THE PERCEPTIONS OF CHRISTIAN PERFORMERS REGARDING THEIR CAREER ADVANCEMENT IN THE ENTERTAINMENT INDUSTRY

by

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DEDICATION

This dissertation is dedicated first and foremost to Jesus Christ, my Saviour, who represents truth, love and ministry.

Secondly, I would like to extend my dedication to all Christian entertainers (believers and followers of Jesus Christ) building a career in the Entertainment Industry.

Lastly, my dedication goes out to new-found research and better understanding of one of the largest diversity groups in South Africa, namely Christians.

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ABSTRACT

This study unveils the perceptions, real-life experiences and thought-processes of contract workers who dedicate their lives to the Christian faith, values and belief-system, but simultaneously endeavour to establish and follow a successful career in the volatile, cut-throat, non-Christian-based (*"hedonistic"*) occupational entertainment commerce. The researcher embarked on this study with a qualitative, interpretivist research approach. Data was gathered through in-depth, unstructured, face-to-face interviews with a sample of nine research participants. The sample consists of student entertainers; entertainers in the public eye, but not yet established; as well as entertainers who have successful established careers with loyal national and international audiences in the Entertainment Industry.

The researcher explores and seeks to understand the core values and belief systems of the research participants with regards to their Christian religious orientation, which is statistically verified to be the most prevalent religious practise in South Africa (Nation Master, 2013; Religious affiliation by country, 2010). Hence, the research findings with regards to Christians' approach and attitude towards their careers will contribute to a better understanding and management of the majority of the workforce in South Africa. Moreover, the expected norms, values and work ethic of the Entertainment Industry in South Africa are exposed in this study. Although existing literature upholds that the Entertainment Industry is an exceptionally unstable work environment compared to other corporate industries, this research study adds significantly to current literature as viable causes for the unstable occupational environment are also investigated and presented.

Previous research only addressed several aspects of the effect on one's career advancement if an individual's core value system differs from the accepted norms in an organisation or industry in general. This study subsequently reveals the personal- and occupational challenges that Christian entertainers encounter in an Entertainment Industry in South Africa and how they subsequently aim to decrease the cognitive dissonance that they experience due to continuous role conflict between moral obligation and the vital necessity for employment and career advancement.

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The findings of this study correlate with previous research as it indicates that the research participants will generally choose and prioritise their personal core values- and moral belief system above contradictory social and professional career demands and expectations.

Key words: Christian; religious orientation; entertainer; Entertainment Industry; career advancement; core value system; morals; belief system; work values; work expectations; career challenges; conflicting decisions; role conflict; cognitive dissonance; pornography; nudity; sexual immorality; blasphemy; bad language; homosexuality; substance abuse; social constructivism; existentialism; interpretive inquiry; qualitative research; Atlas.ti.

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CHAPTER ONE:
CONTEXTUALISING THE STUDY

1.1 INTRODUCTION

This dissertation serves as an introduction to a predominantly new study in the academic and professional field of Industrial and Organisational Psychology. The motivation for this study can be found in the following burning questions (Stockman, 2005):

- can Christian believers survive in the Entertainment Industry?
- and if these performers survive in the secular industry and prove to have a successful career, do they still have Christian morals and values or did they have to compromise on those?

Therefore the rationale of the study is to gain knowledge on the perceptions of Christian performers regarding:

- their personal beliefs and Christian values;
- their work values and expectations in the Entertainment Industry;
- and the career challenges and conflicting decisions they are faced with.

Stettler (2010) decrees that Christian performers are ridiculed for their strong beliefs and values in the theatrical work environment. In this work environment, a certain lifestyle and work ethic is sometimes expected from performers (Sollish, 2010): A performer must for instance be willing to engage in blasphemy, pornography, homosexual scenes and substance abuse to be secured in a job. One justifying argument which some performers use to excuse their professional conduct is that if they do not seize the opportunity, they would be easily replaced by 500 other starving performers who will do anything for the job (Stettler, 2010).

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Stettler (2010) and Sollish (2010) state that if performers solemnly choose to be faithful to the Christian ethic which is in context of entertainment, against blasphemy, pornography, homosexuality and substance abuse, they willingly embark on an isolated and unsuccessful career path. The Bible (Christian scripture) states that those who love Jesus Christ will eagerly desire to follow and obey His commands (John 14:15). "No other source of wisdom or moral insight will do" (MacArthur, 2009, p.9).

A counter argument of Christian performers is that they can not be judged for the roles they interpret, because it is merely fictional characters that they portray (Nzewi, 2007). However, Stettler (2010) maintains that portraying is promoting. Consequently, it is exceptionally difficult for Christian performers who desire a profession in the Entertainment Industry to integrate their religious and professional ethic in order to embark on acceptable behaviour (Stettler, 2010).

The study contributes to the field of 'Management of Diversity' in the workplace. Diversity in the workplace consists of: *"all differences that define each of us as unique individuals. Differences such as culture, ethnicity, race, gender, nationality, age, religion, disability, sexual orientation, education, experiences, opinions and beliefs are just some of the distinctions we each bring to the workplace"* (Wrench, 2007, p.9). Furthermore, management of diversity represents: "*the strategies aimed to get excluded minorities better represented in employment*" (Wrench, 2007, p.3). These strategies are, however, not suitable for the proposed study, but rather for a more specialised and consecutive study.

The following essential elements will be addressed in this chapter: Firstly, the background and initiative for the research phenomenon will be described. Then, the problem statement will be addressed as well as the purpose statement. The most important research questions will be revealed and the importance and benefits of the proposed study will be brought to the readers' attention. Imperative delimitations and assumptions will be distinguished, followed by detailed definitions of key terms as focal points in the study. Finally, an introductory chapter division of the dissertation will conclude this chapter.

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1.1.1 BACKGROUND

In effect, 99% of all choices are already made when you base your life on values (Sakebeplanner, 2009). Every individual has a set of values which are deeply rooted within his or her being. Those values are things which the individual view as highly important and of such central worth that it automatically directs nearly every decision one has to make when confronted with what is personally right and wrong (Strategic Leadership and Decision Making, 2008). An organisation or specific industry also has a set of values which must be acknowledged by the individuals within the organisation (Malina, 2009). Whenever the values and decisions of the individual differ from those of his or her organisation, it is bound to have an effect on the progression of the individual's career (Stettler, 2010).

A career in the performing arts is based on the functioning of a fluctuating and boundary-less existence (Bridgstock, 2005). It is recorded in research that only a small number of artists have short-term stability and security with fixed employment contracts for approximately three months (Hayward & Raynor, 2009). Artists are also affected by Affirmative Action measures in the Entertainment Industry where career paths are not merely determined by the most suitable candidate for the part anymore, but by the BBBEE scorecard (E-Inside, 2007). Thus, the probability of continuous employment and employment opportunities are unstable. The practical importance of the study and the relevant research problem calls for the attention and awareness of how and why a Christian performer's core value system can bear the decisional weight of fundamental career advancement in the Entertainment Industry, especially when performers are dependent on every opportunity and exposure they can get (The American Society for Theatre Research, 2006).

The core value system of individuals pertains to religion, culture, background and beliefs (Abreu, Camarinha-Matos & Macedo, 2009). The core values of each individual will either be enabled or disabled in the occupational setting. The academic importance and benefits of the study are acknowledged by an enormous gap presented by exceptionally limited academic research findings regarding the effect of Christian artists' core value-laden career decisions and effect on their advancement, specifically in the Entertainment Industry. A widespread search investigation was performed on the most relevant

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electronic databases namely: Proquest; EBSCOHost; Emerald; ScienceDirect; Google Scholar; SA-epublications and SAbinet; Google and the World Wide Web. Minimal information was found regarding the perceptions of Christian artists concerning their career advancement in the Entertainment Industry in South Africa.

Previous research addressed several aspects of the effect on career advancement if an individual's core value system differs from the accepted norms in an organisation or industry: Firstly, "*the influence of family, church, community, and school will determine individual values*" (Strategic leadership and decision making, 2008). One's core individual value system is the integrated moral and ethical beliefs which form the basis for a holistic outlook of what is right and wrong (Abreu, Macedo & Camarinha-Matos, 2009); Secondly, it is rather interesting that individuals have a tendency to view moral development more noteworthy than social obligation to professional developmental norms and career advancement (Bridgstock, 2009; Malina, 2009).

1.1.2 PROBLEM STATEMENT

The study aims to address the Christian performer's perceptions regarding the inconsistencies between their core value system and the Entertainment Industry's values and accepted norms, to explore the resulting positive and/or negative effects on the career advancement of these artists. The study is academically viable due to the large knowledge gap in the management of diversity in organisations. Limited information is available as previous research has failed to recognize and address the research problem. Definitions and theories were mostly conducted in corporate environments other than the Entertainment Industry context and limited research studies were conducted to distinguish between specific diversity perspectives such as the core value system of Christian performers. Therefore the core value system of Christian performers is thoroughly examined as well as any contradicting norms within the Entertainment Industry environment to discover the outcome of career advancement opportunities and/or the barriers thereof.

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1.1.3 PURPOSE STATEMENT

The purpose of the investigation is to establish the core values of Christians by conducting specific interviews with Christian performers within their work environment in the Entertainment Industry. Once the specific Christian core values are defined, it will be distinguished and compared to the Industry-related values and work-expectations of Christian performers. This study seeks to understand the performers' perceptions regarding their specific core values which will have an impact on their career advancement in the Entertainment Industry; as ultimately, the outcome of the performers' decisions will be determined when faced with contradicting work values. Consequently either their personal core values will take precedence over their conflicting career expectations, or their career expectations will demand a compromise in their personal core values as their drive to succeed within this environment takes preference.

1.1.4 RESEARCH QUESTIONS

The following research questions will guide the study to clarify the perceptions of the research sample:

- What does the core value system of Christian performers comprise of?
- What are the accepted norms, values and expectations in an Entertainment Industry?
- How does the core individual value system of Christian performers contradict the accepted norms, values and expectations within an Entertainment Industry context?
- What is the definition of career advancement in an Entertainment Industry?
- How do the core values of Christian performers impact their career advancement in an Entertainment Industry?

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1.1.5 IMPORTANCE AND BENEFITS OF THE STUDY

From a theoretical perspective, the study is of remarkable worth. All people have a core individual value system. Some people are even unaware of their own and others' values, morals, beliefs and preferences. A huge knowledge gap is addressed by exploring if, how, why and to what extent an individual's core value system determines the outcome of essential career decisions and the impact thereof on his or her behaviour. That is whether one is true to one's own core values or to work for an organisation where one's core values are compromised so one may advance within one's career. A qualitative interpretive study is conducted on Christian performers in the Entertainment Industry, which is a unique and valid context to test the contradicting values and norms, since the environment is perceived as highly liberated and filled with diverse influences. From a theoretical as well as a practical perspective, the study adds value to research within the field of 'Management of Diversity' with regards to Industrial and Organisational Psychology, firstly by focusing on Christianity as this adds value to literature regarding religion in South-Africa. Secondly, the study addresses a gap in literature as it explores the impact on Christian performers' career-progression in an Entertainment Industry environment.

1.1.6 METHODOLOGY OVERVIEW

The researcher embarked on a qualitative study, as she utilised an interpretivist paradigm. As it is established that this study addresses a remarkable theoretical gap in empirical research, this research approach is particularly suitable (De Villiers, 2005; Rowlands, 2005) as a qualitative interpretivist research approach makes use of an inductive inquiry (De Villiers, 2005; Ponterotto, 2005). Hence, new information is discovered in a bottom-up approach and theories are formalised (Lewis, Saunders & Thornhill, 2009) through an in-depth exploratory process of attaining novel information.

Qualitative research requires that information is gathered through verbal, non-verbal and written language by the utilisation of descriptions of observation, behaviour and responses of the research participants (Whitley, 2002). Interpretivism theorises that truth and reality are found in the individual's intellectual processing of his or her regular social experiences;

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and henceforth the labelling of those recurring experiences as his or her reality (Ponterotto, 2005). Therefore, the researcher had to interact with the participants by collection of social compositions of language, perceptions, and shared values in order to discover new meaning and gain understanding into their reality (De Villiers, 2005; Klein & Myers, 1999; Ponterotto, 2005; Rowlands, 2005). The methodology is comprehensively discussed in Chapter Two.

1.2 DELIMITATIONS AND ASSUMPTIONS

The delimitations of the study are delineated. Thereafter the assumptions of the study are defined:

1.2.1 DELIMITATIONS

The study identifies explicit boundaries with regards to the sampling units within delineated contexts and main constructs of the research under investigation. Firstly, the sampling units consist of nine (*n = 9*) Christian performers within the Entertainment Industry (who study or pursue a career within the Entertainment Industry). Therefore, the study will not include any participants from another religion or career.

Secondly, the context for on-site data-collection proceeded at a department of a higher educational institution in Gauteng. Surrounding contexts where the chosen participants performed and/or studied as part of their education and career development were also utilised as a viable context for on-site data-collection. However, because very personal and delicate information was collected, other locations were utilised for data-collection as well to ensure privacy and quietude. Those locations were typically determined by the interviewee in correspondence and agreement with the researcher.

Thirdly, the main constructs of the research includes core Christian values. Christian values are explored and defined holistically. No specific Christian church, denomination or Christian religious affiliation is selected for this study.

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1.2.2 ASSUMPTIONS

An assumption is defined as a "…condition that is taken for granted, without which the research project would be pointless" (Leedy & Ormrod, 2005, p5). The study relies on the following basic assumptions:

- the perceptions of the study sample are viewed as valid and true;
- all individuals have a core value system;
- all organisations, occupational settings and industries have specific values, norms and expectations;
- performers are expected to adhere to the values, norms and expectations of the Entertainment Industry
- core values of individuals will have an effect on their career advancement in the Entertainment Industry;
- and qualitative interpretive research is a feasible method of acquiring suitable information on the topic and answering the research questions.

1.3 DEFINITIONS OF KEY TERMS

The following key terms and definitions are applicable to this study:

1.3.1 CHRISTIAN

The definition of '**Christian**' is: *"One who professes belief in the teachings of Jesus Christ"* (Merriam Webster Online Dictionary, 2010).

Another definition of **'Christian'** denotes: *"(1) A believer in the religion of Christ; (2) A professor of his belief in the religion of Christ; (3) A real disciple of Christ; one who believes in the truth of the Christian religion, and studies to follow the example, and obey the precepts, of Christ; a believer in Christ who is characterized by real piety; and (4) In a*

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general sense, the word Christians includes all who are born in a Christian country or of Christian parents." (King James Dictionary, 2010).

For the purpose of this study, a sample was chosen based on the following definition of **'Christian':**

- an individual who believes that there is only one God and that within the unity of this one God there are three divine (Godly) persons: the Father; the Son Jesus Christ; and the Holy Spirit. These three divine persons share the same nature and attributes;
- an individual who professes belief in the gospel and teachings of Jesus Christ, namely Jesus Christ's sacrificial death for all people's sins as well as His resurrection from the dead. Therefore the individual believes that Jesus Christ is the only saviour and mediator between him or her and the triune God;
- an individual who acknowledges the Holy Bible as the truth which professes the gospel and teachings of Jesus Christ;
- an individual who is reborn in the Christian faith (made a decision to dedicate his/her life to Jesus Christ);
- and an individual who has a personal relationship with Jesus Christ.

1.3.2 CORE VALUE SYSTEM

Synonyms of **'Core'** are the following: *"theory, culture, philosophy, ideology, and doctrine" (*English Dictionary & Thesaurus, 2010).

'Core values' signify: *"the most important beliefs of a person or group"* (English Dictionary & Thesaurus, 2010).

