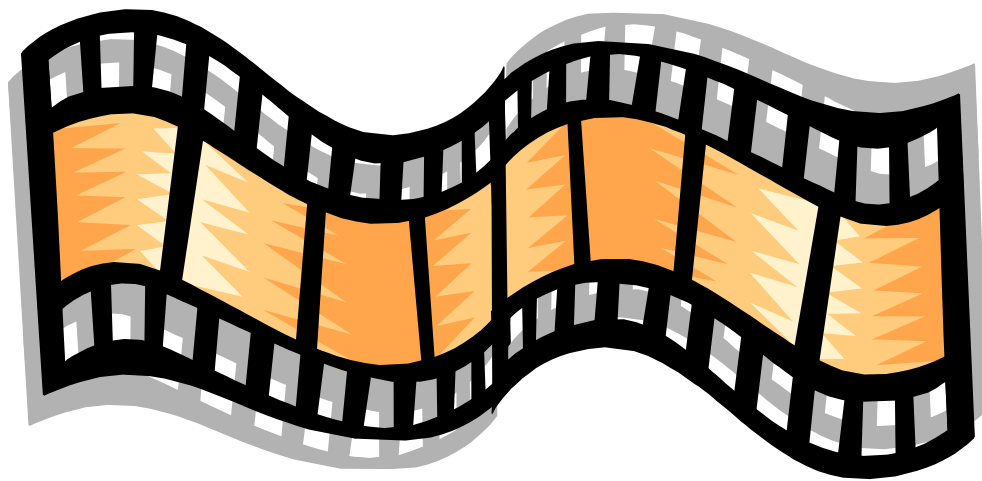


Filmstrips



A Manual for Filmstrip Users

Vernacular Media Services

Filmstrips

A Manual for Filmstrip Users

Edited by Louise B. Derr

**Vernacular Media Services
Waxhaw, North Carolina**

Vernacular Media Services
JAARS, Inc.
PO Box 248
Waxhaw, NC 28173-0248

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Preface

This manual is an outgrowth of interest in filmstrips as a media tool. We have included the material currently available to us. It will be revised periodically to keep it useful. Please share with us your comments, questions, and filmstrip experiences.

Contributors

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Definition

According to Merriam-Webster Dictionary a filmstrip is: “a strip of film bearing a sequence of images for projection as still pictures.” The images flow vertically with a frame line between each picture. Or the images may be computer stored for projection.

Most filmstrips are 35mm wide with four sprocket holes on each side per picture. Some filmstrips are split, 17.5mm wide, with three sprocket holes on one side per picture or no sprocket holes. The film itself is a strip of cellulose acetate coated with an emulsion on one side that holds the colors of the picture.

Uses of Filmstrips

Doris Porter, Assistant Coordinator for Scripture Use

Motivate in a Desired Direction

- To stimulate interest in a new Scripture publication. A filmstrip of some story from the book could be used to introduce the book and stimulate sales.
- To promote interest in literacy. A filmstrip could be incorporated into any preliminary literacy activity
- To stimulate practice in story telling or writing for new literates.
- To create general interest in Scripture. Several stories could be shown on filmstrips (such as stories from Genesis) to create interest in reading Bible portions.
- To stimulate memorizing a Bible story by using the filmstrip frames as an outline to help guide the content, sequence, etc.

Facilitate Evangelistic and Teaching Outreaches

- To provide a simple tool to use in Sunday School classes in a church context either for children or adults.
- To be used as a stimulant to discussion in Bible study groups, either in church or in homes.
- To be used by Christian leaders in their outreach to other communities/villages.
- To use as a follow-up of a video showing in situations where the video equipment is not resident in the church or community. Filmstrips can reinforce the video message either by repeating stories from the video or enlarging the concepts that were presented in the video.

Develop Local Leadership

To help people with little formal training or those lacking confidence in taking on a teaching ministry. Putting a simple tool in their hands often is enough to give them the confidence they need.

Enhance an Activity

- To provide a visual record of a production (drama, puppet show, etc.).
- To introduce a production, show who played the parts, steps in production, etc.
- To support community involvement. Use local artists to produce drawings or paintings for filmstrips. Use local storytellers and musicians live in oral presentations.
- To stimulate hymn writing and other music activities.

Planning Filmstrips

Testimonials

Filmstrips as a medium have a place in Christian ministry. Our perception of the world we are in is greatly influenced by what we see. Likewise, our understanding of the Scriptures is also greatly enhanced by what we see.

A testimonial from Ghana sent to InterComm, Inc.:

“God is literally turning hundreds of people from the worship of vain and mundane things to the living Christ we serve. The Torch Kit is invading many lives, which were for years untouched. He has transformed many lives which were going rusty. Praise the Lord! The miracle of the simple message of the filmstrips amazes us, the users, a lot. Well, we cannot put the living God in a straight jacket. He moves in mysterious ways, His wonders to perform.”

A testimonial from Nigeria:

“Several thousand people have made first-time commitments to Christ after seeing the filmstrips . . . people gather as if a king was coming.”

A testimonial from Brazil sent to the Deisters:

“Even the 3 and 4 year olds answered the questions I asked them! All the children were glued to the screen [white paper on cardboard] . . . totally attentive and quiet.” Mothers would bring their children and then stay.

The Advantages of Filmstrips

Ronald H. Anderson

Adapted from *Selecting and Developing Media for Instruction*

- Use a darkened space where a person can concentrate on the story and perhaps be freer to let emotions flow, stimulating more personal involvement.
- Can be used individually or with language groups.
- Provide immediate follow-up as the promoters are present for discussion.
- Can be viewed by the literate and non-literate alike.
- Allow for variable pacing to meet the audience need for comprehension or discussion.
- Can suggest motion and special effects through graphic designs.
- Simple to operate.
- Convenient to transport for use in a variety of locations.
- Can use AC/DC power, batteries, or rechargeable batteries with solar panels.
- Small, for compact packaging and storing.
- Can have a finished professional-quality product for a limited investment of time and funds.
- Can incorporate local culture into visuals.
- Can be part of a media-mix package of printed materials including picture books, group leader's guides, and translator's guides.
- Can be combined with audio in a variety of ways (live, tape, disk, computer).

The Disadvantages of Filmstrips

- Need a darkened room.
- Require equipment and power that will need to be maintained.
- Sequence cannot be changed.
- Visual media only; it requires audio or printed text.
- Require professional assistance for final production.

Development and Use

Consider the following questions prior to production:

- Why do a filmstrip? Why did you select a filmstrip?
- What specific objectives do you want the filmstrip to achieve?
- How would the filmstrip fit into the total picture of the overall project?
- Who is the focus audience and what are their needs?
- Is the audience visually literate and able to interpret images?
- Are the visuals culturally appropriate? Any offensive images? Color, etc.?
- Are the visuals accurate to the text? Note: What we see is more powerful than the text. So where the visual and the text contradict, false impression is created, suggesting that the image is right and the text wrong. This is particularly critical for Scripture filmstrips.
- Does the content of the text meet the audience's felt needs?
- What form will the text for the filmstrip take (script to be read by national, script on tape, music and sound effects added to script, etc.)?
- How should the filmstrip be formatted for production (PowerPoint, local artwork, published pictures, etc.)?
- Who will be responsible for producing the filmstrip?
- How will it be distributed?
- What plans are there for evaluating the filmstrip to see if it meets the expectations? (See Appendix A)

Factors Contributing to Success

- Appropriate choice of media technology.
- Produced in local area using cultural setting and local talent.
- Combined with indigenous music gives local ownership.
- Text delivered in the heart language (language used in the home).
- Self pacing—frame left up long enough for the audience to analyze the details.
- Simplicity—small projector with batteries recharged by solar panels.

Maintenance of Filmstrips

Care of the Filmstrip

- Keep free of dust and dirt which can scratch the filmstrip on either side if not handled carefully.
- Keep dry because moisture can cause the emulsion to become sticky. Then the film will stick together and be destroyed.
- Keep oily hands off the film as they can leave residue on the film.
- Keep away from excessive heat which can cause the film to warp.
- Use filmstrip splicing tape. It is preferred for repairing tears as it already has the sprocket holes and appropriate adhesive. If splicing tape is unavailable the film can be repaired using clear cellophane tape on both sides.

Storage of the Filmstrip

- Filmstrips should be stored in their containers away from heat, dust, moisture, etc.
- When winding up the filmstrip, hold onto the edges. Start with the end leader and roll snugly. Do not pull to make it tighter as this can leave scratches on the film if there is any dust or dirt on it.
- Check that filmstrip title matches the canister label as you don't want the wrong filmstrip in a film canister.
- Store the text with the filmstrip (a printed script on paper, audiocassette tape, CD, or floppy disk). First wrap the filmstrip in a cloth (where temperature changes could create moisture); then put in a plastic bag. Label the bag with the title and other needed information. Be sure to use a permanent pen for labeling.

Care of the Equipment

- Don't handle projector while the bulb is still hot as the bulb filament is fragile.
- Pack equipment carefully for safe transporting.
- Protect from the environment, dust, dirt, moisture.
- See Appendix C for more information.

Published Filmstrips

Bible-Story Split Filmstrips

Vernacular Media Services at JAARS in Waxhaw, NC has a good quantity of Bible-story filmstrips. These split-35mm filmstrips cover stories from the Old Testament through the Life of Christ and the Early Church. There are over 80 titles. Each story has about 20 pictures. There is a simple narration to go with each story. The narrations are currently available in English, Spanish, French, and Portuguese. On the following page is a directory of all the filmstrip titles. These filmstrips are available from Vernacular Media Services at JAARS in Waxhaw, NC.

Provided along with the set of filmstrips is a portable 12V halogen projector [See Appendix C for the RADMAR projector] with spare bulb; a small 12V sealed battery; and a small, rugged solar panel for charging the battery. Included are masking slides for mounting the split-35mm filmstrips in the projector and a charging adapter for charging the battery from an electric line that is available. Also included are a few hand-held viewers for individual viewing using sunlight. The whole setup weighs about 13 pounds and can be easily carried to remote areas and used for months at a time without the need for electricity or generator. This complete setup costs about \$225.00.

