18	5	31	7
	28.7%	28.6%	36.0%	33.3%	16.7%	35.6%	24.2%	27.2%	34.3%	26.1%	43.2%	21.4%	25.4%	15.6%	44.3%	14.6%
NI & no children	15	1	3	9	2	4	11	9	4	2	3	4	8	1	9	5
	10.0%	7.1%	12.0%	13.0%	4.8%	6.8%	12.1%	9.8%	11.4%	8.7%	8.1%	9.5%	11.3%	3.1%	12.9%	10.4%

Annexure 3.1 (a)
Demographics of respondents

Demographics 3

	Tot	Orientation			Annual income HH <R120		R120>		Language			Suburb Southern		Northern		
		Cons	Libr	Avg	<60	60-120	120-180	180 >	Eng	Afr	Xhsa	A	B	A	B	Othr
	150	46	30	74	49	47	37	17	92	53	5	31	30	40	29	20
Total	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Age																
15-18	14	3	3	8	4	2	5	3	7	7		1	2	3	3	5
	9.3%	6.5%	10.0%	10.8%	8.2%	4.3%	13.5%	17.6%	7.6%	13.2%		3.2%	6.7%	7.5%	10.3%	25.0%
19-29	25	6	4	15	7	9	7	2	14	8	3	7	2	8	3	5
	16.7%	13.0%	13.3%	20.3%	14.3%	19.1%	18.9%	11.8%	15.2%	15.1%	60.0%	22.6%	6.7%	20.0%	10.3%	25.0%
30-49	69	21	14	34	16	25	18	10	40	28	1	10	15	20	17	7
	46.0%	45.7%	46.7%	45.9%	32.7%	53.2%	48.6%	58.8%	43.5%	52.8%	20.0%	32.3%	50.0%	50.0%	58.6%	35.0%
50-65	42	16	9	17	22	11	7	2	31	10	1	13	11	9	6	3
	28.0%	34.8%	30.0%	23.0%	44.9%	23.4%	18.9%	11.8%	33.7%	18.9%	20.0%	41.9%	36.7%	22.5%	20.7%	15.0%
Gender																
Male	59	15	15	29	8	22	19	10	36	20	3	8	14	19	10	8
	39.3%	32.6%	50.0%	39.2%	16.3%	46.8%	51.4%	58.8%	39.1%	37.7%	60.0%	25.8%	46.7%	47.5%	34.5%	40.0%
Female	91	31	15	45	41	25	18	7	56	33	2	23	16	21	19	12
	60.7%	67.4%	50.0%	60.8%	83.7%	53.2%	48.6%	41.2%	60.9%	62.3%	40.0%	74.2%	53.3%	52.5%	65.5%	60.0%
Marital status																
Married	92	27	20	45	28	33	19	12	60	30	2	21	21	22	17	11
	61.3%	58.7%	66.7%	60.8%	57.1%	70.2%	51.4%	70.6%	65.2%	56.6%	40.0%	67.7%	70.0%	55.0%	58.6%	55.0%
Single/never married	35	8	6	21	10	8	14	3	20	13	2	6	5	11	4	9
	23.3%	17.4%	20.0%	28.4%	20.4%	17.0%	37.8%	17.6%	21.7%	24.5%	40.0%	19.4%	16.7%	27.5%	13.8%	45.0%
Separated / widowed	23	11	4	8	11	6	4	2	12	10	1	4	4	7	8	
	15.3%	23.9%	13.3%	10.8%	22.4%	12.8%	10.8%	11.8%	13.0%	18.9%	20.0%	12.9%	13.3%	17.5%	27.6%	
No. of kids < 18 in household																
One	37	12	4	21	10	10	10	7	19	15	3	5	6	12	9	5
	24.7%	26.1%	13.3%	28.4%	20.4%	21.3%	27.0%	41.2%	20.7%	28.3%	60.0%	16.1%	20.0%	30.0%	31.0%	25.0%
Two	29	6	7	16	6	11	7	5	19	9	1	8	6	8	6	1
	19.3%	13.0%	23.3%	21.6%	12.2%	23.4%	18.9%	29.4%	20.7%	17.0%	20.0%	25.8%	20.0%	20.0%	20.7%	5.0%
Three or more	13	5	4	4	5	5	2	1	10	3		3	4	2	3	1
	8.7%	10.9%	13.3%	5.4%	10.2%	10.6%	5.4%	5.9%	10.9%	5.7%		9.7%	13.3%	5.0%	10.3%	5.0%
None	71	23	15	33	28	21	18	4	44	26	1	15	14	18	11	13
	47.3%	50.0%	50.0%	44.6%	57.1%	44.7%	48.6%	23.5%	47.8%	49.1%	20.0%	48.4%	46.7%	45.0%	37.9%	65.0%
Educational level																
Primary/part high school	32	21	3	8	20	3	4	5	19	12	1	12	9	6	5	
	21.3%	45.7%	10.0%	10.8%	40.8%	6.4%	10.8%	29.4%	20.7%	22.6%	20.0%	38.7%	30.0%	15.0%	17.2%	
Graduated from high school	70	13	14	43	16	25	20	9	44	22	4	3	14	27	15	11
	46.7%	28.3%	46.7%	58.1%	32.7%	53.2%	54.1%	52.9%	47.8%	41.5%	80.0%	9.7%	46.7%	67.5%	51.7%	55.0%
Graduated from college/university	48	12	13	23	13	19	13	3	29	19		16	7	7	9	9
	32.0%	26.1%	43.3%	31.1%	26.5%	40.4%	35.1%	17.6%	31.5%	35.8%		51.6%	23.3%	17.5%	31.0%	45.0%
Political/social personality																
Mostly conservative	46	46			25	10	6	5	29	14	3	17	13	8	5	3
	30.7%	100%			51.0%	21.3%	16.2%	29.4%	31.5%	26.4%	60.0%	54.8%	43.3%	20.0%	17.2%	15.0%
Mostly liberal	30		30		6	14	7	3	20	9	1	8	5	6	8	3
	20.0%		100%		12.2%	29.8%	18.9%	17.6%	21.7%	17.0%	20.0%	25.8%	16.7%	15.0%	27.6%	15.0%

Demographics 3

Demographics of respondents

	Tot	Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A	B	A	B	Othr
		Orientation			<R120		R120>		Language			Southern		Northern		
					Annual income HH							Suburb				
In-between	74			74	18	23	24	9	43	30	1	6	12	26	16	14
	49.3%			100%	36.7%	48.9%	64.9%	52.9%	46.7%	56.6%	20.0%	19.4%	40.0%	65.0%	55.2%	70.0%

Demographics of respondents

| | Tot | Orientation | | | Annual income HH | | | | Language | | | Suburb | | | | |
| | | Cons | Libr | Avg | <R120 | | R120> | | Eng | Afr | Xhsa | Southern | | Northen | | |
					<60	60-120	120-180	180 >				A	B	A	B	Othr
Household income pa																
<R60000	49	25	6	18	49				31	13	5	20	13	4	7	5
	32.7%	54.3%	20.0%	24.3%	100%				33.7%	24.5%	100%	64.5%	43.3%	10.0%	24.1%	25.0%
R60000 - R119999	47	10	14	23		47			35	12		10	11	13	9	4
	31.3%	21.7%	46.7%	31.1%		100%			38.0%	22.6%		32.3%	36.7%	32.5%	31.0%	20.0%
R120000-R179999	37	6	7	24			37		18	19		1	3	19	7	7
	24.7%	13.0%	23.3%	32.4%			100%		19.6%	35.8%		3.2%	10.0%	47.5%	24.1%	35.0%
R180000-R239999	12	3	2	7				12	6	6			2	3	4	3
	8.0%	6.5%	6.7%	9.5%				70.6%	6.5%	11.3%			6.7%	7.5%	13.8%	15.0%
R240000-R299999	3	1	1	1				3		3					1	2
	2.0%	2.2%	3.3%	1.4%				17.6%		5.7%					2.5%	6.9%
R300000 +	2	1		1				2	2				1			1
	1.3%	2.2%		1.4%				11.8%	2.2%				3.3%			5.0%
First language																
English	92	29	20	43	31	35	18	8	92			27	29	17	7	12
	61.3%	63.0%	66.7%	58.1%	63.3%	74.5%	48.6%	47.1%	100%			87.1%	96.7%	42.5%	24.1%	60.0%
Afrikaans	53	14	9	30	13	12	19	9		53			1	22	22	8
	35.3%	30.4%	30.0%	40.5%	26.5%	25.5%	51.4%	52.9%		100%			3.3%	55.0%	75.9%	40.0%
Xhosa	5	3	1	1	5						5	4		1		
	3.3%	6.5%	3.3%	1.4%	10.2%						100%	12.9%		2.5%		

| | Tot | Orientation | | | <R120 | | R120> | | Language | | | Suburb Southern | | Suburb Northern | | |
		Cons	Libr	Avg	<60	60-120	120-180	180 >	Eng	Afr	Xhsa	A	B	A	B	Othr
Occupation																
Teacher	9	3	1	5	2	5	2		7	2		4	3	2		
	6.0%	6.5%	3.3%	6.8%	4.1%	10.6%	5.4%		7.6%	3.8%		12.9%	10.0%	5.0%		
Nurse	2	2				2			2			1	1			
	1.3%	4.3%				4.3%			2.2%			3.2%	3.3%			
Other professional	4	1	2	1		2	2		3	1		2	1	1		
	2.7%	2.2%	6.7%	1.4%		4.3%	5.4%		3.3%	1.9%		6.5%	3.3%	2.5%		
Security	1			1			1			1						1
	0.7%			1.4%			2.7%			1.9%						5.0%
White collar	53	10	6	37	10	18	16	9	29	24		4	7	16	12	14
	35.3%	21.7%	20.0%	50.0%	20.4%	38.3%	43.2%	52.9%	31.5%	45.3%		12.9%	23.3%	40.0%	41.4%	70.0%
Executive	4	1	1	2			2	2	1	3			1		2	1
	2.7%	2.2%	3.3%	2.7%			5.4%	11.8%	1.1%	5.7%			3.3%		6.9%	5.0%
Tradesman	11	7	4		5	5		1	7	1	3	4	5	2		
	7.3%	15.2%	13.3%		10.2%	10.6%		5.9%	7.6%	1.9%	60.0%	12.9%	16.7%	5.0%		
Semi-skilled	3			3	2	1			3			1	1	1		
	2.0%			4.1%	4.1%	2.1%			3.3%			3.2%	3.3%	2.5%		
Self-employed	9	5	1	3	3	2	2	2	5	3	1	1	2	2	1	3
	6.0%	10.9%	3.3%	4.1%	6.1%	4.3%	5.4%	11.8%	5.4%	5.7%	20.0%	3.2%	6.7%	5.0%	3.4%	15.0%
Housewife	25	9	9	7	13	9	2	1	18	6	1	8	6	4	7	
	16.7%	19.6%	30.0%	9.5%	26.5%	19.1%	5.4%	5.9%	19.6%	11.3%	20.0%	25.8%	20.0%	10.0%	24.1%	
Student	11	2	4	5	3		7	1	8	3		2	2	6	1	
	7.3%	4.3%	13.3%	6.8%	6.1%		18.9%	5.9%	8.7%	5.7%		6.5%	6.7%	15.0%	3.4%	
Pensioner	18	6	2	10	11	3	3	1	9	9		4	1	6	6	1
	12.0%	13.0%	6.7%	13.5%	22.4%	6.4%	8.1%	5.9%	9.8%	17.0%		12.9%	3.3%	15.0%	20.7%	5.0%
Suburb																
Southern A	31	17	8	6	20	10	1		27		4	31				
	20.7%	37.0%	26.7%	8.1%	40.8%	21.3%	2.7%		29.3%		80.0%	100%				
Southern B	30	13	5	12	13	11	3	3	29	1			30			
	20.0%	28.3%	16.7%	16.2%	26.5%	23.4%	8.1%	17.6%	31.5%	1.9%			100%			
Northern A	40	8	6	26	4	13	19	4	17	22	1			40		
	26.7%	17.4%	20.0%	35.1%	8.2%	27.7%	51.4%	23.5%	18.5%	41.5%	20.0%			100%		
Northern B	29	5	8	16	7	9	7	6	7	22					29	
	19.3%	10.9%	26.7%	21.6%	14.3%	19.1%	18.9%	35.3%	7.6%	41.5%					100%	
Other	20	3	3	14	5	4	7	4	12	8						20
	13.3%	6.5%	10.0%	18.9%	10.2%	8.5%	18.9%	23.5%	13.0%	15.1%						100%

Annexure 3.2 (a)   Introduction 3.1
Introductory questions - profiling questions

	Tot	Orientation Cons	Libr	Avg	Annual income HH <R120 <60	60-120	R120> 120-180	180 >	Language Eng	Afr	Xhsa	Suburb Southern A	B	Northen A	B	Othr
	150	46	30	74	49	47	37	17	92	53	5	31	30	40	29	20
Total	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

Are you excited about the future?

	Tot	Cons	Libr	Avg	<60	60-120	120-180	180 >	Eng	Afr	Xhsa	A	B	A	B	Othr
Yes	107	40	25	42	42	30	24	11	73	29	5	31	30	17	17	12
	71.3%	87.0%	83.3%	56.8%	85.7%	63.8%	64.9%	64.7%	79.3%	54.7%	100%	100%	100%	42.5%	58.6%	60.0%
No	17	1	1	15	1	7	6	3	7	10				7	7	3
	11.3%	2.2%	3.3%	20.3%	2.0%	14.9%	16.2%	17.6%	7.6%	18.9%				17.5%	24.1%	15.0%
Not sure/don't know/no response	25	5	4	16	6	9	7	3	12	13				15	5	5
	16.7%	10.9%	13.3%	21.6%	12.2%	19.1%	18.9%	17.6%	13.0%	24.5%				37.5%	17.2%	25.0%

Are you a Christian?

	Tot	Cons	Libr	Avg	<60	60-120	120-180	180 >	Eng	Afr	Xhsa	A	B	A	B	Othr
Yes	149	46	30	73	48	47	37	17	92	52	5	31	30	40	28	20
	99.3%	100%	100%	98.6%	98.0%	100%	100%	100%	100%	98.1%	100%	100%	100%	100%	96.6%	100%
Not sure/don't know/no response	1			1	1					1					1	
	0.7%			1.4%	2.0%					1.9%					3.4%	

Do you read the Bible regularly?

	Tot	Cons	Libr	Avg	<60	60-120	120-180	180 >	Eng	Afr	Xhsa	A	B	A	B	Othr
Yes	108	44	22	42	46	33	23	6	64	39	5	31	26	22	18	11
	72.0%	95.7%	73.3%	56.8%	93.9%	70.2%	62.2%	35.3%	69.6%	73.6%	100%	100%	86.7%	55.0%	62.1%	55.0%
No	40	1	8	31	3	13	14	10	27	13			4	16	11	9
	26.7%	2.2%	26.7%	41.9%	6.1%	27.7%	37.8%	58.8%	29.3%	24.5%			13.3%	40.0%	37.9%	45.0%
Not sure/don't know/no response	2	1		1		1		1	1	1				2		
	1.3%	2.2%		1.4%		2.1%		5.9%	1.1%	1.9%				5.0%		

Have you ever seen any of the videos of The Visual Bible-Mathew & Acts?

	Tot	Cons	Libr	Avg	<60	60-120	120-180	180 >	Eng	Afr	Xhsa	A	B	A	B	Othr
Yes	76	36	18	22	33	21	16	6	53	20	3	27	24	11	11	3
	50.7%	78.3%	60.0%	29.7%	67.3%	44.7%	43.2%	35.3%	57.6%	37.7%	60.0%	87.1%	80.0%	27.5%	37.9%	15.0%
No	67	10	11	46	16	22	18	11	35	30	2	4	6	25	15	17
	44.7%	21.7%	36.7%	62.2%	32.7%	46.8%	48.6%	64.7%	38.0%	56.6%	40.0%	12.9%	20.0%	62.5%	51.7%	85.0%
Not sure/don't know/no response	7		1	6		4	3		4	3				4	3	
	4.7%		3.3%	8.1%		8.5%	8.1%		4.3%	5.7%				10.0%	10.3%	

Would you like to own biblical books in video format?

	Tot	Cons	Libr	Avg	<60	60-120	120-180	180 >	Eng	Afr	Xhsa	A	B	A	B	Othr
Yes	96	38	22	36	38	30	18	10	67	25	4	31	28	15	13	9
	64.0%	82.6%	73.3%	48.6%	77.6%	63.8%	48.6%	58.8%	72.8%	47.2%	80.0%	100%	93.3%	37.5%	44.8%	45.0%
No	41	5	6	30	10	13	14	4	21	19	1		1	20	11	9
	27.3%	10.9%	20.0%	40.5%	20.4%	27.7%	37.8%	23.5%	22.8%	35.8%	20.0%		3.3%	50.0%	37.9%	45.0%
Not sure/don't know/no response	13	3	2	8	1	4	5	3	4	9			1	5	5	2
	8.7%	6.5%	6.7%	10.8%	2.0%	8.5%	13.5%	17.6%	4.3%	17.0%			3.3%	12.5%	17.2%	10.0%

Do you think that, if the Bible is not in book format, it is still like the Bible?

	Tot	Cons	Libr	Avg	<60	60-120	120-180	180 >	Eng	Afr	Xhsa	A	B	A	B	Othr
Yes	99	32	22	45	35	32	21	11	63	32	4	26	24	18	18	13
	66.0%	69.6%	73.3%	60.8%	71.4%	68.1%	56.8%	64.7%	68.5%	60.4%	80.0%	83.9%	80.0%	45.0%	62.1%	65.0%
No	40	12	5	23	11	11	12	6	23	16	1	4	4	18	8	6
	26.7%	26.1%	16.7%	31.1%	22.4%	23.4%	32.4%	35.3%	25.0%	30.2%	20.0%	12.9%	13.3%	45.0%	27.6%	30.0%
Not sure/don't know/no response	11	2	3	6	3	4	4		6	5		1	2	4	3	1
	7.3%	4.3%	10.0%	8.1%	6.1%	8.5%	10.8%		6.5%	9.4%		3.2%	6.7%	10.0%	10.3%	5.0%

Introductory questions - profiling questions

| | Tot | Orientation | | | Annual income HH <R120 | | R120> | | Language | | | Suburb Southern | | Northern | | |
		Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A	B	A	B	Othr
Have you ever watched a biblical story on TV, cinema, video & personal computer																
Yes	140	45	29	66	47	42	35	16	87	48	5	31	30	34	27	18
	93.3%	97.8%	96.7%	89.2%	95.9%	89.4%	94.6%	94.1%	94.6%	90.6%	100%	100%	100%	85.0%	93.1%	90.0%
No	7	1	1	5	2	3	1	1	2	5				4	1	2
	4.7%	2.2%	3.3%	6.8%	4.1%	6.4%	2.7%	5.9%	2.2%	9.4%				10.0%	3.4%	10.0%
Not sure/don't know/no response	3			3		2	1		3					2	1	
	2.0%			4.1%		4.3%	2.7%		3.3%					5.0%	3.4%	
Do you regularly use a personal computer?																
Yes	87	18	20	49	20	30	24	13	55	29	3	17	19	22	14	15
	58.0%	39.1%	66.7%	66.2%	40.8%	63.8%	64.9%	76.5%	59.8%	54.7%	60.0%	54.8%	63.3%	55.0%	48.3%	75.0%
No	63	28	10	25	29	17	13	4	37	24	2	14	11	18	15	5
	42.0%	60.9%	33.3%	33.8%	59.2%	36.2%	35.1%	23.5%	40.2%	45.3%	40.0%	45.2%	36.7%	45.0%	51.7%	25.0%
Have you ever purchased a book on Christian issues, or Christian music on cassette, CD, video, DVD & CD-ROM?																
Yes	113	43	21	49	46	33	27	7	67	42	4	30	27	25	18	13
	75.3%	93.5%	70.0%	66.2%	93.9%	70.2%	73.0%	41.2%	72.8%	79.2%	80.0%	96.8%	90.0%	62.5%	62.1%	65.0%
No	37	3	9	25	3	14	10	10	25	11	1	1	3	15	11	7
	24.7%	6.5%	30.0%	33.8%	6.1%	29.8%	27.0%	58.8%	27.2%	20.8%	20.0%	3.2%	10.0%	37.5%	37.9%	35.0%
Do you own or have access to a TV &/or a video machine?																
Yes	149	46	30	73	48	47	37	17	91	53	5	30	30	40	29	20
	99.3%	100%	100%	98.6%	98.0%	100%	100%	100%	98.9%	100%	100%	96.8%	100%	100%	100%	100%
No	1			1	1				1			1				
	0.7%			1.4%	2.0%				1.1%			3.2%				

Annexure 3.3 (a) Introduction 3.2
Reasons for wanting to watch Bible-related films or buy Bible-related products

	Tot	Orientation			Annual income HH				Language			Suburb				
		Cons	Libr	Avg	<R120		R120>		Eng	Afr	Xhsa	Southern		Northern		
					<60	60-120	120-180	180>				A	B	A	B	Othr
	150	46	30	74	49	47	37	17	92	53	5	31	30	40	29	20
Total	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

For entertainment purposes

	Tot	Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A	B	A	B	Othr
Yes	39	10	10	19	12	14	5	8	23	13	3	10	5	13	9	2
	26.0%	21.7%	33.3%	25.7%	24.5%	29.8%	13.5%	47.1%	25.0%	24.5%	60.0%	32.3%	16.7%	32.5%	31.0%	10.0%
No	93	32	18	43	33	27	26	7	55	36	2	21	22	20	17	13
	62.0%	69.6%	60.0%	58.1%	67.3%	57.4%	70.3%	41.2%	59.8%	67.9%	40.0%	67.7%	73.3%	50.0%	58.6%	65.0%
Not sure/don't know/no response	18	4	2	12	4	6	6	2	14	4				3	7	3	5
	12.0%	8.7%	6.7%	16.2%	8.2%	12.8%	16.2%	11.8%	15.2%	7.5%			10.0%	17.5%	10.3%	25.0%

To find out about God, Jesus, the Bible

	Tot	Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A	B	A	B	Othr
Yes	145	46	30	69	49	45	34	17	89	51	5	31	30	36	29	19
	96.7%	100%	100%	93.2%	100%	95.7%	91.9%	100%	96.7%	96.2%	100%	100%	100%	90.0%	100%	95.0%
No	5			5		2	3		3	2				4		1
	3.3%			6.8%		4.3%	8.1%		3.3%	3.8%				10.0%		5.0%

To understand the Bible better

	Tot	Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A	B	A	B	Othr
Yes	145	46	29	70	49	44	35	17	88	52	5	31	30	37	28	19
	96.7%	100%	96.7%	94.6%	100%	93.6%	94.6%	100%	95.7%	98.1%	100%	100%	100%	92.5%	96.6%	95.0%
No	4		1	3		2	2		4					2	1	1
	2.7%		3.3%	4.1%		4.3%	5.4%		4.3%					5.0%	3.4%	5.0%
Not sure/don't know/no response	1			1	1				1					1		
	0.7%			1.4%	2.1%				1.9%					2.5%		

For educational purposes

	Tot	Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A	B	A	B	Othr
Yes	135	41	29	65	42	42	35	16	81	50	4	27	26	35	27	20
	90.0%	89.1%	96.7%	87.8%	85.7%	89.4%	94.6%	94.1%	88.0%	94.3%	80.0%	87.1%	86.7%	87.5%	93.1%	100%
No	12	4	1	7	6	3	2	1	9	2	1	4	2	4	2	
	8.0%	8.7%	3.3%	9.5%	12.2%	6.4%	5.4%	5.9%	9.8%	3.8%	20.0%	12.9%	6.7%	10.0%	6.9%	
Not sure/don't know/no response	3	1		2	1	2			2	1			2	1		
	2.0%	2.2%		2.7%	2.0%	4.3%			2.2%	1.9%			6.7%	2.5%		

The film is to my mind an accurate word for word audio-visual rendition of a book of the Bible

	Tot	Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A	B	A	B	Othr
Yes	84	27	20	37	27	28	19	10	51	29	4	19	20	20	13	12
	56.0%	58.7%	66.7%	50.0%	55.1%	59.6%	51.4%	58.8%	55.4%	54.7%	80.0%	61.3%	66.7%	50.0%	44.8%	60.0%
No	42	14	8	20	15	10	12	5	27	14	1	11	7	10	9	5
	28.0%	30.4%	26.7%	27.0%	30.6%	21.3%	32.4%	29.4%	29.3%	26.4%	20.0%	35.5%	23.3%	25.0%	31.0%	25.0%
Not sure/don't know/no response	24	5	2	17	7	9	6	2	14	10		1	3	10	7	3
	16.0%	10.9%	6.7%	23.0%	14.3%	19.1%	16.2%	11.8%	15.2%	18.9%		3.2%	10.0%	25.0%	24.1%	15.0%

The quality of the film is good

	Tot	Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A	B	A	B	Othr
Yes	126	42	29	55	43	44	27	12	82	39	5	30	30	30	22	14
	84.0%	91.3%	96.7%	74.3%	87.8%	93.6%	73.0%	70.6%	89.1%	73.6%	100%	96.8%	100%	75.0%	75.9%	70.0%
No	2	1		1			1	1	2							2
	1.3%	2.2%		1.4%			2.7%	5.9%	2.2%							10.0%
Not sure/don't know/no response	22	3	1	18	6	3	9	4	8	14		1		10	7	4
	14.7%	6.5%	3.3%	24.3%	12.2%	6.4%	24.3%	23.5%	8.7%	26.4%		3.2%		25.0%	24.1%	20.0%

Annexure 3.3 (b)   Introduction 3.2
Reasons for wanting to watch Bible-related films or buy Bible-related products

	Tot	Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A	B	A	B	Othr
			Orientation		<R120		R120>		Language			Southern		Northern		
					Annual income HH							Suburb				

The price of the film/video

	Tot	Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A	B	A	B	Othr
Yes	61	28	12	21	34	19	7	1	47	9	5	27	22	5	7	
	40.7%	60.9%	40.0%	28.4%	69.4%	40.4%	18.9%	5.9%	51.1%	17.0%	100%	87.1%	73.3%	12.5%	24.1%	
No	10		2	8	1	2	5	2	4	6			1	4	1	4
	6.7%		6.7%	10.8%	2.0%	4.3%	13.5%	11.8%	4.3%	11.3%			3.3%	10.0%	3.4%	20.0%
Not sure/don't know/no response	79	18	16	45	14	26	25	14	41	38		4	7	31	21	16
	52.7%	39.1%	53.3%	60.8%	28.6%	55.3%	67.6%	82.4%	44.6%	71.7%		12.9%	23.3%	77.5%	72.4%	80.0%

Annexure 3.4 (a)   Ruth 3
Did you know the Bible story Ruth prior to today?