'Value system' indicates: *"A coherent set of values adopted and/or evolved by a person, organization, or society as a standard to guide its behaviour in preferences in all situations."* (Business Dictionary, 2010)

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1.3.3 WORK VALUES, NORMS AND CULTURE

'Work values' or 'corporate values' are defined as: "*The operating philosophies or principles that guide an organization's internal conduct as well as its relationship with its customers, partners, and shareholders. Core values are usually summarized in the mission statement or in the company's statement of core values."* (Business Dictionary; 2010)

'Work norms' or 'Corporate norms' implies the following: "(*1) Informal guideline about what is considered normal (what is correct or incorrect) social behaviour in a particular group or social unit. Norms form the basis of collective expectations that members of a community have from each other, and play a key part in social control and social order by exerting a pressure on the individual to conform. In short, "The way we do things around here." (2) Formal rule or standard laid down by legal, religious, or social authority against which appropriateness (what is right or wrong) of an individual's behaviour is judged."* (Business Dictionary, 2010)

'Corporate culture' is: "*The values and behaviours that contribute to the unique social and psychological environment of an organization. Organizational culture includes an organization's expectations, experiences, philosophy, and values that hold it together, and is expressed in its self-image, inner workings, interactions with the outside world, and future expectations. It is based on shared attitudes, beliefs, customs, and written and unwritten rules that have been developed over time and are considered valid. Also called corporate culture, it's shown in (1) the ways the organization conducts its business, treats its employees, customers, and the wider community, (2) the extent to which freedom is allowed in decision making, developing new ideas, and personal expression, (3) how power and information flow through its hierarchy, and (4) how committed employees are towards collective objectives. It affects the organization's productivity and performance, and provides guidelines on customer care and service, product quality and safety, attendance and punctuality, and concern for the environment. It also extends to production-methods, marketing and advertising practices, and to new product creation. Organizational culture is unique for every organization and one of the hardest things to change."* (Business Dictionary, 2010)

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1.3.4 CAREER ADVANCEMENT

The definition of **'Career'** is: "*The progress and actions taken by a person throughout a lifetime, especially related to that person's occupations. A career is often composed of the jobs held, titles earned and work accomplished over a long period of time, rather than just referring to one position"* (Business Dictionary, 2010).

The term **'Career Advancement'**: *"encompasses everything you do from the time you begin your career to the time you retire; advancement for some people means climbing the corporate ladder until you reach the executive suite"* (Online Encyclopaedia, 2010).

1.3.5 ENTERTAINMENT INDUSTRY

'Entertainment' is explained as: (*1) The act of entertaining; (2) The art or field of entertaining; (3) Something that amuses, pleases, or diverts, especially a performance or show; (4)The pleasure afforded by being entertained; amusement: The comedian performed for our entertainment; (5) Archaic Maintenance; support; (6) Obsolete Employment.* (The Free Dictionary, 2013)

The **'Entertainment Industry'** is defined as: "*those involved in providing entertainment: radio and television and films and theatre."* (The Free Dictionary, 2013)

1.3.6 PERFORMER

'Performer' is defined as: "*an entertainer who performs a dramatic or musical work for an audience*" (Dictionary & Thesaurus, 2010).

1.3.7 PERCEPTION

'Perception' can be defined as: "*A process by which people translate sensory impressions into a coherent and unified view of the world around them. Though necessarily based on incomplete and unverified or unreliable information, perception is 'the reality' and guides human behavior in general" (*Business Dictionary, 2010).

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1.4 CHAPTER DIVISION

The dissertation consists of ten chapters. The following is an outline of the chapters that the reader can expect.

1.4.1 CHAPTER TWO (2): RESEARCH METHODOLOGY

The chapter thoroughly describes the research approach, design and methodology for conducting the research. Furthermore, the quality and rigour of the study are deliberated to ensure dependability, credibility, transferability and conformability of procedures; and to eliminate any risk of possible bias. Ethical aspects of the study are also considered.

1.4.2 CHAPTER THREE (3): LITERATURE REVIEW

In the chapter, a literature review is conducted and thoroughly discussed to exploit the existing information regarding the topic under investigation.

1.4.3 CHAPTER FOUR (4): BACKGROUND INFORMATION OF PARTICIPANTS

The chapter reveals significant and interesting background information with regards to the research sample and -findings, including their career progression and type of work they have done, so the reader can get an indication of the quality sample utilised for data-collection.

1.4.4 CHAPTER FIVE (5): CHRISTIAN VALUES, MORALS AND BELIEFS

The chapter presents the findings concerning specific focused values and ethics of the Christian religion. The perceptions of the Christian participants are emphasised in terms of their core value system where it concerns their religion, their family, culture, society and their work environment.

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1.4.5 CHAPTER SIX (6): ENTERTAINMENT WORK VALUES AND -EXPECTATIONS

The chapter presents the findings specifically focused on the core values and cultural implications expected at an Academic Institution or work environment within the Entertainment Industry as well as the Entertainment Industry at large.

1.4.6 CHAPTER SEVEN (7): CAREER CHALLENGES AND CONFLICTING DECISIONS

In light of the former two chapters, this chapter represents the findings with regards to the comparison of Christian values versus work values and expectations of the Christian performers studying and pursuing a career in an Entertainment Industry. The participants' perceptions regarding their career advancement opportunities, challenges and conflicting decisions are discussed.

1.4.7 CHAPTER EIGHT (8): PRIORITISATION OF VALUES VERSUS CAREER

The chapter presents the research findings which reveal whether the research participants choose their Christian values as superior over their crucial career advancement or vice versa when faced with conflicting circumstances and expectations. These findings consequently prove whether a Christian performer can have a successful career in the Entertainment Industry without compromising his/her own personal core values or not.

1.4.8 CHAPTER NINE (9): DISCUSSION AND CONCLUSION

Final integration of the research results are summarised and concluded in this chapter. The focus of this chapter is to reach conclusions in terms of the research questions stated in Chapter 1. Some limitations of this study are addressed and recommendations for further research are advised.

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1.4.9 CHAPTER TEN (10): REFLECTIONS OF THE RESEARCHER

The chapter gives the reader some inside scoop into the researcher's story, disclosing her thoughts, feelings and experiences on her voyage to discover the truth in an industry where the truth is only imitated to society.

1.5 CONCLUSION

This chapter provided an overview of the general research study. Firstly, the topic was introduced to the reader. Thereafter the background of the study was discussed to prepare and familiarise the reader to the content of the dissertation. The research problem was highlighted, and consequently its purpose was defined. Subsequently, fundamental research questions were proposed to address the problem statement. The significance and benefits of such a study were brought to the reader's attention. The researcher clearly framed the assumptions and delimitations and defined the central themes of the study. The chapter concluded with a chapter division of the book and short description of its contents.

In Chapter Two, the researcher explains the research approach, -design and –methodology. The quality and rigour of the study as well as the ethical aspects are also discussed.

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CHAPTER TWO:
METHODOLOGY

2.1 METHODOLOGY

This chapter systematically explains the research approach, design and methodology the researcher utilised in conducting the research. In addition, the quality and rigour of the study are considered in order to guarantee that all procedures are dependable, credible, transferable and conformable; which will also eradicate any relevance of potential bias. Ethical aspects of the study are also deliberated.

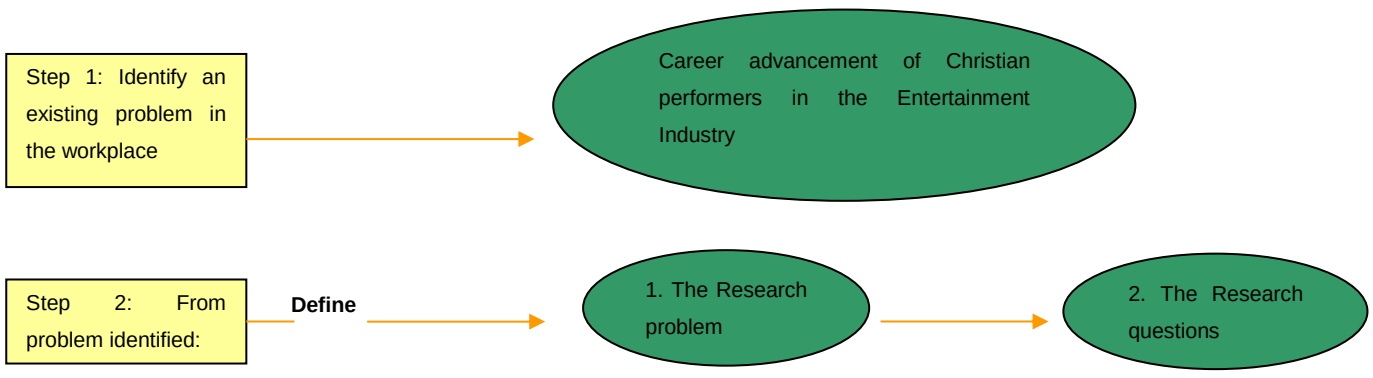
2.1.1 RESEARCH DESIGN

The research design is a methodological process with the purpose to discover and launch novel and recent facts. The design must be thoroughly constructed and established to ascertain that the facts are applicable to other similar stimuli without any biases (Hanington, 2010). The research design typically incorporates the following three aspects: The research approach, the research strategy and the research methodology (Babbie & Mouton, 2006).

2.1.1.1 The research approach

Figure 1: 'The research approach' outlines the process that is followed in the study:

Figure 1: The research approach



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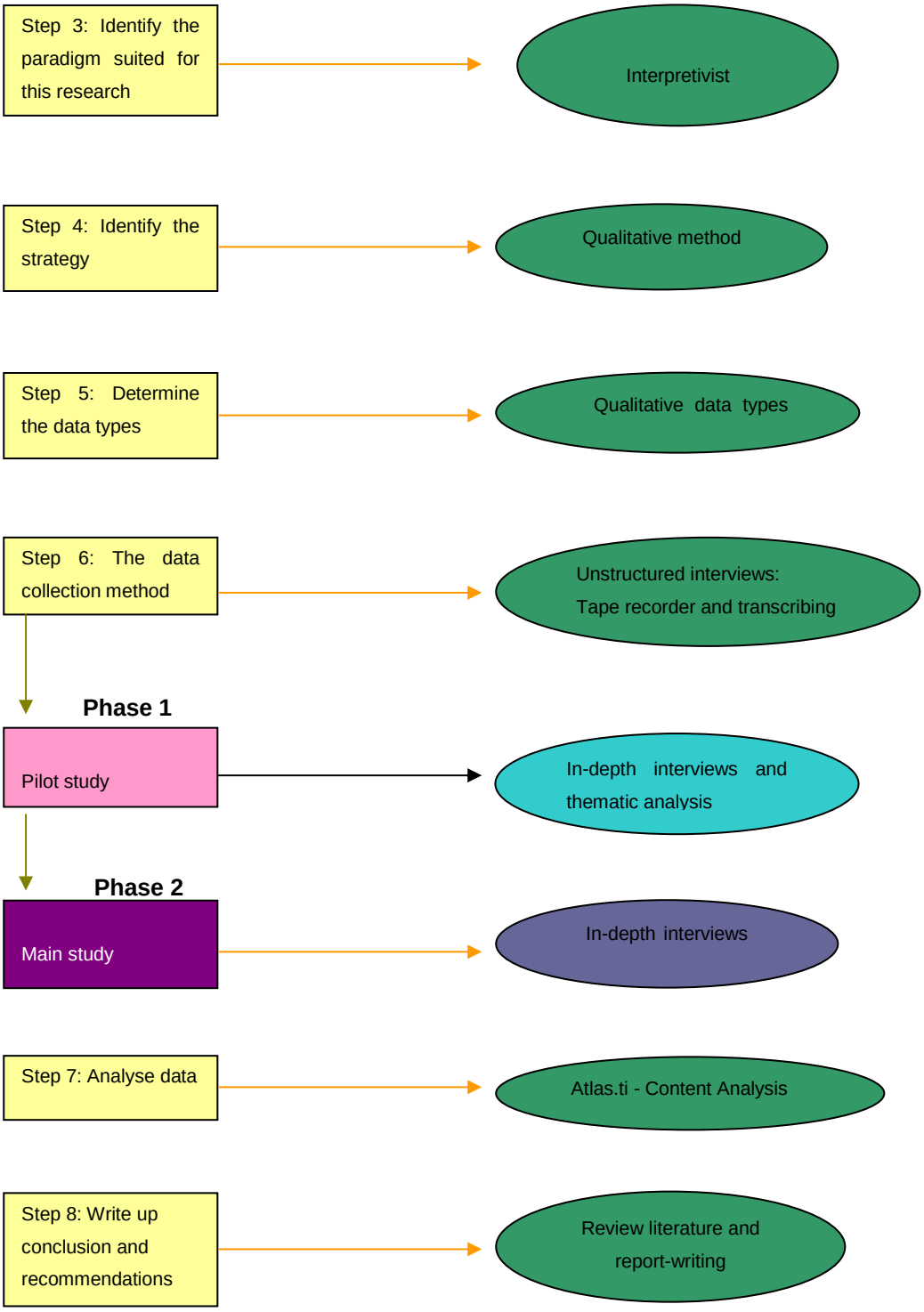

Source: Adapted from Knipe and Mackenzie (2006, p. 203)

The research approach guides the selection of instruments, samples and methods utilised in the study (Denzin & Lincoln, 2000). The research approach in this study also directs the researcher towards the specific selection of a prominent meta-theoretical research paradigm.

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2.1.1.1.1 Meta theory

According to Overton (2007), meta-theory can be defined as a consistent set of interconnected principles that represents judgement and appraisal for constructing a proposed research context. Meta-theory recommends what research approaches, design, theories and methodologies are significant, suitable and essential. At the same time, meta-theory demarcates the insignificant, unsuitable and nonessential research approaches. The important meta-theoretical research paradigm which will be considered in this study is interpretivism.

2.1.1.1.2 The interpretivist paradigm

The Interpretivist paradigm is appropriate for this study. Hence, the paradigm will be explained in detail.

This paradigm is also known as naturalistic or constructivism and is usually associated with qualitative and inductive research methods (De Villiers, 2005; Ponterotto, 2005). The difference between interpretivism and the positivist paradigm is that interpretivism favours a relativist stance that presumes that more than one equal and justifiable reality exists, instead of only one particular objective and external scientific reality (Hansen, 2004).

This paradigm holds that truth and reality lies within the individual's intellectual processing of his or her day to day social experiences; and furthermore the labelling of those recurring experiences as his or her reality (Ponterotto, 2005). Therefore, the researcher has to interact with the participants in reflective dialogue by use of unstructured interviews as data collection method to uncover their point of view, as they construct meaning and reality as actors of their lives according to Kantian theory (Klein & Myers, 1999; Ponterotto, 2005). The participants are expected to openly contribute their beliefs and opinions. They get the opportunity to analyse the interpreted findings of the researcher and hopefully also benefit themselves in the process by voicing their own perceptions and concerns. Joint efforts towards the research will also instil trust between the researcher and the participants which will in turn impact on their willingness to share information as well as their raw emotions on issues relating to the study (Creswell, 2005).

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The underpinning assumption of interpretive research is that knowledge is obtained through social compositions of language, perceptions as well as shared values, meanings and reality of the research participants (Rowlands, 2005). Therefore the intention of utilising this research approach is to understand the situation and discover new meanings based on the participants' perceptions and shared experiences (De Villiers, 2005). The researcher will act as an instrument by interpreting the information accordingly (Leedy & Ormrod, 2010). Furthermore, interpretive research does not make use of deductive methods such as (Rowlands, 2005):

- formal proposals,
- predefined dependent and independent variables,
- quantifiable measures of variables,
- and inferences of representative samples to a population.

Instead, the inquiry is value-related and inductive. This research approach is highly suitable for a developmental topic where a theoretical gap is identified in empirical research (De Villiers, 2005; Rowlands, 2005). As mentioned in Chapter one, there is a significant gap in the literature concerning the values and perceptions of Christian performers in the Entertainment Industry, as well as the perceived career advancement opportunities of Christian performers. Therefore, the interpretive paradigm is an appropriate research approach, as it creates immense learning and awareness about this novel research and relevant knowledge gap, but also a pressing and noteworthy challenge in the management of diversity in terms of religion, in a very liberal and unstable work environment and work advancement.