A number of encouraging reports have come back regarding the use of the filmstrips in village locations. The latest report comes from the Piraha people in Brazil. They had shown very little interest after many years of missionary witness. When the SIL couple started showing the Bible story filmstrips on the life of Christ there was great interest and the people are now asking them to “tell us more about Jesus!”

Contact Vernacular Media services (see page iv) if you are interested in these filmstrips and accompanying equipment.

Hand-held Viewers

Filmstrip viewers are available in ½ frame (flat) and full (35mm) frame size.



Good News Productions, International

Delivering the gospel by filmstrip in the language and culture of the people.

PO Box 222
Joplin, MO 64802

Phone 417-782-0060
800-457-4674
FAX 417-782-3999
Website www.gnpi.org
E-mail gnpi@gnpi.org

The following filmstrips are available for specific language/people groups.

Series	Country	Language	Fm/ct*
Life of Christ (1-20)	Germany	German	Fm
Life of Christ (1-20)	Bulgaria	Bulgarian	Fm
Life of Christ (1-20)	Haiti	Creole	Fm
Life of Christ (1-20)	Hungary	Hungarian	Fm
Life of Christ (1-20)	Romania	Romanian	Fm
Life of Christ (1-3, 5-7, 9, 11, 18-20)	Thailand/Burma	Lahu	Fm
Life of Christ (1-20)	Thailand/Burma	Lisu	Fm/ct
Life of Christ (1-20)	Thailand/Burma	Rawang	Fm/ct
Life of Christ (1-20)	Yugoslavia	Macedonian	Fm
Life of Christ (1-20)	Yugoslavia	Serbo-Croatian	Fm
The Prodigal Son (1)	Papua New Guinea	Pidgin	Fm
The Crucifixion (1)	Papua New Guinea	Pidgin/Botin	Fm
Questions about God (1-6)	Philippines	Cebuano	Fm/ct
Questions about God (1-6)	Philippines	Ilocano	Fm/ct
Questions about God (1-6)	Taiwan	Chinese (Mandarin)	Fm/ct
Voice of God (1)	World	English	Fm
Voice of God (1)	USA	Choctaw	Fm/ct
What the Bible Says (1-6)	USA	Choctaw	Fm/ct
What the Bible Says (1-5)	Brazil	Portuguese	Fm
What the Bible Says (1-5)	Dominican Republic	Spanish	Fm/ct
What the Bible Says (1-5)	Haiti	Creole	Fm
What the Bible Says (1-5)	Haiti	Creole/French	Fm/ct
What the Bible Says (1-5)	India	Hindi	Fm/ct
What the Bible Says (1-5)	India	Khasi	Fm
What the Bible Says (1-5)	India	Malayalam	Fm/ct
What the Bible Says (1-5)	India	Tamil	Fm
What the Bible Says (1-5)	Jamaica	English	Fm/ct
What the Bible Says (1-6)	Japan	Japanese	Ct
What the Bible Says (1-5)	Kenya	Pokot	Fm/ct
What the Bible Says (1-5)	Mexico	Spanish	Fm
What the Bible Says (1-5)	Puerto Rico	Spanish	Fm/ct
What the Bible Says (1-6)	Taiwan	Chinese (Mandarin)	Fm/ct
What the Bible Says (1-5)	Thailand/Burma	Lisu	Fm/ct
What the Bible Says (1-5)	Thailand/Burma	Rawang	Fm/ct
Removing Sin from the Camp	Kenya	Kiswahli	Fm
Removing Sin from the Camp	Kenya	Kenyarwanda	Fm

*Fm—filmstrip Ct—cassette

Good News Productions sells solar-powered audiovisual packs. A filmstrip/slide projector, an audiocassette player, a 12-volt battery, and a solar panel are included in the airtight, watertight suitcase (backpack rack optional) for \$650. Contact them for more information.

InterComm Filmstrips

Shipping address InterComm, Inc
1520 East Winona Avenue.
Warsaw, Indiana 46580

Mailing address InterComm, Inc.
PO Box 618
Winona, IN 46590

Phone 574-267-5774
FAX 574-267-5876
Website www.intercommmedia.org
E-mail intercomm@kconline.com

InterComm offers the following filmstrips with an English script for \$10.00 each. They want the filmstrips to be used in ministry, so they encourage the dubbing of scripts into foreign languages. They request that users send biannual report of languages produced.

Title	Country/ Region	Description
Faith's Family	Africa	The true story of how a little African girl brings her father to the Lord Jesus.
Brothers	Asia	The story of identical twins, one a Christian, the other a gambler and murderer, in which the Christian dies in his brother's place.
Asha the Blind Girl	India	A blind girl's experiences with an unkind brother, a loving mother, and friends who introduce her to the Lord Jesus.
Mr. Goodman & His Gold Living Book	India	The legendary story of a very rich man who travels about his area helping poor people. When robbers attack him, they are the losers.
Messenger to Mandoowala	India	Experiences of a Haggai Institute* alumnus whom God uses to bring many Hindus to Christ through village outreach. An excellent tool for teaching Christians how to effectively evangelize.
Juma	Kenya	The true story of a Muslim who is won to Christ through the ministry of a film evangelism team.
Cat and the Custard	Kenya	A light comical story of two children who try to hide their sins.
The Judge	Middle East	The true story of a judge who condemns his wayward son to death and then pays the penalty. A similar message to "Brothers."
My Mother	Middle East	The deep love between a mother and her daughter is presented. It was produced for small-group outreach among Muslim women, but it does not mention Islam.
Young Hunter	Middle East	A father and son go on a hunting trip. High adventure results and a vivid illustration of accepting and rejecting the Gospel.
Living Book	Pakistan	The true story of the Gospel's power over hatred in a young man's heart. It was produced primarily for Muslims, but it does not mention Islam in any way.
Double Debtor	Philippines	A Philippine businessman, deep in debt, turns to drinking and gambling, then at last to Christ.
Danger Mountain	Switzerland	A boys' adventure story.
Boy with a Lamp	Tibet	The true story of the Tibetan Bible. How a young boy secretly reads pages of the manuscript, is converted, and becomes the final translator.
Unfinished Story	Tibet	The true story of how literature touches the life of a village headmaster. It uses comic book illustrations produced by a Haggai Institute* alumnus.
El Suplante	Colombia	Actual experiences in the life of a Guanbiano tribal leader high in the Andes mountains. As a Godly husband and father, plus his respected role in government, Manuel Jesus (Hay-sus) demonstrates the influence of a committed life.
Snake Bite	Colombia	The true story of Emilio, a young boy in the jungles of Colombia. Ignoring his older brother's advice, he is bitten by a deadly poisonous snake. This experience leads to his conversion.
Rejected	Colombia	At his birth, Samuel's mother dies. As a result, Vincente, his father, rejects him. The boy endures years of unhappiness until he learns that God is his heavenly father and the Lord Jesus his elder brother. A true story.

* The Haggai Institute, located in Singapore and Maui, is a training center for national Christian workers.

Torch Kits—Available from InterComm, Inc.

Torch Kits are for use in rural village evangelism in the two-thirds world. A Torch Kit comes equipped with the filmstrip projector that operates on 12-volt electricity. (Twelve-volt is the power from a car battery, motorcycle battery, or dry cells that put out 12 volts.) The kit comes with a spare bulb, a 110 or 220 power converter (for use when electricity is available), and a selection of drama filmstrips with English scripts that can be translated into any language or dialect. According to InterComm, Inc. this powerful ministry tool is being used all over the world, bringing scores of people to Jesus Christ every month.

Purchase Information:

Torch Kits are available for \$300.00.

Torch Filmstrip Projector (RADMAR)

Spare Bulb

Power Converter (110 or 220 V)

10–14 Appropriate Filmstrips and Scripts

Additional or individual filmstrips are \$10.00 each plus shipping.

RADMAR'S Crusader Plus

(See Appendix C)



Order from VMS (see page 10) for lowest price.

Slide/filmstrip RADMAR projector starts around \$60 plus battery setup.

Filmstrips from Vernacular Media Services at JAARS

Order from:

VMS Sales Office
JAARS, Inc.
PO Box 248
Waxhaw, NC 28173

Phone 704-843-6051
FAX 704-843-6524
E-mail VMS_Sales_Jaars@sil.org

Filmstrips are accompanied by English script in the New International Version and narrative (storytelling style) on computer disk.

Visuals	Title	Description	Frames	Scripts	I/Q*
Muse ¹	Two Parables of Jesus	Luke: Good Samaritan Luke: Prodigal Son	40	NIV, narrative	
Dyk ²	The Creation	Genesis: 1-2	39	NIV, narrative	Yes
Dyk	Sin Enters the World	Genesis: 3-4	37	NIV, narrative	Yes
Dyk	The Flood	Genesis: 6-8	24	NIV, narrative	Yes
Dyk	Moses	Genesis, Exodus: 1-14	58	NIV, narrative	Yes
Dyk	The Ten Commandments	Exodus, Numbers, Deuteronomy	34	NIV, narrative	Yes
Dyk	The Promised Land	Joshua, Judges, I Samuel	55	NIV, narrative	Yes
Middle East Pictures ³	Stories from Acts	Acts	44	NIV, narrative	
Sweet ⁴	The Last Days of Jesus on Earth	Gospels	86	NIV, narrative	
Sweet	The Apostle Paul	Acts	44	NIV, narrative	

*I/Q—Introduction and Discussion Questions

¹ Muze-Tshilombo—African artist from Congo, West Africa, illustrated these two parables in an African context.

² Dyk, Carolyn—SIL member who created the visuals in pastels/watercolor format. Follow-up flip charts are available.

³ Artist from the Middle East—visuals suitable for the region.

⁴ Sweet Publishers—PO Box 161909, Fort Worth, TX 76161-1909.

Making Your Own Filmstrip

Camera Generated Filmstrips

Tom Silkwood

Freedom Films Productions, Chiang Mai, Thailand

Produce Your Own Filmstrips

It is much easier than you think!

First you must understand what a filmstrip is. A filmstrip is produced on 35mm slide film. What is unique is that in place of one picture in the slide there are two pictures in the slide, so if you were to see a filmstrip frame mounted in its plastic slide mount there would be two pictures completely filling the slide mount area.