	Tot	Cons	Libr	Avg	<60	60-120	120-180	180 >	Eng	Afr	Xhsa	A	B	A	B	Othr
			Orientation		<R120		R120>		Language			Southern		Northern		
					Annual income HH							Suburb				
	150	46	30	74	49	47	37	17	92	53	5	31	30	40	29	20
Total	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Yes	113	40	22	51	42	38	25	8	67	43	3	27	28	23	21	14
	75.3%	87.0%	73.3%	68.9%	85.7%	80.9%	67.6%	47.1%	72.8%	81.1%	60.0%	87.1%	93.3%	57.5%	72.4%	70.0%
No	37	6	8	23	7	9	12	9	25	10	2	4	2	17	8	6
	24.7%	13.0%	26.7%	31.1%	14.3%	19.1%	32.4%	52.9%	27.2%	18.9%	40.0%	12.9%	6.7%	42.5%	27.6%	30.0%

Annexure 3.4 (b)   Ruth 3
Yes/No/etc answers to Ruth questions

| | Tot | Orientation | | | Annual income HH | | | | Language | | | Suburb | | | | |
| | | Cons | Libr | Avg | <R120 | | R120> | | Eng | Afr | Xhsa | Southern | | Northern | | |
					<60	60-120	120-180	180>				A	B	A	B	Othr
	150	46	30	74	49	47	37	17	92	53	5	31	30	40	29	20
Total	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

Do you grasp the story of Ruth better, after having read this overview of Ruth ?

	Tot	Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A	B	A	B	Othr
Yes	95	31	24	40	37	28	22	8	57	33	5	19	22	23	22	9
	63.3%	67.4%	80.0%	54.1%	75.5%	59.6%	59.5%	47.1%	62.0%	62.3%	100%	61.3%	73.3%	57.5%	75.9%	45.0%
No	55	15	6	34	12	19	15	9	35	20		12	8	17	7	11
	36.7%	32.6%	20.0%	45.9%	24.5%	40.4%	40.5%	52.9%	38.0%	37.7%		38.7%	26.7%	42.5%	24.1%	55.0%

Are there elements of this story of Ruth which you do not like ?

	Tot	Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A	B	A	B	Othr
Yes	47	19	6	22	19	16	8	4	33	14		13	14	8	6	6
	31.3%	41.3%	20.0%	29.7%	38.8%	34.0%	21.6%	23.5%	35.9%	26.4%		41.9%	46.7%	20.0%	20.7%	30.0%
No	103	27	24	52	30	31	29	13	59	39	5	18	16	32	23	14
	68.7%	58.7%	80.0%	70.3%	61.2%	66.0%	78.4%	76.5%	64.1%	73.6%	100%	58.1%	53.3%	80.0%	79.3%	70.0%
NI	5		2	3		2	2	1	3	2			1	2	1	1
	3.3%		6.7%	4.1%		4.3%	5.4%	5.9%	3.3%	3.8%			3.3%	5.0%	3.4%	5.0%

Can you identify a hero in the story ?

	Tot	Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A	B	A	B	Othr
Yes	116	38	24	54	40	34	28	14	66	46	4	23	22	29	23	19
	77.3%	82.6%	80.0%	73.0%	81.6%	72.3%	75.7%	82.4%	71.7%	86.8%	80.0%	74.2%	73.3%	72.5%	79.3%	95.0%
No	34	8	6	20	9	13	9	3	26	7	1	8	8	11	6	1
	22.7%	17.4%	20.0%	27.0%	18.4%	27.7%	24.3%	17.6%	28.3%	13.2%	20.0%	25.8%	26.7%	27.5%	20.7%	5.0%
NI	6		1	5		3	3		5	1				4	1	1
	4.0%		3.3%	6.8%		6.4%	8.1%		5.4%	1.9%				10.0%	3.4%	5.0%

Do you recognise family values as being important in this story of Ruth ?

	Tot	Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A	B	A	B	Othr
Yes	130	39	28	63	40	43	32	15	77	48	5	27	26	33	24	20
	86.7%	84.8%	93.3%	85.1%	81.6%	91.5%	86.5%	88.2%	83.7%	90.6%	100%	87.1%	86.7%	82.5%	82.8%	100%
No	20	7	2	11	9	4	5	2	15	5		4	4	7	5	
	13.3%	15.2%	6.7%	14.9%	18.4%	8.5%	13.5%	11.8%	16.3%	9.4%		12.9%	13.3%	17.5%	17.2%	

Do you find the smoke signals as a means of communication to be helpful or bothersome?

	Tot	Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A	B	A	B	Othr
Bothersome	51	13	9	29	14	19	14	4	35	13	3	10	10	15	7	9
	34.0%	28.3%	30.0%	39.2%	28.6%	40.4%	37.8%	23.5%	38.0%	24.5%	60.0%	32.3%	33.3%	37.5%	24.1%	45.0%
Helpful	96	32	20	44	35	27	22	12	55	39	2	21	20	23	21	11
	64.0%	69.6%	66.7%	59.5%	71.4%	57.4%	59.5%	70.6%	59.8%	73.6%	40.0%	67.7%	66.7%	57.5%	72.4%	55.0%
NI	3	1	1	1		1	1	1	2	1				2	1	
	2.0%	2.2%	3.3%	1.4%		2.1%	2.7%	5.9%	2.2%	1.9%				5.0%	3.4%	

Do you think the night scene of Boaz & Ruth at the threshing floor was highly erotic or not?

	Tot	Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A	B	A	B	Othr
Yes	36	16	6	14	11	13	7	5	23	13		8	9	5	7	7
	24.0%	34.8%	20.0%	18.9%	22.4%	27.7%	18.9%	29.4%	25.0%	24.5%		25.8%	30.0%	12.5%	24.1%	35.0%
No	114	30	24	60	38	34	30	12	69	40	5	23	21	35	22	13
	76.0%	65.2%	80.0%	81.1%	77.6%	72.3%	81.1%	70.6%	75.0%	75.5%	100%	74.2%	70.0%	87.5%	75.9%	65.0%
NI	1			1				1		1					1	
	0.7%			1.4%				5.9%		1.9%					3.4%	

A34

	Tot	Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A	B	A	B	Othr
		Orientation			<R120		R120>		Language			Southern		Northern		

Can you visualise a film of Ruth from this story ?

	Tot	Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A(S)	B(S)	A(N)	B(N)	Othr
Yes	132	40	30	62	46	42	29	15	83	44	5	31	30	31	24	16
	88.0%	87.0%	100%	83.8%	93.9%	89.4%	78.4%	88.2%	90.2%	83.0%	100%	100%	100%	77.5%	82.8%	80.0%
No	17	6		11	3	4	8	2	8	9				8	5	4
	11.3%	13.0%		14.9%	6.1%	8.5%	21.6%	11.8%	8.7%	17.0%				20.0%	17.2%	20.0%
NI	5	1	1	3		2	3		4	1				5		
	3.3%	2.2%	3.3%	4.1%		4.3%	8.1%		4.3%	1.9%				12.5%		

Would you like to watch such a film of Ruth in a cinema or on TV?

	Tot	Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A(S)	B(S)	A(N)	B(N)	Othr
TV	63	26	16	21	28	23	9	3	50	9	4	26	21	7	5	4
	42.0%	56.5%	53.3%	28.4%	57.1%	48.9%	24.3%	17.6%	54.3%	17.0%	80.0%	83.9%	70.0%	17.5%	17.2%	20.0%
Cinema	3	1		2		1	2		1	2			1	1		1
	2.0%	2.2%		2.7%		2.1%	5.4%		1.1%	3.8%			3.3%	2.5%		5.0%
Didn't mention cinema or TV	83	19	14	50	20	23	26	14	40	42	1	5	8	31	24	15
	55.3%	41.3%	46.7%	67.6%	40.8%	48.9%	70.3%	82.4%	43.5%	79.2%	20.0%	16.1%	26.7%	77.5%	82.8%	75.0%
Not sure	1			1	1				1					1		
	0.7%			1.4%	2.0%				1.1%					2.5%		

Would you like to buy or rent a video or DVD of such a film of Ruth?

	Tot	Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A(S)	B(S)	A(N)	B(N)	Othr
Rent	54	23	10	21	23	17	10	4	37	14	3	17	14	9	7	7
	36.0%	50.0%	33.3%	28.4%	46.9%	36.2%	27.0%	23.5%	40.2%	26.4%	60.0%	54.8%	46.7%	22.5%	24.1%	35.0%
Buy	23	6	5	12	9	9	3	2	17	5	1	8	10	1	1	3
	15.3%	13.0%	16.7%	16.2%	18.4%	19.1%	8.1%	11.8%	18.5%	9.4%	20.0%	25.8%	33.3%	2.5%	3.4%	15.0%
Didn't mention rent or buy	66	16	13	37	15	21	19	11	34	31	1	6	5	26	19	10
	44.0%	34.8%	43.3%	50.0%	30.6%	44.7%	51.4%	64.7%	37.0%	58.5%	20.0%	19.4%	16.7%	65.0%	65.5%	50.0%
NI	13	2	2	9	2	2	7	2	6	7			1	5	4	3
	8.7%	4.3%	6.7%	12.2%	4.1%	4.3%	18.9%	11.8%	6.5%	13.2%			3.3%	12.5%	13.8%	15.0%

Do you think such a film can be entertaining?

	Tot	Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A(S)	B(S)	A(N)	B(N)	Othr
Yes	115	39	25	51	42	37	19	17	81	29	5	31	29	23	17	15
	76.7%	84.8%	83.3%	68.9%	85.7%	78.7%	51.4%	100%	88.0%	54.7%	100%	100%	96.7%	57.5%	58.6%	75.0%
No	35	7	5	23	7	10	18		11	24			1	17	12	5
	23.3%	15.2%	16.7%	31.1%	14.3%	21.3%	48.6%		12.0%	45.3%			3.3%	42.5%	41.4%	25.0%

Do you think such a film can be educational?

	Tot	Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A(S)	B(S)	A(N)	B(N)	Othr
Yes	141	44	29	68	47	45	32	17	88	48	5	30	28	36	28	19
	94.0%	95.7%	96.7%	91.9%	95.9%	95.7%	86.5%	100%	95.7%	90.6%	100%	96.8%	93.3%	90.0%	96.6%	95.0%
No	9	2	1	6	2	2	5		4	5		1	2	4	1	1
	6.0%	4.3%	3.3%	8.1%	4.1%	4.3%	13.5%		4.3%	9.4%		3.2%	6.7%	10.0%	3.4%	5.0%
NI	2			2		1	1			2				1		1
	1.3%			2.7%		2.1%	2.7%			3.8%				2.5%		5.0%

Would you like your children to watch such a film about Ruth?

	Tot	Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A(S)	B(S)	A(N)	B(N)	Othr
Yes	112	35	25	52	35	37	25	15	68	41	3	27	21	25	24	15
	74.7%	76.1%	83.3%	70.3%	71.4%	78.7%	67.6%	88.2%	73.9%	77.4%	60.0%	87.1%	70.0%	62.5%	82.8%	75.0%
No	24	10	3	11	10	6	6	2	15	8	1	4	9	6	1	4
	16.0%	21.7%	10.0%	14.9%	20.4%	12.8%	16.2%	11.8%	16.3%	15.1%	20.0%	12.9%	30.0%	15.0%	3.4%	20.0%
NI & no children	15	1	2	12	4	4	7		9	5	1			10	4	1
	10.0%	2.2%	6.7%	16.2%	8.2%	8.5%	18.9%		9.8%	9.4%	20.0%			25.0%	13.8%	5.0%

Yes/No/etc answers to Ruth questions

| | Tot | Orientation | | | Annual income HH <R120 | | R120> | | Language | | | Suburb Southern | | Northern | | |
		Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A	B	A	B	Othr
Do you want to tell the story of Ruth to others ?																
Yes	107	41	22	44	47	34	18	8	70	32	5	30	30	17	13	17
	71.3%	89.1%	73.3%	59.5%	95.9%	72.3%	48.6%	47.1%	76.1%	60.4%	100%	96.8%	100%	42.5%	44.8%	85.0%
No	43	5	8	30	2	13	19	9	22	21		1		23	16	3
	28.7%	10.9%	26.7%	40.5%	4.1%	27.7%	51.4%	52.9%	23.9%	39.6%		3.2%		57.5%	55.2%	15.0%
NI & no children	15	2	5	8		7	6	2	8	7		1		5	8	1
	10.0%	4.3%	16.7%	10.8%		14.9%	16.2%	11.8%	8.7%	13.2%		3.2%		12.5%	27.6%	5.0%

Grasp the story of Ruth better (4)

Do you grasp the story of Ruth better after having read this overview? If YES -

	Tot	Age 15 -18	19 -29	30 -49	50 -65	Gender M	F	Married Yes	No	S/wd	Kids < 18 home 1	2+	None	High school No/Pt	Yes	Grad
Total	95	11	12	41	31	35	60	54	22	19	24	22	49	23	43	29
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Didn't know the story before	** 14	3	4	6	1	10	4	9	5		6	5	3		14	
	14.7%	27.3%	33.3%	14.6%	3.2%	28.6%	6.7%	16.7%	22.7%		25.0%	22.7%	6.1%		32.6%	
Easy to understand/set out to understand	14	4	1	4	5	5	9	6	5	3	3	2	9	4	4	6
	14.7%	36.4%	8.3%	9.8%	16.1%	14.3%	15.0%	11.1%	22.7%	15.8%	12.5%	9.1%	18.4%	17.4%	9.3%	20.7%
Offers more than Bible/tells me more than if I read the Bible	11	2	1	3	5	5	6	6	2	3		4	7	4	4	3
	11.6%	18.2%	8.3%	7.3%	16.1%	14.3%	10.0%	11.1%	9.1%	15.8%		18.2%	14.3%	17.4%	9.3%	10.3%
Well laid out	10	1		7	2	2	8	6	1	3	3	3	4	3	2	5
	10.5%	9.1%		17.1%	6.5%	5.7%	13.3%	11.1%	4.5%	15.8%	12.5%	13.6%	8.2%	13.0%	4.7%	17.2%
Couldn't remember the whole story	8		3	2	3	2	6	3	2	3	1	1	6	1	6	1
	8.4%		25.0%	4.9%	9.7%	5.7%	10.0%	5.6%	9.1%	15.8%	4.2%	4.5%	12.2%	4.3%	14.0%	3.4%
Summarises story	7		1	3	3	2	5	5	1	1	1	2	4	2	3	2
	7.4%		8.3%	7.3%	9.7%	5.7%	8.3%	9.3%	4.5%	5.3%	4.2%	9.1%	8.2%	8.7%	7.0%	6.9%
Learnt more	6		1	3	2	2	4	5	1			2	1	3		3	3
	6.3%		8.3%	7.3%	6.5%	5.7%	6.7%	9.3%	4.5%		8.3%	4.5%	6.1%		7.0%	10.3%
There were names I didn't associate with Ruth	6			3	3	1	5	6				2	4	2	1	3
	6.3%			7.3%	9.7%	2.9%	8.3%	11.1%				9.1%	8.2%	8.7%	2.3%	10.3%
A detailed description	6	1	1	2	2	3	3	3	2	1	3		3	1	3	2
	6.3%	9.1%	8.3%	4.9%	6.5%	8.6%	5.0%	5.6%	9.1%	5.3%	12.5%		6.1%	4.3%	7.0%	6.9%
Deep/better insight	5			3	2	1	4	3		2	2	3		2	1	2
	5.3%			7.3%	6.5%	2.9%	6.7%	5.6%		10.5%	8.3%	13.6%		8.7%	2.3%	6.9%
Gives me a better understanding of background	5	1		1	3	2	3	3	1	1		1	4	4		1
	5.3%	9.1%		2.4%	9.7%	5.7%	5.0%	5.6%	4.5%	5.3%		4.5%	8.2%	17.4%		3.4%
More in-depth version	4			3	1	3	1	3	1			1	3	1	2	1
	4.2%			7.3%	3.2%	8.6%	1.7%	5.6%	4.5%			4.5%	6.1%	4.3%	4.7%	3.4%
An interesting story	3	1	1		1		3	1	2		1		2	2		1
	3.2%	9.1%	8.3%		3.2%		5.0%	1.9%	9.1%		4.2%		4.1%	8.7%		3.4%
Brought the story back to me	2			1	1		2		1	1		1	1		1	1
	2.1%			2.4%	3.2%		3.3%		4.5%	5.3%		4.5%	2.0%		2.3%	3.4%
Other	4	1		2	1	1	3	2	1	1	3		1	1	2	1
	4.2%	9.1%		4.9%	3.2%	2.9%	5.0%	3.7%	4.5%	5.3%	12.5%		2.0%	4.3%	4.7%	3.4%
	105															
**	-14															
	91															

Annexure 4.2 (b) Grasp the story of Ruth better (4)
Do you grasp the story of Ruth better after having read this overview? If NO -

	Tot	Age -18	Age -29	Age -49	Age -65	Gender M	Gender F	Married Yes	Married No	S/wd	Kids 1	Kids 2+	None	High school No/Pt	High school Yes	Grad
		15	19	30	50											
Total	55	3	13	28	11	24	31	38	13	4	13	20	22	9	27	19
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Confusing/overview confusing	19	2	2	9	6	8	11	13	5	1	5	5	9	1	11	7
	34.5%	66.7%	15.4%	32.1%	54.5%	33.3%	35.5%	34.2%	38.5%	25.0%	38.5%	25.0%	40.9%	11.1%	40.7%	36.8%
Know story from Bible/am familiar with story	11		3	4	4	4	7	7	3	1	3	4	4	1	5	5
	20.0%		23.1%	14.3%	36.4%	16.7%	22.6%	18.4%	23.1%	25.0%	23.1%	20.0%	18.2%	11.1%	18.5%	26.3%
Too complicated with older & younger version	6	1	1	4		2	4	3	3		1	1	4		6	
	10.9%	33.3%	7.7%	14.3%		8.3%	12.9%	7.9%	23.1%		7.7%	5.0%	18.2%		22.2%	
Too much jumping from present to past	6			4	2	4	2	5		1	3	2	1	1	1	4
	10.9%			14.3%	18.2%	16.7%	6.5%	13.2%		25.0%	23.1%	10.0%	4.5%	11.1%	3.7%	21.1%
Different to the Bible/some of the facts not in the Bible	5		1	3	1	1	4	4	1			3	2	2	1	2
	9.1%		7.7%	10.7%	9.1%	4.2%	12.9%	10.5%	7.7%			15.0%	9.1%	22.2%	3.7%	10.5%
Overview not clear	5	2	2	1			1	4	3	2		1		4		2	3
	9.1%	66.7%	15.4%	3.6%		4.2%	12.9%	7.9%	15.4%		7.7%		18.2%		7.4%	15.8%
Easier to understand it from the Bible	4		2	2			1	3	4			2	1	1	1	1	2
	7.3%		15.4%	7.1%		4.2%	9.7%	10.5%			15.4%	5.0%	4.5%	11.1%	3.7%	10.5%
Confusing issues - thugs/smoke signals	4		1	2	1	2	2	2		2	1	2	1	2	1	1
	7.3%		7.7%	7.1%	9.1%	8.3%	6.5%	5.3%		50.0%	7.7%	10.0%	4.5%	22.2%	3.7%	5.3%
Better to see it on video	3			2	1	1	2	3				1		2	1	2	
	5.5%			7.1%	9.1%	4.2%	6.5%	7.9%				7.7%		9.1%	11.1%	7.4%	
Have to find out more about this version	3		1	1	1	2	1	2	1			1	2	1		2
	5.5%		7.7%	3.6%	9.1%	8.3%	3.2%	5.3%	7.7%			5.0%	9.1%	11.1%		10.5%
Too little information of the whole story	3		2	1		3		1	2			2	1		3	
	5.5%		15.4%	3.6%		12.5%		2.6%	15.4%			10.0%	4.5%		11.1%	
A bit puzzled	2			2			2	2				2		1		1
	3.6%			7.1%			6.5%	5.3%				10.0%		11.1%		5.3%
Not really a story to follow	2			2		2		2			1		1	2		
	3.6%			7.1%		8.3%		5.3%			7.7%		4.5%	22.2%		
Overview only contains small parts/Bible gives whole story	2			2		1	1	2				2		1		1
	3.6%			7.1%		4.2%	3.2%	5.3%				10.0%		11.1%		5.3%
Can't follow story well	2			2		2		1	1		1		1		2	
	3.6%			7.1%		8.3%		2.6%	7.7%		7.7%		4.5%		7.4%	
Too vague	1			1			1	1			1				1	
	1.8%			3.6%			3.2%	2.6%			7.7%				3.7%	
No answer	1		1				1	1				1			1	
	1.8%		7.7%				3.2%	2.6%				5.0%			3.7%	
	79															

Annexure 4.3 (a)   Disliked elements of the story (4)
Are there elements of this story of Ruth which you do not like?   If NO -

| | Tot | Age | | | | Gender | | Marital status | | | Kids < 18 home | | | Education | | |
		15 -18	19 -29	30 -49	50 -65	M	F	Married Yes	No	S/wd	1	2+	None	High school No/Pt	Yes	Grad
Total	103	9	21	44	29	43	60	58	27	18	27	25	51	21	52	30
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Nothing I disliked	23	4	6	8	5	10	13	9	10	4	7	4	12	1	18	4
	22.3%	44.4%	28.6%	18.2%	17.2%	23.3%	21.7%	15.5%	37.0%	22.2%	25.9%	16.0%	23.5%	4.8%	34.6%	13.3%
Good story	23	2	6	9	6	11	12	14	6	3	5	7	11	5	12	6
	22.3%	22.2%	28.6%	20.5%	20.7%	25.6%	20.0%	24.1%	22.2%	16.7%	18.5%	28.0%	21.6%	23.8%	23.1%	20.0%
Can happen/to anyone	6	2		4		3	3	3	2	1	3	1	2	1	2	3
	5.8%	22.2%		9.1%		7.0%	5.0%	5.2%	7.4%	5.6%	11.1%	4.0%	3.9%	4.8%	3.8%	10.0%
Ruth's life was planned ahead by God	6			5	1	3	3	5		1	1	2	3	3		3
	5.8%			11.4%	3.4%	7.0%	5.0%	8.6%		5.6%	3.7%	8.0%	5.9%	14.3%		10.0%
Reality	6	1	2	2	1	4	2	4	2		2	1	3	1	2	3
	5.8%	11.1%	9.5%	4.5%	3.4%	9.3%	3.3%	6.9%	7.4%		7.4%	4.0%	5.9%	4.8%	3.8%	10.0%
A love story	8		1	3	4	1	7	5	2	1	1	3	4	2	3	3
	7.8%		4.8%	6.8%	13.8%	2.3%	11.7%	8.6%	7.4%	5.6%	3.7%	12.0%	7.8%	9.5%	5.8%	10.0%
Normal story	3		1	1	1	1	2	1	1	1		1	2		3	
	2.9%		4.8%	2.3%	3.4%	2.3%	3.3%	1.7%	3.7%	5.6%		4.0%	3.9%		5.8%	
Interesting story	6			4	2	3	3	6			1	2	3	4		2
	5.8%			9.1%	6.9%	7.0%	5.0%	10.3%			3.7%	8.0%	5.9%	19.0%		6.7%
True story	6		2	3	1	3	3	2	3	1	3	1	2		5	1
	5.8%		9.5%	6.8%	3.4%	7.0%	5.0%	3.4%	11.1%	5.6%	11.1%	4.0%	3.9%		9.6%	3.3%
Clearly laid out	3			1	2		3			3	1		2	3		
	2.9%			2.3%	6.9%		5.0%			16.7%	3.7%		3.9%	14.3%		
Family story	4		2		2	1	3	4			1		3		2	2
	3.9%		9.5%		6.9%	2.3%	5.0%	6.9%			3.7%		5.9%		3.8%	6.7%
Everyone was understanding	2			2		1	1	2			1	1			2	
	1.9%			4.5%		2.3%	1.7%	3.4%			3.7%	4.0%			3.8%	
Acceptable	2			2		1	1	1		1		2			1	1
	1.9%			4.5%		2.3%	1.7%	1.7%		5.6%		8.0%			1.9%	3.3%
Other	6		1		5		6	2	1	3	2	1	3	2	2	2
	5.8%		4.8%		17.2%		10.0%	3.4%	3.7%	16.7%	7.4%	4.0%	5.9%	9.5%	3.8%	6.7%
No answer	5			4	1	2	3	4		1	1	2	2	1	2	2
	4.9%			9.1%	3.4%	4.7%	5.0%	6.9%		5.6%	3.7%	8.0%	3.9%	4.8%	3.8%	6.7%
	109															