The benefits of this type of design are that the study will explore a holistic picture of career prospects when interfaced with core values of the selected Christian performers and theory will be developed based on real experiences and perceptions of the participants (Yin, 2009).

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2.1.1.1.3 Scientific philosophy

The scientific philosophies will further substantiate the research approach. The ontological and epistemological position will specifically be explained.

2.1.1.1.4 Ontology

Ontology can be defined as: *"The nature of reality and being"* (Ponterotto, 2005, p. 127). It is further defined by Honderich (1995) as: *"The science of being in general…of 'what exists'…with 'being' or 'entity' as the topmost category, embracing everything that exists"* (Kazmierczak & Milton, 2006, p. 118). It can also be stated as a question: *"What is the form and nature of reality and what can be known about that reality?"* (Ponterotto, 2005, p. 130).

Interpretivists believe that multiple realities exist and multiple meanings can be acquired from a phenomenon from the point of views and personal experiences of various participants. Interpretive reality is therefore subjective, as the context of each situation weighs its influence on each participant's reality for instance the (Ponterotto, 2005):

- experience of the participant;
- perceptions of the participant;
- the social milieu;
- and the interface between the participant and the researcher.

In answering the question of what reality is, the researcher is interested in ascertaining what the core values and priorities of Christian performers are in the Entertainment Industry.

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2.1.1.1.5 Epistemology

Epistemology can be defined as: *"The study of knowledge, the acquisition of knowledge, and the relationship between the knower (research participant) and would-be knower (researcher)"* (Ponterotto, 2005, p. 127).

Interpretive epistemology takes a transactional and subjectivist standpoint, which advocates that reality is discovered in social contexts. Hence, the interface between the researcher and the participant is essential. A hermeneutical interaction takes place in such a relationship, where both parties become more aware and cognisant of the 'lived experiences' of the participant(s). The researcher is allowed to empathise and identify with the participant's situation which will only strengthen the researcher's interpretation of the situation (Ponterotto, 2005).

2.1.2 RESEARCH STRATEGY

The research strategy is structured by means of empirical, exploratory, and qualitative methods. The following discussion will clarify and substantiate the approach.

2.1.2.1 Empirical and exploratory research

The researcher will utilise an empirical approach to evaluate the knowledge with regards to the career advancement of Christian performers in the Entertainment Industry, as primary data and information will be collected and analysed. Previous findings of other researchers will not be relied on as this study will address a knowledge gap in literature and practice.

The empirical approach also confirms the utility of exploratory research as information will be uncovered with regards to the career prospects of Christian performers in an Entertainment Industry, as similar literature and research are non-existent. Thus a new foundation of research will be discovered in terms of Christian values and how it determines industry-related career advancement of Christian performers.

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The justification for utilising this approach is based on the prospects to compare or define several perceived experiences of participants utilising explorative basic research. Exploring the perceptions of various participants will also build stronger theoretical generalisations (Creswell, 2009; Leedy & Omrod, 2010).

2.1.2.2 Qualitative research

A qualitative research approach is used to explore and interpret the phenomenon at large. The approach usually relies on information which is structured in the form of verbal, non-verbal and written language through description of behaviour, observations and subject responses (Whitley, 2002). The following characteristics are unique to qualitative research (Creswell, 2009):

- the study is conducted in the natural work setting of the participants, or as it necessitated, a private setting, where face-to-face data collection took place;
- the researcher gathered all the information personally and in participation with the participants;
- and broad information resources are investigated to sustain thematic and categorical analysis.

The qualitative research approach is based on an inductive process where initial research questions and ideas are formalised with the purpose of building a significant and meaningful theory or theories. In other words, a conceptual framework is created for guidance to approach the study in the form of the literature review of existing knowledge, although it is minimal. Thereafter, data is analysed as it is collected to make sense of how Christian performers interpret and perceive their social and corporate experience in the Entertainment Industry context and the reason behind certain behavioural consequences which influence prospective career advancement opportunities. Consequently, a bottom-up approach is followed where new information is discovered as specific questions are answered or directed towards other questions and research frontiers. (Lewis, Saunders & Thornhill, 2009)

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The qualitative approach is the best strategy for the proposed research as the researcher had to enquire in-depth and elaborated personal data in the form of experiences and emotional descriptions which would not have been captured in a quantitative approach. Sometimes it is necessary to prepare additional time- and psychological resources to ensure that trust is instilled before data-collection procedures commences. It was however not required in most circumstances of data-collection, as the participants openhandedly contributed to the research topic.

2.1.2.3 The role of the researcher

Axiology is "the role of researcher values in the scientific process" (Ponterotto, 2005, p. 131). The researchers' values and understanding forms a part of the research process, according to interpretivism (Ponterotto, 2005). Thus, the researcher ought to recognise, define, compare, and include her values in the research process and in the final report. The researcher should also recognise, define, compare and include her biases, own experiences and expectations of the study. Therefore the role of the researchers' values is subjective as she interacts with the participants to obtain their values and experiences. Consequently, an interdependent relationship exists between the researcher and the participant (Ponterotto, 2005).

In this study, the researcher values and applies objective measures in the research process and interpretation as far as possible. The researcher also made an effort to eliminate all preconceived ideas and biases, by conducting the study with an open mind. The researcher utilised direct recorded transcribed data to interpret findings and the participants had the right to analyse the interpreted report to ascertain that the results are correct. This method, once again, substantiates the interdependent role and relationship of the researcher and the participant in the research process.

2.1.3 RESEARCH METHODOLOGY

The proposed research methodology is discussed comprehensively. The approaches which the researcher embarked on will follow.

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2.1.3.1 Entrée was established

The researcher gained entrée to the willing participants of the study by private referral. The researcher ascertained that the participants were well-informed of the purpose and content of the research and what their specific roles required. For that reason an informed consent form was handed to the participants that they had to sign and send back to the researcher.

The interviews with the participants were conducted at their work or educational site. If however, a suitable interview setting could not have been established at the work or educational site of the participants, an external setting was organised. When an external setting was organised, it was appropriate for confidential interview purposes in terms of privacy and quietude.

2.1.3.2 Sampling

A purposeful sample of Christian performers was chosen based on the snowball sampling method. The purposeful- and snowball sampling method is explained next.

2.1.3.2.1 Purposeful sampling

Purposeful sampling is the most general method utilised in qualitative research studies according to Leech and Onwuegbuzie (2007). The rationale for the use of this method is to purposefully select samples and sites which are rich of information for the purpose of a comprehensive study (Leech & Onwuegbuzie, 2007; Odhiambo-Otieno, 2005). As a result, value maximises. Purposive sampling is particularly suitable for a study where only a few participants are recruited and where the objective is to understand the phenomenon, instead of generalising the results to the samples' population (Daniel & Onwuegbuzie, 2003; Leech & Onwuegbuzie, 2007). This type of research thus proceeds in terms of single instrumentation, as the main focus awards prevalence to the subject matter in order to identify the applicable participants for the sample (Yin, 2009).

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The target population of this study consists of Christian performers in respective South African higher educational institutional departments studying for a career in the Entertainment Industry, as well as Christian performers working in the Entertainment Industry. A sample size of nine (*n = 9)* participants were selected for the study. Males and females were included in the sample. The sample size also contributes to the empirical replication logic of findings where information such as work and life (e.g. religion, culture, values and career advancement) balance gets confirmed or discarded by means of focusing on more than one participant as sources of investigation. A sample size of one (*n* = 1) participant was also selected for an initial pilot study.

As stated in the delimitations section of the study, the context for on-site data-collection proceeded at the relevant department of a higher educational institution in Gauteng. Surrounding contexts where the chosen sample performed and/or studied as part of their education and career development were also utilised as on-site data-collection for the research.

2.1.3.2.2 Snowball sampling

Snowball sampling can also be identified as network sampling (Leech & Onwuegbuzie, 2007). Similar to the purposive sampling method, the purpose for utilising the snowball sampling method can be ascribed to the careful selection of participants, rich with fundamental information that the study requires (Odhiambo-Otieno, 2005). Snowball sampling entails the following (Odhiambo-Otieno, 2005; Leech & Onwuegbuzie, 2007): After the researcher identified and selected the first participant for the study, the first participant then identifies another participant who is suitable for the study according to the specific delimitations. When the researcher selects the referred participant, that participant is asked to privately refer the researcher to one or more participants suitable and willing for the study as well. This process continues until the decided sample size is reached. This approach ensured the best prospects of acquiring the most suitable participants and information for the study.

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The sample was selected based on the participants' accessibility, availability and willingness to participate in the research. Bias during the selection process was eliminated by selecting only voluntary participants who were referred by another research participant and fulfilled the delimitations of the study (Creswell, 2005). The samples were under investigation for the year 2011 until 2013 as of when the official research study commenced in 2011. The investigation and development of the study progressed for approximately two and a half years to incorporate the availability of the participants as well as the researcher's schedule for multiple data-collection opportunities.

2.1.3.3 Data collection

The researcher made use of in-depth interviews as the data-collection method in this study. Consent forms were given to all relevant parties (participants as well as the organisation) to gain entry of information for research purposes. The following data collection procedure was performed (Creswell, 2005; Leedy & Omrod, 2010):

2.1.3.3.1 In-depth interviews

Face to face, open-ended and unstructured individual interviews were conducted to instil trust and gain in-depth personal data. An example of the interview questions is attached in Appendix B. Open-ended questions were asked to generate the participants' holistic views. The researcher interpreted the findings and the participants had the right to study it in order to give their approval or disapproval of the interpreted information. This process ensured objective confirmation of the interview findings (Creswell, 2005; Leedy & Omrod, 2010).

Note that the research questions in Chapter One were used as the basic interview questions. Regular interface was established between the researcher and the participants that provided for optimal data-collection. Advantages of this method are that the interviews were recorded and therefore unbiased direct quotes were utilised in the analysis and report. Disadvantages to this method are that due to the personal nature of data that was required to be gathered for the study, questions might have been perceived as

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intrusive to the participants at times. That may have caused distrust, but according to the researcher's perception, it happened minimally; and technical recording problems might have occurred, but according to the researcher no technical problems occurred. (Creswell, 2005; Leedy & Omrod, 2010)

2.1.3.3.2 Recording data

Interview and observation protocols were administered when the researcher recorded the data-collection sessions. Interviews with each participant were recorded on a digital audio recorder to improve clarity (Gandhi & West, 2006). The equipment was tested before each interview with utmost diligence, in order to avoid any unnecessary problems. Furthermore, the researcher familiarised herself with the equipment and prepared herself for the interviews (Matheson, 2007). The advantage of this method is that the researcher could give her full attention to the interviewee and did not have to make written notes continually.

2.1.3.3.3 Managing data

When the interviews were done, the data was managed confidentially (Matheson, 2007):

- the recordings were copied onto the researchers' computer;
- a backup file or copy was created to ensure that the information would not be easily lost;
- entry to the files is restricted, as the researcher inserted a password that is exclusively known by the researcher;
- the initial recording on the digital recorder was permanently deleted to ensure that the equipment and the information do not get into any unauthorised hands.

The recorded information on the computer files were transcribed verbatim by the researcher in a logical and systematic manner (Gandhi & West, 2006). This process was administered manually by the researcher. Although it was an elongated and physically as well as mentally demanding process to transcribe the recorded data manually as opposed to utilising technological transcribing tools, the researcher decided on this method to

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ensure precision as well as for the researcher to familiarise herself well with the data-collection results, which was advantageous when writing the final report (Matheson, 2007).

2.1.3.4 Pilot study

A pilot study is a trial of the actual study, before the actual study commences, to test the feasibility of the interview content and procedures (Alderfer, Boeving, Crump, Hwang, Jones, Kazak, McClure, Reilly, Rodriguez, Rourke & Simms, 2005). The pilot study results can either be acceptable and the researcher can proceed with the study, or some changes and developments can be made to increase the quality of the study (Gandhi & West, 2006). The pilot study results were satisfactory.

Questions were drafted for interview purposes and it was pre-tested with the pilot sample. The researcher invited feedback and questions from the pilot sample. The pilot sample gave only positive and affirming feedback, although the researcher felt there were one or two questions the sample misunderstood as the feedback did not coincide with the intent of the question, hence the questions were modified for optimal understanding, acceptance and feedback from the participants (West & Gandhi, 2006). As a result, the pilot study was developed into a blueprint for the meta-theoretical study (Odhiambo-Otieno, 2005).

2.1.3.5 Data analysis

The data analysis procedure occurred inductively where raw data was organised into a sifting process to develop themes, descriptions and patterns of data relevant to the study. The researcher interpreted the findings by drawing comparisons and similarities into value-added and integrative evidence of actual experiences and thick descriptive explanations for reporting the analysis of theory building in the form of contextual representation (Creswell, 2005).

Various strategies were applied in the research process to enhance the credibility, transferability, dependability and conformability of the inquiry. Interviews were utilised as a data collection procedure where similar themes were deducted and established from the sample (Creswell, 2005):

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- follow-up open-ended interviews were conducted with the participants, which also ensured dependability of findings;
- secondly, complete and descriptive reflection took place;
- additional time and resources were awarded to identify bias and subjective information.

Data analysis of the collected interview data occurred in the form of content analysis. The software package: Atlas.ti, aided in this process. These methods are discussed next.

2.1.3.5.1 Content analysis

Content analysis is regularly utilised in qualitative research (Himes & Thompson, 2007). Firstly, it entails categorising and coding themes and experiences or opinions discovered in the collected research data (Abeysekera & Guthrie, 2006; Himes & Thompson, 2007). Those themes were clearly defined and a separate coding sheet was created for functional purposes (Abeysekera & Guthrie, 2006). Secondly, the prevalence of the coded or categorised themes was identified. Consequently, a logical outline of the findings, as well as the behaviour of the samples, was assembled and is presented (Abeysekera & Guthrie, 2006; Himes & Thompson, 2007).

The content analysis method aims to select units for analysis from the transcribed interview data. Each sentence or paragraph was accurately included as a unit or segment of data to analyse and categorise into the established themes (Abeysekera & Guthrie, 2006). The process of analysing and capturing the information from each unit proceeded in a logical and efficient approach as unambiguous themes were predetermined (Abeysekera & Guthrie, 2006).

2.1.3.5.2 Atlas.ti

One of the most popular technological packages, namely the Atlas.ti software program (Miles & Weitzman, 1995) was utilised to conduct the thematic content analysis. With the Atlas.ti program, the researcher was automatically able to identify, organise and code

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broad themes from the interview transcriptions. Consequently, 'hermeneutic units' were established (Callery, Campbell, Gibson, Hall & Richards, 2005).

One of the strengths of the Atlas.ti software design is its holistic feature where the researcher can view the information in context with the specific developed codes assigned to certain texts or 'units' (Callery, Campbell, Gibson, Hall & Richards, 2005). This method also permitted the researcher to create individual and summary frequency distributions (Gandhi & West, 2006).

2.1.3.5.3 Comparison with existing theory

When the data analysis of the study was concluded and presented in the dissertation, the final step was to compare the findings to existing literature, although relevant literature is limited. Firstly, the values of Christian performers were discovered. Secondly, the work values, norms, culture and expectations of an Entertainment Industry or institution were highlighted and evaluated according to the perceptions of the participants. Career advancement challenges and conflicting decisions according to the Christian performers' perceptions were formulated and reviewed based on the participants' and the institutions' values and cultural prospects. Lastly, the priorities of the participants were highlighted as their decisional consequences unveiled in the midst of their alleged career advancement prospects.

2.1.4 ASSESSING AND DEMONSTRATING THE QUALITY AND RIGOUR OF THE RESEARCH DESIGN

2.1.4.1 Sources of bias or error

Certain research domains are considered for possible bias and/or error. The following qualitative domains are considered. The quantitative definitions are provided in brackets:

- credibility (Internal validity);
- transferability (External validity);
- dependability (Reliability);

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- confirmability (Objectivity).

2.1.4.2 Techniques used to eliminate risk

2.1.4.2.1 Credibility

Credibility signifies that what was intended to be measured was measured. Thus, credibility in this study signifies whether the interview data collections are true and valid. The credibility of the study can suffer if proper methods, planning and measures are not established.