To get around the problem of not having the specialized half-frame camera equipment to do a filmstrip yourself, we make a simple change. We don't try to put two photos per 35mm frame. You simply take one picture per slide of whatever you want in the filmstrip **IN ORDER!** That is from start to finish you **MUST HAVE THEM IN ORDER.** The next step is critical: **WHEN YOU HAVE THEM PROCESSED DO NOT ALLOW THE PHOTO LAB TO CUT AND MOUNT THE FILM.** If they do it right you will receive your film in one long strip. This is then loaded into your filmstrip projector horizontally instead of the regular vertical format. You will also need a filmstrip projector that handles both formats. Freedom Films is developing its own projector now to handle both formats. It is a flashlight-powered unit that is extremely durable. The unit is currently in development.

Two formats: Filmstrip (Half frame type)
 Super Slide filmstrip (full frame type)

Both these formats can be duplicated by our office.

IPUB Filmstrips

International Publishing Services (IPUB)
7500 W. Camp Wisdom Road
Dallas, TX 75236

IPUB office 972-708-7440
FAX 972-708-7388
E-mail General IPub/IntlAdmin/WCT@sil.org

How to Get Filmstrips Made Through IPUB in Dallas

- A. Contact IPUB with information about the project well in advance of the time needed. State time frame parameters, contact persons, number of copies desired, and any other helpful information. IPUB will solicit any additional required information.
- B. Options for Visuals:
 1. Processed 35mm slide film (Ektachrome, Kodachrome). Note with clear instructions any slides that need enhancing.
 2. Art work (original, horizontal, the bigger the better). IPUB will scan visuals into computer, enhance as required, and convert into slides.
 3. Digital camera disk or computer CD.
- C. Format text frames: Clearly print language information to be put on the frames.
- D. Sequence Lists: Use Appendix B to make a storyboard for frames.
Captions should be in PowerPoint on disk, or E-mail the captions: title, date, group, country, etc. Copyright protection suggested.

**Sequence Index List from Slides or CD
(Photographs of artwork, live drama, etc.)**

Filmstrip Frame #	Slide #	Identifying Information
#1	# _____	title _____
#2	# _____	credits/copyright _____
#3	# _____	_____
#4	# _____	_____
and so on		

Be sure slides are numbered and all facing the same way.

Sequence Index List from Art Work (your own, nationals, printed, primers, etc.)	
Filmstrip Frame #	Art Work with Identifying Information
#1	Title of filmstrip (credits too?)_____
#2	_____
#3	_____
#4	_____
and so on	

- E. Credits or copyright information
 Put information on the title frame, the next frame, or the last frame on the filmstrip. The background could be a picture or solid color. It should include the following:
 - Publisher
 - Artist(s)
 - Date (Roman or Arabic numerals), if appropriate
 - Permission: “All rights reserved” or “No illustration in this filmstrip may be reproduced in any form without written permission from _____”
 - Intended audience
 - Distributor
 - Etc.
- F. Send all materials to IPUB who will process visuals (digitize) and make necessary enhancements. These visuals will be made into slides and sent to a photo laboratory for processing into filmstrips.
- G. Financial information: Filmstrip cost depends on the number of frames and how photo ready. Contact IPUB for their current preparation costs and lab charges.
- H. Completed filmstrips are sent to you from the lab. Please send two copies of filmstrips and scripts to:
 - Vernacular Media Services
 - JAARS, Inc.
 - PO Box 248
 - Waxhaw, NC 28173-0248

for archiving and as a potential resource for others. Please note if there are any restrictions relating to a wider distribution. Your work is important to others.

Professionally Produced Filmstrips

Information supplied by RADMAR, Inc.

What You Do

Submit pictures on 35mm slides.

- A. Proper sequence and order (right-side up and forward).
- B. Number on each slide.
- C. Ship slides stacked in a box, in slide-pocket pages, or in a projector slide tray.

What Filmstrip Lab Does

Industry standard of frames before and after the live (story) filmstrip frames are:

- A. Beginning
 1. Series of black frames as leader.
 2. Two or three green background start frames.
 3. More black frames.
 4. Focus frame or the first frame of filmstrip.
- B. Ending
 1. Several black frames.
 2. Two or three red background end or finish frames.
 3. More black frames for trimming.
- C. Master negative made (used to produce production filmstrip).
 1. Start, end, and live filmstrip frames in correct sequence to fit the filmstrip format.
 2. Corrections for density and color are done during this photography stage.
- D. Set of answer prints (proofs made from master negative).
 1. Three prints with light variations—light, normal, dark density.
 2. Producer views the entire filmstrip and selects the preferred variation.

Final Product to Consumer

- A. Cut: Individual filmstrips cut and canned in small cylindrical plastic “polycons.”
- B. Uncut: Bulk footage for consumer to cut and package.
- C. Put in “zip closure” plastic bags with adhesive labels for bags.

Charges

Costs for filmstrip preparation (as of spring 2000) from RADMAR, Inc.

Frame (slide)	\$ 3.25
Set of 3 answer prints	\$40.00
Setup charge per title	\$25.00
Bulk film footage	\$.26 per foot
Plastic polycon container	\$.35
Cutting, canning labor, and shipping costs are extra charges.	

Freedom Films Production

Thomas W. Silkwood
Freedom Films Productions, Chiang Mai, Thailand

Freedom Films To Produce Your Filmstrip

Tom Silkwood
Freedom Films Productions
P.O. Box 180
Chiang Mai, Thailand 50000

Office phone/FAX	053-398-983
Cell	01-287-7016
E-mail	freedom@loxinfo.co.th
Website	www.gnpi.org/freedomfilms.html

1. If the filmstrips are to be produced from photos a customer's photos the photos should be landscape format. Vertical format forces us to crop too much picture from the image. Artwork is also acceptable. (To make certain that the artwork is the correct format, view the artwork through an empty plastic slide mount. By keeping the mount a few inches from your eye you will be able to determine what canvas size should be used.)

Filmstrips can be made from photos or slides. They should be clearly marked as to the order desired. Photos can be submitted electronically on CD if the sender has the means to do it. This is actually better. The format of the photos should be .jpg format at the highest .jpg resolution. If the photos are scanned from regular sized prints the dpi should be around 300–600. If there is a question about scan quality it is best that we do the scanning ourselves on our professional scanning system.
2. Any script that would be needed in the photos should be submitted. Since Freedom Films doesn't have the needed language font databases, the text should be submitted as laser printed text. Fonts 18 point up to 24 point will help insure clarity of text.
3. Freedom Films produces the master filmstrip print that would then be sent to the United States if mass production is needed. Small runs of filmstrips can be done at our lab.
4. The cost of producing a filmstrip project varies. Due to current monetary rate changes and fluctuations in import of key film materials we can only give an approximate figure and that based upon the type of filmstrip and volume of filmstrips produced. We are not a non-profit Christian mission organization and try our best to pass the savings on to you.

Computer-generated Filmstrips

Louise Derr, Vernacular Medial Specialist Trainer

PowerPoint Slide-Show Filmstrip

Planning

Follow “Handmade Filmstrips,” Sections A–D, to plan the filmstrip.

Equipment

A, B, and C are required. D and E are optional.

- A. Computer with PowerPoint software.
- B. Projector for computer.
- C. External speakers.
- D. Scanner, digital camera, and/or internet access.
- E. Microphone and/or audiotape with player.

Production

- E. Pictures:
 1. Shoot pictures with snapshot camera (and have film developed) or shoot with a digital camera.
 2. Scan the pictures (photos, drawings, or paintings) into a computer or download digital photos directly into computer.
 3. Internet: Go online (must have access to internet and a Web browser) to Clip Art Gallery, etc. for pictures or moving objects. However, you may need to be a licensed user to commercially use the clip art. Import pictures into PowerPoint slides according to script.
- B. Sound:
 1. If audio speakers will be available sound can be added. Sound helps to convey the information and to draw the audience into the story.
 2. Sound can be added in the form of a .wav file. These can be downloaded from the internet (see #3 above) or recorded from narration into an audio-editing program.
- C. Building the slide show:
 1. Each slide can be built or creatively changed (animated) for action and variety.
 - a. Animation adds interest to the slides.
 - b. Make sure animation is culturally sensitive.
 - c. Too much movement can be distracting. Limit text animation to two or three types of effects during a show.
 2. Text can be inserted (great for literacy teaching). An advantage of PowerPoint is that it is easy to change the text to another language.
 3. Text and/or pictures can be progressively introduced, manually or automatically. Make sure the length of time between each addition is suitable for the focus audience.
- D. Putting the show together:
 1. Transitions are how slides are introduced into the program. A variety of transition types are available in PowerPoint.

2. Time the speed of the transitions. They should be suitable for the focus audience and the text.
3. Preview the entire presentation for appropriate sequence and effect.

Final check

- A. Have focus audience view PowerPoint filmstrip and monitor their responses to detect any need for adjustments and then make the changes. Check again.
- B. Videotape or CD can be made from the filmstrip for showing, distribution, and archiving.

VideoFactory

This multimedia production has easy software for creating movies (filmstrip/slide show) that comes complete with ability to record audio onto videotape or CD or DVD. All you need is to scan in your photos, drawings, paintings, or download digital pictures to create your filmstrip. Hundreds of effects and transition combinations are part of the kit. Straightforward, easy-to-use interface includes a number of features that make video creation easy. VideoFactory has tutorial and online help.

Produced by	Sonic Foundry
Form	Kit with software on CD-ROM, another CD with images and sound effects, and manual. Deluxe kit has IEEE-1394/DV Capture Card and Cable (for DV capture and print-to-tape tools).
Cost	As low as \$50 for regular kit and \$100 for deluxe kit
Order	Sonic Foundry Media Services Headquarters 1703 Stewart Street Santa Monica, CA 90404
	Phone 310-264-8444
	FAX 310-264-8488
	Website www.sonicfoundry.com/products
	E-mail mediaservices@sonicfoundry.com

Panasonic LCD Projector—Micro Portable, PT-LC50U

Portable projector for displaying from computer or VCR.

Ultra-compact body, light weight, with bright 700 ANSI lumens and SVGA resolution

Cost: About \$1650 (March 2002) (some discounts may apply)

Order: VMS Sales

Phone	704-843-6051
E-mail	VMS_Sales_Jaars@sil.org
Website	www.panasonic.com for further information



Drawn Filmstrips

Louise Derr, Vernacular Media Specialist Trainer

How to create your own filmstrip by drawing pictures on clear film based on a story.