Are there elements of this story of Ruth which you do not like?   If YES -

	Tot	Age				Gender		Marital status			Kids < 18 home			Education		
								Married						High school		
		15 -18	19 -29	30 -49	50 -65	M	F	Yes	No	S/wd	1	2+	None	No/Pt	Yes	Grad
The jumping back & forth from present to past	4			4		1	3	3		1	1	2	1		4	
	8.5%			16.0%		6.3%	9.7%	8.8%		20.0%	10.0%	11.8%	5.0%		22.2%	
The smoke signals	6			4	2	2	4	4		2	1	3	2	2	2	2
	12.8%			16.0%	15.4%	12.5%	12.9%	11.8%		40.0%	10.0%	17.6%	10.0%	18.2%	11.1%	11.1%
Who are the thugs/where do they fit in ?	3			2	1		3	3			1	2			2	1
	6.4%			8.0%	7.7%		9.7%	8.8%			10.0%	11.8%			11.1%	5.6%
Ruth climbing into Boaz's bed	15	2		6	7	4	11	12	2	1	1	6	8	6	3	6
	31.9%	40.0%		24.0%	53.8%	25.0%	35.5%	35.3%	25.0%	20.0%	10.0%	35.3%	40.0%	54.5%	16.7%	33.3%
Can't follow what they say	2			2		2		1	1		1		1		2	
	4.3%			8.0%		12.5%		2.9%	12.5%		10.0%		5.0%		11.1%	
Why Naomi had to find a partner for Ruth	1				1		1	1					1	1		
	2.1%				7.7%		3.2%	2.9%					5.0%	9.1%		
The extra bits that are not in the Bible	4		1	2	1	2	2	3	1			2	2	1	1	2
	8.5%		25.0%	8.0%	7.7%	12.5%	6.5%	8.8%	12.5%			11.8%	10.0%	9.1%	5.6%	11.1%
The fact that Ruth asked Boaz to marry her	4	1	1	2		2	2	3	1		2	1	1		2	2
	8.5%	20.0%	25.0%	8.0%		12.5%	6.5%	8.8%	12.5%		20.0%	5.9%	5.0%		11.1%	11.1%
Where they were molested	2		1	1			2	1	1		1		1			2
	4.3%		25.0%	4.0%			6.5%	2.9%	12.5%		10.0%		5.0%			11.1%
Didn't tell the story correctly	2			2		2		2			1	1		1	1	
	4.3%			8.0%		12.5%		5.9%			10.0%	5.9%		9.1%	5.6%	
Other	5	2	1	1	1	1	4	3	2		1	1	3		2	3
	10.6%	40.0%	25.0%	4.0%	7.7%	6.3%	12.9%	8.8%	25.0%		10.0%	5.9%	15.0%		11.1%	16.7%
No Answer	1			1		1				1	1				1	
	2.1%			4.0%		6.3%				20.0%	10.0%				5.6%	
	49															

Annexure 4.4 (a) Identification of a hero (4)

Can you identify a hero in the story? If YES -

	Tot	Age 15 -18	19 -29	30 -49	50 -65	Gender M	F	Married Yes	No	S/wd	Kids < 18 home 1	2+	None	Education High school No/Pt	Yes	Grad
Total	116	10	19	54	33	40	76	71	26	19	28	30	58	25	49	42
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Ruth	55	5	10	27	13	19	36	32	14	9	14	15	26	15	20	20
	47.4%	50.0%	52.6%	50.0%	39.4%	47.5%	47.4%	45.1%	53.8%	47.4%	50.0%	50.0%	44.8%	60.0%	40.8%	47.6%
Boaz	50	4	8	22	16	15	35	29	11	10	12	13	25	10	22	18
	43.1%	40.0%	42.1%	40.7%	48.5%	37.5%	46.1%	40.8%	42.3%	52.6%	42.9%	43.3%	43.1%	40.0%	44.9%	42.9%
Would marry Ruth/protected her & married her/protected her reputation	45	3	7	20	15	14	31	26	10	9	11	12	22	9	19	17
	38.8%	30.0%	36.8%	37.0%	45.5%	35.0%	40.8%	36.6%	38.5%	47.4%	39.3%	40.0%	37.9%	36.0%	38.8%	40.5%
Ruth was loyal to Naomi	29	1	6	14	8	6	23	19	6	4	7	6	16	10	9	10
	25.0%	10.0%	31.6%	25.9%	24.2%	15.0%	30.3%	26.8%	23.1%	21.1%	25.0%	20.0%	27.6%	40.0%	18.4%	23.8%
Naomi	13	1	4	4	4	6	7	11	2		2	2	9		8	5
	11.2%	10.0%	21.1%	7.4%	12.1%	15.0%	9.2%	15.5%	7.7%		7.1%	6.7%	15.5%		16.3%	11.9%
She was strong	8	2	1	3	2	1	7	4	1	3	3	2	3		2	6
	6.9%	20.0%	5.3%	5.6%	6.1%	2.5%	9.2%	5.6%	3.8%	15.8%	10.7%	6.7%	5.2%		4.1%	14.3%
Her sacrifice	8			5	3	4	4	4	1	3	2	2	4	4	1	3
	6.9%			9.3%	9.1%	10.0%	5.3%	5.6%	3.8%	15.8%	7.1%	6.7%	6.9%	16.0%	2.0%	7.1%
He bought land	7	2	3	2		5	2	2	5		2		5	1	2	4
	6.0%	20.0%	15.8%	3.7%		12.5%	2.6%	2.8%	19.2%		7.1%		8.6%	4.0%	4.1%	9.5%
Kept family together	7	2	2	1	2	4	3	4	3		2		5		3	4
	6.0%	20.0%	10.5%	1.9%	6.1%	10.0%	3.9%	5.6%	11.5%		7.1%		8.6%		6.1%	9.5%
Was always concerned about Ruth	5		1	2	2	2	3	5			1	2	2		2	3
	4.3%		5.3%	3.7%	6.1%	5.0%	3.9%	7.0%			3.6%	6.7%	3.4%		4.1%	7.1%
Obed	1			1			1	1				1			1	
	0.9%			1.9%			1.3%	1.4%				3.3%			2.0%	
Ruth kept her promise to Naomi	1				1		1	1					1	1		
	0.9%				3.0%		1.3%	1.4%					1.7%	4.0%		
She did many things	1			1		1		1			1				1	
	0.9%			1.9%		2.5%		1.4%			3.6%				2.0%	
Other	5	1		4		1	4	4	1		1	3	1		5	
	4.3%	10.0%		7.4%		2.5%	5.3%	5.6%	3.8%		3.6%	10.0%	1.7%		10.2%	
	235															

Annexure 4.4 (b)															

Annexure 4.4 (b)   Identification of a hero (4)

Can you identify a hero in the story? If NO -

		Age				Gender		Marital status			Kids < 18 home			Education		
		15	19	30	50			Married						High school		
	Tot	-18	-29	-49	-65	M	F	Yes	No	S/wd	1	2+	None	No/Pt	Yes	Grad
Total	34	4	6	15	9	19	15	21	9	4	9	12	13	7	21	6
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Nobody was special	16	3	2	7	4	9	7	10	4	2	4	6	6	6	6	4
	47.1%	75.0%	33.3%	46.7%	44.4%	47.4%	46.7%	47.6%	44.4%	50.0%	44.4%	50.0%	46.2%	85.7%	28.6%	66.7%
Don't know who the hero was	6		3	2	1	3	3	3	3			2	2	2		5	1
	17.6%		50.0%	13.3%	11.1%	15.8%	20.0%	14.3%	33.3%		22.2%	16.7%	15.4%		23.8%	16.7%
Everything too confusing	4			1	3	1	3	2		2		1	3		3	1
	11.8%			6.7%	33.3%	5.3%	20.0%	9.5%		50.0%		8.3%	23.1%		14.3%	16.7%
All did their part	2			1	1	1	1	2				1	1	1	1	
	5.9%			6.7%	11.1%	5.3%	6.7%	9.5%				8.3%	7.7%	14.3%	4.8%	
No answer	6	1	1	4		5	1	4	2		3	2	1		6	
	17.6%	25.0%	16.7%	26.7%		26.3%	6.7%	19.0%	22.2%		33.3%	16.7%	7.7%		28.6%	
	34															

Annexure 4.5 (a) Recognising family values (4)

Do you recognise family values as being important in this story of Ruth? If YES -

	Tot	Age 15 -18	19 -29	30 -49	50 -65	Gender M	F	Married Yes	No	S/wd	Kids < 18 home 1	2+	None	Education High school No/Pt	Yes	Grad
Total	130	13	22	61	34	50	80	78	32	20	33	35	62	26	59	45
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Ruth stays with her mother-in-law/loyal to her	45	3	11	20	11	18	27	24	12	9	13	13	19	9	26	10
	34.6%	23.1%	50.0%	32.8%	32.4%	36.0%	33.8%	30.8%	37.5%	45.0%	39.4%	37.1%	30.6%	34.6%	44.1%	22.2%
Family looks after each other/stand together/special bond	25	5	4	11	5	10	15	17	7	1	4	6	15	3	9	13
	19.2%	38.5%	18.2%	18.0%	14.7%	20.0%	18.8%	21.8%	21.9%	5.0%	12.1%	17.1%	24.2%	11.5%	15.3%	28.9%
Loyalty	22		3	7	12	6	16	15	2	5	4	6	12	7	3	12
	16.9%		13.6%	11.5%	35.3%	12.0%	20.0%	19.2%	6.3%	25.0%	12.1%	17.1%	19.4%	26.9%	5.1%	26.7%
Love	13		2	6	5	4	9	10	2	1	2	5	6	3	6	4
	10.0%		9.1%	9.8%	14.7%	8.0%	11.3%	12.8%	6.3%	5.0%	6.1%	14.3%	9.7%	11.5%	10.2%	8.9%
Respect	12		2	4	6	3	9	9	2	1	3	1	8	3	5	4
	9.2%		9.1%	6.6%	17.6%	6.0%	11.3%	11.5%	6.3%	5.0%	9.1%	2.9%	12.9%	11.5%	8.5%	8.9%
Obedience	9		1	5	3		9	6		3	3	2	4	3	4	2
	6.9%		4.5%	8.2%	8.8%		11.3%	7.7%		15.0%	9.1%	5.7%	6.5%	11.5%	6.8%	4.4%
Caring for each other	9	1	2	5	1	4	5	5	2	2	1	6	2	2	2	5
	6.9%	7.7%	9.1%	8.2%	2.9%	8.0%	6.3%	6.4%	6.3%	10.0%	3.0%	17.1%	3.2%	7.7%	3.4%	11.1%
Passing on history	7	1	1	4	1	1	6	3	3	1	2	2	3		4	3
	5.4%	7.7%	4.5%	6.6%	2.9%	2.0%	7.5%	3.8%	9.4%	5.0%	6.1%	5.7%	4.8%		6.8%	6.7%
Naomi's love for Ruth	6			5	1	3	3	5	1			1	4	1	2	1	3
	4.6%			8.2%	2.9%	6.0%	3.8%	6.4%	3.1%		3.0%	11.4%	1.6%	7.7%	1.7%	6.7%
Keeping family together	5	1	1	1	2	2	3	3	2				5		4	1
	3.8%	7.7%	4.5%	1.6%	5.9%	4.0%	3.8%	3.8%	6.3%				8.1%		6.8%	2.2%
Faithfulness	5			3	2	1	4	4	1		1	1	3	2	3	
	3.8%			4.9%	5.9%	2.0%	5.0%	5.1%	3.1%		3.0%	2.9%	4.8%	7.7%	5.1%	
Do things for each other	4	1		2	1	2	2	2	2				4	1	2	1
	3.1%	7.7%		3.3%	2.9%	4.0%	2.5%	2.6%	6.3%				6.5%	3.8%	3.4%	2.2%
Protection/protect each other	4			3	1	2	2	2	1	1	2	1	1		3	1
	3.1%			4.9%	2.9%	4.0%	2.5%	2.6%	3.1%	5.0%	6.1%	2.9%	1.6%		5.1%	2.2%
Love for family	3	1	1	1		1	2		2	1	1		2			3
	2.3%	7.7%	4.5%	1.6%		2.0%	2.5%		6.3%	5.0%	3.0%		3.2%			6.7%
Boaz keeping family tradition	3		1	2		2	1	2	1		1	1	1		1	2
	2.3%		4.5%	3.3%		4.0%	1.3%	2.6%	3.1%		3.0%	2.9%	1.6%		1.7%	4.4%
Commitment	2		1		1		2	2					2			2
	1.5%		4.5%		2.9%		2.5%	2.6%					5.7%			4.4%
Other	10	1	1	3	5	5	5	6	2	2	4	2	4	3	4	3
	7.7%	7.7%	4.5%	4.9%	14.7%	10.0%	6.3%	7.7%	6.3%	10.0%	12.1%	5.7%	6.5%	11.5%	6.8%	6.7%
	184															

Annexure 4.5 (b)   Recognising family values (4)
Do you recognise family values as being important in this story of Ruth?   If NO -

	Tot	Age 15 -18	Age 19 -29	Age 30 -49	Age 50 -65	Gender M	Gender F	Married Yes	Married No	S/wd	Kids < 18 home 1	Kids < 18 home 2+	Kids < 18 home None	High school No/Pt	High school Yes	Grad
Total	20	1	3	8	8	9	11	14	3	3	4	7	9	6	11	3
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Ruth was an obedient servant	5			2	3	2	3	5				2	3	3	1	1
	25.0%			25.0%	37.5%	22.2%	27.3%	35.7%				28.6%	33.3%	50.0%	9.1%	33.3%
Could not see values	4			1	3	1	3	2		2		2	2	1	3	
	20.0%			12.5%	37.5%	11.1%	27.3%	14.3%		66.7%		28.6%	22.2%	16.7%	27.3%	
A woman doesn't ask a man to marry her	2		1	1		1	1	2			2			1	1	
	10.0%		33.3%	12.5%		11.1%	9.1%	14.3%			50.0%			16.7%	9.1%	
Other	2	1		1		1	1	1	1			2		1		1
	10.0%	100%		12.5%		11.1%	9.1%	7.1%	33.3%			28.6%		16.7%		33.3%
No answer	7		2	3	2	4	3	4	2	1	2	1	4		6	1
	35.0%		66.7%	37.5%	25.0%	44.4%	27.3%	28.6%	66.7%	33.3%	50.0%	14.3%	44.4%		54.5%	33.3%
	20															

Annexure 4.6 (a)　　　　　　　Smoke signals as a means of communication (4)

Do you find the smoke signals as a means of communication to be helpful or bothersome
to you in this story of Ruth?　　If BOTHERSOME -

	Tot	Age 15 -18	19 -29	30 -49	50 -65	Gender M	F	Marital status Married Yes	No	S/wd	Kids < 18 home 1	2+	None	Education High school No/Pt	Yes	Grad
Total	51	3	8	24	16	23	28	35	10	6	12	14	25	10	27	14
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Never read about this in the Bible	15		2	9	4	6	9	:2	2	1	1	7	7	3	6	6
	29.4%		25.0%	37.5%	25.0%	26.1%	32.1%	34.3%	20.0%	16.7%	8.3%	50.0%	28.0%	30.0%	22.2%	42.9%
Don't know what they indicate	13	1	2	5	5	7	6	8	3	2	4	3	6	1	10	2
	25.5%	33.3%	25.0%	20.8%	31.3%	30.4%	21.4%	22.9%	30.0%	33.3%	33.3%	21.4%	24.0%	10.0%	37.0%	14.3%
Never heard of it	6	1	1	2	2	4	2	3	2	1	3	2	1	2	3	1
	11.8%	33.3%	12.5%	8.3%	12.5%	17.4%	7.1%	8.6%	20.0%	16.7%	25.0%	14.3%	4.0%	20.0%	11.1%	7.1%
Don't understand smoke signals	6		1	4	1	2	4	4	1	1	2	1	3	1	4	1
	11.8%		12.5%	16.7%	6.3%	8.7%	14.3%	11.4%	10.0%	16.7%	16.7%	7.1%	12.0%	10.0%	14.8%	7.1%
How did they communicate when it was raining/windy	4			1	3	1	3	3		1			1	3	2	1	1
	7.8%			4.2%	18.8%	4.3%	10.7%	8.6%		16.7%			7.1%	12.0%	20.0%	3.7%	7.1%
Means end of something/something bad	3		2	1			3	3			1		2		1	2
	5.9%		25.0%	4.2%			10.7%	8.6%			8.3%		8.0%		3.7%	14.3%
Too confusing	2			1	1	1	1	2					2	1	1	
	3.9%			4.2%	6.3%	4.3%	3.6%	5.7%					8.0%	10.0%	3.7%	
How did they know when somebody is going to send a signal	2	1		1		1	1	1	1		1		1		1	1
	3.9%	33.3%		4.2%		4.3%	3.6%	2.9%	10.0%		8.3%		4.0%		3.7%	7.1%
No answer	2			1	1	2		1	1				2	1	1	
	3.9%			4.2%	6.3%	8.7%		2.9%	10.0%				8.0%	10.0%	3.7%	
	53															

Annexure 4.6 (b) Smoke signals as a means of communication (4)

Do you find the smoke signals as a means of communication to be helpful or bothersome to you in this story of Ruth?   If HELPFUL -

	Tot	Age 15 -18	Age 19 -29	Age 30 -49	Age 50 -65	Gender M	Gender F	Married Yes	Married No	S/wd	Kids < 18 home 1	Kids < 18 home 2+	Kids < 18 home None	High school No/Pt	High school Yes	High school Grad
Total	96	11	15	44	26	34	62	57	23	16	23	28	45	22	40	34
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Their way of communicating	52	6	5	28	13	20	32	33	10	9	11	16	25	8	28	16
	54.2%	54.5%	33.3%	63.6%	50.0%	58.8%	51.6%	57.9%	43.5%	56.3%	47.8%	57.1%	55.6%	36.4%	70.0%	47.1%
Only way to communicate/they didn't write	15	5	4	4	2	4	11	6	6	3	4	3	8	3	6	6
	15.6%	45.5%	26.7%	9.1%	7.7%	11.8%	17.7%	10.5%	26.1%	18.8%	17.4%	10.7%	17.8%	13.6%	15.0%	17.6%
Easiest way to communicate/they live far from each other	15	1	4	5	5	5	10	10	4	1	5	3	7	6	3	6
	15.6%	9.1%	26.7%	11.4%	19.2%	14.7%	16.1%	17.5%	17.4%	6.3%	21.7%	10.7%	15.6%	27.3%	7.5%	17.6%
Quick way of communicating	8		1	4	3	1	7	3	2	3	3	1	4	3	2	3
	8.3%		6.7%	9.1%	11.5%	2.9%	11.3%	5.3%	8.7%	18.8%	13.0%	3.6%	8.9%	13.6%	5.0%	8.8%
Shows openness to community/everyone knows each others business	5		2	1	2	2	3	3	2			3	2	2	1	2
	5.2%		13.3%	2.3%	7.7%	5.9%	4.8%	5.3%	8.7%			10.7%	4.4%	9.1%	2.5%	5.9%
Other	3			2	1	2	1	3				2	1		2	1
	3.1%			4.5%	3.8%	5.9%	1.6%	5.3%				7.1%	2.2%		5.0%	2.9%
	98															

Annexure 4.7 (a)   The night scene at the threshing floor (4)
Do you think the night scene of Boaz and Ruth at the threshing floor was highly erotic or not?   If YES -

	Tot	Age				Gender		Marital status			Kids < 18 home			Education		
		15	19	30	50			Married						High school		
	Tot	-18	-29	-49	-65	M	F	Yes	No	S/wd	1	2+	None	No/Pt	Yes	Grad
Total	36	3	5	19	9	13	23	24	7	5	7	9	20	9	11	16
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
She offered herself to him	13	1	3	7	2	6	7	8	4	1	3	2	8	1	6	6
	36.1%	33.3%	60.0%	36.8%	22.2%	46.2%	30.4%	33.3%	57.1%	20.0%	42.9%	22.2%	40.0%	11.1%	54.5%	37.5%
He didn't invite her	8	1	1	4	2	2	6	6		2	3	3	2	2	2	4
	22.2%	33.3%	20.0%	21.1%	22.2%	15.4%	26.1%	25.0%		40.0%	42.9%	33.3%	10.0%	22.2%	18.2%	25.0%
Very suggestive	7			3	4	2	5	4		3	1	1	5	3	1	3
	19.4%			15.8%	44.4%	15.4%	21.7%	16.7%		60.0%	14.3%	11.1%	25.0%	33.3%	9.1%	18.8%
Thought provoking	3			2	1		3	2	1		1	1	1	2	1	
	8.3%			10.5%	11.1%		13.0%	8.3%	14.3%		14.3%	11.1%	5.0%	22.2%	9.1%	
Other	6	1	1	4		4	2	4	2			2	4	1	2	3
	16.7%	33.3%	20.0%	21.1%		30.8%	8.7%	16.7%	28.6%			22.2%	20.0%	11.1%	18.2%	18.8%

Annexure 4.7 (b) The night scene at the threshing floor (4)
Do you think the night scene of Boaz and Ruth at the threshing floor was highly erotic or not? If NO -

	Tot	Age				Gender		Marital status			Kids < 18 home			Education		
		15 -18	19 -29	30 -49	50 -65	M	F	Married Yes	No	S/wd	1	2+	None	High school No/Pt	Yes	Grad
Total	114	11	20	50	33	46	68	68	28	18	30	33	51	23	59	32
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Nothing happened	21	3	4	9	5	10	11	14	5	2	9	5	7	3	15	3
	18.4%	27.3%	20.0%	18.0%	15.2%	21.7%	16.2%	20.6%	17.9%	11.1%	30.0%	15.2%	13.7%	13.0%	25.4%	9.4%
Nothing sexual about it	20	1	5	9	5	8	12	11	6	3	5	7	8	2	16	2
	17.5%	9.1%	25.0%	18.0%	15.2%	17.4%	17.6%	16.2%	21.4%	16.7%	16.7%	21.2%	15.7%	8.7%	27.1%	6.3%
No description of what they did	18	3	3	8	4	5	13	11	5	2	4	7	7	6	8	4
	15.8%	27.3%	15.0%	16.0%	12.1%	10.9%	19.1%	16.2%	17.9%	11.1%	13.3%	21.2%	13.7%	26.1%	13.6%	12.5%
Nothing erotic	18	1	5	9	3	11	7	12	5	1	4	4	10	3	5	10
	15.8%	9.1%	25.0%	18.0%	9.1%	23.9%	10.3%	17.6%	17.9%	5.6%	13.3%	12.1%	19.6%	13.0%	8.5%	31.3%
No lovemaking is spoken about	13		2	5	6	4	9	9	2	2	3	2	8	3	4	6
	11.4%		10.0%	10.0%	18.2%	8.7%	13.2%	13.2%	7.1%	11.1%	10.0%	6.1%	15.7%	13.0%	6.8%	18.8%
Only innocent flirting	9	2	1	3	3	2	7	4	3	2	1	3	5	1	3	5
	7.9%	18.2%	5.0%	6.0%	9.1%	4.3%	10.3%	5.9%	10.7%	11.1%	3.3%	9.1%	9.8%	4.3%	5.1%	15.6%
Nothing wrong with the scene	4			1	3		4	1		3		2	2	1	2	1
	3.5%			2.0%	9.1%		5.9%	1.5%		16.7%		6.1%	3.9%	4.3%	3.4%	3.1%
She was only doing what she was told to do	3	1			2	1	2	1	1	1		1	2		1	2
	2.6%	9.1%			6.1%	2.2%	2.9%	1.5%	3.6%	5.6%		3.0%	3.9%		1.7%	6.3%
He respected Ruth - sent her back to Naomi	3			1	2		3			3	1		2	3		
	2.6%			2.0%	6.1%		4.4%			16.7%	3.3%		3.9%	13.0%		
Depends on individual interpretation	3			1	2	1	2	3			1		2	1	2	
	2.6%			2.0%	6.1%	2.2%	2.9%	4.4%			3.3%		3.9%	4.3%	3.4%	
A normal situation	1				1		1			1			1		1	
	0.9%				3.0%		1.5%			5.6%			2.0%		1.7%	
Other	6	1	1	4		3	3	4	2		3	2	1	1	5	
	5.3%	9.1%	5.0%	8.0%		6.5%	4.4%	5.9%	7.1%		10.0%	6.1%	2.0%	4.3%	8.5%	
No answer	2			2		1	1	2			1	1			1	1
	1.8%			4.0%		2.2%	1.5%	2.9%			3.3%	3.0%			1.7%	3.1%
	121															