In order to enhance the credibility of the study, various strategies were applied in the research process (Creswell, 2005):

- similar themes were deducted and established from various sources (participants) of information in the data-collection procedure;
- several follow-up open-ended interviews were conducted with the participants to get confirmation on the researchers' interpretations – this process also ensured dependability of findings;
- and thick and descriptive reflection took place.

2.1.4.2.2 Transferability

Transferability denotes whether the findings and theories of the study can be assumed or generalised for the broader study population (Creswell, 2005). Qualitative research is generally not transferable to other situations, because of case-specific investigations (Lewis, Saunders & Thornhill, 2009).

In order to enhance the transferability of the research findings towards similar specific situations regarding the population, pre-planned measures were established before data-collections were carried out (Creswell, 2005). As these measures were used as a foundation when analysing situation-specific information and related it to an existing theory or theories, generalisation of the findings is enhanced. Once again, thick and descriptive

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reflection of the research took place to be able to generalise the research findings to other similar contexts (Creswell, 2005).

2.1.4.2.3 Dependability

Dependability means that similar results of the study must be able to be replicated by other researchers. A dependability factor which could be of concern, is interviewee or response bias according to Lewis, Saunders and Thornhill (2009). Interviewee biases can negatively influence the dependability of the study, such as faulty perceptions that participants have of the interviewer; they may withhold crucial information in order to protect themselves or their organisation when enquiry is perceived as intrusive; and the longitudinal nature of the study may sway their willingness to participate. Maturation threats of the participants' experiences can also cause error in the study, as their views and experiences are subject to change.

The quality of research dependability was assured by (Creswell, 2005; Lewis, Saunders & Thornhill, 2009):

- being aware of all possible errors and bias in order to avoid and eliminate it;
- triangulation of data where various data sources were compared;
- informant verification of data where interpretation of results were verified;
- proper preparations were done;
- the researcher is knowledgeable on the field and shared essential information to the participant (*vica versa*);
- a context-related location was chosen where possible and the researcher was specific in her role;
- the researcher at all times ensured that the participants and their institution were protected and perceived to be protected;
- to eliminate maturation of qualitative information, additional time and resources were awarded to identify bias and subjective information. This was possible by verifying the researchers' interpretations.

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2.1.4.2.4 Confirmability

Confirmability can be defined as the methods the researcher applies to assure her objectivity or neutrality towards the research process and findings (Amankwaa, 2005; Plack, 2005). Hence, the information which the researcher acquires must be confirmable or supported with clear evidence. Confirmability is therefore also the extent to which the research process and findings of the study can be confirmed by others (Wagner, 2009). In this study, confirmability is established because (Amankwaa, 2005; Corley & Shah, 2006; Plack, 2005; Wagner, 2009):

- it involves the researcher's data collection of shared occurrences in their natural contexts where possible;
- the researcher ensured evidence of thick descriptions and audit trails;
- meticulous information and recording management were ensured;
- verbatim transcription of the qualitative interviews was done;
- detailed records were held of all the participants and their interviews;
- and confirmability was enhanced by frequently reviewing the credibility of the findings.

2.1.4.3 Reporting style

The researcher wrote and reported the findings of the study in a realist style. The researcher discusses the results as a 'third-person', while the participants' experiences and interview feedback may be directly quoted (Holt, 2003). This technique ensures that the reader will easily read and distinguish between the role of the researcher and the various participants (Strom, 2007).

Strom (2007) further explains that the realist reporting style provides a realistic scenario of the research phenomenon as well as a realistic outline of the participants' (Christian performers) interface with the system (Entertainment Industry work context and/or institution and career advancement opportunities and expectations). So the recorded interviews and observations administered by the researcher were reported exactly as they took place. By selecting participants rich on information of the proposed study, a realistic

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sample is presented (Strom, 2007). For that reason, the purposeful snowball sampling technique is utilised.

2.1.5 RESEARCH ETHICS

Firstly, permission was granted from the Economic and Management Sciences Faculty Research Ethics Committee to proceed with the study and to commence with data collection procedures. Written permission was also requested from the participants to conduct voluntary interviews and studies on them for the research study. Access was granted to conduct the research on the premises of the particular Institution of Higher Education, as well as the premises of the selected work or external areas where the data was collected. Appendix A contains an example of the informed consent form which was utilised in the research study. (Leedy & Ormrod, 2010)

The participants were thoroughly informed about the nature of the research and the importance of their contributions. The participants were also notified that they would not be financially reimbursed or incentivised with gifts and rewards for their involvement and input in the study. Confidentiality and anonymity were assured by assigning a number to each participant as no names are conveyed in the research report, in order to prevent victimisation. Confidentiality of information and private storage thereof were guaranteed. As personal information of the participants have been disclosed and elicited in the data-collection procedures, debriefing sessions will be offered if necessary. Privacy of the participant as well as the privacy of inaccessible information were respected and remain so. Participants were not forced to participate and had the right to withdraw at any time, without the requirement to disclose their motivation. (Leedy & Ormrod, 2010; Lewis, Saunders & Thornhill, 2009)

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2.2 CONCLUSION

This chapter scientifically explained the research approach, design and methodology the researcher applied in conducting the research. Moreover, the quality and rigour of the study were reflected in order to assure that all procedures prove to be dependable, credible, transferable and confirmable; which also removes any applicable likely bias. Ethical aspects of the study were also considered.

In Chapter Three, a literature review is conducted and thoroughly discussed to present the existing material regarding the topic under investigation.

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CHAPTER THREE:
LITERATURE REVIEW

3.1 LITERATURE REVIEW

As previously stated, very little to no scientific information is currently available or previously researched on this topic. The information which is obtained for the purpose of the literature review is not by any means highly representative of the study. The information is, however, sufficient for background material in order to form a general understanding of the research study and its key aspects as well as its focal challenges.

3.1.1 SOUTH AFRICAN DEMOGRAPHICS

The South African population is exceptionally diverse with regards to culture, religion, race, values and beliefs. It was recorded in the Statistics South Africa's Census 2011 results that the South African population consisted of 51.8 million people (About SA, 2012), of which 51.3% was represented by females and 48.7% was represented by males (South Africa info, 2013). With regards to religious affiliations in South Africa, approximately two-thirds (80%) of the South African population are Christian (About SA, 2012; South Africa info, 2013). The following denominations are Christian. These percentages were established during a national census in 2001 (Religious affiliation by country, 2010), as religious information of South Africa was not required in the 2011 census (Stats SA, 2011):

- Zion Christian (11.1%),
- Pentecostal/Charismatic (8.2%),
- Catholic (7.1%),
- Methodist (6.8%),
- Dutch Reformed (6.7%),
- Anglican (3.8%),
- and other Christian denominations (36%).

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Christians present the majority of the South African population compared to Muslims (1.5 %), atheists (15.1%), other affiliations (2.3%) and unspecified religious affiliations (1.4%) (Nation Master, 2013; Religious affiliation by country, 2010) Therefore, it is essential to gain knowledge of the core values and beliefs of Christians, as it will contribute to a better understanding and management of the majority of the workforce in South Africa. On that note, the study contributes special focus to the Christian workforce in the Entertainment Industry.

There are benefits to the fact that Christianity co-exists with other religions in an organisation and in society (Penelhum, 1999): the workforce generally holds more tolerant attitudes towards each other's' differences and moral beliefs; and they also adapt towards more tolerant, democratic and participative methods of decision-making. In such significant practices, it is imperative to be knowledgeable on the core values and beliefs of individuals from all religious groups. Therefore the Christian values are covered in the next section in line with the focus of this study.

3.1.2 CHRISTIAN VALUES

Core Christian values which are mainly affected and of great relevance to the research when compared to the norms of the Entertainment Industry, are briefly discussed. The identity of a Christian lies within his or her faith and should be reflected in all thoughts, actions, and decisions (MacArthur, 2009). What the Bible (the Christian scripture) says, may be an eye-opener to many, as it is written in Hosea 5:6 that "*My people are destroyed for lack of knowledge."*

Five fundamental Christian values are explored and comprehensively discussed. Bible verses are utilised to explain the importance and relevance of the specific values under scrutiny. All these Bible verses and their contextual meanings are confirmed and validated by Reverend Emil Haarhoff (2013) as well as other sources. Note that these five values are not necessarily the only and most important values with regards to the Christian faith, but they will largely contribute to the application of the study:

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- Christians are prohibited to use His (God's) name in vain;
- Christians should not use foul language;
- Christians are not allowed to engage in sexual immorality;
- Christians should not engage in any homosexual acts;
- and Christians should not harm their bodies by abusing any substances.

No one sin is renowned to be worse than another; all sin is regarded as equal. The same principle applies to pornography and any other sin in the Christian faith, for example, blasphemy is an equal sin to abusing substances (The sword bearer, 2010). The Christian moral philosopher, Joseph Butler, explained that if a person does not act accordingly to his or her values, the person is destructively violating his or her own psychological make-up. Those actions will be unnatural to the individual (Penelhum, 1999). Aristotle mentioned that "the good is that which all desires" (Porter, 1995, p.92).

3.1.2.1 Using God's name in vain

To use God's (Jesus Christ's) name in vain is blasphemy and is regarded as sin and rebellion against God. The word 'vain' in context of the various Bible scriptures professedly also translates to the following meanings: '*emptiness', 'vanity', 'falsehood', 'falsely', 'deceptive', 'lying', 'idolatry', 'nothingness', 'emptiness of speech', 'worthlessness'* and *'uselessness'* (Christian Apologetics & Christian Ministry, 2012; Sermon Index, 2013). Therefore, when one uses God's name in vain, it literally means that one lifts it up to or attaches it to emptiness or that it has no value (Christian Apologetics & Christian Ministry, 2012; The sword bearer, 2010). Consequently, by using God's name in vain, the person explicitly denies Jesus Christ as his or her God. Blasphemy not only denies God, but does so in a vulgar and unacceptable manner (The sword bearer, 2010). The Merriam Webster Dictionary (2013) defines 'blasphemy' as *"the act of insulting or showing contempt or lack of reverence for God; the act of claiming the attributes of deity; irreverence toward something considered sacred."*

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The following Bible scriptures signify how important the value is to the Christian faith to not use their God's name in vain. It is written in Exodus 20:3 as the third commandment of the 'Ten Commandments' (Christian law) that *"You shall not misuse the name of the Lord your God…"* It is written in Exodus 20:7 that *"You shall not take the name of the Lord your God in vain, for the Lord will not leave him unpunished who takes His name in vain."* In Leviticus 19:12, it is written that *"You shall not swear by my name falsely, and so profane the name of your God: I am the Lord." James 5:12 also says "But above all, my brothers, do not swear, either by heaven or by earth or by any other oath, but let your "yes" be yes and your "no" be no, so that you may not fall under condemnation."* In Malachi 2:2, it concludes that *"If ye will not hear, and if ye will not lay it to heart, to give glory unto my name, saith the LORD of hosts, I will even send a curse upon you, and I will curse your blessings: yea, I have cursed them already, because ye do not lay it to heart."* (The Holy Bible, 2013)

Society and the media regularly make use of blasphemy. Ledo (2005) states that blasphemy is deeply engraved into the culture of entertainment. The dialogue and script in productions can be utilised as an example. *"Blasphemy occurs when the name of either God or Jesus Christ is used out of the context of worship, prayer, praise, or Biblical teachings"* (Parsons & Parsons, 2001) and it includes the following phrases which are often used as outbursts of surprise, anger, casual mention or just something in jest (Christian Apologetics & Christian Ministry, 2012; The sword bearer, 2010):

- "By God I'm telling the truth";
- "With God as my witness";
- "I solemnly affirm on a stack of Bibles it's the truth";
- "Oh my God";
- "Oh my Word" ('Word' in this sentence means 'The Word of God');
- "Sweet Jesus";
- "God damn it";
- "Christ";
- "Good God Almighty";

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- and “Jesus Christ!”, *etc.*

In contrast to the media and Entertainment Industry in general, television shows and -series specifically have stricter rules with regards to blasphemy internationally. Kaplan (2012) wrote an article about a popular television series in the magazine ‘Vanity Fair’ where the script required a character to say ‘goddamnit’ from time to time, but wasn’t allowed to. It was further explained that a character would be allowed to use any foul language on network television before being endorsed to take God’s name in vain on television. According to Kaplan (2012), they do not only want as many viewers as possible, but they also want as many possible viewers to like the show, for the purpose of continuing the show for as long as possible. Picq (2008) proposes that entertainment incorporates censorship and intelligence rather than blasphemy.

3.1.2.2 Foul language

Foul language such as swearing, obscenity, profanity, name-calling, insulting, verbal aggression, taboo speech, ethnic-racial slurs, vulgarity, scatology, slander, cursing, cussing, dirty talk, perverse jokes and bad language *etc.* (Jay, 2000), are viewed as sin according to the Christian belief. It is also seen as socially unacceptable and immoral according to religious organisations (Callister, Cressman, Near & Robinson, 2009).

The following Bible scriptures signify how important the value is to the Christian faith. Ephesians 5:4 states *“Let there be no filthiness nor foolish talk nor crude joking, which are out of place, but instead let there be thanksgiving.”* In Ephesians 4:29 it is further explained *“Let no corrupting talk come out of your mouths, but only such as is good for building up, as fits the occasion, that it may give grace to those who hear.”* In Colossians 3:8-10 it is written *“But now you must put them all away: anger, wrath, malice, slander, and obscene talk from your mouth…you have put off the old self with its practices and have put on the new self, which is being renewed in knowledge after the image of its creator.”* Proverbs 10:18 warns that *“…whoever utters slander is a fool.”* Matthew 15:17-20 clarifies that *“But what comes out of the mouth proceeds from the heart, and this defiles a person. For out of the heart come evil thoughts…; slander. These are what defile a person.”* Luke 6:45 pronounces that *“The good person out of the good*

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treasure of his heart produces good, and the evil person out of his evil treasure produces evil, for out of the abundance of the heart his mouth speaks." James 3:9-11 adds that *"With it we bless our Lord and Father, and with it we curse people who are made in the likeness of God. From the same mouth come blessing and cursing. My brothers, these things ought not to be so. Does a spring pour forth from the same opening both fresh and salt water? Can a fig tree, my brothers, bear olives, or a grapevine produce figs? Neither can a salt pond yield fresh water."* Colossians 4:6 states *"Let your speech always be gracious, seasoned with salt, so that you may know how you ought to answer each person."* Proverbs 10:32 declares *"The lips of the righteous know what is acceptable, but the mouth of the wicked, what is perverse."* Proverbs 15:4 explains that *"A gentle tongue is a tree of life, but perverseness in it breaks the spirit."* Psalm 19:14 proclaims *"Let the words of my mouth and the meditation of my heart be acceptable in your sight, O Lord, my rock and my redeemer.*" ; and 1 Timothy 4:12 advises *"Let no one have contempt for your youth, but set an example for those who believe, in speech, conduct, love, faith, and purity."* Lastly, in Matthew 12:36-37, Jesus explains *"But I say to you that for every idle word men may speak, they will give account of it in the day of judgement. For by your words you will be justified and by your words you will be condemned."* (The Holy Bible, 2013)

The manner in which people speak and express themselves have transformed noticeably. Politesse, courteous behaviour and discretion take indispensable time to develop into a culture (Hui-ling & Talley, 2012). There was a time when gallantry, courtesy, respectability and refined propriety were expected. These old-fashioned concepts have given way to an omnipresent choir of hoarse profanity, prevalent public mockery and an increase of contemptible or prejudiced comedy (Hui-ling & Talley, 2012). Britten (2006, p. 8) advocates that South Africans' *"national temperament is rude".* Britten further explains that South Africa has rich and expressive languages, for instance Zulu and Afrikaans which are rated the top languages for use of insults and rude words. She even goes as far as to say that South Africa's variety of language execration measures up to the most demoralizing the world has to offer. Figure 2: 'Art of the South African Insult' serves as an example:

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Figure 2: Art of the South African Insult:

Source: Britten (2006, p. 10)

Ledo (2005) also states that bad language is deeply engraved in the culture of entertainment. The dialogue and script in productions, music, films, television *etc.* can be utilised as an example (Kaye & Sapolsky, 2005). Hilliard and Keith (2007, p. 117) add that *"We live in what is generally regarded as a crass culture,"* and in consequence, must *"expect that the media in that culture be equally coarse."* Hui-ling and Talley (2012) reason that foul language fundamentally lost it's 'punch', as it is so innumerably utilised in public, daily interactions and in the mass media. It has lost much of its prominence as taboo linguistic practise (Kaye & Sapolsky, 2004a). According to Callister, Cressman, Near and Robinson (2009), the increasing use of foul language is directly linked to an increase of alcohol consumption and can possibly be ascribed to a deterioration of religious values.