- A. Determine the purpose and use of the filmstrip.
 1. What do you want to communicate? What is its purpose?
 2. Who is your focus audience?
- B. Create a story—script or Scripture written out to include the following:
 1. Outline of the plot.
 2. Decide how characters will act out plot.
 3. Describe locations, scenery, characters appearance, and action.
 4. Read story aloud to listen to flow of text.
- C. Mark story (text) where each frame (scene) begins.

Picture in your mind how the scene will look. Write the number of that frame on the story (start the numbering with the frame after title and credits). Continue through the entire story.
- D. Storyboarding
 1. Picture (visual) for each frame. Use Template, Appendix B.
 - a. Keep drawings simple. Consider action and appearance of characters, scenery, type of shot, angle of shot, photo composition. Number each frame.
 - b. Make sure each picture reflects accurately what is in the text.
 - c. Color drawings with colored pencils, crayons, markers, etc. Keep the same objects the same color throughout the scenes.
 2. Script (text) for each frame. Use Template, Appendix B.
 - a. Text, type of music, and sound effects should be written down for each frame.
 - b. Filmstrip should open and close with appropriate music, sound effect, etc.
 - c. Text should not be too long for each frame.
 3. Display storyboard in sequence to check logical flow.

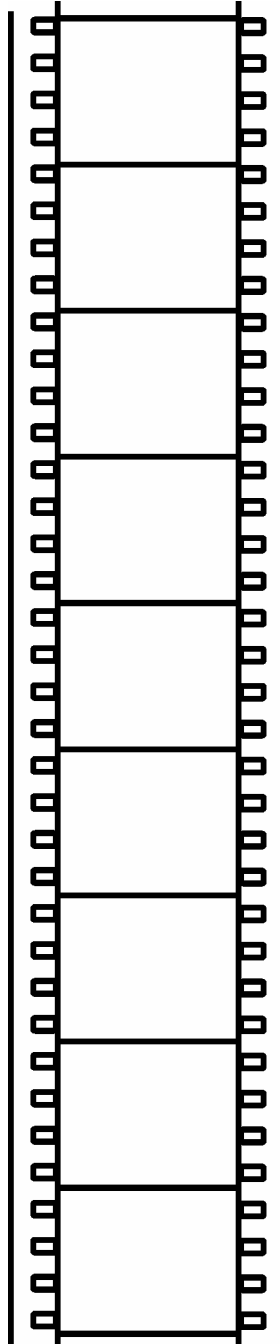
Make any corrections now: order of scenes, adding or subtracting scenes, length of sound for each frame, etc.
- E. Transferring to film—clear 35mm film.
 1. Bleach old film or trailers. (These can be obtained from movie theaters.)
 2. Each frame is $\frac{3}{4}$ inches long (thus 3 inches = 4 frames) and 4 sprocket holes (frame line goes between two sprocket holes).
 3. Count the following for the total number of frames you will need:

Beginning:	8 frames including Focus frame.
Middle:	number of storyboard frames.
End:	2 frames after The End.

- F. Pin film down over the template: Copy the Filmstrip Template on next page.
1. Tape filmstrip template over a smooth, porous surface such as cardboard, smooth ceiling tile, or similar material.
 2. Pin the film over the template by using straight pins at an angle through sprocket holes in the corners.
 3. Using black fine-point permanent felt-tip pen, carefully draw straight line between each frame, after each 4th sprocket hole (prevents making frame-size mistakes later).
- G. Carefully draw each picture according to storyboard.
1. For drawing use colored permanent felt-tip pens, saving weak pens for light colors (mark with tape which pens are weak).
 2. Erase small mistakes with a pencil eraser and large mistakes with acetone (i.e., fingernail polish remover or duplicator fluid).
- H. Make audiotape.
1. On audiotape record the dialog, music, and sound effects. Signal the change of frames by making a ding sound (using culturally appropriate sound).
 2. Monitor the length of time for each visual. Make sure the length of time adequate for desired impact.
 3. Edit audio.
- I. Use live speakers and/or musicians.
- Instead of audiotape have local speaker or storyteller perform during the showing. This might be more appropriate in oral cultures because it allows for interaction with the audience.
- J. Final step
- Check filmstrip and audiotape/storyteller with members of focus audience for appropriateness. Monitor their reactions and make any necessary adjustments.
- K. Storage
- Put the filmstrip into the filmstrip canister.
 - Canister should be labeled with the title and production information.
 - Text for the filmstrip can be stored as printed script on paper, audiocassette tape, CD, or floppy disk.

Filmstrip Template for Handmade Filmstrips

Template must be this exact size to match 35mm film.



Script Example

JUMA Filmstrip

InterComm, Inc.

Frame (Scene)	Narration
1. Title shot	
2. Title—JUMA	
3. Market place	The market place at Harambee, a village in western Kenya.
4. Juma seen between customers	Here a man named Juma Opanda Rajat owned a stall.
5. Juma selling fish	He offered dried fish for sale.
6. CU Juma	He also chatted with customers about the current news and gossip in their village.
7. CU fish	Juma loved to bargain, to get the best price he could for his merchandise.
8. Customer bargains	Of course, some customers were harder to deal with than others.
9. Juma and customer	But even though he sometimes drove a hard bargain, Juma was popular in the market.
10. CU Juma	He was a friendly man.
11. Customer examines fish.	People liked him.
12. CU customer	They knew him to be fair.
13. CU Juma	They could believe what he said about his product.
14. Man takes billfold from pocket	Usually, when a customer bargained with Juma, the customer bought from Juma.
15. Juma makes change	Juma had a Bible in which he kept his money.
16. CU Juma	He never read the Bible. Never. For Juma had no interest in Christianity.
17. Money placed into Bible	It was just that he knew many people around Harambee respected the Bible. It was a safe place to keep money.
18. Juma and customer	A smart business man. That was the least you could say about Juma Opanda Rajat.
19. View of bar	After the day's business came pleasure.
20. Juma and friend drinking	To Juma, that meant meeting friends at the bar for conversation and drinks.
21. CU beer glasses	Juma could put away drinks with the best of them.
22. CU man	Conversation covered many topics.
23. CU Juma	Juma's favorite topic was Christianity. He had no respect for those people who called themselves Christians.
24. Money from Bible	To him it was a big joke, taking money from his Bible to pay for drinks.
25. Another view of Bible	"So you see, the Bible is good for something," he would say, laughing at his own humor.

Continued to frame 117.

Production Laboratories for Making Your Own Filmstrips

Astro Color Laboratories, Inc.

61 W. Erie Street
Chicago, IL 60610

Phone 312-280-5500
FAX 312-280-5510

Dale Laboratories

Will process film from outside of the United States using credit cards and international air mail service.

Dale Laboratories
2960 Simms Street
Hollywood, FL 33020-1579

Phone 800-327-1776 or 954-925-0103
FAX 954-922-3008
E-mail info@dalelabs.com
Website www.dalelbs.com

Freedom Films Productions

Freedom Films, under the direction of Tom Silkwood, works with GNPI-Singapore on special productions for Southeast Asia. This ministry produces slide and filmstrip materials and more.

Tom Silkwood
Freedom Films Productions
P.O. Box 180
Chiang Mai, Thailand 50000

Office phone/FAX 053-398-983
Cell 01-287-7016
E-mail freedom@loxinfo.co.th
Website www.gnpi.org/freedomfilms.html

RADMAR, Inc.

Des Plaines, IL

Phone 847-298-7980
FAX 847-298-1248
E-mail projectinfo@radmar.com
Website www.radmar.com

Visuals for Filmstrips

Some sources of cultural and biblical illustrations useful for filmstrips.

Chronological Storying Collection from New Tribes Mission

Contents: This NTM art CDROM has the 105 Chronological Pictures plus 1200 unique pictures in .bmp, .jpg, and .cgm format. PC/MAC compatible. Comes with easy install and use Kudo Reader for convenient viewing. Includes 105 chronological Bible story pictures, 154 color pictures of tribal people, and more than 900 line art pictures.

Produced by: New Tribes Mission

Form: CD-ROM

Cost: \$19.95 plus s/h

Order: NTM Bookstore
1000 East First Street
Sanford, FL 32771
Phone 800-321-5375
FAX 208-445-7217
Website www.ntm.org
E-mail books@ntm.org

International Illustrations from the Summer Institute of Linguistics

Contents: 10,000 images collected from SIL and national artists worldwide. Uses black and white line drawings. Indexed by country, author, keywords, and other categories.

Produced by: International Literacy Department of SIL International

Form: CD-ROM, can be exported to your documents and edited. www.sil.org/lingualinks/ArtRead.html for more information

Cost: \$29.95 plus \$3.25 s/h (some discounts may apply)

Order: International Academic Bookstore
7500 W. Camp Wisdom Road
Dallas, TX 75236 USA
Phone 972-708-7404
FAX 972-708-7363
E-mail academic_books@sil.org

Read-n-Grow Picture Bible from Sweet Publishers

Contents: 1872 illustrations that can be used in color or black and white.

Produced by: Sweet Publishers

Form: Hard-back book

Cost: About \$17

Order: Although out of print, copies may be found. Visit www.google.com (*Read-n-Grow Picture Bible*) for listings of sources.

Appendix A: Evaluation of Filmstrips

Marilyn Malmstrim, International Vernacular Media Consultant
Doris Porter, Assistant Coordinator for Scripture Use

Vernacular Media Services would highly value feedback on the usefulness and effectiveness of the filmstrips purchased from VMS. Input from you will help us to improve our services and to make important decisions regarding future tool development. The following is a guide for making an evaluation

Evaluations will also help you, as field workers, to know what changes you may want to initiate in order to improve the effectiveness of the media tools you are using.