A48

Can you visualise a film of Ruth from this story?   If YES -

	Tot	Age 15 -18	Age 19 -29	Age 30 -49	Age 50 -65	Gender M	Gender F	Married Yes	Married No	Married S/wd	Kids <18 home 1	Kids <18 home 2+	Kids <18 home None	High school No/Pt	High school Yes	Grad
Total	132	13	17	66	36	49	83	86	26	20	34	37	61	32	57	43
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Has enough material to make a film	22	1	3	10	8	5	17	14	4	4	5	5	12	6	8	8
	16.7%	7.7%	17.6%	15.2%	22.2%	10.2%	20.5%	16.3%	15.4%	20.0%	14.7%	13.5%	19.7%	18.8%	14.0%	18.6%
A good story	21	2	3	9	7	7	14	12	5	4	3	9	9	4	11	6
	15.9%	15.4%	17.6%	13.6%	19.4%	14.3%	16.9%	14.0%	19.2%	20.0%	8.8%	24.3%	14.8%	12.5%	19.3%	14.0%
Interesting features/content	14	1	4	4	5	4	10	7	4	3	4	4	6	4	5	5
	10.6%	7.7%	23.5%	6.1%	13.9%	8.2%	12.0%	8.1%	15.4%	15.0%	11.8%	10.8%	9.8%	12.5%	8.8%	11.6%
A love story	10		1	4	5	2	8	6	1	3	4	2	4	5	3	2
	7.6%		5.9%	6.1%	13.9%	4.1%	9.6%	7.0%	3.8%	15.0%	11.8%	5.4%	6.6%	15.6%	5.3%	4.7%
If I close my eyes I can see the whole story	10	2	2	4	2	5	5	6	2	2	4		6	2	4	4
	7.6%	15.4%	11.8%	6.1%	5.6%	10.2%	6.0%	7.0%	7.7%	10.0%	11.8%		9.8%	6.3%	7.0%	9.3%
She has a lot to tell	8	2		5	1	3	5	4	2	2	3	1	4	3	3	2
	6.1%	15.4%		7.6%	2.8%	6.1%	6.0%	4.7%	7.7%	10.0%	8.8%	2.7%	6.6%	9.4%	5.3%	4.7%
Easy to understand	7	1	2	3	1	4	3	6	1		3	1	3	2	3	2
	5.3%	7.7%	11.8%	4.5%	2.8%	8.2%	3.6%	7.0%	3.8%		8.8%	2.7%	4.9%	6.3%	5.3%	4.7%
Any story can be made into a visual story	7	1	1	4	1	4	3	5	2		2	1	4		6	1
	5.3%	7.7%	5.9%	6.1%	2.8%	8.2%	3.6%	5.8%	7.7%		5.9%	2.7%	6.6%		10.5%	2.3%
Have given you a lot of detail	6			5	1	3	3	4	1	1	2	3	1		2	4
	4.5%			7.6%	2.8%	6.1%	3.6%	4.7%	3.8%	5.0%	5.9%	8.1%	1.6%		3.5%	9.3%
Well laid out	6		1	4	1	3	3	4	1	1	1	3	2	2	1	3
	4.5%		5.9%	6.1%	2.8%	6.1%	3.6%	4.7%	3.8%	5.0%	2.9%	8.1%	3.3%	6.3%	1.8%	7.0%
Interesting story	4	1		2	1	2	2	3	1			1	3	2	1	1
	3.0%	7.7%		3.0%	2.8%	4.1%	2.4%	3.5%	3.8%			2.7%	4.9%	6.3%	1.8%	2.3%
Clear	4		1	2	1	2	2	2	1	1	1		3	1	2	1
	3.0%		5.9%	3.0%	2.8%	4.1%	2.4%	2.3%	3.8%	5.0%	2.9%		4.9%	3.1%	3.5%	2.3%
You can learn from it	4	1		1	2	1	3	2	1	1	1		3	1		3
	3.0%	7.7%		1.5%	5.6%	2.0%	3.6%	2.3%	3.8%	5.0%	2.9%		4.9%	3.1%		7.0%
Story has good values of family loyalty	3		1	1	1		3	2		1		1	2	1	1	1
	2.3%		5.9%	1.5%	2.8%		3.6%	2.3%		5.0%		2.7%	3.3%	3.1%	1.8%	2.3%
Intriguing facts	2			1	1		2	2				1	1		2	
	1.5%			1.5%	2.8%		2.4%	2.3%				2.7%	1.6%		3.5%	
Has a lot of potential	2			2		1	1	2				1	1	1	1	
	1.5%			3.0%		2.0%	1.2%	2.3%				2.7%	1.6%	3.1%	1.8%	
It is an everyday happening	2			2		2		1	1		1		1		2	
	1.5%			3.0%		4.1%		1.2%	3.8%		2.9%		1.6%		3.5%	
The story moves all the time	2			1	1		2	1		1		1	1	1		1
	1.5%			1.5%	2.8%		2.4%	1.2%		5.0%		2.7%	1.6%	3.1%		2.3%
Other	11	2	1	4	4	4	7	8	2	1	3	3	5	1	7	3
	8.3%	15.4%	5.9%	6.1%	11.1%	8.2%	8.4%	9.3%	7.7%	5.0%	8.8%	8.1%	8.2%	3.1%	12.3%	7.0%
No answer	2			2		1	1	2			2			1	1	
	1.5%			3.0%		2.0%	1.2%	2.3%			5.9%			3.1%	1.8%	
	147															

Respondents can visualise a film of Ruth from this story (4)

Can you visualise a film of Ruth from this story?   If NO -

	Tot	Age				Gender		Marital status			Kids < 18 home			Education		
		15 -18	19 -29	30 -49	50 -65	M	F	Married Yes	No	S/wd	1	2+	None	High school No/Pt	Yes	Grad
Total	17	1	7	3	6	9	8	6	8	3	2	5	10		12	5
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%		100%	100%
Prefer to read story in the Bible	6	1	3	1	1	3	3	1	4	1		2	4		2	4
	35.3%	100%	42.9%	33.3%	16.7%	33.3%	37.5%	16.7%	50.0%	33.3%		40.0%	40.0%		16.7%	80.0%
It would be too short for a film	4		1	1	2	3	1	3	1			1	3		4	
	23.5%		14.3%	33.3%	33.3%	33.3%	12.5%	50.0%	12.5%			20.0%	30.0%		33.3%	
Too confusing	3			1	2	1	2	2		1		2	1		2	1
	17.6%			33.3%	33.3%	11.1%	25.0%	33.3%		33.3%		40.0%	10.0%		16.7%	20.0%
Other	2		1		1	1	1		1	1	1		1		2	
	11.8%		14.3%		16.7%	11.1%	12.5%		12.5%	33.3%	50.0%		10.0%		16.7%	
No answer	2		2			1	1		2		1		1		2	
	11.8%		28.6%			11.1%	12.5%		25.0%		50.0%		10.0%		16.7%	
	17															

Would you like to watch such a film of Ruth in the cinema or on TV?   If TV -

	Tot	Age				Gender		Marital status			Kids < 18 home			Education		
		15 -18	19 -29	30 -49	50 -65	M	F	Married Yes	No	S/wd	1	2+	None	High school No/Pt	Yes	Grad
Total	63	3	9	30	21	20	43	44	10	9	13	19	31	17	24	22
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Would be entertaining for family to watch	12		5	4	3	3	9	9	2	1	3	5	4	2	4	6
	19.0%		55.6%	13.3%	14.3%	15.0%	20.9%	20.5%	20.0%	11.1%	23.1%	26.3%	12.9%	11.8%	16.7%	27.3%
Prefer TV-don't go to cinema	10		1	4	5	2	8	7	1	2	6		4	4	4	2
	15.9%		11.1%	13.3%	23.8%	10.0%	18.6%	15.9%	10.0%	22.2%	46.2%		12.9%	23.5%	16.7%	9.1%
More relaxed to be at home	10	2		7	1	3	7	7	2	1	2	3	5	2	4	4
	15.9%	66.7%		23.3%	4.8%	15.0%	16.3%	15.9%	20.0%	11.1%	15.4%	15.8%	16.1%	11.8%	16.7%	18.2%
Can talk about content/have a discussion	7		1	3	3	1	6	7			1	2	4	2		5
	11.1%		11.1%	10.0%	14.3%	5.0%	14.0%	15.9%			7.7%	10.5%	12.9%	11.8%		22.7%
Can watch it in the privacy of your home	6			4	2	3	3	5		1	1	3	2		1	5
	9.5%			13.3%	9.5%	15.0%	7.0%	11.4%		11.1%	7.7%	15.8%	6.5%		4.2%	22.7%
Would enjoy watching it	6		1	3	2	3	3	4	1	1		3	3		6	
	9.5%		11.1%	10.0%	9.5%	15.0%	7.0%	9.1%	10.0%	11.1%		15.8%	9.7%		25.0%	
Can view it at my leisure	5	1		2	2	1	4	3	1	1		1	4	2	3	
	7.9%	33.3%		6.7%	9.5%	5.0%	9.3%	6.8%	10.0%	11.1%		5.3%	12.9%	11.8%	12.5%	
Can record it & watch it over again	4		1	3		3	1	3	1			2	2	1	1	2
	6.3%		11.1%	10.0%		15.0%	2.3%	6.8%	10.0%			10.5%	6.5%	5.9%	4.2%	9.1%
Can sit with Bible & look things up/make references	3		1		2		3	1	1	1			3	2		1
	4.8%		11.1%		9.5%		7.0%	2.3%	10.0%	11.1%			9.7%	11.8%		4.5%
Interesting	3			3		2	1	3			1	2		2	1	
	4.8%			10.0%		10.0%	2.3%	6.8%			7.7%	10.5%		11.8%	4.2%	
Would get a better idea of whole story	3			1	2		3	2		1		1	2	1	1	1
	4.8%			3.3%	9.5%		7.0%	4.5%		11.1%		5.3%	6.5%	5.9%	4.2%	4.5%
No answer	2	1		1			2		2				2	1	1	
	3.2%	33.3%		3.3%			4.7%		20.0%				6.5%	5.9%	4.2%	
	71															

Would you like to watch such a film of Ruth in the cinema or on TV?　　If CINEMA -

| | Tot | Age | | | | Gender | | Marital status | | | Kids < 18 home | | | Education | | |
		15 -18	19 -29	30 -49	50 -65	M	F	Married Yes	No	S/wd	1	2+	None	High school No/Pt	Yes	Grad
Total	3		2	1		2	1	1	2			1	2		3	
	100%		100%	100%		100%	100%	100%	100%			100%	100%		100%	
Prefer to go to cinema	1		1			1			1				1		1	
	33.3%		50.0%			50.0%			50.0%				50.0%		33.3%	
Very good film for cinema	1			1			1	1				1			1	
	33.3%			100%			100%	100%				100%			33.3%	
No answer	1		1			1			1				1		1	
	33.3%		50.0%			50.0%			50.0%				50.0%		33.3%	
	3															

Watching a film of Ruth in cinema or on TV (4)

Would you like to watch such a film of Ruth in the cinema or on TV?   If NEGATIVE COMMENTS -

	Tot	Age 15 -18	19 -29	30 -49	50 -65	Gender M	F	Marital status Married Yes	No	S/wd	Kids < 18 home 1	2+	None	Education High school No/Pt	Yes	Grad
Total	22	2	7	7	6	14	8	9	10	3	6	5	11		15	7
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%		100%	100%
Not interested	7		3	3	1	6	1	3	4		3		4		6	1
	31.8%		42.9%	42.9%	16.7%	42.9%	12.5%	.33.3%	40.0%		50.0%		36.4%		40.0%	14.3%
Better to read in the Bible	5		3		2	2	3		3	2		1	4		2	3
	22.7%		42.9%		33.3%	14.3%	37.5%		30.0%	66.7%		20.0%	36.4%		13.3%	42.9%
Too confusing	2			1	1	1	1	1		1		2			1	1
	9.1%			14.3%	16.7%	7.1%	12.5%	11.1%		33.3%		40.0%			6.7%	14.3%
Would not appeal to me	2		1	1		1	1	1	1		1	1			2	
	9.1%		14.3%	14.3%		7.1%	12.5%	11.1%	10.0%		16.7%	20.0%			13.3%	
Other negative comments	6	2		2	2	4	2	4	2		2	1	3		4	2
	27.3%	100%		28.6%	33.3%	28.6%	25.0%	44.4%	20.0%		33.3%	20.0%	27.3%		26.7%	28.6%
	22															

Annexure 4.10 (a)   Buying or renting a video or DVD of a film of Ruth (4)
Would you like to buy or rent a video or DVD of such a film of Ruth?   If RENT -

	Tot	Age 15 -18	Age 19 -29	Age 30 -49	Age 50 -65	Gender M	Gender F	Married Yes	Married No	S/wd	Kids <18 home 1	Kids <18 home 2+	Kids <18 home None	High school No/Pt	High school Yes	Grad
Total	54	4	11	21	18	16	38	33	13	8	13	14	27	16	19	19
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Cheaper	14	1	4	3	6	4	10	9	3	2	2	4	8	6	5	3
	25.9%	25.0%	36.4%	14.3%	33.3%	25.0%	26.3%	27.3%	23.1%	25.0%	15.4%	28.6%	29.6%	37.5%	26.3%	15.8%
Can rewind & refer to Bible	10		1	5	4	2	8	7	1	2	3	3	4	4	1	5
	18.5%		9.1%	23.8%	22.2%	12.5%	21.1%	21.2%	7.7%	25.0%	23.1%	21.4%	14.8%	25.0%	5.3%	26.3%
Can enjoy with family/friends	6	1		4	1	2	4	3	2	1		4	2	2	2	2
	11.1%	25.0%		19.0%	5.6%	12.5%	10.5%	9.1%	15.4%	12.5%		28.6%	7.4%	12.5%	10.5%	10.5%
Can learn more/educational	5		2	2	1	1	4	3	2		1	1	3		3	2
	9.3%		18.2%	9.5%	5.6%	6.3%	10.5%	9.1%	15.4%		7.7%	7.1%	11.1%		15.8%	10.5%
Can watch it at leisure	5	2	1		2	1	4	3	2			2	3	2	1	2
	9.3%	50.0%	9.1%		11.1%	6.3%	10.5%	9.1%	15.4%			14.3%	11.1%	12.5%	5.3%	10.5%
Can watch it when I wish	5	1	3		1	2	3	1	4		2		3	2	2	1
	9.3%	25.0%	27.3%		5.6%	12.5%	7.9%	3.0%	30.8%		15.4%		11.1%	12.5%	10.5%	5.3%
You don't watch it over & over again	4		1	1	2	2	2	2	2		1		3		2	2
	7.4%		9.1%	4.8%	11.1%	12.5%	5.3%	6.1%	15.4%		7.7%		11.1%		10.5%	10.5%
Like the story	2		1		1		2	1		1			2	1		1
	3.7%		9.1%		5.6%		5.3%	3.0%		12.5%			7.4%	6.3%		5.3%
Can understand it better if you see it	2			1	1	1	1	1			1	1		1	2	
	3.7%			4.8%	5.6%	6.3%	2.6%	3.0%		12.5%	7.7%		3.7%	12.5%		
Can see how they lived in those days	1				1		1			1	1				1	
	1.9%				5.6%		2.6%			12.5%	7.7%				5.3%	
Other	3		1	1	1	1	2	3			1		2		2	1
	5.6%		9.1%	4.8%	5.6%	6.3%	5.3%	9.1%			7.7%		7.4%		10.5%	5.3%
No answer	7	1		6		4	3	6	1		2	3	2		4	3
	13.0%	25.0%		28.6%		25.0%	7.9%	18.2%	7.7%		15.4%	21.4%	7.4%		21.1%	15.8%
	64															

A54

Annexure 4.10 (b) — Buying or renting a video or DVD of a film of Ruth (4)

Would you like to buy or rent a video or DVD of such a film of Ruth?   If BUY -

	Tot	Age				Gender		Marital status			Kids < 18 home			Education		
								Married						High school		
		15 -18	19 -29	30 -49	50 -65	M	F	Yes	No	S/wd	1	2+	None	No/Pt	Yes	Grad
Total	23	1	4	13	5	8	15	16	4	3	5	11	7	4	11	8
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Use for teaching purposes/Sunday school	8		1	5	2	4	4	7	1		3	4	1	1	3	4
	34.8%		25.0%	38.5%	40.0%	50.0%	26.7%	43.8%	25.0%		60.0%	36.4%	14.3%	25.0%	27.3%	50.0%
Educational reasons	3		1	2		1	2	2		1	1	2				3
	13.0%		25.0%	15.4%		12.5%	13.3%	12.5%		33.3%	20.0%	18.2%				37.5%
Can watch over & over again	3	1		2		1	2	2	1				2	1	2	1
	13.0%	100%		15.4%		12.5%	13.3%	12.5%	25.0%				18.2%	14.3%	18.2%	12.5%
Keep for grandchildren	3			1	2		3	3					3	1	2	
	13.0%			7.7%	40.0%		20.0%	18.8%					42.9%	25.0%	18.2%	
Other	3		1	2		1	2	2	1				3			3
	13.0%		25.0%	15.4%		12.5%	13.3%	12.5%	25.0%				27.3%			27.3%
No answer	3		1	1	1	1	2		1	2	1		2	2	1	
	13.0%		25.0%	7.7%	20.0%	12.5%	13.3%		25.0%	66.7%	20.0%		28.6%	50.0%	9.1%	
	23															

Annexure 4.10 (c) Buying or renting a video or DVD of a film of Ruth (4)
Would you like to buy or rent a video or DVD of such a film of Ruth? IF DIDN'T MENTION BUY OR RENT -

	Tot	Age				Gender		Marital status			Kids < 18 home			Education		
		15 -18	19 -29	30 -49	50 -65	M	F	Married Yes	No	S/wd	1	2+	None	High school No/Pt	Yes	Grad
Total	66	8	8	33	17	31	35	39	16	11	16	17	33	10	36	20
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Easier to understand	7	1	1	4	1	3	4	5	1	1	3	2	2	1	4	2
	10.6%	12.5%	12.5%	12.1%	5.9%	9.7%	11.4%	12.8%	6.3%	9.1%	18.8%	11.8%	6.1%	10.0%	11.1%	10.0%
Can review it at leisure	6			3	3	4	2	4		2	1	2	3	3	1	2
	9.1%			9.1%	17.6%	12.9%	5.7%	10.3%		18.2%	6.3%	11.8%	9.1%	30.0%	2.8%	10.0%
Can see with friends/family & then talk about it	4			1	3		4	4					4	3		1
	6.1%			3.0%	17.6%		11.4%	10.3%					12.1%	30.0%		5.0%
Educational	3			3		2	1	3			1		2	1	1	1
	4.5%			9.1%		6.5%	2.9%	7.7%			6.3%		6.1%	10.0%	2.8%	5.0%
Beautiful story	3			3			3	1		2	1	2			2	1
	4.5%			9.1%			8.6%	2.6%		18.2%	6.3%	11.8%			5.6%	5.0%
Can see how they lived	2			1	1	1	1	1		1		1	1		2	
	3.0%			3.0%	5.9%	3.2%	2.9%	2.6%		9.1%		5.9%	3.0%		5.6%	
Will be interesting	2	1			1		2		1	1			2		1	1
	3.0%	12.5%			5.9%		5.7%		6.3%	9.1%			6.1%		2.8%	5.0%
Good viewing material	1			1		1		1				1		1		
	1.5%			3.0%		3.2%		2.6%				5.9%		10.0%		
Other	5		1	3	1	2	3	2	2	1	2		3		4	1
	7.6%		12.5%	9.1%	5.9%	6.5%	8.6%	5.1%	12.5%	9.1%	12.5%		9.1%		11.1%	5.0%
No answer	33	6	6	14	7	18	15	18	12	3	8	9	16	1	21	11
	50.0%	75.0%	75.0%	42.4%	41.2%	58.1%	42.9%	46.2%	75.0%	27.3%	50.0%	52.9%	48.5%	10.0%	58.3%	55.0%

Annexure 4.10 (d)   Buying or renting a video or DVD of a film of Ruth (4)
Would you like to buy or rent a video or DVD of such a film of Ruth?   IF NEGATIVE ANSWERS -

	Tot	Age				Gender		Marital status			Kids < 18 home			Education		
		15	19	30	50			Married						High school		
		-18	-29	-49	-65	M	F	Yes	No	S/wd	1	2+	None	No/Pt	Yes	Grad
Total	35	6	7	14	8	19	16	18	13	4	8	9	18	1	23	11
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Not interested	11		2	5	4	4	7	7	2	2	2	3	6		11	
	31.4%		28.6%	35.7%	50.0%	21.1%	43.8%	38.9%	15.4%	50.0%	25.0%	33.3%	33.3%		47.8%	
Prefer to read it in the Bible	4	1	2		1	2	2		3	1		1	3		1	3
	11.4%	16.7%	28.6%		12.5%	10.5%	12.5%		23.1%	25.0%		11.1%	16.7%		4.3%	27.3%
Not appealing	3		2	1		2	1	1	2		2	1			3	
	8.6%		28.6%	7.1%		10.5%	6.3%	5.6%	15.4%		25.0%	11.1%			13.0%	
Prefer to see on TV/Big screen	3	2			1	2	1	1	2				3			3
	8.6%	33.3%			12.5%	10.5%	6.3%	5.6%	15.4%				16.7%			27.3%
Don't rent or buy videos	3	1		2			3	2	1		1	2		1	1	1
	8.6%	16.7%		14.3%			18.8%	11.1%	7.7%		12.5%	22.2%		100%	4.3%	9.1%
Not much of a story	3		1	2		2	1	2	1		1	1	1		2	1
	8.6%		14.3%	14.3%		10.5%	6.3%	11.1%	7.7%		12.5%	11.1%	5.6%		8.7%	9.1%
Too confusing	2				2	1	1	1		1		1	1		1	1
	5.7%				25.0%	5.3%	6.3%	5.6%		25.0%		11.1%	5.6%		4.3%	9.1%
Other negative comments	6	2		4		6		4	2		2		4		4	2
	17.1%	33.3%		28.6%		31.6%		22.2%	15.4%		25.0%		22.2%		17.4%	18.2%
	35															

Annexure 4.11 (a)   Such a film of Ruth can be entertaining (4)
Do you think such a film can be entertaining? If YES -