McCorkle (2008) portrays any controlling constraint to the use of foul language as a linguistic loss. Social Construction Discourse finds that words and phrases are not innately good or bad, but that the words and phrases either gain acceptance or taboo status through a culture's response to it. (Andersson & Trudgill, 1990; Paivio, 1981; Risch, 1987). Hui-ling and Talley (2012) recognise that profanity and crudeness are like "beauty", as it is seen in the eyes of the beholder. Fromkin, Hyams and Rodman (2003) supportively ask how language can be viewed as either "filthy" or "clean", for they believe the "filth" or "beauty" of language is subjectively judged according to the ear of the listener. People do not disapprove of the connotation to the word or phrase in particular, but rather

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to the socially constructed connotation thereof or the collective ear of society (Andersson & Trudgill, 1990; Fromkin, Hyams & Rodman, 2003; Paivio, 1981; Risch, 1987), which may also change over time and setting (Andersson & Trudgill, 1990; Paivio, 1981; Risch, 1987). As a result, Hui-ling and Talley (2012) argue that offensive acts and language in the media only mirror and also possibly prompt the customs and attitudes of society. Jack Valenti, head of Motion Picture Association of America in 2001, admitted that coarse language is so rampant that it has invaded the culture (Fritts, 2001). Callister, Cressman, Near and Robinson (2009) add that when foul language is utilised by characters in the media, the other characters usually respond to it in a neutral or positive manner. Griffiths and Shuckford (1989) stated that constant exposure to foul language desensitises people's sensitivity and responsiveness towards it. Consequently, viewers do not even pick up expletive use of language in the media anymore.

The Neuro-Psycho-Social (NPS) Theory considers neurological, psychological, and sociocultural aspects of human conduct in order to explain and predict how and why people do the things they do. According to NPS, swearing is *"never chaotic, meaningless, or random behaviour",* but rather 'purposeful and rule-governed' (Jay, 2000, p. 22). People who use foul language admit that they use it as a technique to get relief from their emotions (Callister, Cressman, Near & Robinson, 2009). Angier (2005) discloses that people use foul language as a coping mechanism to diminish their stress and to deal with their anger. Nevertheless, the cumulative exposure to foul language, specifically with regards to children, remains a concern for parents, media academics and policy manufacturers alike (Callister, Cressman, Near & Robinson, 2009). In reaction to the cumulative opposition with regards to media content in terms of language usage and the effects thereof, applicable rating systems have been implemented for television programs and motion pictures, as well as the user's choice to activate the 'bleeping' out function of offensive language on updated technology for television (Callister, Cressman, Near & Robinson, 2009). In view of that, the corrective measures taken by the Entertainment Industry are not a reduction of foul language, but rather a stance as Britten (2006, p. 8) highlights a script from a previous children's animation television programme in South Africa, "Liewe Heksie" ("Dear Little Witch"), as the witch comically said: *"skuus dat ek so vloek" ("sorry for cursing like that"*).

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3.1.2.3 Sexual immorality

Mohler (2011) states that one's essential need for sexual intimacy is created by God for a love-relationship between husband and wife. Traditional Christians believe in a lifestyle of celibacy outside of marriage, for the purpose of having only one sex-partner in life (Freundel, 2001). What God intended for a marriage, is easily distorted by the many numerous shortcuts in the media for temporary satisfaction of sexual immorality (Mohler, 2011).

The word 'immoral' is defined as *"the quality of not being in accord with standards of right or good conduct"* (World Web Dictionary & Thesaurus, 2013). Therefore being 'immoral' is to consciously disregard established values with regards to what is constituted as right and wrong. The Free Dictionary (2013) defines 'sexual immorality' as *"the evil ascribed to sexual acts that violate social conventions";* and *"sexual immorality is the major reason for last year's record number of abortions"*. The term 'sexual immorality' in context of the various Bible scriptures professedly also translates to the following meanings: *'unchastity', 'nakedness', 'incest', and 'fornication',* to *'uncover', 'pornography', 'indecency', 'adultery',* and *'having sex with more than one person'* (Bible Hermeneutics, 2013).

The following Bible scriptures signify how important the value is to the Christian faith. Galatians 5:19 acknowledges that *"Now the works of the flesh are evident: sexual immorality, impurity, sensuality."* Colossians 3:5 states *"Put to death therefore what is earthly in you: sexual immorality, impurity, passion, evil desire, and covetousness, which are idolatry."* Revelations 21:8 declares *"But as for… the sexually immoral… their portion will be in the lake that burns with fire and sulfur, which is the second death."* 1 Corinthians 6:18-20 warns *"Flee from sexual immorality. Every other sin a person commits is outside the body, but the sexually immoral person sins against his own body. Or do you not know that your body is a temple of the Holy Spirit within you, whom you have from God? You are not your own, for you were bought with a price. So glorify God in your body."* 1 Corinthians 6:13 further explains that *"Food is meant for the stomach and the stomach for food"—and God will destroy both one and the other. The body is not meant for sexual immorality, but for the Lord, and the Lord for the body."* Consequently, 1 Thessalonians 4:3-6 pronounces *"For this is the will of God, your sanctification: that you*

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abstain from sexual immorality; that each one of you know how to control his own body in holiness and honour, not in the passion of lust like the Gentiles who do not know God"

Regarding monogamy, 1 Corinthians 7:2 declares "*But because of the temptation to sexual immorality, each man should have his own wife and each woman her own husband."* Regarding marriage, Hebrew 13:4 asserts *"Let marriage be held in honour among all, and let the marriage bed be undefiled, for God will judge the sexually immoral and adulterous." "But I say to you"* in Matthew 5:32, *"that everyone who divorces his wife, except on the ground of sexual immorality, makes her commit adultery…"* Proverbs 6:32-33 affirms that "*He who commits adultery lacks sense; he who does it destroys himself. He will get wounds and dishonour, and his disgrace will not be wiped away."* Matthew 5:28 explains the origins of adultery *"But I say to you that everyone who looks at a woman with lustful intent has already committed adultery with her in his heart."*

Ezekiel 23:14-21 mentions a woman who *"saw men portrayed on the wall, the images of the Chaldeans portrayed in vermilion, wearing belts on their waists, with flowing turbans on their heads, all of them having the appearance of officers, a likeness of Babylonians whose native land was Chaldea. When she saw them, she lusted after them and sent messengers to them in Chaldea. And the Babylonians came to her into the bed of love, and they defiled her with their whoring lust. And after she was defiled by them, she turned from them in disgust."* For Proverbs 6:27-29 explains *"Can a man carry fire next to his chest and his clothes not be burned? Or can one walk on hot coals and his feet not be scorched? So is he who goes in to his neighbour's wife; none who touches her will go unpunished."* Romans 13:11-13 succinctly advises *"Let us walk properly as in the daytime, not in orgies and drunkenness, not in sexual immorality and sensuality, not in quarrelling and jealousy. But put on the Lord Jesus Christ, and make no provision for the flesh, to gratify its desires."*

The Entertainment Industry has portrayed sexual immorality, sensuality and nudity for many years (Laughton & Rensleigh, 2007; Pfohl, 2006). Sex has remained the most profitable entertainment lure (Stufft, 2006) as it seeks to promote more, better, endless, and perfect sex on demand (Mohler, 2011) e.g. lascivious entertainment in bars, concert halls and casinos of provocatively dressed or topless female performers for the indulgence of the male audience (Stufft, 2006). As a result, popular attractions compete for the public

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eye of increased sexualised material (Stufft, 2006). Two popular and successful attractions have been the Theatre and the Motion Picture Industry. The Motion Picture Industry was managed by religious leaders and government officials who valued the demands for moral purity and as a result controlled the industry with a degree of censorship (Stufft, 2006). On the other hand, the Theatre Industry was managed by directors and leaders who believed in free-market fortitude under the banner of national pride and as a result the Theatre Industry did not endure moral restrictions and regulations (Stufft, 2006). Accordingly, this proves again that the definition of sexual immorality is established by the society's values, morals, norms and beliefs and hence all these factors are the deciding factors when it comes to content for entertainment purposes (Laughton & Rensleigh, 2007).

Today, from the comfort of one's own home, one's television set or technological devices can gain access to hundreds of channels, stations and networks worldwide, transferring picture perfect images to your living room that seem so life-like, you can reach inside the screen and touch them (Pfohl, 2006). Over the last decade, sexual immoral entertainment has however transformed into a more explicit representation and exploitation thereof by means of advertising, marketing, publicity and essentially every niche of the society, from the local shopping mall to prime-time television (Mohler, 2011). New DVD's and Internet pages are manufactured every week (Mohler, 2011). These pleasures of the senses cause poisonous obsessive addictions of constant impure thoughts and feelings in the human cognisance (Mohler, 2011; Pfohl, 2006). Lennox (2006, p. 11) proclaims that *"You live in your mind!"* One's need for love, happiness, meaning and sanctuary that are unmet, (Lambert, 2012) boredom and curiosity are the main reasons for the 'drug' addiction, leaving the victims wanting more and more (Mohler, 2011). Men in general who seek an escape to pornography engage in it because they have an unappreciative lust for secretive, brief, light-hearted, easy sex with plenty of women (Lambert, 2012).

Material that portrays erotic behaviour and is intended to cause sexual excitement is perceived as an artistic and acceptable form of pornography (Merriam Webster Dictionary of Law, 1996). Illegal pornography is defined in the South African Constitution in the Films and Publications Act. Three categories are applicable. It is unlawful to own or distribute anything that forms part of category one, which is the classification of content bound by the

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form of communication, publication or film comprising of (Laughton & Rensleigh, 2007; Watney, 2005):

- cruelty, incest and rape;
- explicit sexual behaviour that infringes upon or shows disregard for the right to human dignity or degrades a person, which constitutes motivation to cause maltreatment;
- and explicit infliction of or explicit effect of extreme violence, which constitutes incitement or cause of harm.

Category two is the following classification of content and it is not illegal to own or distribute this form of pornography to those over the age of 18 (Laughton & Rensleigh, 2007; Watney, 2005):

- explicit sexual conduct;
- simulated or real;
- which in the case of sexual intercourse includes explicit visual presentation of genitals;

Category three is the classification of child pornography in specific. It is illegal to own or distribute this type of content. If a person is charged with this felony, a severe prison sentence can be expected. It includes any image, however created, or description of a person, real or simulated, who is portrayed or described as under the age of 18 who is: (Laughton & Rensleigh, 2007; Watney, 2005):

- engaged in sexual conduct;
- partaking or assisting another person to partake in sexual behaviour;
- and presenting or describing the human body or any part of the human body in a manner which amounts to sexual exploitation.

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Andrea Dworkin (1981) cautions that porn is a theoretical escape from reality, but instead, rape becomes the practical escape. It's unimaginable to believe that the media can exploit sexual immorality even more and even worse than what it already is, but it will (Pfohl, 2006).

3.1.2.4 Homosexuality

Historic as well as current mainstream traditional Christians believe that the Jewish and Christian scriptures agree to solely heterosexual marriages and relationships (Conservapedia, 2012; Freundel, 2001). Hence any LGBTI (Lesbian, Gay, Bisexual, Transsexual and Intersexual) conduct (Li, 2009) is viewed as an immoral sin by nature (Conservapedia, 2012; Freundel, 2001).

The following Bible scriptures indicate why homosexuality is viewed as sin according to the traditional Christian. Leviticus 18:22 declares that *"You shall not lie with a male as one lies with a female; it is an abomination."* Additionally, Leviticus 20:13 affirms that *"If a man practices homosexuality, having sex with another man as with a woman, both men have committed a detestable act."* Romans 1: 18- 32 explains that *"God abandoned them to do whatever shameful things their hearts desired. As a result, they did vile and degrading things with each other's bodies. They traded the truth about God for a lie. So they worshiped and served the things God created instead of the Creator himself, who is worthy of eternal praise! Amen. That is why God abandoned them to their shameful desires. Even the women turned against the natural way to have sex and instead indulged in sex with each other. And the men, instead of having normal sexual relations with women, burned with lust for each other. Men did shameful things with other men, and as a result of this sin, they suffered within themselves the penalty they deserved."* 1 Timothy 1:8-10 clarifies that *"Now we know that the law is good, if one uses it lawfully, understanding this, that the law is not laid down for the just but for the lawless and disobedient, for the ungodly and sinners, for the unholy and profane…the sexually immoral, men who practice homosexuality…and whatever else is contrary to sound doctrine…"* Finally, in light of the previous verses, 1 Corinthians 6:9-11 warns *"Don't fool yourselves. Those who indulge in sexual sin, or who worship idols, or commit adultery, or are male prostitutes, or practice homosexuality…Some of you were once like that. But you were cleansed; you were made*

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holy; you were made right with God by calling on the name of the Lord Jesus Christ and by the Spirit of our God."

There are however people who profess to the Christian faith who believe that the Bible was translated incorrectly from the original Hebrew and Greek scriptures and as a result there are currently continuous debates, uncertainty and research done on this topic. The central arguments for the disagreement with regards to traditional beliefs are:

- that the English word 'homosexual' is a composite of the Greek word 'homo' meaning 'the same' and the Latin term 'sexualis' meaning 'sex'. Thus the term 'homosexual' or 'homosexuality' is of modern derivation and was first utilised approximately a hundred years ago (Bain, 2007; Cannon, 2005). The word or equivalent to the word 'homosexual' can not be found in the original Hebrew and Greek scriptures and the word 'homosexual' was first translated in the 1946 Revised Standard Version of the Bible (Cannon, 2005);
- that the act of homosexuality (LGBTI) in itself is not immoral according to original scriptures, but rather the immoral manner in how the homosexual (LGBTI) acts were carried out. They argue that in context of the various scriptures it actually refers to idolatry, lust, falsehood, orgies, prostitution, pederasty, rape and dishonourable passions rather than homosexuality being the result of the those immoral behaviour in general (Cannon, 2005; Conservapedia, 2012);
- that Jesus Himself as well as the prophets never spoke about homosexuality in the Bible; neither does the Bible speak about a loving and faithful homosexual relationship (Bain, 2007; Cannon, 2005);
- that the times have changed so much, that culturally and practically some laws of the Bible can not be followed in modern times, especially some of the purity laws of the Old Testament (Conservapedia, 2012);
- and that people are born gay or as hermaphrodites, they don't choose to be like that (Blue Letter Bible, 2013).

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Traditional Christians respond, however, that:

- homosexuality goes against God's creation and design of the sacred sexual union between husband and wife to become as one flesh (Gagnon, 2010);
- God created 'Adam and Eve', not 'Adam and Steve' as the first humans on earth; and also as husband and wife (Cannon, 2005);
- God commanded man and wife to procreate, as homosexual relationships are unable to do that (Cannon, 2005; Li, 2009);
- almost all pro-homosexual Christians reject or even mock the Bible as a fully inspired book of God (Conservapedia, 2012);
- and the Bible is not a popularity contest in modern times to apply in one's life as one sees fit, but Christianity is rather based on the truth (Conservapedia, 2012).