Information on the Audience

If possible, test the filmstrips with four different audiences. Please fill out a form for each person or group of persons tested. For group responses it is best to involve no more than 4–5 people. Comments on the filmstrip projector are also appreciated. Send the completed forms to:

Vernacular Media Services
Attention: Marilyn Malmstrom
PO Box 248
Waxhaw, NC 28173-0248
USA

Name of Filmstrip: _____

Country: _____

Language: _____

Name of person doing the evaluation: _____

Position of person doing the evaluation: _____

Audience Information:

For Individuals: (check one or fill in as appropriate)

Age: 10–18 _____ 19–30 _____ 31–50 _____ Over 50 _____

Gender: Male _____ Female _____

Religious orientation: Christian _____ Other _____

Education level: Grades 1–3 _____ Grades 4–6 _____ Grades 7–10 _____

Above Grade 10 _____

Venue: City _____ Village _____

For groups:

Type: Children _____ Teenagers _____ Adults _____ Mixed _____

Religious orientation: Christian _____ Other _____

Education level: Mostly little or no schooling _____

Mostly up to Grade 6 schooling _____

Mostly secondary or above schooling _____

Venue: City _____ Village _____ Public building _____ Private home _____

Previous exposure of audience to filmstrip media:

Rate the following on a scale of 0–5, where 0 indicates no exposure and 5 indicates high exposure to the information in the filmstrip.

1. Exposure to color illustrations in general _____
2. Exposure to Scripture illustrations _____
3. Exposure to filmstrips _____
4. Exposure to Bible stories in general _____
5. Exposure to this specific filmstrip _____

Tips

To get answers to the following questions you will need to observe actions and reactions as well as ask some questions.

Possible questions: What kinds of things do you remember in the pictures you saw? Did you see things you wanted to ask questions about? Did the pictures in the frames go by too quickly for you? Did the people look real to you? Etc.

Observations: Are the people intent on looking at what they are seeing or do they look bored? Do they respond to anything with laughter that would not ordinarily be laughed at? Are there any times when they seem to look puzzled?

Information on the Artwork

1. Was there anything in the artwork that seemed to cause confusion? Raise questions?

2. Did people need or require a lot of time to look at what was in the pictures or were they happy to move on to the next frame without a lot of questions?

3. Does the artwork seem to fit the text that goes with it? Any suggestions for improvement?

4. Did anything in the artwork raise questions as to what was represented by the picture?

5. Was there anything in the artwork that was culturally inappropriate or offensive in any way?

Information on the Text

1. Did people seem to be confused by anything in the text? That is, did they want to ask a lot of questions regarding what they were hearing and seeing?

2. Is the reader or narrator of the text able to read or narrate it without difficulty?

3. Could the viewer retell the story with quite a bit of accuracy?

Information on the Sequence

Ask viewer(s) to retell the story. Note any skips or added information in how the story is retold.

Information on the Hand-held Viewer (Deister, page 5)

1. Did the audience have any problem following the instructions for operating the projector?
Yes _____ No _____ Please explain.

2. Rate the difficulty level of operating the projector on a scale from 0–5, with 0 being no problem and 5 being difficult. _____
3. Was the audience distracted from the content of the message by a fascination with the projector?
Yes _____ No _____ Please explain

4. Is it culturally appropriate for an individual to view a story in a group setting?
Yes _____ No _____ Please explain

5. Were any significant comments made after the viewing relating to the projector?
Yes _____ No _____ Please explain.

6. Would you be interested in obtaining hand-held projectors and filmstrips for your ministry?
Yes _____ How many? _____ No _____ Please explain.

Thank you for your participating in these evaluations. Please let us know if you have any questions about future use of these materials. VMS is interested in providing the media options that will enhance Scripture use and are continually looking for useful new materials.

Appendix B: Script/Simple Storyboard Template

Make multiple copies as needed.

Frame (picture)	Script

Appendix C: Projector—Crusader by RADMAR, Inc.

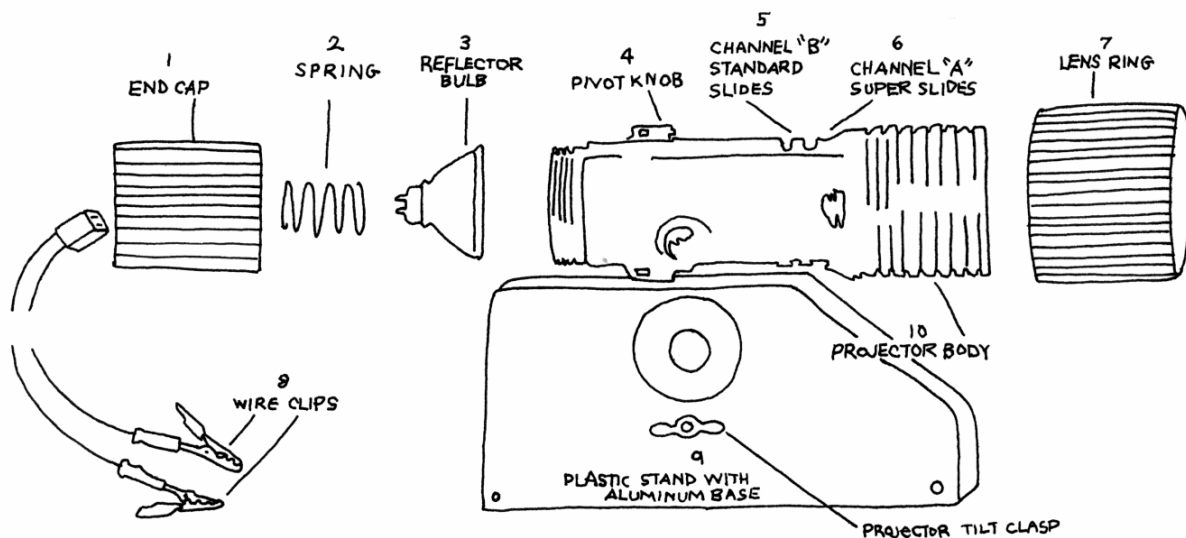


Introduction:

Your new RADMAR Crusader battery powered slide/filmstrip projector is completely assembled. It comes with filmstrip adapters for standard vertical format filmstrips. The Crusader Projector is designed to operate on 12-volt batteries. RADMAR No. 1222-P rechargeable battery is recommended. This unit can project 35mm slides or filmstrips on any light colored surface at a distance of ten to fifteen feet. For greater brightness with small groups of people a small screen can be used at short distances. Proper use and maintenance will insure many hours of viewing pleasure. Please read instructions carefully.

RADMAR, INC.
1263-B Rand Road
Des Plaines, IL 60016
U.S.A.

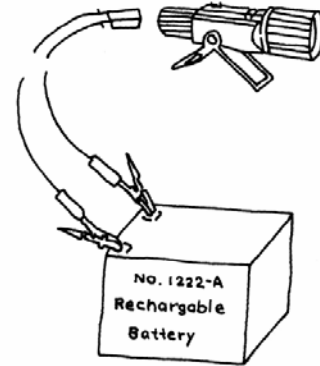
Phone 847-298-7980
Fax 847-298-1248



Projector—Crusader Plus by RADMAR #1202-B
Battery powered Slide/Filmstrip Projector

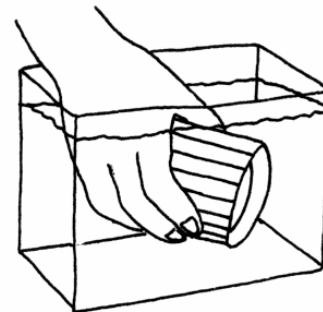
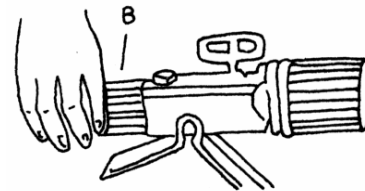
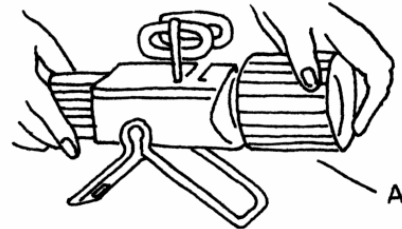
Power Supply:

- The unit is designed to operate on a 12 Volt battery. A rechargeable battery such as RADMAR No. 1222-A gel type lead-acid allows repeated use over a long time.
- Recharge the battery after each 1 1/2 hours of use to get many hundreds of recharges. If the battery is used for more hours without recharging, the number of useful recharges before battery failure will be greatly reduced (times based on No. 1222-A battery.)



Operating your RADMAR Crusader Projector:

- To turn on projector, connect wire clips to battery terminal posts.
- When you are ready for viewing, focus your slide or filmstrip by tuning the front lens ring (A) until a sharp, clear image is projected. Note: In order to avoid distortion of images, it is best to keep the projector as horizontal as possible.
- When it becomes necessary to replace the lamp, remove connector from lamp pins, remove end cap (B), replace lamp and reassemble the end cap.
- Should the projection lenses require cleaning, remove end cap (with lamp) and dip projector unit into warm water. Do not use abrasive hand soaps or cleaners as the lenses are highly susceptible to scratching. Again, take particular care in handling.



Lamp (bulb)

The Crusader Projector is equipped with a special RADMAR No. 2235 12 Volt 20 Watt reflector lamp. This lamp will last approximately 200 hours. Spare lamps are available only from RADMAR, Inc. You should have a pre lamp at all times. In an emergency, if you have no spare lamp, remove the lamp-end cap, and aim a flashlight through the projector.

Lamp Change Caution

When the lamp is changed you will sometimes find that the electrical connector does not fit tightly onto the pins of the new lamp. This is due to differences between lamps. Spread the pins gently with a screwdriver to tighten the connection. If the pins are too far apart, gently bring them closer together.