	Tot	Age				Gender		Marital status			Kids < 18 home			Education		
		15 -18	19 -29	30 -49	50 -65	M	F	Married Yes	No	S/wd	1	2+	None	High school No/Pt	Yes	Grad
Total	115	10	17	54	34	43	72	73	23	19	28	34	53	31	52	32
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Good story	30	2	7	13	8	12	18	17	8	5	8	5	17	6	14	10
	26.1%	20.0%	41.2%	24.1%	23.5%	27.9%	25.0%	23.3%	34.8%	26.3%	28.6%	14.7%	32.1%	19.4%	26.9%	31.3%
Contents interesting	15		1	6	8	3	12	13		2	4	3	8	8	4	3
	13.0%		5.9%	11.1%	23.5%	7.0%	16.7%	17.8%		10.5%	14.3%	8.8%	15.1%	25.8%	7.7%	9.4%
Can learn a lot	8	1	2	3	2	2	6	6	1	1	2	2	4	1	3	4
	7.0%	10.0%	11.8%	5.6%	5.9%	4.7%	8.3%	8.2%	4.3%	5.3%	7.1%	5.9%	7.5%	3.2%	5.8%	12.5%
Has a moving story	8	2		4	2	4	4	4	2	2	1	2	5	2		6
	7.0%	20.0%		7.4%	5.9%	9.3%	5.6%	5.5%	8.7%	10.5%	3.6%	5.9%	9.4%	6.5%		18.8%
If you are interested in Bible stories	6	1	3	2		2	4	3	3		4	1	1	1	4	1
	5.2%	10.0%	17.6%	3.7%		4.7%	5.6%	4.1%	13.0%		14.3%	2.9%	1.9%	3.2%	7.7%	3.1%
Has all the material to make a good story	6	1	1	2	2	3	3	4	2			4	2	2	2	2
	5.2%	10.0%	5.9%	3.7%	5.9%	7.0%	4.2%	5.5%	8.7%			11.8%	3.8%	6.5%	3.8%	6.3%
A romantic story/love story	5		1	2	2	1	4	4	1		1	2	2	1	3	1
	4.3%		5.9%	3.7%	5.9%	2.3%	5.6%	5.5%	4.3%		3.6%	5.9%	3.8%	3.2%	5.8%	3.1%
Will keep viewers interested	4		1	1	2	2	2	2	1	1	1		3	2	1	1
	3.5%		5.9%	1.9%	5.9%	4.7%	2.8%	2.7%	4.3%	5.3%	3.6%		5.7%	6.5%	1.9%	3.1%
People can relate to different scenes	4			4		1	3	4				4		1	2	1
	3.5%			7.4%		2.3%	4.2%	5.5%				11.8%		3.2%	3.8%	3.1%
The story would suit Christians	4			1	3		4			4	1		3	3	1	
	3.5%			1.9%	8.8%		5.6%			21.1%	3.6%		5.7%	9.7%	1.9%	
Should please most people	4		1	3		3	1	2	2		2	1	1		4	
	3.5%		5.9%	5.6%		7.0%	1.4%	2.7%	8.7%		7.1%	2.9%	1.9%		7.7%	
A lot of character	3				3	2	1	2		1			3	1	1	1
	2.6%				8.8%	4.7%	1.4%	2.7%		5.3%			5.7%	3.2%	1.9%	3.1%
Depends how you look at it	3	1		1	1	1	2	1	1	1	1		2	3		
	2.6%	10.0%		1.9%	2.9%	2.3%	2.8%	1.4%	4.3%	5.3%	3.6%		3.8%	9.7%		
A good topic for debates	3			2	1		3	3			1		2	1	1	1
	2.6%			3.7%	2.9%		4.2%	4.1%			3.6%		3.8%	3.2%	1.9%	3.1%
Family story	3			2	1	1	2	2	1			1	2		2	1
	2.6%			3.7%	2.9%	2.3%	2.8%	2.7%	4.3%			2.9%	3.8%		3.8%	3.1%
It tells a story	3	1		2		1	2	2	1		1	1	1	1	2	
	2.6%	10.0%		3.7%		2.3%	2.8%	2.7%	4.3%		3.6%	2.9%	1.9%	3.2%	3.8%	
If a lot of detail shown	2		1	1		2		1	1			1	1		1	1
	1.7%		5.9%	1.9%		4.7%		1.4%	4.3%			2.9%	1.9%		1.9%	3.1%
Any story is entertaining	2	1		1		2		2			2				1	1
	1.7%	10.0%		1.9%		4.7%		2.7%			7.1%				1.9%	3.1%
A lot to talk about	2				2		2	1		1			2	1		1
	1.7%				5.9%		2.8%	1.4%		5.3%			3.8%	3.2%		3.1%
Other	10			7	3	2	8	7		3	1	8	1		7	3
	8.7%			13.0%	8.8%	4.7%	11.1%	9.6%		15.8%	3.6%	23.5%	1.9%		13.5%	9.4%
	125															

A58

Annexure 4.11 (b) Such a film of Ruth can be entertaining (4)
Do you think such a film can be entertaining? If NO -

	Tot	Age 15 -18	19 -29	30 -49	50 -65	Gender M	F	Married Yes	No	S/wd	Kids < 18 home 1	2+	None	High school No/Pt	Yes	Grad
Total	35	4	8	15	8	16	19	19	12	4	9	8	18	1	18	16
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Anything biblical isn't entertaining	8	1	2	3	2	5	3	5	3		3	1	4		3	5
	22.9%	25.0%	25.0%	20.0%	25.0%	31.3%	15.8%	26.3%	25.0%		33.3%	12.5%	22.2%		16.7%	31.3%
It is for spiritual growth	8		1	6	1	3	5	6	1	1	1	3	4	1	2	5
	22.9%		12.5%	40.0%	12.5%	18.8%	26.3%	31.6%	8.3%	25.0%	11.1%	37.5%	22.2%	100%	11.1%	31.3%
Too confusing	4			1	3	1	3	2		2		2	2		3	1
	11.4%			6.7%	37.5%	6.3%	15.8%	10.5%		50.0%		25.0%	11.1%		16.7%	6.3%
Not my type of entertainment	4		1	2	1	3	1	2	2		1		3		4	
	11.4%		12.5%	13.3%	12.5%	18.8%	5.3%	10.5%	16.7%		11.1%		16.7%		22.2%	
You can't entertain friends with this type of film	3	2		1			3	1	2		1		2		1	2
	8.6%	50.0%		6.7%			15.8%	5.3%	16.7%		11.1%		11.1%		5.6%	12.5%
Prefer to read in Bible	1		1			1			1				1			1
	2.9%		12.5%			6.3%			8.3%				5.6%			6.3%
Other negative	7	1	3	2	1	3	4	3	3	1	3	2	2		5	2
	20.0%	25.0%	37.5%	13.3%	12.5%	18.8%	21.1%	15.8%	25.0%	25.0%	33.3%	25.0%	11.1%		27.8%	12.5%
	35															

Annexure 4.12 (a) Such a film of Ruth can be educational (4)
Do you think such a film can be educational? If YES -

	Tot	Age				Gender		Marital Status			Kids < 18 home			Education		
								Married						High school		
		15 -18	19 -29	30 -49	50 -65	M	F	Yes	No	S/wd	1	2+	None	No/Pt	Yes	Grad
Total	141	14	23	65	39	53	88	87	32	22	36	39	66	32	63	46
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Can learn a lot	18		1	9	8	7	11	15		3	4	5	9	6	6	6
	12.8%		4.3%	13.8%	20.5%	13.2%	12.5%	17.2%		13.6%	11.1%	12.8%	13.6%	18.8%	9.5%	13.0%
Will learn about peoples lives in those times / biblical times	17	2	4	7	4	9	8	10	5	2	7	4	6	6	5	6
	12.1%	14.3%	17.4%	10.8%	10.3%	17.0%	9.1%	11.5%	15.6%	9.1%	19.4%	10.3%	9.1%	18.8%	7.9%	13.0%
Good for schoolkids to watch	16	2	4	8	2	7	9	7	6	3	3	4	9	1	10	5
	11.3%	14.3%	17.4%	12.3%	5.1%	13.2%	10.2%	8.0%	18.8%	13.6%	8.3%	10.3%	13.6%	3.1%	15.9%	10.9%
Teaches you about loyalty/respect	14		5	6	3	4	10	9	4	1	4	2	8	3	4	7
	9.9%		21.7%	9.2%	7.7%	7.5%	11.4%	10.3%	12.5%	4.5%	11.1%	5.1%	12.1%	9.4%	6.3%	15.2%
We can all learn from Ruth's life	13	2	3	4	4	5	8	8	4	1	4	3	6	3	7	3
	9.2%	14.3%	13.0%	6.2%	10.3%	9.4%	9.1%	9.2%	12.5%	4.5%	11.1%	7.7%	9.1%	9.4%	11.1%	6.5%
Teaches you good family values	13		3	4	6	2	11	11	2		1	3	9	2	6	5
	9.2%		13.0%	6.2%	15.4%	3.8%	12.5%	12.6%	6.3%		2.8%	7.7%	13.6%	6.3%	9.5%	10.9%
Sunday schools / educational institutions can use it as a teaching aid	13	1	1	10	1	6	7	10	2	1	4	6	3	2	5	6
	9.2%	7.1%	4.3%	15.4%	2.6%	11.3%	8.0%	11.5%	6.3%	4.5%	11.1%	15.4%	4.5%	6.3%	7.9%	13.0%
More understandable	9	3	2	3	1	5	4	5	4		3	3	3	1	4	4
	6.4%	21.4%	8.7%	4.6%	2.6%	9.4%	4.5%	5.7%	12.5%		8.3%	7.7%	4.5%	3.1%	6.3%	8.7%
Can learn about the Bible	6	2		3	1	3	3	3	1	2	3	1	2	2	3	1
	4.3%	14.3%		4.6%	2.6%	5.7%	3.4%	3.4%	3.1%	9.1%	8.3%	2.6%	3.0%	6.3%	4.8%	2.2%
Will teach us what God's plans are for our lives	5			3	2	2	3	5			1	3	1	1	1	3
	3.5%			4.6%	5.1%	3.8%	3.4%	5.7%			2.8%	7.7%	1.5%	3.1%	1.6%	6.5%
Teaches us about a book in the Bible	5			3	2	3	2	4		1	1	2	2	1	3	1
	3.5%			4.6%	5.1%	5.7%	2.3%	4.6%		4.5%	2.8%	5.1%	3.0%	3.1%	4.8%	2.2%
Will remember more	5			2	3	1	4	2		3			5		4	1
	3.5%			3.1%	7.7%	1.9%	4.5%	2.3%		13.6%			7.6%		6.3%	2.2%
We can learn from all Bible stories	4	2	1		1	2	2	1	2	1	1	2	1	1	2	1
	2.8%	14.3%	4.3%		2.6%	3.8%	2.3%	1.1%	6.3%	4.5%	2.8%	5.1%	1.5%	3.1%	3.2%	2.2%
Good for people who can't read	4		2	1	1	3	1	1	2	1		2	2	1		3
	2.8%		8.7%	1.5%	2.6%	5.7%	1.1%	1.1%	6.3%	4.5%		5.1%	3.0%	3.1%		6.5%
Must be the same story as in the Bible	3	1	1		1		3	1	2				3	1		2
	2.1%	7.1%	4.3%		2.6%		3.4%	1.1%	6.3%				4.5%	3.1%		4.3%
If it is where your interests lie	1				1		1			1			1	1		
	0.7%				2.6%		1.1%			4.5%			1.5%	3.1%		
Other	12			9	3	3	9	9	1	2	2	5	5	3	6	3
	8.5%			13.8%	7.7%	5.7%	10.2%	10.3%	3.1%	9.1%	5.6%	12.8%	7.6%	9.4%	9.5%	6.5%
No answer	2		1	1		1	1	1	1		2				1	1
	1.4%		4.3%	1.5%		1.9%	1.1%	1.1%	3.1%		5.6%			3.1%	1.6%	
	160															

Annexure 4.12 (b)　　　　　　　　Such a film of Ruth can be educational (4)

Do you think such a film can be educational? If NO -

	Tot	Age				Gender		Marital status			Kids < 18 home			Education		
		15 -18	19 -29	30 -49	50 -65	M	F	Married Yes	No	S/wd	1	2+	None	High school No/Pt	Yes	Grad
Total	9		2	4	3	6	3	5	3	1	1	3	5		7	2
	100%		100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%		100%	100%
Confusing	4			2	2	1	3	3		1		3	1		3	1
	44.4%			50.0%	66.7%	16.7%	100%	60.0%		100%		100%	20.0%		42.9%	50.0%
Other	5		2	2	1	5		2	3		1		4		4	1
	55.6%		100%	50.0%	33.3%	83.3%		40.0%	100%		100%		80.0%		57.1%	50.0%
	9															

Annexure 4.13 (a)   Children watching a film about Ruth (4)

Would you like your children to watch such a film about Ruth? If YES -

	Tot	Age 15 -18	19 -29	30 -49	50 -65	Gender M	F	Marital status Married Yes	No	S/wd	Kids < 18 home 1	2+	None	Education High school No/Pt	Yes	Grad
Total	112	12	16	59	25	41	71	76	22	14	29	35	48	26	49	37
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Can understand story better/Bible	18	1	4	13		8	10	14	4		6	7	5	1	12	5
	16.1%	8.3%	25.0%	22.0%		19.5%	14.1%	18.4%	18.2%		20.7%	20.0%	10.4%	3.8%	24.5%	13.5%
Might become interested in reading the Bible willingly	16	1	5	6	4	6	10	11	5		4	5	7	2	6	8
	14.3%	8.3%	31.3%	10.2%	16.0%	14.6%	14.1%	14.5%	22.7%		13.8%	14.3%	14.6%	7.7%	12.2%	21.6%
Must get encouraged at a young age to know Bible stories/characters	14	2	3	5	4	4	10	9	4	1	3	5	6	5	7	2
	12.5%	16.7%	18.8%	8.5%	16.0%	9.8%	14.1%	11.8%	18.2%	7.1%	10.3%	14.3%	12.5%	19.2%	14.3%	5.4%
Children prefer to watch/don't like to read	11	2	1	6	2	3	8	6	2	3	7	2	2	4	4	3
	9.8%	16.7%	6.3%	10.2%	8.0%	7.3%	11.3%	7.9%	9.1%	21.4%	24.1%	5.7%	4.2%	15.4%	8.2%	8.1%
Spiritual growth	9	2	2	5		2	7	7	2		1	3	5	2	1	6
	8.0%	16.7%	12.5%	8.5%		4.9%	9.9%	9.2%	9.1%		3.4%	8.6%	10.4%	7.7%	2.0%	16.2%
Teaches them good family values/values	8	1	1	5	1	3	5	7	1			5	3	2	2	4
	7.1%	8.3%	6.3%	8.5%	4.0%	7.3%	7.0%	9.2%	4.5%			14.3%	6.3%	7.7%	4.1%	10.8%
Can learn from it	7			3	4	2	5	5		2	1	1	5	4	2	1
	6.3%			5.1%	16.0%	4.9%	7.0%	6.6%		14.3%	3.4%	2.9%	10.4%	15.4%	4.1%	2.7%
Educational	7		1	4	2	2	5	6		1	1	2	4	1	3	3
	6.3%		6.3%	6.8%	8.0%	4.9%	7.0%	7.9%		7.1%	3.4%	5.7%	8.3%	3.8%	6.1%	8.1%
No reason why they should not	5	1		3	1	3	2	3	1	1	1	2	2	3	1	1
	4.5%	8.3%		5.1%	4.0%	7.3%	2.8%	3.9%	4.5%	7.1%	3.4%	5.7%	4.2%	11.5%	2.0%	2.7%
They learn easier if they see it	5	1		4		2	3	4	1			2	3	2	3	
	4.5%	8.3%		6.8%		4.9%	4.2%	5.3%	4.5%			5.7%	6.3%	7.7%	6.1%	
Teaches them about God	5	3		2		4	1	3	2		3	1	1	1	2	2
	4.5%	25.0%		3.4%		9.8%	1.4%	3.9%	9.1%		10.3%	2.9%	2.1%	3.8%	4.1%	5.4%
Good story/better than the stuff on TV	5	1		2	2	2	3	3	1	1	2		3	2	2	1
	4.5%	8.3%		3.4%	8.0%	4.9%	4.2%	3.9%	4.5%	7.1%	6.9%		6.3%	7.7%	4.1%	2.7%
They must be at an age where they understand the story	3		1	2		1	2	2	1		1	1	1		1	2
	2.7%		6.3%	3.4%		2.4%	2.8%	2.6%	4.5%		3.4%	2.9%	2.1%		2.0%	5.4%
A clean story	3			1	2	1	2	2		1	1		2	1	2	
	2.7%			1.7%	8.0%	2.4%	2.8%	2.6%		7.1%	3.4%		4.2%	3.8%	4.1%	
Beautiful family story	2			1	1		2	1		1			2	1	1	
	1.8%			1.7%	4.0%		2.8%	1.3%		7.1%			4.2%	3.8%	2.0%	
A simple way to take in a Bible story	2			1	1	1	1	2			1		1		1	1
	1.8%			1.7%	4.0%	2.4%	1.4%	2.6%			3.4%		2.1%		2.0%	2.7%
Other	8		1	5	2	2	6	2	2	4	2	4	2		6	2
	7.1%		6.3%	8.5%	8.0%	4.9%	8.5%	2.6%	9.1%	28.6%	6.9%	11.4%	4.2%		12.2%	5.4%
No answer	1			1		1		1			1			1		
	0.9%			1.7%		2.4%		1.3%			3.4%			3.8%		
		129														

Annexure 4.13 (b) Children watching a film about Ruth (4)
Would you like your children to watch such a film about Ruth? If NO -

	Tot	Age				Gender		Marital status			Kids < 18 home			Education		
								Married						High school		
		15 -18	19 -29	30 -49	50 -65	M	F	Yes	No	S/wd	1	2+	None	No/Pt	Yes	Grad
Total	24	1	4	10	9	13	11	14	6	4	5	7	12	6	9	9
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Depends on age/they must be mature enough	6		1	2	3	3	3	5	1		2	1	3	2	3	1
	25.0%		25.0%	20.0%	33.3%	23.1%	27.3%	35.7%	16.7%		40.0%	14.3%	25.0%	33.3%	33.3%	11.1%
Will read to them out of the Bible	5	1	3		1	2	3		4	1		1	4		1	4
	20.8%	100%	75.0%		11.1%	15.4%	27.3%		66.7%	25.0%		14.3%	33.3%		11.1%	44.4%
There are some moral issues to consider	5			3	2	3	2	5				3	2	2	1	2
	20.8%			30.0%	22.2%	23.1%	18.2%	35.7%				42.9%	16.7%	33.3%	11.1%	22.2%
Will be confused with threshing floor scene/maybe get the wrong message	4			2	2	1	3	3		1	1	1	2	2		2
	16.7%			20.0%	22.2%	7.7%	27.3%	21.4%		25.0%	20.0%	14.3%	16.7%	33.3%		22.2%
They must see something constructive	3			3		3		1	1	1	2		1		3	
	12.5%			30.0%		23.1%		7.1%	16.7%	25.0%	40.0%		8.3%		33.3%	
Other	3			1	2	1	2	2		1		2	1	1	2	
	12.5%			10.0%	22.2%	7.7%	18.2%	14.3%		25.0%		28.6%	8.3%	16.7%	22.2%	
	26															

Annexure 4.14 (a)   Telling the story of Ruth to others (4)
Do you want to re-tell the story of Ruth to somebody else? If YES -

	Tot	Age				Gender		Marital status Married			Kids < 18 home			Education High school		
		15 -18	19 -29	30 -49	50 -65	M	F	Yes	No	S/wd	1	2+	None	No/Pt	Yes	Grad
Total	107	10	16	46	35	38	69	67	23	17	21	33	53	27	39	41
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
A good story	13		5	5	3	1	12	6	4	3	3	4	6	3	6	4
	12.1%		31.3%	10.9%	8.6%	2.6%	17.4%	9.0%	17.4%	17.6%	14.3%	12.1%	11.3%	11.1%	15.4%	9.8%
Beautiful story	11	2		5	4	2	9	7	2	2	1	4	6	6	2	3
	10.3%	20.0%		10.9%	11.4%	5.3%	13.0%	10.4%	8.7%	11.8%	4.8%	12.1%	11.3%	22.2%	5.1%	7.3%
A good topic to debate on/discuss	11		2	5	4	7	4	9	2		2	5	4	4	3	4
	10.3%		12.5%	10.9%	11.4%	18.4%	5.8%	13.4%	8.7%		9.5%	15.2%	7.5%	14.8%	7.7%	9.8%
Can learn from it	10	1	2	4	3	3	7	5	2	3	3	5	2	2	2	6
	9.3%	10.0%	12.5%	8.7%	8.6%	7.9%	10.1%	7.5%	8.7%	17.6%	14.3%	15.2%	3.8%	7.4%	5.1%	14.6%
They can learn from the story	9		2	3	4	3	6	7	2		3	1	5	3	4	2
	8.4%		12.5%	6.5%	11.4%	7.9%	8.7%	10.4%	8.7%		14.3%	3.0%	9.4%	11.1%	10.3%	4.9%
Interesting	8		2	3	3	2	6	4	2	2		3	5	1	2	5
	7.5%		12.5%	6.5%	8.6%	5.3%	8.7%	6.0%	8.7%	11.8%		9.1%	9.4%	3.7%	5.1%	12.2%
A story of an interesting/strong woman	6	1	1	3	1	1	5	2	2	2	2	2	2		1	5
	5.6%	10.0%	6.3%	6.5%	2.9%	2.6%	7.2%	3.0%	8.7%	11.8%	9.5%	6.1%	3.8%		2.6%	12.2%
Get them interested in the Bible	5	1		2	2	1	4		2	3	1		4	3	2	
	4.7%	10.0%		4.3%	5.7%	2.6%	5.8%		8.7%	17.6%	4.8%		7.5%	11.1%	5.1%	
Strengthens family bonds/brings family together	5	3		1	1	4	1	2	3		1		4		3	2
	4.7%	30.0%		2.2%	2.9%	10.5%	1.4%	3.0%	13.0%		4.8%		7.5%		7.7%	4.9%
Shows family values	5	1	2	2		3	2	3	2		1	1	3		3	2
	4.7%	10.0%	12.5%	4.3%		7.9%	2.9%	4.5%	8.7%		4.8%	3.0%	5.7%		7.7%	4.9%
A touching story	3		1	2		1	2	2	1			2	1		2	1
	2.8%		6.3%	4.3%		2.6%	2.9%	3.0%	4.3%			6.1%	1.9%		5.1%	2.4%
Family story	3			3		1	2	3			2		1		3	
	2.8%			6.5%		2.6%	2.9%	4.5%			9.5%		1.9%		7.7%	
Understandable	3			1	2		3	1		2		1	2	2		1
	2.8%			2.2%	5.7%		4.3%	1.5%		11.8%		3.0%	3.8%	7.4%		2.4%
It has good values	3		1	1	1	1	2	2		1	2		1		1	2
	2.8%		6.3%	2.2%	2.9%	2.6%	2.9%	3.0%		5.9%	9.5%		1.9%		2.6%	4.9%
Can get their opinion	2				2		2	1		1		1	1		1	1
	1.9%				5.7%		2.9%	1.5%		5.9%		3.0%	1.9%		2.6%	2.4%
Entertaining	2			1	1		2	2				1	1	1		1
	1.9%			2.2%	2.9%		2.9%	3.0%				3.0%	1.9%	3.7%		2.4%
Can learn loyalty	2	1			1	1	1	1	1			2		1		1
	1.9%	10.0%			2.9%	2.6%	1.4%	1.5%	4.3%			6.1%		3.7%		2.4%
All stories from the Bible should be shared	2			1	1	1	1	2			1		1	1		1
	1.9%			2.2%	2.9%	2.6%	1.4%	3.0%			4.8%		1.9%	3.7%		2.4%
Can go back & refer to Bible	2	1			1	1	1		1	1			2	1	1	
	1.9%	10.0%			2.9%	2.6%	1.4%		4.3%	5.9%			3.8%	3.7%	2.6%	
Other	17		1	9	7	8	9	14		3	2	7	8	4	5	8
	15.9%		6.3%	19.6%	20.0%	21.1%	13.0%	20.9%		17.6%	9.5%	21.2%	15.1%	14.8%	12.8%	19.5%
	122															

A64

Annexure 4.14 (b)   Telling the story of Ruth to others (4)
Do you want to re-tell the story of Ruth to somebody else? If NO -

	Tot	Age				Gender		Marital status			Kids < 18 home			Education		
		15 -18	19 -29	30 -49	50 -65	M	F	Married Yes	No	S/wd	1	2+	None	High school No/Pt	Yes	Grad
Total	43	4	9	23	7	21	22	25	12	6	16	9	18	5	31	7
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Too confusing	5		2	3		3	2	4	1		2	2	1		4	1
	11.6%		22.2%	13.0%		14.3%	9.1%	16.0%	8.3%		12.5%	22.2%	5.6%		12.9%	14.3%
Too complicated	5			4	1	4	1	3	1	1	2		3	2	3	
	11.6%			17.4%	14.3%	19.0%	4.5%	12.0%	8.3%	16.7%	12.5%		16.7%	40.0%	9.7%	
Don't know it so well	3	1	1		1	1	2		2	1	2	1		1	2	
	7.0%	25.0%	11.1%		14.3%	4.8%	9.1%		16.7%	16.7%	12.5%	11.1%		20.0%	6.5%	
Won't tell it well enough	3	1		1	1	2	1	1	1	1	2		1		3	
	7.0%	25.0%		4.3%	14.3%	9.5%	4.5%	4.0%	8.3%	16.7%	12.5%		5.6%		9.7%	
Not interested in doing something like this	3			2	1	3		3			1	1	1		2	1
	7.0%			8.7%	14.3%	14.3%		12.0%			6.3%	11.1%	5.6%		6.5%	14.3%
Difficult	3	1	1	1		1	2	2	1		1	1	1	1	2	
	7.0%	25.0%	11.1%	4.3%		4.8%	9.1%	8.0%	8.3%		6.3%	11.1%	5.6%	20.0%	6.5%	
They can read it themselves	3		1	2			3	3			1	1	1		3	
	7.0%		11.1%	8.7%			13.6%	12.0%			6.3%	11.1%	5.6%		9.7%	
Other	4		2	1	1	3	1	1	2	1	2		2		4	
	9.3%		22.2%	4.3%	14.3%	14.3%	4.5%	4.0%	16.7%	16.7%	12.5%		11.1%		12.9%	
No answer	15	1	3	9	2	4	11	9	4	2	3	4	8	1	9	5
	34.9%	25.0%	33.3%	39.1%	28.6%	19.0%	50.0%	36.0%	33.3%	33.3%	18.8%	44.4%	44.4%	20.0%	29.0%	71.4%
	44															