From the late 29th Century, homosexuality is seen as a psychological disposition and people who yearn for the same sex are diagnosed as pathologically disturbed (Aggleton & Parker, 2007). Currently, the world is slowly changing that perception of homosexuality as GLTBI's are internationally being recognised as a sexual minority (Li, 2009). South Africa was the first country in the world that approved homosexual citizens to have equivalent recognition to other South African citizens within the Constitution (Hattingh, 2005). South Africa also acknowledged one's freedom of sexual orientation in the Bill of Rights (Nel, 2007). South Africa, although called the 'rainbow nation' because of its diverse cultures and religions is, however, not a nation that is very tolerant towards LGBTI's in practise. This value is also further cultivated as the South African President, Jacob Zuma, aggressively condemns homosexuality, even though it is deliberate treachery against the Freedom Charter of the ANC, the leading party in South Africa (Li, 2009). In September 24, 2006, Zuma said the following at a Heritage Day celebration in Durban: *"When I was growing up, an ungqingili (a gay) would not have stood in front of me. I would knock him out."* (Li, 2009, p. 1) 'The Sowetan' magazine quoted Zuma and added that same-sex marriages are *"a disgrace to the nation and to God"* (Li, 2009, p. 1). As a result, gay men and lesbians have been victims of corrective rape and violence in South Africa (Li, 2009).

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Christians believe that irrespective of right or wrong, one thing is certain and that is that every person, including every LGBTI (Lesbian, Gay, Bisexual, Transsexual and Intersexual) person should be treated with friendship, God's love, compassion and understanding (Conservapedia, 2012; Montoya, 2000). Matthew 22:36-40 declares that "*You shall love the Lord your God with all your heart, and with all your soul, and with all your mind. This is the great and first commandment. And a second is like it, You shall love your neighbour as yourself. On these two commandments depend all the law and the prophets."*

Homosexual and pornographic content started to manifest in theatres during the 1960's and 1970's. It was known as a decade of sexual experimentation (Friedman, 2007). A Christian actress proclaimed that the entertainment world is filled with homosexual people and that heterosexual people are the minority in the entertainment environment (Harbin, Marra & Schanke, 2005; Stettler, 2010). Irrespective of debates with regards to whether LGBTI sexual orientation is immoral or not, the majority traditional Christians in South Africa and internationally believe that it is immoral, therefore what the entertainment industry portrays, it's culture and what the industry expects in terms thereof, will have a significant impact on a Christian in the audience as well as a Christian performer. Two examples will follow:

Tim Sutton is a playwright and is famous for writing dramas with homosexual content where men have to kiss on stage, for instance (Friedman, 2007; Stettler, 2010). He is also very transparent about his active homosexual personal life. Sutton walks a path condemned by both the church and the entertainment society. His lifestyle and professional conduct are not in accordance with the values and teachings of the Christian faith, because he is an active homosexual. He is also prohibited to be representative of any leadership position in the church, because he refuses to reject his work- and lifestyle (Stettler, 2010). Moreover, in his professional life, the theatre community expresses their dissatisfaction of him as well, because he does not advocate homosexuality to a greater degree in his shows (Stettler, 2010). The actor Denzel Washington advised that if an actor or actress chooses to portray a role as a homosexual, it would be wise not to do kissing scenes in order to keep one's image in tact (Madison, 2006).

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Luther Vandros was also a homosexual who kept his sexual orientation a secret, because he knew that especially in the music industry, people buy into an image before they buy into talent. For that reason, if one's image is scarred in the perception of one's audience, one's selling power may suffer. Regrettably, the pressure got to Luther as he was afflicted with self-esteem issues, which were possibly linked to his eating disorder (Madison, 2006).

LGBTI's are often times confused and overwhelmed with their sexual feelings, which are opposed by Christianity as well as by society at large. Numerous homosexual people ultimately find their solace in sex and drugs (Friedman, 2007; Stettler, 2010), because they eventually reject their faith, leave the church and abandon their moral foundation (Cannon, 2005; Friedman, 2007; Stettler, 2010) and in unfortunate incidences they are even driven to suicide (Cannon, 2005).

Although there is still resistance with regards to homosexual marriage, benefits, equal rights in the workplace and alternative lifestyles, there is more approval and support nowadays of issues that address homosexuality (Madison, 2006) e.g. South Africa and Australia are the first two countries in the world to have established a queer cinema (Peach, 2005). It has been verified that with an increase in positive portrayal of homosexual characters in the media, there is also a noteworthy positive transformation in the perceptions and attitudes of audience members with regards to homosexuality (Bonds-Raacke, Cady, Harris, Firebaugh & Schlegel, 2007).

3.1.2.5 Substance abuse

Substance abuse and -misuse are immoral according to the Christian faith. There is no similar word or phrase for 'substance abuse' in the original Hebrew and Greek scriptures, however the terms 'sober', 'drunkenness' and 'wine', are repeatedly utilised in the Bible scriptures. The term 'sober' in context of the various Bible scriptures professedly also translates to the following meanings: *'vigilant', 'to be sober', 'circumspect', 'not intoxicated', 'clear judgement', 'self-controlled', 'be discreet', 'watch', 'to be alert'* and figuratively *'free from illusion'* (Bible Suite, 2013a). Secondly, the term 'drunkenness' in context of the various Bible scriptures professedly also translates to the following meanings: *'deep drinking'* and *'intoxication'* (Bible Suite, 2013b). Lastly, the term 'wine' in context of the various Bible scriptures professedly also translates to the following

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meanings: *'to become tipsy', 'be merry', 'cause to be drunk', to become intoxicated', 'intensely alcoholic strong drink', 'fermented wine', 'intoxicating', 'drank freely', 'sweet wine', 'fiery wine', 'love potion'* and '*wine made from grapes'* (Learn the Bible, 2013; Bible Tools, 2013; Bible Suite, 2013c; Bible Suite, 2013e).

The following Bible scriptures indicate why substance abuse and misuse is viewed as sin according to the traditional Christian. 1 Corinthians 6:9-11 states *"Do not be deceived…drunkards…such were some of you. But you were washed, you were sanctified, you were justified in the name of the Lord Jesus Christ and by the Spirit of our God."* Proverbs 20:1 declares that *"Wine is a mocker, strong drink a brawler, and whoever is led astray by it is not wise."* It is written in Numbers 6:3 that *"He shall separate himself from wine and strong drink…"* Proverbs 23:29-35 further states *"Who has woe? Who has sorrow? Who has strife? Who has complaining? Who has wounds without cause? Who has redness of eyes? Those who tarry long over wine; those who go to try mixed wine. Do not look at wine when it is red, when it sparkles in the cup and goes down smoothly. In the end it bites like a serpent and stings like an adder. Your eyes will see strange things, and your heart utter perverse things..."* Isaiah 5:11 asserts *"Woe to those who rise early in the morning, that they may run after strong drink, who tarry late into the evening as wine inflames them!"* Isaiah 5:22 proclaims *"Woe to those who are heroes at drinking wine, and valiant men in mixing strong drink…"*

In Titus 2:3 older women are addressed, for *"Older women likewise are to be reverent in behaviour, not slanderers or slaves to much wine. They are to teach what is good"* 1 Timothy 3:8 also states that *"Deacons likewise must be dignified, not double-tongued, not addicted to much wine…"* Isaiah 28:7 further denotes *that "These also reel with wine and stagger with strong drink; the priest and the prophet reel with strong drink, they are swallowed by wine, they stagger with strong drink, they reel in vision, they stumble in giving judgment."*

1 Thessalonians 5:6-8 announces *"So then let us not sleep, as others do, but let us keep awake and be sober. For those who sleep, sleep at night, and those who get drunk, are drunk at night. But since we belong to the day, let us be sober, having put on the breastplate of faith and love, and for a helmet the hope of salvation."* Romans 13:12-14 also says that *"The night is far gone; the day is at hand. So then let us cast off the works of*

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darkness and put on the armour of light. Let us walk properly as in the daytime, not in orgies and drunkenness…not in quarrelling and jealousy. But put on the Lord Jesus Christ, and make no provision for the flesh, to gratify its desires." 1 Peter 5:8 cautions to *"Be sober-minded; be watchful. Your adversary the devil prowls around like a roaring lion, seeking someone to devour."* Luke 21:34 also warns *"But watch yourselves lest your hearts be weighed down with dissipation and drunkenness and cares of this life, and that day come upon you suddenly like a trap."* Ephesians 5:15-18 advises to *"Look carefully then how you walk, not as unwise but as wise, making the best use of the time, because the days are evil. Therefore do not be foolish, but understand what the will of the Lord is. And do not get drunk with wine, for that is debauchery, but be filled with the Spirit…"* 1 Peter 1:13 concludes *"Therefore, preparing your minds for action, and being sober-minded, set your hope fully on the grace that will be brought to you at the revelation of Jesus Christ."* 1 Peter 4:7 advises that *"The end of all things is at hand; therefore be self-controlled and sober-minded for the sake of your prayers."*

It is not the actual substance that is necessarily immoral, but instead the abuse and misuse thereof. The Bible also recommends substances for medical reasons. 1 Timothy 5:23 advises *"No longer drink only water, but use a little wine for the sake of your stomach and your frequent ailments."* Romans 14:21 however states that "It is good not to…drink wine or do anything that causes your brother to stumble." Consequently, for example, if someone else has an addictive personality or disposition to substances or anything else, one must not put him or her in a position where he or she is possibly not strong enough to reject the temptation. 1 Corinthians 10:31 concludes "So, whether you eat or drink, or whatever you do, do all to the glory of God."

With regards to the Entertainment Industry, many performers follow customarily lifestyles of sex, drugs and rock 'n' roll (Sartin, 2010). Substance abuse plays a huge role in entertainment 'on-screen' and 'off-screen' (Ratcliffe, 2009). The Christian ethic declares this lifestyle as immoral (Sartin, 2010). Often, performers find themselves in financial insecurity and instability, extreme competition for work, tough working schedules, regular travelling, irregular eating patterns, homosexual romantic turmoil as well as personal moral conflict, *etc.* Consequently they revert to unhealthy measures of substance abuse (Ratcliffe, 2009; Sartin, 2010). The preferred drugs of choice for performers are (Lathan, 2009; Ratcliffe, 2009; Ruskin, 2005; Sartin, 2010):

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- the overconsumption of alcohol;
- depression pills like Prozac;
- and prescription drugs such as beta-blockers or opioid analgesics.

The General Household Survey states that men in the Entertainment Industry have the second highest alcohol consumption level of all other business categories. The survey further denotes that performers in the entertainment industry surpass the advised level of alcohol consumption for men with 21 units (Ratcliffe, 2009). South Africa, UK and Ukraine proved to have the highest levels of alcohol consumption per drinker worldwide (Frick *et al.*, 2004). The WHO study also ranked South Africa as one of the countries in the world displaying the most hazardous drinking patterns (Parry, 2005; Frick *et al*., 2003). Hazardous drinking patterns include the level of the population (Parry, 2005; Frick *et al.,* 2003): drinking first thing in the morning; drinking to intoxication; and drinking apart from meals; *etc.* Prescription drugs, especially opioid analgesics, cause more deaths than heroin and cocaine, especially when combined with barbiturates, other tranquilisers and alcohol. Performers use, abuse and misuse drugs for various reasons (Ratcliffe, 2009; Schrader, 2009):

- for inspiration;
- to normalise their moods;
- to regulate their behaviour;
- to relieve anxiety and stress;
- and even to relieve HIV symptoms.

Long-term substance abuse, especially smoking, drug use and excessive drinking (Grant *et al.*, 2011), can be the cause of (Lathan; 2009; Grant *et al.,* 2011):

- a stroke;
- obesity;
- diabetes;
- insomnia;

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- hypertension;
- poor relationships;
- impaired judgment;
- premature disability;
- personality changes;
- cardiovascular disease;
- central nervous system and respiratory depression;
- and preventable death.

There seems to be a positive correlation between entertainment and ill health of performers from a young age, predominantly of their own making (Sartin, 2010). Performers tend to live fast, only to burn out faster (Sartin, 2010). The following celebrity entertainers died at age 27 because of substance abuse and/or misuse (Lathan, 2009):

- Janice Joplin, rock singer, died in 1970 in Hollywood of a heroin overdose;
- Jimi Hendrix, a famous rock guitarist, died in 1970 in London of alcohol and barbiturate overdose;
- Jim Morrison, psychedelic rocker and lead singer of The Doors, died in 1971 of a heroin overdose;
- Kurt Cobain, lead singer of the alternative rock band Nirvana, died in 1994 in Seattle of a heroin overdose and a self-inflicted gunshot wound of the head;
- Actor Heath Ledger died in January 2008 at 28 years old of an overdose of a number of prescription drugs including codeine, temazepam, diazepam, and alprazolam.

Entertainers are seen as role-models and have a direct influence on the audience (fundamentally teens) with regards to substance abuse and misuse (Grant *et al*., 2011).
In conclusion, the Christian faith professes no sin with regards to utilising substances in a manner which is healthy and in moderation. The Bible notes in 1 Corinthians 9:25: *"Every athlete exercises self-control in all things."*

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3.1.3 THE ENTERTAINMENT INDUSTRY

The Entertainment Industry background, ideology, challenges to career advancement and the comparison to Christian values are broadly discussed. Interesting arguments and statements are revealed with regards to the entertainment profession at large.

3.1.3.1 Background

In the past, the performing arts were considered to be inherently wicked according to Caucasian people, as the content of the productions consisted of (South African Theatre, 2009):

- immoral love affairs,
- sex,
- other religious practices,
- blasphemy,
- family violence,
- homosexuality
- and drugs, amongst others.

The stigma was transformed in the twentieth century when missionaries considered drama as a viable method of Biblical teachings and education (South African Theatre, 2009). In-between all of these controversial beliefs about the Entertainment Industry, performers were struggling to make a living for themselves and their families. Their passion for theatre and the arts was ill-supported (South African Theatre, 2009).

A job market was created for performers during the World War Two, where entertainment was introduced and loved by society and soldiers (Lenoir & Lowood, 2003). Theatres were specifically established to uplift the spirits of the soldiers and of society (Lenoir & Lowood, 2003). Consequently, a loyal theatre audience was formed and the industry progressed to an upper-class and gentlemen's entertainment commerce (Chambers,

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2009). Special performances were showcased for royalty on a regular basis (Davis, 2009).

The entertainment industry confirms to be a viable and popular commerce today. "The average American watches more than four hours of television per day, which, spread over a 70 years life span, amounts to nearly 12 years of viewing time" (MacArthur, 2009, p24). Similarly, the average South African watches between three to five hours of television per day (Gibbon & Shuma-Iwisi, 2007). The values and philosophies of the performer's career unfortunately still cleave to a stigma of unholiness in the commercial entertainment business today. This is due to the Industry's contrast with conservative Christian values which were discussed previously (Macarthur, 2009).

Novikov (2006) notes that the values in the Entertainment Industry propagate that 'anything goes'. Since there is so much conflict about entertainment, religion and tradition, the contemporary performers dynamically try to go beyond all limitations to reach self-sufficiency and independence (Leisch-Kiesel & Mertin, 2005; Martinez, 2005). Ledo (2005) explains that performers constantly endeavour to change tradition. When any charges against the Christian performer arises from his or her family, community, or church, he or she argues against their judgemental attitudes (Ledo, 2005). Some advantages of the Entertainment Industry are also considered in the next section.

3.1.3.2 Ideology

Siedell (2006) dismisses the majority outlook with regards to entertainment as inferior and disloyal to truth and religion. Picq (2008) states that those who attack art are merely uneducated and prejudiced.

An apparent value of entertainment is that it is a form of recreation for people, which is a vital part of life (Sources of Entertainment, 2011). People are stressed out at work, have fast-paced and mostly monotonous lives full of responsibilities, therefore any form of entertainment, e.g. theatre, television, cinema, novel books, music *etc.* serves as a distraction (Sources of Entertainment, 2011) as the human mind rests and get some 'maintenance' done on its 'engine' according to Rhodes (2012).

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An indispensable and lucrative advantage to the entertainment industry, especially in South Africa, is that it serves as an approach to create employment opportunities. It does not only create work for performers, directors and producers, but also for script-writers, technicians, designers, photographers, fashion designers, marketers and various other allied agencies (Sources of Entertainment, 2011).