Slides

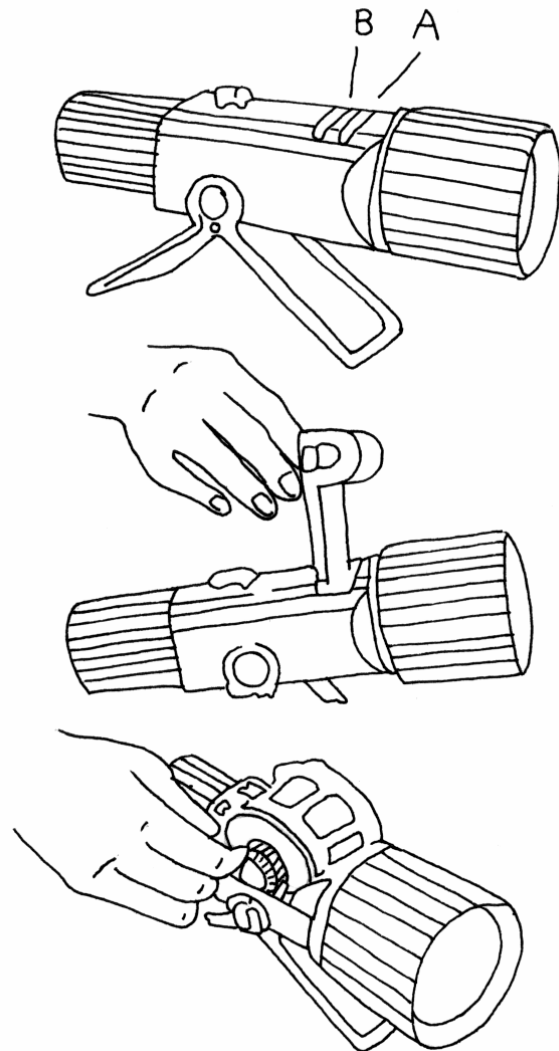
For super slides insert in channel (A). For standard slides insert in channel (B).

Filmstrip-Standard Vertical

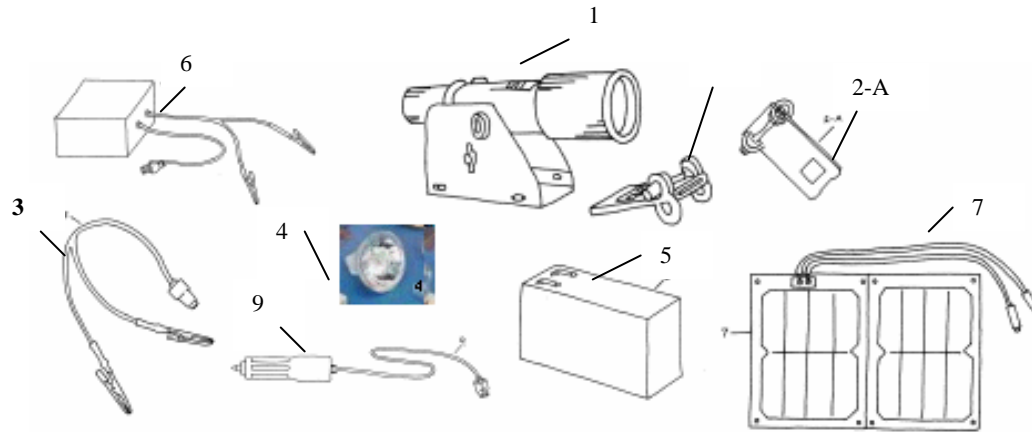
The unit is equipped with filmstrip adapters for projecting single frame films. Usually vertical filmstrips have single frames. Insert the adapter into channel (A), and turn the sprocket knob on the adapter to advance the picture as you tell your story.

Special Purpose Models

Model 1210 Planetarium Projector for Single-Slide Hand-Held Use (No filmstrip carrier). Comes with special AC Power Module with 6-foot lamp cord to allow Power Module to sit on floor or table during hand-held use of projector. Model 1214 is the same with addition of plug-in unit.



Crusader Plus by RADMAR #1202-B



English	Francais	Espanõl
<p>RADMAR battery-powered projector system</p> <p>1. Model 1202-B Crusader-plus filmstrip & slide projector</p> <p>2. Vertical format filmstrip carrier (included)</p> <p>2-A. #1220 horizontal format filmstrip carrier-optional accessory-rotate projector body in stand to use</p> <p>3. Battery connection cord (included with #2102-B)</p> <p>4. Spare lamp #2236</p> <p>5. #1222-A rechargeable 12-volt battery.</p> <p>6. #1225-X 12v battery charger for 220/240v 50/60hz electricity</p> <p>7. #1228 solar battery charger.</p> <p>8. #1223-AX AC power module for 220/240v 50/60hz electricity</p> <p>9. #2221 car lighter dc power cord</p> <p>Not shown: #1229 foldable plastic projection screen #1531 projector carrying case</p> <p>Note: removing the final “x” from a product no. Means it is for 110/120v 50/60hz electricity.</p>	<p>Projecteur et système RADMAR pour projection avec pile</p> <p>1. Modèle 1202-B, projecteur crusader-plus pour film et slide</p> <p>2. Porteur de film avec images en ligne verticale</p> <p>2-A. #1220 porteur de film avec images en ligne horizontale. Le projecteur tourner pour opération avec #1220</p> <p>3. Câble de connexion entre le projecteur et la pile</p> <p>4. #2236 lampe pour remplacement en projecteur.</p> <p>5. #1222-A pile de 12v a la recharge</p> <p>6. #1225-X chargeur de pile 12v pour opération avec 220/240v 50/60hz électricité.</p> <p>7. #1228 chargeur de pile solaire</p> <p>8. #1223-AX module d’électricité 220/240v 50/60hz</p> <p>9. #2221 câble de connexion entre le projecteur et réceptacle d’allumeur d’automobile</p> <p>Ne pas en diagramme: #1229 écran de projection plastique pliable #1531 caisse pour porter le projecteur</p>	<p>Sistema RADMAR para proyeccion con bateria</p> <p>1. Modelo 1202-B, proyector de slide y filminas.</p> <p>2. Portador de filmina con imagenes en linea vertical</p> <p>2-A. #1220 portador de filmina con imagenes en linea horizontal. Cuerpo de proyector rotado para uso</p> <p>3. Cable de conexión entre proyector y batería</p> <p>4. #2236 lámpara por reemplazo en proyector.</p> <p>5. #1222-A batería de 12 voltios</p> <p>6. #1225-X cargador de batería 12v para operación con 220/240v 50/60hz electricidad.</p> <p>7. #1228 cargador de batería solar</p> <p>8. #1223-AX adaptador para corriente alterna por 220/240v 50/60hz</p> <p>9. #2221 cable de conexión entre proyector y receptáculo de encendedor en coche</p> <p>No es en diagrama: #1229 pantalla de proyección en plástica. #1531 caja por llevar el proyector</p>

Appendix D: Filmstrips of OT Stories Testify to Christ's Relevance Today

Steven A. Jameson

Originally published in *Notes on Scripture in Use and Language Programs*, #27

A new photographic presentation of three Old Testament Bible stories, teamed with an original drama entitled *An African Prodigal*, is helping show thousands of Nigerians that Christ is relevant for Black Africans. It also is inspiring many small language groups to translate Scripture portions into their own language.

The filmstrips are part of a package of materials including picture books, group leader's guides and translator's guides. The foundation of the series is Scripture, the guiding principle is cultural appropriateness, the goal is adaptability with accuracy, and the objective is proclamation. We did the entire series in Nigeria, where my wife Karen and I work with Sudan United Mission, Christian Reformed World Missions, sponsored by Christian Reformed World Missions.

We used talented Nigerian visual artists, traditional musicians, actors and readers to produce mediated versions of *The Creation*, *Adam and Eve*, and *Cain and Abel*. We studied African Traditional Theater practices, then developed our filmstrips around those techniques.

The results have been exciting in several areas.

"We hear our own music and our own languages, and we see the faces of our people," says Reverend Samuella Gakye, Chairman of the Evangelism Program for the Christian Reformed Church of Nigeria. "We hear and see our own people, and we know that Christ is for Black Africans. Non-believers learn that Jesus knows our traditions, and then can believe more easily."

"When Nigerians see these filmstrips, and realize that they can have a finished professional quality product for a limited investment of time and funds," says Dr. Rob Koops of the United Bible Society, "they are encouraged to begin translation projects. It is easier to begin when the goal is four chapters of Genesis on audiocassette than when it is a thousand pages of text with a newly-created orthography."

Recently we sponsored a seminar in Jos, where our Nigerian headquarters is located, and we had 12 translation teams from small language groups with no Old Testament and only missionary-produced New Testaments. Twenty-four people, and not an expatriate among them!

Tested Under Fire

The films and printed materials have proven themselves tools of the Spirit in several places. Our favorite story is of a Nigerian medical team ministering in an area exclusively Muslim. They had spent the day administering inoculations and giving other medical assistance. That night they showed filmstrips. When they reached the Gospel presentation, the crowd suddenly turned from grateful to angry.

"When the last slide was shown, our projectionist grabbed up the projector and battery, jumped in the Land Rover, and drove off in a hail of stones," says Dr. X, Director of the organization, with a laugh of relief and thanksgiving. "We were grateful for the programs. Imagine if we had tried to flee with a generator and 35mm projector!"

Other than that incident, the experiences have been more pleasant. Several thousand people have made first-time commitments to Christ after seeing the filmstrips in places ranging from the bar and bordello district of one town, to a village of animists on the peak of one of Nigeria's remotest mountains.

“I climbed the longest mountain in the world”—not the highest, but the longest from base to peak—to show the filmstrips and talk with a group of animists in their village near Lake Chad,” says Jibani Adzibia, an evangelist and student at the Theological College of Northern Nigeria in Bukuru, Plateau State. “It took us two hours to climb from the 1st village where one finds a church to a village where no one professed Christ. I showed the filmstrips and talked with them, and over 20 people made professions of faith in Christ.”

Amos Shamaki, an evangelist working in Gongola State in Nigeria, says, “When I go into hamlets to preach, people gather as if a king was coming. People in the towns, too, are eager to watch the films.” (Amos complains that the problem he is facing is the batteries: they run down too fast and then he is sad because he must preach without the filmstrips. “He who is used to eating yams with stew will find it difficult to eat food without soup,” he says.)

A Systemized Approach

The package that we developed has evolved with our research. We were concerned about presenting materials that were affordable, easily translatable (as compared to lip-synching a full-length movie), verbatim Scripture, and—most important as we selected media and content—culturally appropriate.

We experimented with videotapes, TV broadcasts, print media, and finally settled on a mixed media approach rather than on a particular media format. One thing we learned was that African communication is group discussion oriented; any medium that ignores the group aspect is inadequate, any message that draws on it will be more effective.