A65

Annexure 5.2 (a)

Grasp the story of Ruth better (5)

Do you grasp the story of Ruth better after having read this overview? If YES -

	Tot	Orientation			Annual income HH <R120		R120>		Language			Suburb Southern		Northern		
		Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A	B	A	B	Othr
Total	95	31	24	40	37	28	22	8	57	33	5	19	22	23	22	9
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Didn't know the story before **	14	3	3	8	3	4	4	3	9	2	3	3	1	5	3	2
	14.7%	9.7%	12.5%	20.0%	8.1%	14.3%	18.2%	37.5%	15.8%	6.1%	60.0%	15.8%	4.5%	21.7%	13.6%	22.2%
Easy to understand/set out to understand	14	3	2	9	4	2	7	1	2	11	1		1	6	4	3
	14.7%	9.7%	8.3%	22.5%	10.8%	7.1%	31.8%	12.5%	3.5%	33.3%	20.0%		4.5%	26.1%	18.2%	33.3%
Offers more than Bible/tells me more than if I read the Bible	11	4	4	3	4	5	1	1	9	1	1	6	4		1	
	11.6%	12.9%	16.7%	7.5%	10.8%	17.9%	4.5%	12.5%	15.8%	3.0%	20.0%	31.6%	18.2%		4.5%	
Well laid out	10	4	1	5	2	3	4	1		10				6	4	
	10.5%	12.9%	4.2%	12.5%	5.4%	10.7%	18.2%	12.5%		30.3%				26.1%	18.2%	
Couldn't remember the whole story	8	1	3	4	5	1	2		4	4		1		3	4	
	8.4%	3.2%	12.5%	10.0%	13.5%	3.6%	9.1%		7.0%	12.1%		5.3%		13.0%	18.2%	
Summarises story	7	2	2	3	5	2			5	2		2	2	1	1	1
	7.4%	6.5%	8.3%	7.5%	13.5%	7.1%			8.8%	6.1%		10.5%	9.1%	4.3%	4.5%	11.1%
Learnt more	6	3	1	2	2	4			4	2			4		2	
	6.3%	9.7%	4.2%	5.0%	5.4%	14.3%			7.0%	6.1%			18.2%		9.1%	
There were names I didn't associate with Ruth	6	3	1	2	3	2	1		6			2	4			
	6.3%	9.7%	4.2%	5.0%	8.1%	7.1%	4.5%		10.5%			10.5%	18.2%			
A detailed description	6	1	3	2	2	2	2		6			1	1	3		1
	6.3%	3.2%	12.5%	5.0%	5.4%	7.1%	9.1%		10.5%			5.3%	4.5%	13.0%		11.1%
Deep/better insight	5	2	3		3	1		1	5			2	2		1	
	5.3%	6.5%	12.5%		8.1%	3.6%		12.5%	8.8%			10.5%	9.1%		4.5%	
Gives me a better understanding of background	5	3	1	1	4		1		4	1		1	3			1
	5.3%	9.7%	4.2%	2.5%	10.8%		4.5%		7.0%	3.0%		5.3%	13.6%			11.1%
More indepth version	4	4			2	2			4			1	3			
	4.2%	12.9%			5.4%	7.1%			7.0%			5.3%	13.6%			
An interesting story	3	1		2	3				2		1	2	1			
	3.2%	3.2%		5.0%	8.1%				3.5%		20.0%	10.5%	4.5%			
Brought the story back to me	2		1	1		1	1		2						1	1
	2.1%		4.2%	2.5%		3.6%	4.5%		3.5%						4.5%	11.1%
Other	4		1	3	1		1	2	2	2			1		3	
	4.2%		4.2%	7.5%	2.7%		4.5%	25.0%	3.5%	6.1%			4.5%		13.6%	
	105															
**	-14															
	91															

Grasp the story of Ruth better (5)

Do you grasp the story of Ruth better after having read this overview? If NO

	Tot	Orientation			Annual income HH				Language			Suburb				
					<R120		R120>					Southern		Northern		
		Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A	B	A	B	Othr
Total	55	15	6	34	12	19	15	9	35	20		12	8	17	7	11
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%		100%	100%	100%	100%	100%
Confusing / overview confusing	19	3		16	6	5	5	3	11	8		4	3	7	3	2
	34.5%	20.0%		47.1%	50.0%	26.3%	33.3%	33.3%	31.4%	40.0%		33.3%	37.5%	41.2%	42.9%	18.2%
Know story from Bible/am familiar with story	11	5	3	3	2	5	4		5	6		3		2	3	3
	20.0%	33.3%	50.0%	8.8%	16.7%	26.3%	26.7%		14.3%	30.0%		25.0%		11.8%	42.9%	27.3%
Too complicated with older & younger version	6			6		1	5		2	4				5	1	
	10.9%			17.6%		5.3%	33.3%		5.7%	20.0%				29.4%	14.3%	
Too much jumping from present to past	6	1		5		2	1	3	2	4				4	2	
	10.9%	6.7%		14.7%		10.5%	6.7%	33.3%	5.7%	20.0%				23.5%	28.6%	
Different to the Bible/some of the facts not in the Bible	5	3		2	4	1			5			4	1			
	9.1%	20.0%		5.9%	33.3%	5.3%			14.3%			33.3%	12.5%			
Overview not clear	5		1	4	1	1	2	1	3	2				1		4
	9.1%		16.7%	11.8%	8.3%	5.3%	13.3%	11.1%	8.6%	10.0%				5.9%		36.4%
Easier to understand it from the Bible	4			4		1	3		2	2				1		3
	7.3%			11.8%		5.3%	20.0%		5.7%	10.0%				5.9%		27.3%
Confusing issues - thugs/smoke signals	4	3	1		1	3			4			2	2			
	7.3%	20.0%	16.7%		8.3%	15.8%			11.4%			16.7%	25.0%			
Better to see it on video	3			3	1	1	1		2	1				1		2
	5.5%			8.8%	8.3%	5.3%	6.7%		5.7%	5.0%				5.9%		18.2%
Have to find out more about this version	3	1		2	1	2			3			2	1			
	5.5%	6.7%		5.9%	8.3%	10.5%			8.6%			16.7%	12.5%			
Too little information of the whole story	3	1		2			1	2	2	1				2	1	
	5.5%	6.7%		5.9%			6.7%	22.2%	5.7%	5.0%				25.0%	5.9%	
A bit puzzled	2	2			2				2			2				
	3.6%	13.3%			16.7%				5.7%			16.7%				
Not really a story to follow	2	2						2		2				2		
	3.6%	13.3%						22.2%		10.0%				11.8%		
Overview only contains small parts/Bible gives whole story	2		1	1		2			2			1	1			
	3.6%		16.7%	2.9%		10.5%			5.7%			8.3%	12.5%			
Can't follow story well	2			2			2			2				2		
	3.6%			5.9%			13.3%			10.0%				11.8%		
Too vague	1			1	1				1							1
	1.8%			2.9%	8.3%				2.9%							9.1%
No answer	1			1				1	1					1		
	1.8%			2.9%				11.1%	2.9%					5.9%		
	79															

Annexure 5.3 (a) Disliked elements of the story (5)
Are there elements of this story of Ruth which you do not like? If NO -

	Tot	Orientation			Annual income HH <R120		R120>		Language			Suburb Southern		Northern		
		Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A	B	A	B	Othr
Total	103	27	24	52	30	31	29	13	59	39	5	18	16	32	23	14
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Nothing I disliked	23	1	7	15	5	10	6	2	19	3	1	2	1	12	6	2
	22.3%	3.7%	29.2%	28.8%	16.7%	32.3%	20.7%	15.4%	32.2%	7.7%	20.0%	11.1%	6.3%	37.5%	26.1%	14.3%
Good story	23	7	7	9	10	6	3	4	11	8	4	7	8	5	2	1
	22.3%	25.9%	29.2%	17.3%	33.3%	19.4%	10.3%	30.8%	18.6%	20.5%	80.0%	38.9%	50.0%	15.6%	8.7%	7.1%
Can happen/to anyone	6	1		5			5	1	2	4				3	1	2
	5.8%	3.7%		9.6%			17.2%	7.7%	3.4%	10.3%				9.4%	4.3%	14.3%
Ruth's life was planned ahead by God	6	2	2	2	2		4			6				1	5	
	5.8%	7.4%	8.3%	3.8%	6.7%		13.8%			15.4%				3.1%	21.7%	
Reality	6	1		5		2	2	2	3	3			1	2	3	
	5.8%	3.7%		9.6%		6.5%	6.9%	15.4%	5.1%	7.7%			6.3%	6.3%	13.0%	
A love story	8	5	2	1	6	1	1		7	1		4	3	1		
	7.8%	18.5%	8.3%	1.9%	20.0%	3.2%	3.4%		11.9%	2.6%		22.2%	18.8%	3.1%		
Normal story	3	1		2	1	1	1			3				1	1	1
	2.9%	3.7%		3.8%	3.3%	3.2%	3.4%			7.7%				3.1%	4.3%	7.1%
Interesting story	6	5		1	3	2		1	6			4	2			
	5.8%	18.5%		1.9%	10.0%	6.5%		7.7%	10.2%			22.2%	12.5%			
True story	6		3	3		2	3	1	3	3				2	2	2
	5.8%		12.5%	5.8%		6.5%	10.3%	7.7%	5.1%	7.7%				6.3%	8.7%	14.3%
Clearly laid out	3	3			1		1	1		3				2	1	
	2.9%	11.1%			3.3%		3.4%	7.7%		7.7%				6.3%	4.3%	
Family story	4			4	1	1	1	1	2	2				1		3
	3.9%			7.7%	3.3%	3.2%	3.4%	7.7%	3.4%	5.1%				3.1%		21.4%
Everyone was understanding	2		1	1	2				1	1					1	1
	1.9%		4.2%	1.9%	6.7%				1.7%	2.6%					4.3%	7.1%
Acceptable	2		1	1		2			2			1	1			
	1.9%		4.2%	1.9%		6.5%			3.4%			5.6%	6.3%			
Other	6	4	1	1	2	3	1		4	2		3		1	1	1
	5.8%	14.8%	4.2%	1.9%	6.7%	9.7%	3.4%		6.8%	5.1%		16.7%		3.1%	4.3%	7.1%
No answer	5		2	3		2	2	1	3	2			1	2	1	1
	4.9%		8.3%	5.8%		6.5%	6.9%	7.7%	5.1%	5.1%			6.3%	6.3%	4.3%	7.1%
	109															

Are there elements of this story of Ruth which you do not like? If YES -

	Tot	Orientation			Annual income HH R120>		R120>		Language			Suburb Southern		Northern		
		Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A	B	A	B	Othr
Total	47	19	6	22	19	16	8	4	33	14		13	14	8	6	6
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%		100%	100%	100%	100%	100%
The jumping back & forth from present to past	4			4		1	3		1	3					2	2
	8.5%			18.2%		6.3%	37.5%		3.0%	21.4%					25.0%	33.3%
The smoke signals	6	3	1	2	3	2	1		6			2	2	2		
	12.8%	15.8%	16.7%	9.1%	15.8%	12.5%	12.5%		18.2%			15.4%	14.3%	25.0%		
Who are the thugs/where do they fit in ?	3	1	1	1	1	2			3			1	2			
	6.4%	5.3%	16.7%	4.5%	5.3%	12.5%			9.1%			7.7%	14.3%			
Ruth climbing into Boaz's bed	15	6	2	7	11	3	1		13	2		6	8		1	
	31.9%	31.6%	33.3%	31.8%	57.9%	18.8%	12.5%		39.4%	14.3%		46.2%	57.1%		16.7%	
Can't follow what they say	2			2			2			2				2		
	4.3%			9.1%			25.0%			14.3%				25.0%		
Why Naomi had to find a partner for Ruth	1		1			1			1			1				
	2.1%		16.7%			6.3%			3.0%			7.7%				
The extra bits that are not in the Bible	4	1	1	2	1	3			3	1		2	1		1	
	8.5%	5.3%	16.7%	9.1%	5.3%	18.8%			9.1%	7.1%		15.4%	7.1%		16.7%	
The fact that Ruth asked Boaz to marry her	4	3		1		1	1	2	3	1			1	1	1	1
	8.5%	15.8%		4.5%		6.3%	12.5%	50.0%	9.1%	7.1%			7.1%	12.5%	16.7%	16.7%
Where they were molested	2	1		1	2					2					1	1
	4.3%	5.3%		4.5%	10.5%					14.3%					16.7%	16.7%
Didn't tell the story correctly	2	2						2		2				2		
	4.3%	10.5%						50.0%		14.3%				25.0%		
Other	5	2		3	2	2	1		3	2		1				4
	10.6%	10.5%		13.6%	10.5%	12.5%	12.5%		9.1%	14.3%		7.7%				66.7%
No answer	1	1				1			1				1			
	2.1%	5.3%				6.3%			3.0%				7.1%			
	49															

Can you identify a hero in the story?   If YES -

	Tot	Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A	B	A	B	Othr
			Orientation		<R120		R120 >		Language			Southern		Northern		
Total	116	38	24	54	40	34	28	14	66	46	4	23	22	29	23	19
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Ruth	55	23	9	23	20	10	19	6	30	22	3	16	10	12	9	8
	47.4%	60.5%	37.5%	42.6%	50.0%	29.4%	67.9%	42.9%	45.5%	47.8%	75.0%	69.6%	45.5%	41.4%	39.1%	42.1%
Boaz	50	13	13	24	18	17	9	6	26	23	1	6	10	16	13	5
	43.1%	34.2%	54.2%	44.4%	45.0%	50.0%	32.1%	42.9%	39.4%	50.0%	25.0%	26.1%	45.5%	55.2%	56.5%	26.3%
Would marry Ruth/protected her & married her/protected her reputation	45	11	12	22	16	16	7	6	25	19	1	6	10	14	10	5
	38.8%	28.9%	50.0%	40.7%	40.0%	47.1%	25.0%	42.9%	37.9%	41.3%	25.0%	26.1%	45.5%	48.3%	43.5%	26.3%
Ruth was loyal to Naomi	29	14	4	11	15	5	7	2	16	10	3	12	6	5	3	3
	25.0%	36.8%	16.7%	20.4%	37.5%	14.7%	25.0%	14.3%	24.2%	21.7%	75.0%	52.2%	27.3%	17.2%	13.0%	15.8%
Naomi	13	3	1	9	2	7	2	2	12	1		2	3	2	1	5
	11.2%	7.9%	4.2%	16.7%	5.0%	20.6%	7.1%	14.3%	18.2%	2.2%		8.7%	13.6%	6.9%	4.3%	26.3%
She was strong	8	5	1	2	4	1	2	1	4	4		1		1	2	4
	6.9%	13.2%	4.2%	3.7%	10.0%	2.9%	7.1%	7.1%	6.1%	8.7%		4.3%		3.4%	8.7%	21.1%
Her sacrifice	8	4	1	3	2	1	4	1	2	6			1	2	3	2
	6.9%	10.5%	4.2%	5.6%	5.0%	2.9%	14.3%	7.1%	3.0%	13.0%			4.5%	6.9%	13.0%	10.5%
He bought land	7	3		4		4	1	2		7				2	4	1
	6.0%	7.9%		7.4%		11.8%	3.6%	14.3%		15.2%				6.9%	17.4%	5.3%
Kept family together	7	1	2	4	1	2	2	2	6	1				1	1	5
	6.0%	2.6%	8.3%	7.4%	2.5%	5.9%	7.1%	14.3%	9.1%	2.2%				3.4%	4.3%	26.3%
Was always concerned about Ruth	5	3	1	1	1	3		1	5			2	2	1		
	4.3%	7.9%	4.2%	1.9%	2.5%	8.8%		7.1%	7.6%			8.7%	9.1%	3.4%		
Obed	1		1			1				1					1	
	0.9%		4.2%			2.9%				2.2%					4.3%	
Ruth kept her promise to Naomi	1		1			1			1			1				
	0.9%		4.2%			2.9%			1.5%			4.3%				
She did many things	1			1			1			1				1		
	0.9%			1.9%			3.6%			2.2%				3.4%		
Other	5		2	3	2	1	2		2	3				2	2	1
	4.3%		8.3%	5.6%	5.0%	2.9%	7.1%		3.0%	6.5%				6.9%	8.7%	5.3%
	235															

Can you identify a hero in the story?　If NO -

| | Tot | Orientation | | | Annual income HH | | | | Language | | | Suburb | | | | |
| | | Cons | Libr | Avg | <R120 | | R120> | | Eng | Afr | Xhsa | Southern | | Northern | | |
					<60	60-120	120-180	180>				A	B	A	B	Othr
Total	34	8	6	20	9	13	9	3	26	7	1	8	8	11	6	1
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Nobody was special	16	6	4	6	7	6	1	2	14	1	1	7	8		1	
	47.1%	75.0%	66.7%	30.0%	77.8%	46.2%	11.1%	66.7%	53.8%	14.3%	100%	87.5%	100%		16.7%	
Don't know who the hero was	6		1	5		3	3		5	1				3	3	
	17.6%		16.7%	25.0%		23.1%	33.3%		19.2%	14.3%				27.3%	50.0%	
Everything too confusing	4			4	1	1	2		1	3				3	1	
	11.8%			20.0%	11.1%	7.7%	22.2%		3.8%	42.9%				27.3%	16.7%	
All did their part	2	2			1			1	1	1		1		1		
	5.9%	25.0%			11.1%			33.3%	3.8%	14.3%		12.5%		9.1%		
No answer	6		1	5		3	3		5	1				4	1	1
	17.6%		16.7%	25.0%		23.1%	33.3%		19.2%	14.3%				36.4%	16.7%	100%
	34															

Annexure 5.5 (a)

Recognising family values (5)

Do you recognise family values as being important in this story of Ruth?   If YES -

	Tot	Orientation			Annual income HH <R120		R120>		Language			Suburb Southern		Northern		
		Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A	B	A	B	Othr
Total	130	39	28	63	40	43	32	15	77	48	5	27	26	33	24	20
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Ruth stays with her mother-in-law/loyal to her	45	10	11	24	12	16	11	6	23	19	3	6	8	17	12	2
	34.6%	25.6%	39.3%	38.1%	30.0%	37.2%	34.4%	40.0%	29.9%	39.6%	60.0%	22.2%	30.8%	51.5%	50.0%	10.0%
Family looks after each other/stand together/special bond	25	6	6	13	6	7	8	4	15	10		2	5	6	3	9
	19.2%	15.4%	21.4%	20.6%	15.0%	16.3%	25.0%	26.7%	19.5%	20.8%		7.4%	19.2%	18.2%	12.5%	45.0%
Loyalty	22	12	7	3	11	10	1		19	2	1	16	5			1
	16.9%	30.8%	25.0%	4.8%	27.5%	23.3%	3.1%		24.7%	4.2%	20.0%	59.3%	19.2%			5.0%
Love	13	8	2	3	8	4		1	12		1	6	7			
	10.0%	20.5%	7.1%	4.8%	20.0%	9.3%		6.7%	15.6%		20.0%	22.2%	26.9%			
Respect	12	8	1	3	8	3	1		9	2	1	4	7			1
	9.2%	20.5%	3.6%	4.8%	20.0%	7.0%	3.1%		11.7%	4.2%	20.0%	14.8%	26.9%			5.0%
Obedience	9	6	1	2	2	3	3	1	5	4		2	2	3	1	1
	6.9%	15.4%	3.6%	3.2%	5.0%	7.0%	9.4%	6.7%	6.5%	8.3%		7.4%	7.7%	9.1%	4.2%	5.0%
Caring for each other	9	2	3	4	3	4	2		7	2		5	1	1	1	1
	6.9%	5.1%	10.7%	6.3%	7.5%	9.3%	6.3%		9.1%	4.2%		18.5%	3.8%	3.0%	4.2%	5.0%
Passing on history	7		4	3	1	2	3	1	4	3		1		1	3	2
	5.4%		14.3%	4.8%	2.5%	4.7%	9.4%	6.7%	5.2%	6.3%		3.7%		3.0%	12.5%	10.0%
Naomi's love for Ruth	6	3		3	4	2			6			2	3	1		
	4.6%	7.7%		4.8%	10.0%	4.7%			7.8%			7.4%	11.5%	3.0%		
Keeping family together	5	1	1	3	1	2	2		1	4				2	1	2
	3.8%	2.6%	3.6%	4.8%	2.5%	4.7%	6.3%		1.3%	8.3%				6.1%	4.2%	10.0%
Faithfulness	5	3	1	1	4	1			4		1	3	2			
	3.8%	7.7%	3.6%	1.6%	10.0%	2.3%			5.2%		20.0%	11.1%	7.7%			
Do things for each other	4		2	2	1		3		1	3				2	1	1
	3.1%		7.1%	3.2%	2.5%		9.4%		1.3%	6.3%				6.1%	4.2%	5.0%
Protection/protect each other	4		1	3	2		2		2	2		1		2		1
	3.1%		3.6%	4.8%	5.0%		6.3%		2.6%	4.2%		3.7%		6.1%		5.0%
Love for family	3	2		1	1	1	1			3				1	1	1
	2.3%	5.1%		1.6%	2.5%	2.3%	3.1%			6.3%				3.0%	4.2%	5.0%
Boaz keeping family tradition	3			3		3			2	1			2		1	
	2.3%			4.8%		7.0%			2.6%	2.1%			7.7%		4.2%	
Commitment	2	1	1			2			2			2				
	1.5%	2.6%	3.6%			4.7%			2.6%			7.4%				
Other	10	3	2	5	3	2	2	3	7	2	1	2	3	1	3	1
	7.7%	7.7%	7.1%	7.9%	7.5%	4.7%	6.3%	20.0%	9.1%	4.2%	20.0%	7.4%	11.5%	3.0%	12.5%	5.0%
	184															

Annexure 5.5 (b)																

Recognising family values (5)
Do you recognise family values as being important in this story of Ruth?   If NO -

		Orientation			Annual income HH				Language			Suburb				
					<R120	R120>						Southern		Northern		
	Tot	Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A	B	A	B	Othr
Total	20	7	2	11	9	4	5	2	15	5		4	4	7	5	
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%		100%	100%	100%	100%	
Ruth was an obedient servant	5	3	2		4	1			5			3	2			
	25.0%	42.9%	100%		44.4%	25.0%			33.3%			75.0%	50.0%			
Could not see values	4	1		3	2		1	1	2	2			1	2	1	
	20.0%	14.3%		27.3%	22.2%		20.0%	50.0%	13.3%	40.0%			25.0%	28.6%	20.0%	
A woman doesn't ask a man to marry her	2			2		1	1			2				1	1	
	10.0%			18.2%		25.0%	20.0%			40.0%				14.3%	20.0%	
Other	2	2			2				2			1	1			
	10.0%	28.6%			22.2%				13.3%			25.0%	25.0%			
No answer	7	1		6	1	2	3	1	6	1				4	3	
	35.0%	14.3%		54.5%	11.1%	50.0%	60.0%	50.0%	40.0%	20.0%				57.1%	60.0%	
	20															

Smoke signals as a means of communication (5)

Do you find the smoke signals as a means of communication to be helpful or bothersome to you in this story of Ruth?   If BOTHERSOME -