Another one of the main reasons why entertainment is perceived as valuable is that it can be used as a form of education. Industrial Theatre is a great example of this fact, as it brings psychological, social and moral value and training to corporate employees in a fun, uplifting and euphemistic manner (Snyman & Tobin, 2008). Entertainment is a viable and successful method of communication to address social and political issues of life, lessons of history and expressions of different viewpoints to make people aware and conscious of certain issues, stimulate them with food for thought and imagination in their life or their surroundings (Snyman & Tobin, 2008; Sources of Entertainment; 2011). Because of entertainment in people's lives internationally, they have developed a multicultural outlook on life. People are more informed and knowledgeable today than their ancestors due to entertainment sources and resources for instance by means of reproductions of real-life stories, propaganda, publicity, news, media and advertisements (Rhodes, 2012; Sources of Entertainment, 2011). One of the reasons perceived by people for a war breaking out between countries in history is because people did not have the means to understand and appreciate each other's cultures, customs, manners, policies and means of doing business (Sources of Entertainment, 2011).

Entertainment in general is a very powerful means to reach people internationally. People of high and low stature, wealth, occupation and diversity are affected (Lenoir & Lowood, 2003).

3.1.3.3 Career advancement

The principle of having to work is to earn a living. Christians should however work for the Lord and not for themselves as it is written in Colossians 3:23-24 : *"Whatever you do, work at it with all your heart, as working for the Lord, not for human masters, since you know that you will receive an inheritance from the Lord as a reward. It is the Lord Christ you are*

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serving." The Bible especially instructs Christians to use their talents to serve others and not waste the talents God gave them as it is written in Peter 4:10: *"Each one should use whatever gift he has received to serve others faithfully administering God's grace in its various forms."* Even when the work is challenging and entails risk, God expects us to use our talents and abilities. The Bible presented this teaching where those who used their talents were blessed, whereas the talents were taken away from those who did not use their talents (Matthew 25:14-27). Albeit natural consequences occur for all decisions and actions, a Christians' blessings (rewards) would occur intrinsically rather than extrinsically, (Hung, 2005) because Christianity is about a personal relationship with Jesus Christ.

The Entertainment Industry proves to be one of the most unstable professions amongst all other occupations (Christopherson, 2011). A performer can not have a long term plan of career succession and advancement, as job creation and availability is unsteady and can mostly not be validated in advance. Therefore, a performer will grab every single opportunity he or she comes across, especially if he or she still has to introduce him- or herself to the market and to a loyal audience at large (Christopherson, 2011). For the reason that most performers are not permanently employed and that employment opportunities will not always be available due to market competition, employment opportunities are often created by public financing (Ivey, 2009; Steinweis, 1993).

New and young performers who enter the entertainment job market have the idealisation of being famous and living a life of stardom (Nzewi, 2007). To reach stardom and become recognised for one's work, one needs all the possible exposure one can get in order to advance to broader and more recognised productions and audiences. For example, a performer dreams to have international exposure and share the stage with established and famous artists (Nzewi, 2007). Such experience would ascertain his or her chances of a more stable and secure career path where one would receive favourable job offers (be head-hunted) instead of searching for every job opportunity and auditioning for it (Nzewi, 2007).

When performers realise and take into account all these challenges which they are up against, similar to other entertainment artists, these performers get desperate for every opportunity to prove themselves for the next break that may arise. Performers seek exposure to the market, even if they portray a role that is in contrast with their and others'

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value-system (Madison, 2006). The artists propagate that the audiences must not be judgemental towards the parts they play (act) in productions and take offence of any values they portray in the roles they interpret. It is explained that they only transform into a fictional character which they can not be held accountable for (Nzewi, 2007).

3.1.3.4 Conflicting values

When an individuals' own values and religion come in conflict with his or her career environment and valued norms, the individual will experience inner conflict and guilt (Cable, Voss & Voss, 2006; Penelhum, 1999). The individual will be forced to make an unreasonable choice between his or her values and the contradicting norms of the organisation; either way the decision will obligate him or her to violate moral rules and norms (Cable, Voss & Voss, 2006; Porter, 1995). It is important, however, to recognise that people will sometimes be expected to make decisions where it will be impossible to satisfy everyone (Porter, 1995).

Leon Festinger introduced the concept of Cognitive Dissonance Theory in the 1950's. Cognitive dissonance manifests when there is incompatibility and discrepancy between more than one expected attitude and behaviour from an individual. Dissonance is articulated when a contradiction appears between these factors. A state of cognitive dissonance is an unnatural and uneasy state of being to an individual and the individual will do everything possible to minimise this incongruity and internal conflict. (Hassan, 1990; Judge & Robbins, 2007)

The individual will seek for stability and coherence of values, attitudes and behaviour. There are three elements allowing and influencing the individual to reduce the cognitive dissonance that he or she is experiencing (Hassan, 1990; Judge & Robbins, 2007):

- significance of the factors which causes the dissonance (the behaviours and attitudes which is expected of the individual). If the individual perceives the factors (behaviours and attitudes) as imperative in a given situation or time frame, the individual will be inclined to reduce the dissonance;

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- the amount of control which the individual believes he or she has over these factors. If the individual is forced or coerced into certain norms of behaviour and decision-making, the individual will be less inclined to change or sustain these behaviours. However, if the individual perceives these decisions to be voluntarily and rational, he or she will be more likely to adjust his or her behaviour and rationalise the outcomes thereof;
- and the rewards associated with these factors. The degree of an individual's desire to reduce the dissonance as well as the consistency of his or her efforts to balance the particular behaviours and attitudes are highly motivated or demotivated by the associated rewards and outcomes of the effort to change. If the rewards are highly valued by the individual, the individual's motivation increases respectively to maintain the balance and *vica versa.*

In the case of contradicting values and expectations in the Entertainment Industry environment, one of two things will happen. The individual will either choose his or her own religion and values to be more important than any other personal or career gratification. As a result, it is unlikely for the individual to prosper in his or her career, because the person does not slavishly live by the norms and values of his or her career environment and expectations. The person may settle with the circumstances or choose another career path or designation.

The other scenario is described where the individual has such high career aspirations and ambition to be successful in that chosen profession, that he or she will try to justify the choices he or she makes for his or her career even if in contrast and at detriment of his or her personal and religious values and beliefs (Kant, 1950 in Penelhum, 1999). In such a difficult situation an individual will either stagnate or possibly fail in his or her career progression or be changed to conform to the norms and values of the specific work environment. It is important to note that an individual will not immediately give up or replace his or her values in such a situation, but that it is a lengthy process where the individual slowly grows accustomed to a lifestyle of different values and beliefs in order to survive in an environment where he or she spends most of his or her day at, working and providing a secure future for themselves and their family (Penelhum, 1999). One is bound to be influenced.

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When an individual does not discard the conflicting values and norms of his or her work environment, he or she will evidently be influenced by those values and norms in order to succeed and progress in a highly pressurised "make-or-break" industry such as entertainment. When the individual comes across any opposing religious or cultural disagreements at home, for argument's sake, he or she will most likely forcefully defend and justify the majority-based lifestyle and tradition at work by attacking the traditional values and beliefs of his or her own religion and culture. (The Sword Bearer, 2010)

The American Entertainment Industry has recently guaranteed a more culturally-sensitive approach with regards to the abolition of offensive language and -behaviour towards diverse groups; the Christian faith is, however, a deliberate and on-going target of insult in the Entertainment Industry, as the script in most movies and theatre productions still use the name of Jesus Christ in vain (Respect Christianity, 2010). Furthermore, past norms with regards to sexual immorality, impurity, nudity and dirty jokes still persist in the current entertainment productions and lifestyle; all shows are formally and publicly rated to standardised criteria of language, violence, nudity and sexual content (MacArthur, 2009).

The Christian values mentioned earlier and the norms of the Entertainment educational institutions and work environment are highly in contrast. Christian performers will subsequently have to face these complex decisions. Socrates holds an interesting argument. He believes that an individual would not pursue anything which is personally destructive, unless the individual does not comprehend and realise the negative consequences (Penelhum, 1999).

3.1.3.5 Factors influencing moral decision-making

Swart (2009) listed the Ten Commandments (laws) for the Dance and Musical Theatre at an educational institution in Gauteng. Some of the most important laws are:

- no excuse for absence or inability to perform with regards to classes, rehearsals and shows unless the individual is dead;
- a restraint of trade where the performer is not allowed to perform or work elsewhere in the same industry whilst studying at their institution;

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- 24 hours a day and seven days a week availability and obligation to the theatre and organisation when expected. The performer will have no holidays, no family-life and no free time.

Realities are constructed through social constructivism (Beyer, du Preez, Eskell-Blokland, Freeman, Gcabo, Govender, Kaldine, Mokwena, Moleko, Petersen, Radebe, Ratele & Viljoen, 2007). Performers spend most of their time away from home, work long hours and have intense work schedules. Therefore new meaning and a new way of living are constructed through social interaction as well as the norms and values of the performer's work environment (Beyer, du Preez, Eskell-Blokland, *et. al.*, 2007). In addition, the Social Cognitive perspective advocates that the more one's access and contact to something increases, the greater influence it has on one's moral beliefs and functioning (Aquino, Freeman & Shao, 2009).

The following quote confirms the above-mentioned statements: "…*all things that make up the psychological fabric of 'reality' – arise through social interaction over time. In other words, people, together, construct their realities as they live them*" (Combs & Freedman, 1996, p. 23 in Beyer, du Preez, Eskell-Blokland, *et. al.*, 2007, p.43-44). Examples are (Combs & Freedman, 1996, p. 23 in Beyer, du Preez, Eskell-Blokland, *et. al.*, 2007, p.43-44):

- certain beliefs and values;
- organisation laws and norms;
- social customs;
- habits of dress;
- habits of speech;
- and habits of diet.

To sustain this socially constructed reality and adapted life and belief system, the performer unconsciously or consciously submits to dynamics where he or she is automatically controlled by relationships where he or she must subscribe to their norms. If an individual fails to adhere to these standards (for example sexuality or rational beliefs)

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and is not able to participate in their social customs and conversation, the individual is pressurised to 'normalise' their behaviour to the defined structures to fit in. The Western Modernist View advocates that the individual is then perceived as if he or she is malfunctioning and needs to be 'fixed'. (Beyer, du Preez, Eskell-Blokland, *et. al.*, 2007; Gergen, 2001)

The business world believes in the notion that all religion should be detached from the work environment. Nonetheless, Christians are isolated and defied for their morals and beliefs in the work environment (Hung, 2005). Babias and Bulat (2006) state that an individual's culture and lifestyle inspire his or her choices. It is expected of Christians to make moral, principled and ethical decisions according to James 1:22 *"Do not merely listen to the word, and so deceive yourselves. Do what it says."* They are also expected to have faith in Gods' power and fairness in the face of temptation and difficulty according to Jeremiah 29:11 *"For I know the plans I have for you," declares the Lord, "plans to prosper you and not to harm you, plans to give you hope and a future."*

The Bible declares that Christians should not conform to worldly expectations by the following verse: *"Don't copy the behaviour and customs of this world, but be transformed by the renewal of your mind, that you may prove what is the will of God, what is good and acceptable and perfect."* (Romans 12:2). Christians may, however, make different decisions when they are at similar crossroads. People sometimes make the wrong choices when faced with temptation (Kidder, 2005). Hung (2005) states that when Christians are faced with complicated circumstances, they might revert to one or more of the following three methods to resolve it and make up their minds:

- question and explore the right decision by what the Bible scriptures teach;
- pray to Jesus Christ to provide an answer;
- or ask friends what they think.

MacArthur (2009, p. 27) concludes *"As Christians, our worldview must be grounded in reality, not in the imaginary worlds of Hollywood. People can deny reality, and they can distract themselves with fantasy."* Nonetheless, what constitutes an imaginary and fantasy world for some people, may constitute as reality for another.

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3.2 CONCLUSION

A general overview of the central themes is addressed in the study. As minimal scientific information was accessible due to a knowledge gap in the literature, it is apparent why further research is of the essence to attend to the alarming inequity, questions and challenges. The Christian faith is clear and specific about its values and way of living. Solid Christian values are compared to the norms of the unstable and liberal work environment of the Entertainment Industry. Once the 'what' and the 'how' of the comparison is established, further research with regards to the 'why' would be highly valued.

From Chapter Four to Chapter Eight, the researcher will analytically present the findings of her research. In Chapter Four, significant background information is revealed with regards to the research sample. Hence, the reader acquires additional contextual understanding with regards to the participants utilised for data-collection.

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CHAPTER FOUR:

BACKGROUND OF PARTICIPANTS

"I've been on an insane journey now. I can never go back to how my life was you know." - Amelia

4.1 INTRODUCTION

This chapter serves as an introduction to the participants who were researched in the study. The participants remained anonymous in the data-collection, because personal and delicate information was gathered regarding their personal, religious and professional life. As a result, the researcher only reveals significant background information in relation to the research sample for the purpose of providing relevant background information to the reader. Hence, the reader gets acquainted with the participants on another level without exposing their identity. After reading this chapter, the reader will have a more holistic view of the remainder of the study, as well as of the results of the data-collection as gathered from the participants. Note that the researcher makes use of *verbatim* quotes of the participants to present the findings truthfully and accurately (Ädel & Garretson, 2006). Pseudonyms (fictitious names) are utilised for the *verbatim* quotes in order to protect the identities of the interviewees (Diniz-Pereira, 2008). Furthermore, brackets are inserted within some *verbatim* quotes by the researcher to explain significant actions or gestures of the research participants during the interviews. The brackets that the researcher utilises to convey that information are as follows: [ ].

Biographic sample findings are presented in this chapter. Thereafter, the participants' 'walk' as Christians and their view of Christianity are identified. Subsequently, background information regarding the research participants' careers in the Entertainment Industry is specified, concluding with the career progression and type of work the participants are known for in the Entertainment Industry.

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4.1.1 BIOGRAPHICAL INFORMATION

The research sample is widely representative of the population with regards to biographical figures. The sample's sex, age-range and language proficiency are disclosed.

4.1.1.1 Sample sex

Both males and females are researched for the study. The study sample consists of five male participants and four female participants.

4.1.1.2 Sample age-range

The study sample age-range consists of the following age-categories: 20 to 26 years; 27 to 33 years; and 34 to 41 years old. The sample consists of four participants aged 20 to 26 years old**,** three participants aged 27 to 33 years old and lastly, two participants aged 34 to 41 years.

4.1.1.3 Sample language proficiency

The researcher conducted all of the interviews in English with the whole sample of nine research participants, although the interviewees utilised some Afrikaans terms or sentences to express their arguments more efficiently. A translation of all the Afrikaans terms or sentences utilised within the verbatim quotes is attached in the Appendix A. Eight participants' first language or home language is Afrikaans, thSus English is their second language. One participant is bilingual and speaks both English and Afrikaans at home.

4.1.2 SAMPLE FIGURES REGARDING CHRISTIANITY

Interesting figures and views concerning the sample's background with regards to Christianity are disclosed next. Furthermore, the sample's perceptions are unveiled regarding other Christians in the Entertainment Industry.

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4.1.2.1 Sample fulfilment of the research delimitations

The researcher examined eight participants in the study sample who fulfil all the delimitations of the study in order to be defined a 'Christian' for the purpose of the study. This specific sample selection consists of four male Christian representatives as well as four female Christian representatives.

One participant in the sample does not fulfil all the delimitations of the study in order to be defined a 'Christian' for the purpose of the study according to Chapter One, number 1.3.1, namely*: "an individual who is reborn in the Christian faith (gave his/her life to Jesus Christ)"*. The research results concerning this participant will be discussed separately in the remainder of the dissertation. The findings of this participant will ultimately be compared to the findings of the rest of the sample.