We chose to develop a package of materials around one central theme. The theme is: we are separated from God by our sins, and can be reconciled to him through Jesus Christ. The package, as mentioned earlier, consists of filmstrips, audiocassettes, picture books, teachers' aids, translators' guides and training sessions.

If a church group or individual can afford a 12-V projector (U.S. \$50) and filmstrip set, they can choose that option.

If a Sunday school wants to invest only a small amount, they can buy a set of picture books and audiotapes.

If a family wants something to use at home, they can buy just the tapes, or the tapes with the books.

We are planning to make video adaptations of all the filmstrips.

In all cases, we emphasize that the user is responsible for the way he or she uses the tools: while they can be used without requiring a response, the best method is to incorporate discussion with viewing and listening. Thus, we always include a Group Leader's Guide.

Follow-up and Discipleship

Follow-up and discipleship are important parts of the package approach. The materials were designed to be used as group media. The emphasis is always on dialogue, discussion, and group consensus. For Evangelist Adzibia, that meant the new converts on the top of the mountain were to be encouraged to make the trip down the mountain to a Church of the Brethren congregation. On the Sunday following his visit, about 15 of the new converts made the two-hour trek down the mountain to attend church!

“Our materials and training programs stress that the filmstrips are a tool for training and reaching people,” says Karen Jameson, Curriculum Development Coordinator for the producers. “They are powerful for drawing crowds, but are much more powerful when used as training tools. Our teacher's kits include introductory notes, initial follow-up questions, and guides for detailed

follow-up of new believers. People from the bar district of Buruku actually came out to the seminary chapel for follow-up work following their confession of faith in the town.”

Reasons for Success

The success of the new filmstrips is due to a variety of factors.

1. **Appropriate Tools**

“We are excited about these ‘appropriate media’ tools,” says Dr. Steve Onoja of Faith Deliverance Ministries in Nigeria. “We have used the filmstrips with 12-volt projectors and solar battery chargers throughout rural Nigeria. Always, people come to see and hear, and are moved. They find blessings in Christ. The follow-up materials provided by SUM-CRC work very well with rural Africans.”
2. **Things African**

We have produced everything in Nigeria except the duplicating of the filmstrips. That way, the Africans see African faces and African scenery; they hear African music and local voices. We willingly sacrifice some of the Western technological advances in some areas. For instance, we often hand-letter our title slides rather than using machine or computer-generated art. That is more than compensated for, however, by the ownership Africans find in our products, and the teaching that we can do as we help the Nigerian staff produce the filmstrips.
3. **Our Own**

“We can always buy a more extravagant Western production,” says Saleh Abdullahi, Fulfulde Language producer for Radio ELWA in Jos, “but they are always Western even when we have someone stand and translate. These are in our own language and cultural setting. People hear and enjoy and believe.”
4. **Indigenous Music**

“These productions use traditional music in exciting new ways,” says Panam Percy Paul, a prominent Christian musician in Nigeria. “Media Services has taken traditional music used in the villages, reshaped it, and produced dramatic music that praises God! It is exciting to see the reactions of people when they hear the music!”
5. **Heart Languages**

“We have these programs in a dozen languages and are already doing more; we are especially interested in language groups that are too small for a full printed Bible but who are interested in having Scripture portions on tape,” says Ibrahim Garba, our Audio Production Specialist. “The grandmamas around the village fires don’t speak English, and maybe not even Hausa (a major Nigerian trade language). Our programs speak in the language of their hearts, the language they use around the hearthstones.”
6. **Pacing**

“Someone from the West might not like our pace,” says SaaAôndo Iorngurum, our Production Coordinator, “but the people understand it. People unaccustomed to media can’t follow the detailed images used in Western productions. They can follow our simple, basic photographic images. We leave the slides up long enough for the audience to comment on the people, to analyze the details. Then, after as much as half a minute, we change the slide. People enjoy the opportunity to absorb

and to internalize the images. Understanding flows from their experiencing the images.”

7. Simplicity

In the past, media has meant big generators, powerful projectors, vans and film libraries. Our system is much simpler: flashlight-sized filmstrip projectors powered by 12-volt batteries yet able to project an image 10 feet high and 15 feet wide, with solar panels to recharge the batteries. Urban folks say, “That is too simple. Give us video;” but when they see the equipment and experience the filmstrips, they are quickly convinced.

Success

We plan to continue production of these products for several more years. Already in production and nearing completion are a children's story (*How the Lion Got His Mane*), a story about Moses (*To Free His People*), and a two-part New Testament drama dealing with contemporary issues (*Impact: Africa*, one using the Christmas story and the other the Easter story). We think that people will grow to understand and use the filmstrips, and we intend to keep assisting their ministries with our products.

The “Contextualizing” Decision

We started with the Old Testament deliberately. The materials are suitable for work with Muslims, and for secular Nigerians. But we didn't want to stop with the Creation and Fall; we wanted to proclaim the joy of salvation as well.

It was all right to use Nigerians as the actors for the first part of Genesis; no one objects to seeing a black Adam. After all, up until the Tower of Babel, all men might have been black. After that, though, we know that Abraham and Sarah, Moses and Miriam, Jesus and Mary Magdalene were Middle Easterners. It is a challenge to put them on screen. We struggled with the question of contextualizing: how far could we go to make Jesus incarnate without making him historically inaccurate?

We were concerned about this because, after several test showings, we had people ask how we got photos of Adam and Eve! Cameras had not been invented then! (People here who are using the *Jesus* film report similar questions from the audience.)

Therefore, we are all reluctant to photograph a black Messiah. (This is not an issue for some, however. The Catholics in Cameroon use artwork showing Jesus and his disciples as Mafa people. Johnny Cash made his *Glory Road* film using good old boys from Somewhere Down South. The Mafa and the good old boys are equally inaccurate.)

We opted to avoid contextualizing Jesus. We recast the story of the Prodigal Son into a contemporary time, using Nigerian actors for the contemporary portions and switching to cartoon drawings when the narrator reads the Prodigal Story from the Bible. It is theologically sound, but not pure Scripture.

Through the exciting new filmstrips and supplementary products developed and produced by SUM-CRC Media Services, people in Nigeria and across Africa are learning that Christ is relevant, that He is the answer for Africa.

Author's Note

The complete set of materials is as follows:

Filmstrips: Four separate titles, intended to be used together as an evangelism or discipleship series, are available. The package teaches that, first, we belong to God because He created us.

Second, we are separated from God because of our sins. Third, religious behavior alone will not reconcile us to God. Fourth, only through Jesus Christ can we receive forgiveness and reunion.

Cassettes: Each filmstrip has an accompanying cassette tape in English or Nigerian languages. Arrangements can be made to dub your own language over our music, or instructions can be provided on producing your own music.

Books: Each title has a corresponding book containing black-and-white reprints of the filmstrip. They are large enough to be used as a flip-chart for small groups, or in home devotions.

Aids: Each title has an accompanying Group Leader's Discussion Guide, or curriculum package, containing class outline, questions to be asked before the filmstrip, discussion guide for after the filmstrip, Scripture references for answers, and a guide for in-depth discussion including an adaptation of the Bridge concept for evangelism.)

A set of four filmstrips with English language cassettes, translator's guides, discussion leader's guides and dubbing instructions is available for \$100; one filmstrip (*An African Prodigal*) with English cassette, translator's guide, dubbing instructions and teacher's aid is \$30; U.S. funds only. Make checks payable to *MasterVision International*.

People interested in ordering these items can contact me directly by writing to me. . . . Please mark the envelope REGARDING THE PRODIGAL SERIES.

I will be glad to hear reports of similar projects in any country; personal mail is welcome with or without orders.

Appendix E: Media Observation Form

Marilyn Malmstrom, International Vernacular Media Consultant

Whenever research is undertaken in a given community, it would be beneficial to the overall strategy plan to gather information relating to media acceptance and use. Once the decision is made to incorporate the use of various media in a language program, this information will help indicate the most appropriate kinds of program formats as well as aid in the selection of culturally appropriate technology.

Following is a suggested form to gain information that will assist in planning and selecting the media that will have the greatest impact and will foster local ownership. The first two categories can be addressed at early stages of language program research. The remaining categories will require a more in-depth understanding of the total language situation.

Media Observation Form

Community name or geographic area (Language/location)

Describe the specific group within the community that contributed the information (individuals, believers, young people, church leaders, etc.)

Observer's Name _____ Date _____

Available Media

- What media technology is already available in the community?
- Who or what organization/s produce the programs?
- Who owns the media equipment?
- How is it shared with the community at large?
- What tools/products are available and how are they acquired?
- Does the community have active or passive participation?

Power

What kind of power is available or would be best suited to the desired media?

Dry cells _____ Wet cells _____ Electricity _____ Solar panels _____

Communication Styles

- What communication styles have you observed
- Is there a special style for religious topics?
- Is there a special style for historical information?
- Are there particular venues that accept a particular communication style? (Festivals, family gatherings, religious settings. etc.)

Storying

- Who are the storytellers in the community?
- How are they selected?
- What is their status in the community?

Media Observation Form (continued)

- Do they have a variety of delivery systems? (Style, format, with music, etc.)
- Who is their audience? (Groups, individuals, special occasions, etc.)

Attitudes Towards the Media

- Does the community view some media as foreign? Which one/s?
- Are there government restrictions on the production and use of some media? Which one/s?
- Is some media considered a communication tool only for the rich or educated? Which one/s?
- How would you rate the community interest in producing vernacular media on a scale of 1 to 10 (with 1 being no interest and 10 being highly motivated)?

___ Audiocassettes	___ Radio
___ Drama Clubs	___ TV Programs
___ Filmstrips	___ Video
- Does the church view some media as secular and inappropriate for church use? Which one/s?

Participants

Can you identify individuals or local infrastructures that might be interested in participating in the planning, production, and distribution of any given media?

Organizers

Script Writers

Musicians

Speakers/voicers

Story tellers

Technicians

Distributors

Appendix F: Vernacular Media in a Language Program

The SIL End Statements (revised May 2001) include the goal

“...that people in each generation have access to the Word of God in the language and media that serve them. . . . Language communities have access to materials when . . . materials are available in usable media which is appropriate to the situation, including print and/or non-print forms.”

This goal recognizes that vernacular media is an important, integral part of each language project.