	Tot	Orientation			<R120		R120>		Language			Suburb Southern		Suburb Northern		
		Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A	B	A	B	Othr
Total	51	13	9	29	14	19	14	4	35	13	3	10	10	15	7	9
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Never read about this in the Bible	15	4	6	5	5	6	4		10	4	1	5	5	1	2	2
	29.4%	30.8%	66.7%	17.2%	35.7%	31.6%	28.6%		28.6%	30.8%	33.3%	50.0%	50.0%	6.7%	28.6%	22.2%
Don't know what they indicate	13	1	1	11	2	7	3	1	8	4	1			9	3	1
	25.5%	7.7%	11.1%	37.9%	14.3%	36.8%	21.4%	25.0%	22.9%	30.8%	33.3%			60.0%	42.9%	11.1%
Never heard of it	6	4	1	1	3	2	1		5		1	2	3	1		
	11.8%	30.8%	11.1%	3.4%	21.4%	10.5%	7.1%		14.3%		33.3%	20.0%	30.0%	6.7%		
Don't understand smoke signals	6	1	1	4		1	3	2	3	3				4	1	1
	11.8%	7.7%	11.1%	13.8%		5.3%	21.4%	50.0%	8.6%	23.1%				26.7%	14.3%	11.1%
How did they communicate when it was raining / windy	4	3		1	3	1			4			3	1			
	7.8%	23.1%		3.4%	21.4%	5.3%			11.4%			30.0%	10.0%			
Means end of something / something bad	3			3	1	1	1		2	1						3
	5.9%			10.3%	7.1%	5.3%	7.1%		5.7%	7.7%						33.3%
Too confusing	2	1		1		1		1	1	1				1		1
	3.9%	7.7%		3.4%		5.3%		25.0%	2.9%	7.7%				6.7%		11.1%
How did they know when somebody is going to send a signal	2			2		1	1		1	1					1	1
	3.9%			6.9%		5.3%	7.1%		2.9%	7.7%					14.3%	11.1%
No answer	2			2			1	1	2				1			1
	3.9%			6.9%			7.1%	25.0%	5.7%				10.0%			11.1%
	53															

Annexure 5.6 (b) — Smoke signals as a means of communication (5)

Do you find the smoke signals as a means of communication to be helpful or bothersome
to you in this story of Ruth?   If HELPFUL -

| | Tot | Orientation | | | Annual income HH | | | | Language | | | Suburb | | | | |
| | | Cons | Libr | Avg | <R120 | | R120> | | Eng | Afr | Xhsa | Southern | | Northern | | |
					<60	60-120	120-180	180>				A	B	A	B	Othr
Total	96	32	20	44	35	27	22	12	55	39	2	21	20	23	21	11
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Their way of communicating	52	10	12	30	13	16	17	6	28	23	1	8	9	19	10	6
	54.2%	31.3%	60.0%	68.2%	37.1%	59.3%	77.3%	50.0%	50.9%	59.0%	50.0%	38.1%	45.0%	82.6%	47.6%	54.5%
Only way to communicate / they didn't write	15	7	2	6	6	4	3	2	6	8	1	3	1	3	5	3
	15.6%	21.9%	10.0%	13.6%	17.1%	14.8%	13.6%	16.7%	10.9%	20.5%	50.0%	14.3%	5.0%	13.0%	23.8%	27.3%
Easiest way to communicate / they live far from each other	15	6	5	4	9	3	2	1	11	4		6	4	1	3	1
	15.6%	18.8%	25.0%	9.1%	25.7%	11.1%	9.1%	8.3%	20.0%	10.3%		28.6%	20.0%	4.3%	14.3%	9.1%
Quick way of communicating	8	7		1	5	1	1	1	3	5		1	2	1	3	1
	8.3%	21.9%		2.3%	14.3%	3.7%	4.5%	8.3%	5.5%	12.8%		4.8%	10.0%	4.3%	14.3%	9.1%
Shows openness to community / everyone knows each others business	5	2	1	2	2	2		1	4	1		3	1		1	
	5.2%	6.3%	5.0%	4.5%	5.7%	7.4%		8.3%	7.3%	2.6%		14.3%	5.0%		4.8%	
Other	3		1	2	1	1		1	3				3			
	3.1%		5.0%	4.5%	2.9%	3.7%		8.3%	5.5%				15.0%			
	98															

The night scene at the threshing floor (5)

Do you think the night scene of Boaz and Ruth at the threshing floor was highly erotic or not?   If YES -

		Orientation			Annual income HH <R120		R120>		Language			Suburb Southern		Northern		
	Tot	Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A	B	A	B	Othr
Total	36	16	6	14	11	13	7	5	23	13		8	9	5	7	7
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%		100%	100%	100%	100%	100%
She offered herself to him	13	2	3	8	2	4	4	3	5	8			1	3	4	5
	36.1%	12.5%	50.0%	57.1%	18.2%	30.8%	57.1%	60.0%	21.7%	61.5%			11.1%	60.0%	57.1%	71.4%
He didn't invite her	8	5	1	2	1	4	2	1	7	1		3	3	1		1
	22.2%	31.3%	16.7%	14.3%	9.1%	30.8%	28.6%	20.0%	30.4%	7.7%		37.5%	33.3%	20.0%		14.3%
Very suggestive	7	5	1	1	3	4			7			3	4			
	19.4%	31.3%	16.7%	7.1%	27.3%	30.8%			30.4%			37.5%	44.4%			
Thought provoking	3	3			3				3			2	1			
	8.3%	18.8%			27.3%				13.0%			25.0%	11.1%			
Other	6	2	1	3	2	2	1	1	2	4			1	1	3	1
	16.7%	12.5%	16.7%	21.4%	18.2%	15.4%	14.3%	20.0%	8.7%	30.8%			11.1%	20.0%	42.9%	14.3%
	37															

The night scene at the threshing floor (5)

Do you think the night scene of Boaz and Ruth at the threshing floor was highly erotic or not?   If NO -

	Tot	Orientation			Annual income HH				Language			Suburb				
		Cons	Libr	Avg	<R120		R120>		Eng	Afr	Xhsa	Southern		Northern		Othr
					<60	60-120	120-180	180>				A	B	A	B	
Total	114	30	24	60	38	34	30	12	69	40	5	23	21	35	22	13
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Nothing happened	21	2	2	17	5	3	11	2	8	11	2	2	1	9	7	2
	18.4%	6.7%	8.3%	28.3%	13.2%	8.8%	36.7%	16.7%	11.6%	27.5%	40.0%	8.7%	4.8%	25.7%	31.8%	15.4%
Nothing sexual about it	20	3	6	11	3	11	5	1	18	2		2	2	8	5	3
	17.5%	10.0%	25.0%	18.3%	7.9%	32.4%	16.7%	8.3%	26.1%	5.0%		8.7%	9.5%	22.9%	22.7%	23.1%
No description of what they did	18	8	3	7	12	4	1	1	13	3	2	9	6	1		2
	15.8%	26.7%	12.5%	11.7%	31.6%	11.8%	3.3%	8.3%	18.8%	7.5%	40.0%	39.1%	28.6%	2.9%		15.4%
Nothing erotic	18	6	5	7	4	5	5	4	10	8		3	4	7	1	3
	15.8%	20.0%	20.8%	11.7%	10.5%	14.7%	16.7%	33.3%	14.5%	20.0%		13.0%	19.0%	20.0%	4.5%	23.1%
No lovemaking is spoken about	13	5	4	4	8	5			12	1		6	6			1
	11.4%	16.7%	16.7%	6.7%	21.1%	14.7%			17.4%	2.5%		26.1%	28.6%			7.7%
Only innocent flirting	9	1	2	6	2	3	4		3	6			1	3	2	3
	7.9%	3.3%	8.3%	10.0%	5.3%	8.8%	13.3%		4.3%	15.0%			4.8%	8.6%	9.1%	23.1%
Nothing wrong with the scene	4	2	1	1	2	1	1			3	1			1	3	
	3.5%	6.7%	4.2%	1.7%	5.3%	2.9%	3.3%			7.5%	20.0%			2.9%	13.6%	
She was only doing what she was told to do	3		1	2	1	1	1		2		1	1		1		1
	2.6%		4.2%	3.3%	2.6%	2.9%	3.3%		2.9%		20.0%	4.3%		2.9%		7.7%
He respected Ruth - sent her back to Naomi	3	3			1		1	1		3				2	1	
	2.6%	10.0%			2.6%		3.3%	8.3%		7.5%				5.7%	4.5%	
Depends on individual interpretation	3			3	3				1	2			1	1	1	
	2.6%			5.0%	7.9%				1.4%	5.0%			4.8%	2.9%	4.5%	
A normal situation	1			1	1					1					1	
	0.9%			1.7%	2.6%					2.5%					4.5%	
Other	6	1	1	4	1	1	2	2	3	3			1	3	1	1
	5.3%	3.3%	4.2%	6.7%	2.6%	2.9%	6.7%	16.7%	4.3%	7.5%			4.8%	8.6%	4.5%	7.7%
No answer	2			2		1		1		2				1	1	
	1.8%			3.3%		2.9%		8.3%		5.0%				2.9%	4.5%	
	121															

Respondents can visualise a film of Ruth from this story (5)

Can you visualise a film of Ruth from this story?   If YES -

| | Tot | Orientation | | | Annual income HH | | | | Language | | | Suburb | | | | |
| | | Cons | Libr | Avg | <R120 | | R120> | | Eng | Afr | Xhsa | Southern | | Northern | | |
					<60	60-120	120-180	180>				A	B	A	B	Othr
Total	132	40	30	62	46	42	29	15	83	44	5	31	30	31	24	16
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Has enough material to make a film	22	14	2	6	11	9	2		20	1	1	12	8		1	1
	16.7%	35.0%	6.7%	9.7%	23.9%	21.4%	6.9%		24.1%	2.3%	20.0%	38.7%	26.7%		4.2%	6.3%
A good story	21	4	8	9	7	10	3	1	12	6	3	5	4	6	4	2
	15.9%	10.0%	26.7%	14.5%	15.2%	23.8%	10.3%	6.7%	14.5%	13.6%	60.0%	16.1%	13.3%	19.4%	16.7%	12.5%
Interesting features/content	14	4	3	7	9	4		1	12	1	1	5	7		1	1
	10.6%	10.0%	10.0%	11.3%	19.6%	9.5%		6.7%	14.5%	2.3%	20.0%	16.1%	23.3%		4.2%	6.3%
A love story	10	5		5	5	3	1	1	5	5		3	3	3	1	
	7.6%	12.5%		8.1%	10.9%	7.1%	3.4%	6.7%	6.0%	11.4%		9.7%	10.0%	9.7%	4.2%	
If I close my eyes I can see the whole story	10	1	3	6	3	2	4	1	4	6			1	1	6	2
	7.6%	2.5%	10.0%	9.7%	6.5%	4.8%	13.8%	6.7%	4.8%	13.6%			3.3%	3.2%	25.0%	12.5%
She has a lot to tell	8	4		4	1	1	2	4	2	6		1		4	3	
	6.1%	10.0%		6.5%	2.2%	2.4%	6.9%	26.7%	2.4%	13.6%		3.2%		12.9%	12.5%	
Easy to understand	7		2	5		1	3	3	3	4			1	3	1	2
	5.3%		6.7%	8.1%		2.4%	10.3%	20.0%	3.6%	9.1%			3.3%	9.7%	4.2%	12.5%
Any story can be made into a visual story	7		1	6	1	1	5		4	3			1	3	1	2
	5.3%		3.3%	9.7%	2.2%	2.4%	17.2%		4.8%	6.8%			3.3%	9.7%	4.2%	12.5%
Have given you a lot of detail	6		2	4	1	2	1	2	4	2		2		1	2	1
	4.5%		6.7%	6.5%	2.2%	4.8%	3.4%	13.3%	4.8%	4.5%		6.5%		3.2%	8.3%	6.3%
Well laid out	6	2	2	2	1	1	4		1	5				3	3	
	4.5%	5.0%	6.7%	3.2%	2.2%	2.4%	13.8%		1.2%	11.4%				9.7%	12.5%	
Interesting story	4	2		2	3	1			4			1	2	1		
	3.0%	5.0%		3.2%	6.5%	2.4%			4.8%			3.2%	6.7%	3.2%		
Clear	4	1	2	1	1	1	2		2	2				3		1
	3.0%	2.5%	6.7%	1.6%	2.2%	2.4%	6.9%		2.4%	4.5%				9.7%		6.3%
You can learn from it	4	2	1	1	3	1			2	2		1	1		1	1
	3.0%	5.0%	3.3%	1.6%	6.5%	2.4%			2.4%	4.5%		3.2%	3.3%		4.2%	6.3%
Story has good values of family loyalty	3			3	1	1		1	1	2			1			2
	2.3%			4.8%	2.2%	2.4%		6.7%	1.2%	4.5%			3.3%			12.5%
Intriguing facts	2	1		1	2				2				2			
	1.5%	2.5%		1.6%	4.3%				2.4%				6.7%			
Has a lot of potential	2	1	1			2			2				2			
	1.5%	2.5%	3.3%			4.8%			2.4%				6.7%			
It is an everyday happening	2			2		2				2				2		
	1.5%			3.2%		6.9%				4.5%				6.5%		
The story moves all the time	2	1		1	2				1	1		1	1			
	1.5%	2.5%		1.6%	4.3%				1.2%	2.3%		3.2%	3.3%			
Other	11	1	5	5	4	3	2	2	9	2		3		2	2	4
	8.3%	2.5%	16.7%	8.1%	8.7%	7.1%	6.9%	13.3%	10.8%	4.5%		9.7%		6.5%	8.3%	25.0%
No answer	2		1	1		1	1		1	1				2		
	1.5%		3.3%	1.6%		2.4%	3.4%		1.2%	2.3%				6.5%		
	147															

Respondents can visualise a film of Ruth from this story (5)

Can you visualise a film of Ruth from this story?   If NO -

	Tot	Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A	B	A	B	Othr
			Orientation		<R120		R120>		Language			Southern		Northern		
Total	17	6		11	3	4	8	2	8	9				8	5	4
	100%	100%		100%	100%	100%	100%	100%	100%	100%				100%	100%	100%
Prefer to read story in the Bible	6	5		1	2	1	2	1		6				2	1	3
	35.3%	83.3%		9.1%	66.7%	25.0%	25.0%	50.0%		66.7%				25.0%	20.0%	75.0%
It would be too short for a film	4			4		1	2	1	4					1	2	1
	23.5%			36.4%		25.0%	25.0%	50.0%	50.0%					12.5%	40.0%	25.0%
Too confusing	3			3		1	2		1	2				2	1	
	17.6%			27.3%		25.0%	25.0%		12.5%	22.2%				25.0%	20.0%	
Other	2			2	1	1			1	1				1	1	
	11.8%			18.2%	33.3%	25.0%			12.5%	11.1%				12.5%	20.0%	
No answer	2	1		1			2		2					2		
	11.8%	16.7%		9.1%			25.0%		25.0%					25.0%		
	17															

Watching a film of Ruth in cinema or on TV (5)

Would you like to watch such a film of Ruth in the cinema or on TV?   If TV -

| | Tot | Orientation | | | Annual income HH | | | | Language | | | Suburb | | | | |
| | | Cons | Libr | Avg | <R120 | | R120> | | Eng | Afr | Xhsa | Southern | | Northern | | |
					<60	60-120	120-180	180>				A	B	A	B	Othr
Total	63	26	16	21	28	23	9	3	50	9	4	26	21	7	5	4
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Would be entertaining for family to watch	12	4	4	4	7	4	1		9	1	2	7	3		1	1
	19.0%	15.4%	25.0%	19.0%	25.0%	17.4%	11.1%		18.0%	11.1%	50.0%	26.9%	14.3%		20.0%	25.0%
Prefer TV-don't go to cinema	10	7	1	2	5	3	2		6	2	2	4	2	4		
	15.9%	26.9%	6.3%	9.5%	17.9%	13.0%	22.2%		12.0%	22.2%	50.0%	15.4%	9.5%	57.1%		
More relaxed to be at home	10	5	2	3	4	3	2	1	9	1		3	6	1		
	15.9%	19.2%	12.5%	14.3%	14.3%	13.0%	22.2%	33.3%	18.0%	11.1%		11.5%	28.6%	14.3%		
Can talk about content/have a discussion	7	5	1	1	3	4			7			4	3			
	11.1%	19.2%	6.3%	4.8%	10.7%	17.4%			14.0%			15.4%	14.3%			
Can watch it in the privacy of your home	6	1	3	2		4	2		5	1		3	2		1	
	9.5%	3.8%	18.8%	9.5%		17.4%	22.2%		10.0%	11.1%		11.5%	9.5%		20.0%	
Would enjoy watching it	6		3	3	2	2		2	4	2			1	1	2	2
	9.5%		18.8%	14.3%	7.1%	8.7%		66.7%	8.0%	22.2%			4.8%	14.3%	40.0%	50.0%
Can view it at my leisure	5	4		1	1	2	2		3	2		1	2	2		
	7.9%	15.4%		4.8%	3.6%	8.7%	22.2%		6.0%	22.2%		3.8%	9.5%	28.6%		
Can record it & watch it over again	4	2		2	1	2	1		4			2	1			1
	6.3%	7.7%		9.5%	3.6%	8.7%	11.1%		8.0%			7.7%	4.8%			25.0%
Can sit with Bible & look things up/make references	3	2	1		3				3			3				
	4.8%	7.7%	6.3%		10.7%				6.0%			11.5%				
Interesting	3		1	2	1	2			2	1			2		1	
	4.8%		6.3%	9.5%	3.6%	8.7%			4.0%	11.1%			9.5%		20.0%	
Would get a better idea of whole story	3	1		2	2	1			3			2	1			
	4.8%	3.8%		9.5%	7.1%	4.3%			6.0%			7.7%	4.8%			
No answer	2	1		1	2				2			1	1			
	3.2%	3.8%		4.8%	7.1%				4.0%			3.8%	4.8%			
	71															

Watching a film of Ruth in cinema or on TV
Would you like to watch such a film of Ruth in the cinema or on TV?   If CINEMA -

| | Tot | Orientation | | | Annual income HH | | | | Language | | | Suburb | | | | |
		Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	Southern A	Southern B	Northern A	Northern B	Othr
Total	3	1		2		1	2		1	2			1	1		1
	100%	100%		100%		100%	100%		100%	100%			100%	100%		100%
Prefer to go to cinema	1			1			1		1				1			
	33.3%			50.0%			50.0%		100%				100%			
Very good film for cinema	1			1			1			1				1		
	33.3%			50.0%			50.0%			50.0%				100%		
No answer	1	1				1				1						1
	33.3%	100%				100%				50.0%						100%
	3															

Watching a film of Ruth in cinema or on TV (5)

Would you like to watch such a film of Ruth in the cinema or on TV?   NEGATIVE COMMENTS -

	Tot	Orientation			Annual income HH				Language			Suburb				
					<R120		R120>					Southern		Northern		
		Cons	Libr	Avg	<R60	R120	R180	R180 +	Eng	Afr	Xhsa	A	B	A	B	Othr
Total	22	5	1	16	4	6	11	1	10	12				13	4	5
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%				100%	100%	100%
Not interested	7		1	6		2	5		5	2				4	1	2
	31.8%		100%	37.5%		33.3%	45.5%		50.0%	16.7%				30.8%	25.0%	40.0%
Better to read in the Bible	5	3		2	2	1	2			5				1	2	2
	22.7%	60.0%		12.5%	50.0%	16.7%	18.2%			41.7%				7.7%	50.0%	40.0%
Too confusing	2			2		1	1		2					2		
	9.1%			12.5%		16.7%	9.1%		20.0%					15.4%		
Would not appeal to me	2			2		1	1		2					1	1	
	9.1%			12.5%		16.7%	9.1%		20.0%					7.7%	25.0%	
Other negative comments	6	2		4	2	1	2	1	1	5				5		1
	27.3%	40.0%		25.0%	50.0%	16.7%	18.2%	100%	10.0%	41.7%				38.5%		20.0%
	22															

Annexure 5.10 (a)   **Buying or renting a video or DVD of a film of Ruth (5)**
Would you like to buy or rent a video or DVD of such a film of Ruth? If RENT -

	Tot	Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A	B	A	B	Othr
		Orientation			Annual income HH <R120		R120>		Language			Suburb Southern		Northern		
Total	54	23	10	21	23	17	10	4	37	14	3	17	14	9	7	7
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Cheaper	14	11	2	1	10	4			11	1	2	7	6	1		
	25.9%	47.8%	20.0%	4.8%	43.5%	23.5%			29.7%	7.1%	66.7%	41.2%	42.9%	11.1%		
Can rewind & refer to Bible	10	6	1	3	6	3	1		8	2		4	4	1	1	
	18.5%	26.1%	10.0%	14.3%	26.1%	17.6%	10.0%		21.6%	14.3%		23.5%	28.6%	11.1%	14.3%	
Can enjoy with family/friends	6	4	1	1	3	1	1	1	6			3	3			
	11.1%	17.4%	10.0%	4.8%	13.0%	5.9%	10.0%	25.0%	16.2%			17.6%	21.4%			
Can learn more/educational	5	1		4	1	3		1	4	1		1	2		1	1
	9.3%	4.3%		19.0%	4.3%	17.6%		25.0%	10.8%	7.1%		5.9%	14.3%		14.3%	14.3%
Can watch it at leisure	5	3	1	1	2	2	1		4	1		2	2	1		
	9.3%	13.0%	10.0%	4.8%	8.7%	11.8%	10.0%		10.8%	7.1%		11.8%	14.3%	11.1%		
Can watch it when I wish	5	3		2	3	2			3		2	4	1			
	9.3%	13.0%		9.5%	13.0%	11.8%			8.1%		66.7%	23.5%	7.1%			
You don't watch it over & over again	4		3	1			3	1	3	1				1	1	2
	7.4%		30.0%	4.8%			30.0%	25.0%	8.1%	7.1%				11.1%	14.3%	28.6%
Like the story	2	1		1		1	1		1	1				1		1
	3.7%	4.3%		4.8%		5.9%	10.0%		2.7%	7.1%				11.1%		14.3%
Can understand it better if you see it	2	1		1	2					2					2	
	3.7%	4.3%		4.8%	8.7%					14.3%					28.6%	
Can see how they lived in those days	1		1			1			1					1		
	1.9%		10.0%			5.9%			2.7%					11.1%		
Other	3		1	2		2	1		1	2			1	1	1	
	5.6%		10.0%	9.5%		11.8%	10.0%		2.7%	14.3%			7.1%	11.1%	14.3%	
No answer	7	1		6	1	3	2	1	4	3		1		2	1	3
	13.0%	4.3%		28.6%	4.3%	17.6%	20.0%	25.0%	10.8%	21.4%		5.9%		22.2%	14.3%	42.9%
	64															

Annexure 5.10 (b) Buying or renting a video or DVD of a film of Ruth (5)

Would you like to buy or rent a video or DVD of such a film of Ruth? If BUY -

| | Tot | Orientation | | | Annual Income HH | | | | Language | | | Suburb | | | | |
| | | Cons | Libr | Avg | <R120 | | R120> | | Eng | Afr | Xhsa | Southern | | Northern | | Othr |
					<60	60-120	120-180	180>				A	B	A	B	
Total	23	6	5	12	9	9	3	2	17	5	1	8	10	1	1	3
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Use for teaching purposes/Sunday school	8	1	4	3	2	6			7		1	5	3			
	34.8%	16.7%	80.0%	25.0%	22.2%	66.7%			41.2%		100%	62.5%	30.0%			
Educational reasons	3			3		2	1		2	1		1	1			1
	13.0%			25.0%		22.2%	33.3%		11.8%	20.0%		12.5%	10.0%			33.3%
Can watch over & over again	3	1	1	1	2		1		3				1	2		
	13.0%	16.7%	20.0%	8.3%	22.2%		33.3%		17.6%				12.5%	20.0%		
Keep for grandchildren	3	1		2	3				3			1	1			1
	13.0%	16.7%		16.7%	33.3%				17.6%			12.5%	10.0%			33.3%
Other	3	1		2	1		1	1	2	1			2	1		
	13.0%	16.7%		16.7%	11.1%		33.3%	50.0%	11.8%	20.0%			20.0%	100%		
No answer	3	2		1	1	1		1		3			1		1	1
	13.0%	33.3%		8.3%	11.1%	11.1%		50.0%		60.0%			10.0%		100%	33.3%
	23															

Annexure 5.10 (c)   Buying or renting a video or DVD of a film of Ruth (5)

Would you like to buy or rent a video or DVD of such a film of Ruth? If DIDN'T MENTION BUY OR RENT -

					Annual income HH							Suburb				
		Orientation			<R120		R120>		Language			Southern		Northern		
	Tot	Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A	B	A	B	Othr
Total	66	16	13	37	15	21	19	11	34	31	1	6	5	26	19	10
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Easier to understand	7	2	2	3	1	3		3	2	5				2	5	
	10.6%	12.5%	15.4%	8.1%	6.7%	14.3%		27.3%	5.9%	16.1%				7.7%	26.3%	
Can review it at leisure	6	3	2	1	3	2		1	6			3	3			
	9.1%	18.8%	15.4%	2.7%	20.0%	9.5%		9.1%	17.6%			50.0%	60.0%			
Can see with friends/family & then talk about it	4	3		1	3	1			4			3	1			
	6.1%	18.8%		2.7%	20.0%	4.8%			11.8%			50.0%	20.0%			
Educational	3	1		2		1		2	1	2				2	1	
	4.5%	6.3%		5.4%		4.8%		18.2%	2.9%	6.5%				7.7%	5.3%	
Beautiful story	3		1	2		2		1	1	2				1	2	
	4.5%		7.7%	5.4%		9.5%		9.1%	2.9%	6.5%				3.8%	10.5%	
Can see how they lived	2			2	1	1				1	1			2		
	3.0%			5.4%	6.7%	4.8%				3.2%	100%			7.7%		
Will be interesting	2			2	1	1				2					2	
	3.0%			5.4%	6.7%	4.8%				6.5%					10.5%	
Good viewing material	1	1					1			1					1	
	1.5%	6.3%					5.3%			3.2%					5.3%	
Other	5	1	1	3		2	3		4	1			1	2		2
	7.6%	6.3%	7.7%	8.1%		9.5%	15.8%		11.8%	3.2%			20.0%	7.7%		20.0%
No answer	33	5	7	21	6	8	15	4	16	17				17	8	8
	50.0%	31.3%	53.8%	56.8%	40.0%	38.1%	78.9%	36.4%	47.1%	54.8%				65.4%	42.1%	80.0%