With this in mind, the following information is presented to:

1. Suggest broad areas where vernacular media can help achieve the goals and objectives set for the language community.
2. Facilitate the selection of appropriate media.
3. Propose a basic media plan to maximize effectiveness of a vernacular media component in language projects.

Vernacular Media’s Contribution to a Language Project

The following areas illustrate how vernacular media make a substantial contribution in achieving promotion, motivation, and distribution goals in language projects by:

1. Providing an avenue for culturally and/or politically acceptable forms of communication.
2. Promoting vernacular literature.
Audio cassettes, filmstrips, videos, visuals, etc., aid in the promotion of mother-tongue literature, especially the Scriptures.
3. Reinforcing literacy activities.
Vernacular media can be programmed for use alongside literacy materials. This serves to encourage mother-tongue literacy as well as increase reading skills.
4. Encouraging broader community participation.
Incorporating vernacular media into the program strategy allows for participation by more people within the community. Many members of the community can contribute: educated and uneducated, old and young, rich and poor. This promotes greater use through wider distribution.
5. Fostering local ownership.
 - a. Incorporating community participation in the planning and production of the media is the best way to foster local ownership.
 - b. Involving community leaders gives a sense of authority to the message by acknowledging established authority structures which promotes community ownership.
 - c. Involving well-known people and believers gives a sense of community ownership and approval by personal testimony and/or reputation.

6. Affecting Scripture use factors.

According to Wayne Dye's *Seven Key Factors Affecting Scripture Use*,⁵ spiritual hunger and initial understanding of the Scriptures must be in place to ensure Scripture use. Vernacular media can help address both of these needs. Also, Dye states that people must be able to read or hear the Scripture, and media tools enable people to hear and see, creating an interest in the printed Scriptures as well as giving access to non-readers.

Factors to Consider Before Selecting the Appropriate Media

The following points address the issues involved in making a basic plan or strategy to maximize effectiveness of a vernacular media component in language projects.

Deciding if, why, when, and how media might be useful in a language project will depend on a number of related factors. While making those decisions, it is important to keep the target audience and its felt needs in focus.

1. What role is the team assuming in the various stages (planning, production, and distribution) of the project? (i.e., facilitator/consultant? catalyst? producer?)
It is generally agreed that SIL's public profile needs to be thought of in terms of both the level of visibility and the level of activity.⁶ These can be either high, mid or low profile, depending on various contexts represented in language communities.
2. At what stage is the language project? (Barely underway? A few vernacular materials? Nearing completion? Finished but literature not used?)
In most cases the entity administration will have some policies relating to the timing for various Scripture use activities. In cases where the translation is in the beginning stages, it is generally recommended that using media be delayed until basic translation decisions (like key terms) have been established. Where the translation is finished, and in cases where the translation team is no longer resident, issues related to who will be involved in the development and distribution of media have to be determined.
3. On what main area of programmed activities will the media focus?
Activities focus on education, production, promotion, and distribution. Each area has specific goals that can be achieved more effectively by including vernacular media in the activity.
4. What specific long-term program goals and/or short term objectives do you expect the media to assist in achieving?
The selection and use of any medium needs to complement the overall language goals. Having specific objectives firmly in mind will assist in designing media activities which are most likely to accomplish their intended purpose.

⁵ Contact Wayne Dye for a full treatment of these factors: wayne_dye@sil.org.

⁶ See M. Paul Lewis's article, *Scripture Use-Implicit/Explicit?* in the April-June 2000 issue of InterCom, pages 6-7.

5. What factors exist which might hinder the reception and use of printed vernacular materials? (Low literacy rate? Lack of motivation for mother-tongue use in public gatherings? Little interest in mother tongue written materials? Bilingualism? Lack of skilled teachers in mother tongue? etc.) Identifying these factors will help indicate how the media should be designed to address the problems.
6. What is the general attitude of the potential users towards the various media options?
 - a. The language community: No language group has an entirely “neutral” attitude towards a particular medium. Where there has been no previous exposure, it probably will be considered “foreign.” Where it has been used, attitudes have already been formed which will affect its reception. (For example, people may see media as “entertainment,” “propaganda,” “educational,” “religious,” etc.) Various people or individuals in certain geographic locations will have differing attitudes towards a particular medium.
 - b. Other organizations: Their responses reveal whether they are willing to share sponsorship responsibilities.
7. What is the level of interest among the language community towards the selected medium?

Level of interest is not only an indicator of acceptance, but it also helps to predict the extent of involvement potential users will be willing to give to production, promotion, distribution and use.
8. If you are focusing on a particular segment of the population (i.e., women, children, educated, etc.), which medium would have the greatest acceptance?

Decisions are affected by the degree of exposure, values, and other cultural norms.
9. Sustainability? Which levels of technology are most suitable for both producers (those making the product) and users (the audience) in relation to community constraints?

For example, if video or radio is selected as a “one-shot promotional activity” to raise the prestige of the language, the local community probably won't be involved in the technical production. However, if the medium is to be produced by the local community for long-range use, it must fit the availability of skills, goods, and services within the community to enable ongoingness.
10. Which media would be most cost effective for the stated purposes?

Although budget should never be the sole factor for selecting the medium, it does have a practical bearing on it.

Selecting the Appropriate Media

Traditional Media Forms

Traditional avenues of communication are viable forms for communicating information in any culture. Many cultures are rich in traditional forms like drama, dance, storytelling, chants, and music. These should be identified when considering vernacular media options.

Traditional media forms are often more easily understood than high-tech media, even though the message it carries might be new to the audience. The familiar form promotes identification, which gives credence to, and acceptance of the message, as well as generating a high degree of interest.

Furthermore, cultural forms support local involvement. Also, production costs are usually more in line with the local economy.

However, traditional media have some limitations. They are not easily transportable. Many consider them less permanent than recorded or print forms. Participants require a measure of inherent skills, which are not always attainable, thus hampering extensive use. Also, some of them are viewed as unacceptable because of cultural connotations which make them particularly incongruous with a Christian message.

Popular Media Forms

Popular avenues of communication are also viable forms for communication if the attitude toward the medium lines up with the intended communication goal.

Popular methods of communication have the interest of the people and they are more willing to invest in production and equipment for such media. Also, production and distribution venues may be available locally.

However, production costs may be more than the local economy can support and because of that, popular media forms may not be able to be maintained at a local level. Producers require training, which may not be available locally.

New Media Forms

Popular media forms can create a larger dependence on outside involvement, especially if new outside production techniques and technology are introduced.

New avenues of communication should be thought through carefully before being brought into any culture. There may be already preconceived attitudes toward a new medium or otherwise our introduction will set the stage of how a new medium is accepted. Not all media can be sustained within a culture and this also needs to be considered in relation to local ownership and continued use of the medium. Remember, media is most effective when it is biblically accurate, culturally appropriate and locally owned.

Developing a Media Plan

Once the above information has been gathered and processed, the media component can be incorporated into the language program activities. The following steps will help to direct that planning:

1. Identify sponsorship.
 - a. Interact with individuals or groups willing to assume ownership of the activities.
 - b. Guide sponsors in the identification of the audience/s.
 - c. Define language team's role. An ideal role is to serve as catalysts, "making it happen" but not having a prominent place in the final product.
 - 1) High-mid profile in planning.
 - 2) Mid profile in production.
 - 3) Low-no profile in distribution.
2. Plan the strategy.
 - a. Match the media activities to specific language goals.
 - b. Describe felt needs of specific audience.
 - c. Identify who will do the work and select how they will be trained.

- d. Define what promotional activities will be needed.
- e. Set a realistic budget and designate from where the funds will come.
3. Prepare the materials.
 - a. Solicit local people to assist in preparation.
 - b. State specific program aims.
 - c. Set time frame for text to be completed.
 - d. Adapt existing materials or create new ones.
 - e. Suit content to the needs and conceptual level of the audience.
 - f. Select culturally appropriate formats and presentations.
 - 1) Narrative
 - 2) Dialogue
 - 3) Question and answer
 - 4) Modified drama
 - 5) Ethnic chants and music
 - 6) Poetic
 - 7) Testimonial
 - 8) Cultural storytelling
 - 9) Songs
 - 10) Read-alongs
 - g. Where possible, combine various forms of the media to create more interest.
4. Test and check the materials.
 - a. Have a formal or informal committee check material for suitability to audience, content, flow, etc.
 - b. Do a naive check with members of the audience, if possible.
 - c. Have the appropriate consultants (e.g., translation or literacy) check all materials.
 - d. Make necessary revisions.
5. Produce materials in selected medium.
 - a. Aid in the selection of production participants (i.e. singers, speakers, actors, etc.).
 - b. Rehearse material with participants.
 - c. Schedule technical help.
 - d. Arrange venues for village production if required.
 - e. Oversee production sessions.
6. Distribute media according to the program plan.
 - a. Work with the sponsoring infrastructure in carrying out the distribution plan.
 - b. Arrange for any training that distributors and users may need (e.g., handling equipment, record keeping, etc.).
 - c. Coordinate the production of accompanying media forms, and ensure that any required equipment will be available.

- d. Remember that availability does not automatically ensure use. However, if the planning has been properly done, many aspects of the distribution will have already been clarified.
7. Assist in organizing a follow-up and evaluation plan to include:
 - a. Documentation of impact or effectiveness in relation to stated objectives.
 - b. Identification of any additional materials needed or desired.
 - c. Identification of any revisions or further related activities that may be needed.
 - d. Whether further related activities should be planned.

Additional Resources

Contact Vernacular Media Services at JAARS for additional resources containing more detailed information on various topics discussed above. This includes consultations and workshops by trained VMS staff as well as printed and visual materials.

For consultant help contact

Durk Meijer “vms_director_jaars@sil.org”

Marilyn Malmstrom “marilyn_malmstrom@sil.org”

To contact VMS departments

“vms_project_cord_jaars@sil.org” for project approval forms and information, and for information on available funding for a vernacular media project.

“vms_research_jaars@sil.org” for technical questions and information.

“vms_sales_jaars@sil.org” for prices or to purchase audiovisual media, equipment and supplies.

“vms_scripting_jaars@sil.org” for information on scripts for the *Genesis, Luke, Jesus and God’s Story* videos.

Resources

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