Buying or renting a video or DVD of a film of Ruth (5)
Would you like to buy or rent a video or DVD of such a film of Ruth? If NEGATIVE ANSWERS-

	Tot	Orientation			Annual income HH				Language			Suburb				
		Cons	Libr	Avg	<R120		R120>		Eng	Afr	Xhsa	Southern		Northern		Othr
					<60	60-120	120-180	180>				A	B	A	B	
Total	35	6	7	22	7	9	15	4	17	18				18	8	9
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%				100%	100%	100%
Not interested	11		2	9	4	3	4		7	4				6	3	2
	31.4%		28.6%	40.9%	57.1%	33.3%	26.7%		41.2%	22.2%				33.3%	37.5%	22.2%
Prefer to read it in the Bible	4	4				1	1	2		4				1	1	2
	11.4%	66.7%			14.3%	11.1%	13.3%			22.2%				5.6%	12.5%	22.2%
Not appealing	3			3		2	1		3					2	1	
	8.6%			13.6%		22.2%	6.7%		17.6%					11.1%	12.5%	
Prefer to see on TV/Big screen	3		1	2	1		1	1	1	2				1		2
	8.6%		14.3%	9.1%	14.3%		6.7%	25.0%	5.9%	11.1%				5.6%		22.2%
Don't rent or buy videos	3		1	2		1	1	1	2	1				1	2	
	8.6%		14.3%	9.1%		11.1%	6.7%	25.0%	11.8%	5.6%				5.6%	25.0%	
Not much of a story	3	1		2	1		1	1		3				2		1
	8.6%	16.7%		9.1%	14.3%		6.7%	25.0%		16.7%				11.1%		11.1%
Too confusing	2			2		1	1		1	1				2		
	5.7%			9.1%		11.1%	6.7%		5.9%	5.6%				11.1%		
Other negative comments	6	1	3	2		1	4	1	3	3				3	1	2
	17.1%	16.7%	42.9%	9.1%		11.1%	26.7%	25.0%	17.6%	16.7%				16.7%	12.5%	22.2%
	35															

Annexure 5.11 (a)　　Such a film of Ruth can be entertaining (5)
Do you think such a film can be entertaining? If YES -

| | | Orientation | | | Annual income HH | | | | Language | | | Suburb | | | | |
| | | | | | <R120 | | R120> | | | | | Southern | | Northern | | |
	Tot	Cons	Libr	Avg	<60	60-120	120-180	180 >	Eng	Afr	Xhsa	A	B	A	B	Othr
Total	115	39	25	51	42	37	19	17	81	29	5	31	29	23	17	15
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Good story	30	9	13	8	11	8	6	5	22	6	2	5	8	7	3	7
	26.1%	23.1%	52.0%	15.7%	26.2%	21.6%	31.6%	29.4%	27.2%	20.7%	40.0%	16.1%	27.6%	30.4%	17.6%	46.7%
Contents interesting	15	10	1	4	7	6		2	14	1		6	7	1	1	
	13.0%	25.6%	4.0%	7.8%	16.7%	16.2%		11.8%	17.3%	3.4%		19.4%	24.1%	4.3%	5.9%	
Can learn a lot	8	2	1	5	1	5	1	1	5	3		3			3	2
	7.0%	5.1%	4.0%	9.8%	2.4%	13.5%	5.3%	5.9%	6.2%	10.3%		9.7%			17.6%	13.3%
Has a moving story	8	1	1	6	4	3	1		7	1		4	3			1
	7.0%	2.6%	4.0%	11.8%	9.5%	8.1%	5.3%		8.6%	3.4%		12.9%	10.3%			6.7%
If you are interested in Bible stories	6		1	5	1	2	1	2	4	2		1		2	2	1
	5.2%		4.0%	9.8%	2.4%	5.4%	5.3%	11.8%	4.9%	6.9%		3.2%		8.7%	11.8%	6.7%
Has all the material to make a good story	6	2	1	3	3	1	1	1	6			1	5			
	5.2%	5.1%	4.0%	5.9%	7.1%	2.7%	5.3%	5.9%	7.4%			3.2%	17.2%			
A romantic story/love story	5	2	1	2	2	2	1		4		1	2	1	1		1
	4.3%	5.1%	4.0%	3.9%	4.8%	5.4%	5.3%		4.9%		20.0%	6.5%	3.4%	4.3%		6.7%
Will keep viewers interested	4	2		2	3	1			2	1	1	3	1			
	3.5%	5.1%		3.9%	7.1%	2.7%			2.5%	3.4%	20.0%	9.7%	3.4%			
People can relate to different scenes	4		2	2	1	3			3	1		1	2		1	
	3.5%		8.0%	3.9%	2.4%	8.1%			3.7%	3.4%		3.2%	6.9%		5.9%	
The story would suit Christians	4	3		1	2		1	1		4				2	2	
	3.5%	7.7%		2.0%	4.8%		5.3%	5.9%		13.8%				8.7%	11.8%	
Should please most people	4			4		2	1	1	2	2				2		2
	3.5%			7.8%		5.4%	5.3%	5.9%	2.5%	6.9%				8.7%		13.3%
A lot of character	3	2	1		1	2			3			1	2			
	2.6%	5.1%	4.0%		2.4%	5.4%			3.7%			3.2%	6.9%			
Depends how you look at it	3	1	1	1	2		1			3				1	2	
	2.6%	2.6%	4.0%	2.0%	4.8%		5.3%			10.3%				4.3%	11.8%	
A good topic for debates	3	2		1	1	2			3			2	1			
	2.6%	5.1%		2.0%	2.4%	5.4%			3.7%			6.5%	3.4%			
Family story	3	1	1	1			2	1	1	2				2		1
	2.6%	2.6%	4.0%	2.0%			10.5%	5.9%	1.2%	6.9%				8.7%		6.7%
It tells a story	3			3			2	1	1	2				2	1	
	2.6%			5.9%			10.5%	5.9%	1.2%	6.9%				8.7%	5.9%	
If a lot of detail shown	2			2		1	1		2				1	1		
	1.7%			3.9%		2.7%	5.3%		2.5%				3.4%	4.3%		
Any story is entertaining	2	1		1				2	1	1					1	1
	1.7%	2.6%		2.0%				11.8%	1.2%	3.4%					5.9%	6.7%
A lot to talk about	2	2			1	1			2			2				
	1.7%	5.1%			2.4%	2.7%			2.5%			6.5%				
Other	10	2	4	4	6	2	1	1	7	2	1	3	2	2	2	1
	8.7%	5.1%	16.0%	7.8%	14.3%	5.4%	5.3%	5.9%	8.6%	6.9%	20.0%	9.7%	6.9%	8.7%	11.8%	6.7%
	125															

Annexure 5.11 (b) — Such a film of Ruth can be entertaining (5)

Do you think such a film can be entertaining? If NO -

| | | Orientation | | | Annual income HH <R120 | | R120> | | Language | | | Suburb Southern | | Northern | | |
	Tot	Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A	B	A	B	Othr
Total	35	7	5	23	7	10	18		11	24			1	17	12	5
	100%	100%	100%	100%	100%	100%	100%		100%	100%			100%	100%	100%	100%
Anything biblical isn't entertaining	8	2		6	3	3	2		4	4			1	3	2	2
	22.9%	28.6%		26.1%	42.9%	30.0%	11.1%		36.4%	16.7%			100%	17.6%	16.7%	40.0%
It is for spiritual growth	8	3	2	3	1	2	5			8				4	3	1
	22.9%	42.9%	40.0%	13.0%	14.3%	20.0%	27.8%			33.3%				23.5%	25.0%	20.0%
Too confusing	4			4	1	1	2		1	3				2	2	
	11.4%			17.4%	14.3%	10.0%	11.1%		9.1%	12.5%				11.8%	16.7%	
Not my type of entertainment	4			4			4		3	1				2	1	1
	11.4%			17.4%			22.2%		27.3%	4.2%				11.8%	8.3%	20.0%
You can't entertain friends with this type of film	3		1	2	1	2			1	2				1	1	1
	8.6%		20.0%	8.7%	14.3%	20.0%			9.1%	8.3%				5.9%	8.3%	20.0%
Prefer to read in Bible	1	1					1			1				1		
	2.9%	14.3%					5.6%			4.2%				5.9%		
Other negative	7	1	2	4	1	2	4		2	5				4	3	
	20.0%	14.3%	40.0%	17.4%	14.3%	20.0%	22.2%		18.2%	20.8%				23.5%	25.0%	
	35															

Annexure 5.12 (a) — Such a film of Ruth can be educational (5)

Do you think such a film can be educational? If YES -

		Orientation			Annual income HH <R120		R120>		Language			Suburb Southern		Northern		
	Tot	Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A	B	A	B	Othr
Total	141	44	29	68	47	45	32	17	88	48	5	30	28	36	28	19
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Can learn a lot	18	4	6	8	10	3	4	1	11	7		5	6	1	4	2
	12.8%	9.1%	20.7%	11.8%	21.3%	6.7%	12.5%	5.9%	12.5%	14.6%		16.7%	21.4%	2.8%	14.3%	10.5%
Will learn about peoples lives in those times/biblical times	17	5	4	8	3	5	5	4	13	4		3	4	4	3	3
	12.1%	11.4%	13.8%	11.8%	6.4%	11.1%	15.6%	23.5%	14.8%	8.3%		10.0%	14.3%	11.1%	10.7%	15.8%
Good for schoolkids to watch	16	3	2	11	2	7	7		9	6	1	1		9	4	2
	11.3%	6.8%	6.9%	16.2%	4.3%	15.6%	21.9%		10.2%	12.5%	20.0%	3.3%		25.0%	14.3%	10.5%
Teaches you about loyalty/respect	14	7	1	6	5	7	1	1	13		1	8	5			1
	9.9%	15.9%	3.4%	8.8%	10.6%	15.6%	3.1%	5.9%	14.8%		20.0%	26.7%	17.9%			5.3%
We can all learn from Ruth's life	13	3	3	7	4	4	3	2	7	5	1	1	4	3	5	
	9.2%	6.8%	10.3%	10.3%	8.5%	8.9%	9.4%	11.8%	8.0%	10.4%	20.0%	3.3%	14.3%	8.3%	17.9%	
Teaches you good family values	13	6	2	5	5	7		1	12	1		7	2			4
	9.2%	13.6%	6.9%	7.4%	10.6%	15.6%		5.9%	13.6%	2.1%		23.3%	7.1%			21.1%
Sunday schools/educational institutions can use it as a teaching aid	13	6	2	5	5	5	2	1	11	1	1	6	6	1		
	9.2%	13.6%	6.9%	7.4%	10.6%	11.1%	6.3%	5.9%	12.5%	2.1%	20.0%	20.0%	21.4%	2.8%		
More understandable	9	1	3	5	1	4	1	3	5	4		1	1	3	3	1
	6.4%	2.3%	10.3%	7.4%	2.1%	8.9%	3.1%	17.6%	5.7%	8.3%		3.3%	3.6%	8.3%	10.7%	5.3%
Can learn about the Bible	6	3		3	1	1	1	3	2	4				2	3	1
	4.3%	6.8%		4.4%	2.1%	2.2%	3.1%	17.6%	2.3%	8.3%				5.6%	10.7%	5.3%
Will teach us what God's plans are for our lives	5	1		4	1	1	3		1	4			1	3	1	
	3.5%	2.3%		5.9%	2.1%	2.2%	9.4%		1.1%	8.3%			3.6%	8.3%	3.6%	
Teaches us about a book in the Bible	5	1	1	3	1	1	1	2	2	3		1		2	1	1
	3.5%	2.3%	3.4%	4.4%	2.1%	2.2%	3.1%	11.8%	2.3%	6.3%		3.3%		5.6%	3.6%	5.3%
Will remember more	5	1	2	2	1	4			5			1		3	1	
	3.5%	2.3%	6.9%	2.9%	2.1%	8.9%			5.7%			3.3%		8.3%	3.6%	
We can learn from all Bible stories	4		2	2	3		1		3		1	3		1		
	2.8%		6.9%	2.9%	6.4%		3.1%		3.4%		20.0%	10.0%		2.8%		
Good for people who can't read	4	3		1	1	1	2		1	3			1	1	2	
	2.8%	6.8%		1.5%	2.1%	2.2%	6.3%		1.1%	6.3%			3.6%	2.8%	7.1%	
Must be the same story as in the Bible	3	2		1	3				1	2		1				2
	2.1%	4.5%		1.5%	6.4%				1.1%	4.2%		3.3%				10.5%
If it is where your interests lie	1	1					1			1				1		
	0.7%	2.3%					3.1%			2.1%				2.8%		
Other	12	3	4	5	4	4	2	2	8	4			5	2	4	1
	8.5%	6.8%	13.8%	7.4%	8.5%	8.9%	6.3%	11.8%	9.1%	8.3%			17.9%	5.6%	14.3%	5.3%
No answer	2			2			1	1		2					1	1
	1.4%			2.9%			2.2%	3.1%		4.2%					2.8%	5.3%
	160															

Annexure 5.12 (b)   Such a film of Ruth can be educational (5)
Do you think such a film can be educational? If NO -

| | Tot | Orientation | | | Annual income HH | | | | Language | | | Suburb | | | | |
| | | Cons | Libr | Avg | <R120 | | R120> | | Eng | Afr | Xhsa | Southern | | Northern | | |
					<60	60-120	120-180	180>				A	B	A	B	Othr
Total	9	2	1	6	2	2	5		4	5		1	2	4	1	1
	100%	100%	100%	100%	100%	100%	100%		100%	100%		100%	100%	100%	100%	100%
Confusing	4	1		3	1	1	2		2	2			1	2	1	
	44.4%	50.0%		50.0%	50.0%	50.0%	40.0%		50.0%	40.0%			50.0%	50.0%	100%	
Other	5	1	1	3	1	1	3		2	3		1	1	2		1
	55.6%	50.0%	100%	50.0%	50.0%	50.0%	60.0%		50.0%	60.0%		100%	50.0%	50.0%		100%
	9															

Annexure 5.13 (a)   Children watching a film about Ruth (5)

Would you like your children to watch such a film about Ruth?   If YES -

	Tot	Orientation			Annual income HH <R120		R120>		Language			Suburb Southern		Northern		
		Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A	B	A	B	Othr
Total	112	35	25	52	35	37	25	15	68	41	3	27	21	25	24	15
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Can understand story better/Bible	18	3	2	13	4	5	5	4	11	7		2	1	4	6	5
	16.1%	8.6%	8.0%	25.0%	11.4%	13.5%	20.0%	26.7%	16.2%	17.1%		7.4%	4.8%	16.0%	25.0%	33.3%
Might become interested in reading the Bible willingly	16	7	6	3	7	7	2		13		3	11	5			
	14.3%	20.0%	24.0%	5.8%	20.0%	18.9%	8.0%		19.1%		100%	40.7%	23.8%			
Must get encouraged at a young age to know Bible stories/characters	14	6	2	6	7	3	1	3	8	5	1	4	6		3	1
	12.5%	17.1%	8.0%	11.5%	20.0%	8.1%	4.0%	20.0%	11.8%	12.2%	33.3%	14.8%	28.6%		12.5%	6.7%
Children prefer to watch/don't like to read	11	6	2	3	3	5	2	1	8	3		2	3	4	2	
	9.8%	17.1%	8.0%	5.8%	8.6%	13.5%	8.0%	6.7%	11.8%	7.3%		7.4%	14.3%	16.0%	8.3%	
Spiritual growth	9	1	4	4	2	1	6			9				3	4	2
	8.0%	2.9%	16.0%	7.7%	5.7%	2.7%	24.0%			22.0%				12.0%	16.7%	13.3%
Teaches them good family values/values	8	3	2	3	4	3	1		7	1		2	3		1	2
	7.1%	8.6%	8.0%	5.8%	11.4%	8.1%	4.0%		10.3%	2.4%		7.4%	14.3%		4.2%	13.3%
Can learn from it	7	5	1	1	3	1	1	2	5	2		3	2	2		
	6.3%	14.3%	4.0%	1.9%	8.6%	2.7%	4.0%	13.3%	7.4%	4.9%		11.1%	9.5%	8.0%		
Educational	7	1	2	4	2	3	2		6	1		3	1	2	1	
	6.3%	2.9%	8.0%	7.7%	5.7%	8.1%	8.0%		8.8%	2.4%		11.1%	4.8%	8.0%	4.2%	
No reason why they should not	5	2	1	2	3	1	1		2	3		1	1	2	1	
	4.5%	5.7%	4.0%	3.8%	8.6%	2.7%	4.0%		2.9%	7.3%		3.7%	4.8%	8.0%	4.2%	
They learn easier if they see it	5	1	1	3	1	2		2	3	2		1		3	1	
	4.5%	2.9%	4.0%	5.8%	2.9%	5.4%		13.3%	4.4%	4.9%		3.7%		12.0%	4.2%	
Teaches them about God	5	1	1	3		1		4	2	3				1	2	2
	4.5%	2.9%	4.0%	5.8%		2.7%		26.7%	2.9%	7.3%				4.0%	8.3%	13.3%
Good story/better than the stuff on TV	5	1		4	3	2				5				2	3	
	4.5%	2.9%		7.7%	8.6%	5.4%				12.2%				8.0%	12.5%	
They must be at an age where they understand the story	3	1		2	1	1	1		3			1	2			
	2.7%	2.9%		3.8%	2.9%	2.7%	4.0%		4.4%			3.7%	9.5%			
A clean story	3	1		2		1		2	2	1					1	2
	2.7%	2.9%		3.8%		2.7%		13.3%	2.9%	2.4%					4.2%	13.3%
Beautiful family story	2	1		1			2			2				2		
	1.8%	2.9%		1.9%			8.0%			4.9%				8.0%		
A simple way to take in a Bible story	2			2	1		1		1	1				1		1
	1.8%			3.8%	2.9%		4.0%		1.5%	2.4%				4.0%		6.7%
Other	8		3	5	1	3	3	1	5	3		1		2	4	1
	7.1%		12.0%	9.6%	2.9%	8.1%	12.0%	6.7%	7.4%	7.3%		3.7%		8.0%	16.7%	6.7%
No answer	1			1			1			1				1		
	0.9%			1.9%			4.0%			2.4%				4.0%		
	129															

A91

Annexure 5.13 (b)   Children watching a film about Ruth (5)
Would you like your children to watch such a film about Ruth ?   If NO -

| | Tot | Orientation | | | Annual income HH | | | | Language | | | Suburb | | | | |
| | | | | | <R120 | | R120> | | | | | Southern | | Northern | | |
		Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A	B	A	B	Othr
Total	24	10	3	11	10	6	6	2	15	8	1	4	9	6	1	4
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Depends on age/they must be mature enough	6	2		4	4		1	1	5		1	1	4			1
	25.0%	20.0%		36.4%	40.0%		16.7%	50.0%	33.3%		100%	25.0%	44.4%			25.0%
Will read to them out of the Bible	5	4		1	2	1	2			5				1	1	3
	20.8%	40.0%		9.1%	20.0%	16.7%	33.3%			62.5%				16.7%	100%	75.0%
There are some moral issues to consider	5	2	2	1	3	2			5			2	3			
	20.8%	20.0%	66.7%	9.1%	30.0%	33.3%			33.3%			50.0%	33.3%			
Will be confused with threshing floor scene/maybe get the wrong message	4	1	1	2	2	2			4			1	2	1		
	16.7%	10.0%	33.3%	18.2%	20.0%	33.3%			26.7%			25.0%	22.2%	16.7%		
They must see something constructive	3	1		2		1	2		1	2			1	2		
	12.5%	10.0%		18.2%		16.7%	33.3%		6.7%	25.0%			11.1%	33.3%		
Other	3	1		2	1		1	1	2	1			1	2		
	12.5%	10.0%		18.2%	10.0%		16.7%	50.0%	13.3%	12.5%			11.1%	33.3%		
	26															

Annexure 5.14 (a) — Telling the story of Ruth to others (5)

Do you want to re-tell the story of Ruth to somebody else? If YES -

| | | Orientation | | | Annual income HH | | | | Language | | | Suburb | | | | |
| | | | | | <R120 | | R120> | | | | | Southern | | Northern | | |
	Tot	Cons	Libr	Avg	<60	60-120	120-180	180>	Eng	Afr	Xhsa	A	B	A	B	Othr
Total	107	41	22	44	47	34	18	8	70	32	5	30	30	17	13	17
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
A good story	13	6	2	5	5	6	2		7	5	1	3	2	2	2	4
	12.1%	14.6%	9.1%	11.4%	10.6%	17.6%	11.1%		10.0%	15.6%	20.0%	10.0%	6.7%	11.8%	15.4%	23.5%
Beautiful story	11	3	1	7	5	2	3	1	4	7		1	3	4	3	
	10.3%	7.3%	4.5%	15.9%	10.6%	5.9%	16.7%	12.5%	5.7%	21.9%		3.3%	10.0%	23.5%	23.1%	
A good topic to debate on/discuss	11	4	4	3	6	3		2	11			5	6			
	10.3%	9.8%	18.2%	6.8%	12.8%	8.8%		25.0%	15.7%			16.7%	20.0%			
Can learn from it	10	6	3	1	6	4			8		2	5	4		1	
	9.3%	14.6%	13.6%	2.3%	12.8%	11.8%			11.4%		40.0%	16.7%	13.3%		7.7%	
They can learn from the story	9	6		3	6	3			7		2	6	3			
	8.4%	14.6%		6.8%	12.8%	8.8%			10.0%		40.0%	20.0%	10.0%			
Interesting	8	1	3	4	4	3	1		7	1		6	1		1	
	7.5%	2.4%	13.6%	9.1%	8.5%	8.8%	5.6%		10.0%	3.1%		20.0%	3.3%		7.7%	
A story of an interesting/strong woman	6	4		2	3		2	1		6				2	2	2
	5.6%	9.8%		4.5%	6.4%		11.1%	12.5%		18.8%				11.8%	15.4%	11.8%
Get them interested in the Bible	5	3		2	4	1			4	1		2	3			
	4.7%	7.3%		4.5%	8.5%	2.9%			5.7%	3.1%		6.7%	10.0%			
Strengthens family bonds/brings family together	5	2	1	2	1		1	3	4	1						5
	4.7%	4.9%	4.5%	4.5%	2.1%		5.6%	37.5%	5.7%	3.1%						29.4%
Shows family values	5		2	3	3	1	1		2	3					3	2
	4.7%		9.1%	6.8%	6.4%	2.9%	5.6%		2.9%	9.4%					23.1%	11.8%
A touching story	3	1		2			2	1		3				2		1
	2.8%	2.4%		4.5%			11.1%	12.5%		9.4%				11.8%		5.9%
Family story	3		1	2	1	2			2	1				2		1
	2.8%		4.5%	4.5%	2.1%	5.9%			2.9%	3.1%				11.8%		5.9%
Understandable	3	2		1	1		2			3				2	1	
	2.8%	4.9%		2.3%	2.1%		11.1%			9.4%				11.8%	7.7%	
It has good values	3		2	1		1	2		1	2				1		2
	2.8%		9.1%	2.3%		2.9%	11.1%		1.4%	6.3%				5.9%		11.8%
Can get their opinion	2		1	1	2				2			1	1			
	1.9%		4.5%	2.3%	4.3%				2.9%			3.3%	3.3%			
Entertaining	2		1	1		1	1		2			2				
	1.9%		4.5%	2.3%		2.9%	5.6%		2.9%			6.7%				
Can learn loyalty	2	1	1		1	1			2			1	1			
	1.9%	2.4%	4.5%		2.1%	2.9%			2.9%			3.3%	3.3%			
All stories from the Bible should be shared	2	2			1	1			2			2				
	1.9%	4.9%			2.1%	2.9%			2.9%			6.7%				
Can go back & refer to Bible	2	1	1		1		1		2				2			
	1.9%	2.4%	4.5%		2.1%		5.6%		2.9%				6.7%			
Other	17	4	4	9	5	10	2		13	3	1	4	6	3	3	1
	15.9%	9.8%	18.2%	20.5%	10.6%	29.4%	11.1%	-	18.6%	9.4%	20.0%	13.3%	20.0%	17.6%	23.1%	5.9%
	122															