4.1.2.2 Sample's pledge to Christianity

Johan, the one participant in the research sample who is not reborn, knows all the Christian values, morals and beliefs by heart, but never felt the need to be reborn and explains why:

> *"I was born into a Christian family. So I was never reborn, because I never felt the need for that, because I was born in such."*

Three participants have been reborn since their primary school years. Five participants grew up in a Christian family and developed their relationships with Jesus Christ over time. The last mentioned group of participants made a conscious decision later in their life to give (dedicate) their whole life to Jesus Christ, but do not have a specific date or time that they were reborn. The following is a testimony of how Marius came to the decision to give his life to Jesus Christ:

> *"Well, as I said, I grew up in a Christian home and well, this is very interesting though, because I gave my life, or well, I started speaking in tongues as you call it a Spiritual development when I was 12 years old and I got my first tongue, the Holy*

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Spirit moment, you know, on a camp and yah, it doesn't matter if I was a child, but I believed then very child-like, because my mother, 40 years old, believed very child-like and she was my mentor, can you say, right? So I was also always entwined and I planned to seek the Spirit and I'd seek for it. So I found that in an early age and I decided I wanted to get baptised when I was 15 and I can't remember the reason I wanted to get baptised. I think it was more because I was afraid to go to hell. That is true [laughing], *although I know now it's a lot of nonsense, but, that's why I did it then, all right, but then I came to a place and I think I was 20 years old or something and a person once asked me: 'I wonder if you believe in God and you follow God because your whole mind has been moulded that way and your parents and your whole life has been that', and you know, I mean, I had prophesies growing up and everything was God, I mean, I was going to be this God's Man, you know. Everybody said that because I had a passion for Him, so obviously growing up with people saying: 'you are gonna do such great things', and then he asked me: 'Is that the reason why you follow God?' you know, 'Or have you ever made your own choice? Like really, let's say, forget everything you learned. Have you ever like actually come to a place where you can go, 'I want to follow God, I want to have God in my life?' and that question shook my foundation. It shook my whole foundation and so, okay, what do you say then? That developed…I think there's a development that happened with me. I developed…when I moved out of the house and into a certain organisation and through all of that and say the last eight years, your mind develops and then your relationship with God, with Jesus develops if you're, if you're open to it. If you're not just always open to what other people say and to organisations, but open to, you know, be intertwined with God and to really listen and really explore stuff and to make your mistakes, because we all make mistakes and we all do our share of sin, you know…Was I a Christian always? Yes, I was a Christian always. Uh I was born in a Christian family, I understood it blah blah blah, but I decided for myself only, you know, only after that I had to come to grips, but it wasn't really my choice from the beginning. It wasn't. I was in this life and it was all I knew! You know and I lived it and God did great things through me anyway, because obviously I was entwined with Him, but I made my own decision only after I went out of the house, after I walked a road, after I went and stuff happened to me and I went: 'Well doesn't matter if I believe you know…what my mother said' and actually I didn't believe, like a tenth of the time I didn't believe half*

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of the stuff she did say, you know, and I didn't believe this or that and that. I had my own experiences of God. Whoever You are, forget about the Bible, forget about religion, forget about churches, I want to follow You. I want to have You in my life and I can't give you a precise date or anything but I…you know…but I think that's when I really made my decision, and then stuff, you know, things really started changing for me. I felt free and more honest in God. I understood myself and God in me more. It got real then. Honesty with yourself and God of course, something I believe is most important."

One can be born in a Christian family and grow up with religious traditions, beliefs and values. As a result, one will be labelled as a Christian. To be labelled as a Christian, to be knowledgeable of the Christian dogma, to take part in the Christian traditions and act according to the religious norms, can easily only signify a life of conformity to familiarity according to Marius. One ultimately needs to wholeheartedly adopt those values and beliefs by making a conscious decision to give (dedicate) one's life to Jesus Christ and thus be spiritually reborn. According to Matthew 22:37 (New International Version; 2011):

"Jesus replied: Love the Lord your God with all your heart and with all your soul and with all your mind."

4.1.2.3 Christians in the Entertainment industry

The researcher enquired about the approximate amount of Christian colleagues the sample has worked with, currently work with or people they know of in the industry that share their values and beliefs with regards to Christianity. Three participants, Natasha, Susan and Simoné responded similarly that Christians are definitely the minority religion group in the industry. Natasha's response was as follows:

"Oowh that's a difficult question, not many [laughing]"

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Natasha also elaborated that she plausibly worked with only three Christian colleagues in her whole institution at that stage. Susan and Simoné also explained that there are unfortunately a lot of compromising Christians. Susan's response was as follows with regards to Christians in the industry:

> *"Approximately, I would say about 15 to 20. I know quite a few, because we're all sort of stuck together. Yeah, so approximately 15 to 20, well, the industry is big, but small. Like in the industry, I would say there was about 2000 people and of that 2000 people I only know about 20 Christians. I know there are more, but like personally, I only know my 20 friends or whatever, or you know, people that I know and I know there's a lot of people in the industry who know God, but still do all the stuff of the world and it's that whole lukewarm thing. I know at least 20 people who follow God fully but then I also know people who are like half-hearted about it."*

Simoné's response was:

> *"Well, ah man, at the moment, let's go, a third of my colleagues, but also…it might also sound judgemental from my part, but there might be like a compromising Christianity. Like I don't always see in them what I would want to portray. So I'd say that they might do things that I won't, that I won't necessarily do, but they still have that foundation."*

Four sample participants responded that Christians are not necessarily the minority and that there are actually a lot of Christians in the industry. Ewoudt gave an approximate indication:

> *"I think it's about 40% to 50% of all my colleagues. There's more than we think."*

Christopher also gave an estimated indication:

> *"I think you know if you ask me how many share the same beliefs and the values that I have, I would also say 50% to 80%, but it fluctuates."*

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Marius explained that:

> *"Christians that I share a heart with, really, I've been amazed actually. I've been surprised how many there are…I came across lots of people, I came across lots, leaders in the industry, you know, which you wouldn't think and they all share kind of my heart you know."*

Amelia conclusively replied that:

> *"I have a lot of Christian friends in the industry…a lot more is coming up. When I was in Tech we were quite a few girls and I really feel like anything else, God really wants to redeem the arts, and it's about taking a stand."*

Taking all the results in consideration it definitely seems like there are a lot more Christians in the Entertainment Industry than what most of the participants anticipated. The question is: Why are the participants surprised that Christians seem to be well-represented in the Entertainment Industry? It was mentioned that there are Christians in the industry that probably have the Christian foundation and background, but do not live according to the Christian values and beliefs. This statement will be further explored in the remaining chapters.

4.1.3 BACKGROUND OF SAMPLE RELATING TO THE ENTERTAINMENT INDUSTRY

Research findings are revealed in relation to how and why the sample participants made a choice to follow a career in the Entertainment Industry. Moreover, results are viewed with regards to how many of the participants actually educated themselves to be equipped for this profession. Lastly, the reader will learn where the participants are situated in the corporate ladder of 'stardom' in the Entertainment sphere.

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4.1.3.1 Deciding on a career in the Entertainment Industry

The sample participants discussed their reasons for choosing a profession in the Entertainment Industry, whilst knowing all the challenges they probably would face. Some of the participants provided multiple reasons for embarking on a career in entertainment. The results are from most prevalent to the least: Entertainment is their main passion and talent; they can not imagine doing anything else; God directed them into their careers; it makes them happy; their job chose them; and lastly, someone else influenced them to pursue the career.

Six participants chose this career because that was their main passion and talent in life. Ewoudt could have chosen any other career, but decided to be an entertainer:

> *"It was easy for me to do anything else, I had seven distinctions in school. So I could go and do whatever I wanted but I decided to do this, because that's what my heart told me and that's what my passion told me and I believe that's what God told me, so that's why I am where I am."*

Amelia passionately explained how she realised she had a great interest in the world of entertainment:

> *"I have a passion for it, I really do. I love it. I mean…I really knew, knew that I would probably do this for the rest of my life in Matric when I went to watch 'Cats' and literally cried for two hours after seeing the show and going 'it's so unfair that those people can do it! Why not me! Like why, why? It's so unfair!' and I was like 'okay, this is something I really need to do'* [laughing].

Four participants chose this career because they felt they could not imagine themselves being in any other occupation than in entertainment. This is the only thing they want to do. Natasha explained it:

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"This is what I have to do and this is my talent, this is what God has given me to do and to not do something else like in an Admin job or something like that. I physically can not do it. I tried it for a month and I nearly died, because I knew that this was not my calling, this is not my talent, I can not do this."

Susan similarly explained that she can not do anything else:

"So I feel like this is a talent I need to use and I need to see where it, where it leads me and stuff, so and I don't see myself doing anything else, I can't. Office work will drive me crazy. I need to, I need to be performing hands-on and be creative."

Four participants believe that God directed them into this profession, that it was God's plan and calling for their lives. Johan initially had other plans with his life:

"It's a calling. It's a nice word in Afrikaans, 'beroep'[1]. It was a calling. I wanted to go study Forestry and I had a bunch of other ideas, but I kept being called into Entertainment."

Marius had a few options, but God directed him into a career in entertainment:

"I thought I was gonna be a rugby player all my life. I thought I was going to be a professional rugby player, but having said that, I always wanted to be a professional performer, I wanted to be both…growing up I had these two dreams, you know, and I believe as God gives you a choice, He had a bigger plan for me doing this. I think He knew that I'd be happier doing this. There's something better for me, you know. Even though I believe I could have done just as well in the athletic part of it, I believe I could've, you know, He kind of nudged me in this direction. Yah, because I just sort of started losing passion for athletics. I started losing the passion. Now when I watch it I'm still like, 'ag'[2] I would have loved to have done that, but if that was my main love I would have gone for it. So just the thing that kind of drew me to it, was theatre. I didn't stop and sell my business to go and play rugby again, I stopped to go study dance. Yah that just shows you."

[1] *'beroep' means: 'calling';* [2] *'ag' means: 'oh' (Appendix D: Table of Translations). It applies throughout the document.*

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Three participants chose this career because they believe one should be happy in one's job and that a job in the entertainment industry makes them the happiest. Christopher compares his job to his brother's:

> *"The reason I chose this profession, the reason I chose Musical Theatre as a profession is because I'm a strong believer in you have to be happy in what you do. I live with my brother and he's a wonderful person and he's doing what he wants to do, but I don't think it always necessarily makes him happy and I think he's doing very well. He's very successful in what he does, but he's still searching for that inner happiness and you know he's making a lot of money, he has a lot of money and that's because we didn't have much when we grew up and I think that pushed him and that drove him to do what he's doing today and it's not a bad thing, but I think he's too money-driven…He's not materialistic at all, but he's money-driven. His heart wants to help other people, you know, which is good, but he hasn't found that happiness. For me, I don't have a lot of money yet, but you know, I'm happy, I'm happy with what I'm doing, I'm happy…you know, at the end of the day, you must do what re-energises you. If you do something that, you know, drains the life out of you, you're tired when you come home…I don't think that's what you should be doing. I will almost challenge the system, I'm one of those people. I will do what I wanna do, what makes me happy, as long as it doesn't affect the people in my life negatively."*

Natasha congruently concludes:

> *"So I'm teaching here with a salary that's this small, but I'm happy doing that, very happy and for me personally that is moving up. The more the happier I am doing what I'm supposed to do, for me, means much more to me than moving up in the traditional sense of the word. I mentally and spiritually and emotionally need to be more healthy than having ten pairs of shoes a month…it's not important for me."*

Three participants explained that they did not choose a career in entertainment, it chose them. Natasha is one of those firm believers:

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> *"It chose me. I know it's such a cliché, but it really did. I did some service year for Christ, four years of that as well before I started studying, so it's something that has always been there, it's always just been part of me. Ag[2] actually I've been busy with this much longer than ten years."*

Johan explains the dynamics of getting chosen by one's job:

> *"I think that it's nice when your job chooses you, because then it really means that you're going with the natural order or flow of things, you're not forcing it."*

Two participants got directed into this profession and initially embarked on a career in entertainment because of someone else's influence. Kobus explains how his mom persuaded him:

> *"I feel sometimes my mom chose it for me…I always say that because she said I should go and study Drama, and I went. You know…I think my mum saw the acting thing in me and she knew it came from her, because that was a big passion of hers. So she just helped me, I think, in a direction you know…At first I wasn't sure I wanted to do it, I was just this party-animal, you know, student, and then at the end of my second year, I realised I love this and this is the only thing I wanna do. So I feel I chose it, because I don't know what else I would've done you know. I can't imagine myself doing anything else* [laughing]."

Ultimately one can see that all these entertainers did not choose to study or embark on their career in entertainment because it was 'just a job' where they could get paid or because they had no other opportunities in life, or because their parents urged them into a field they did not really want to pursue, resembling many other people's life stories that feel stuck in other occupations. These entertainers chose their careers because they are passionately living out their dreams by using their talents, doing every day what makes them happy, even if it means living with less financial security.

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4.1.3.2 Embarking on studies towards an entertainment career

Unlike other professions, it is not necessary to study at all to be successful in the Entertainment Industry. Some of the participants started singing and performing since childhood and started getting exposure in their churches and High School productions.

One participant started his professional career directly after matriculating and did not embark on any tertiary studies. The rest of the sample all studied to better their skill and chances of being successful in the Entertainment Industry. Six participants studied Musical Theatre, which is a collaboration of acting, dancing and singing. Two participants studied Drama and one of the last-mentioned participants also went to a professional Dance-school. Amelia's parents, however, expected her to go study something else first:

> *"Well, I performed my whole life and then I wanted to study Musical Theatre, but at that stage of my life I fell under the influence of gigs and my parent's light nudging of going to study something that's a bit more...so I studied a BSc course. That lasted six months with my personality. I was like 'this is not gonna work!'* [laughing] *and I was like, unless I can be a Dietician on TV, I really don't want anything to do with this,* [laughing]*. So I started my course…and I did partake in, you know, touring, travelling, performing for companies while I would study and after I studied for four years, I went and studied Musical Theatre."*

4.1.3.3 The corporate ladder

Unlike most other occupations, career advancement in the Entertainment Industry is not necessarily dependent on a Curriculum Vitae (CV), years of education, years of experience, job promotions, salary increases *etc.* Career advancement in the Entertainment Industry is more dependent on business contacts, networking, one's public image and the audience or society's perception of one's work.

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For this reason, the researcher chose a sample that is representative in terms of the advancement or establishment of their careers in the Entertainment Industry. The research sample consists of two aspiring student entertainers; four entertainers that are in the public eye and recognised by au.diences, but not yet established; as well as three established entertainers that are viewed as celebrities by audiences.

The career advancement of these entertainers and the dynamics of the participants climbing the corporate ladder in the Entertainment Industry will be comprehensively discussed in the remaining chapters. In the next section, the sample's career progression is considered in more detail in terms of the type of work they have done.

4.1.4 SAMPLE CAREER PROGRESSION

This section provides an extensive overview of the type of work these entertainers are known and acknowledged for. Hence, the reader also becomes more cognisant of the value of the research results, because of the quality sample of entertainers that volunteered and devoted their input and personal experiences to this research phenomenon. The work that these nine participants have dedicated to their careers will be listed randomly and anonymously. The respective entertainers either wrote, produced, managed, directed, choreographed, developed, lectured, acted, sang, danced, performed or a combination thereof, in one or more of the following:

- 46664 Mandela Day Concert in New York with legends such as Aretha Franklin, Stevie Wonder, and Josh Groban;
- Afrikaans Films;
- Afrikaans Gospel Musicals;
- Afrikaans Musical Films;
- Afrikaans pop band;
- Afrikaans Soap Opera's;
- Afrikaans solo singers;
- Afrikaans Television Series;

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- Barnyard productions;
- Big Rock concerts at the Coca Cola Dome;
- Cabarets;
- Casino dancers/singers;
- Classical solo singer;
- Contemporary solo singer;
- Dance and drama productions;
- Folk solo artist;
- High School Drama lecturer;
- Janice Honeyman's Pantomimes;
- Model in music videos;
- Movie Musical having Disney on board as producing partner. Also, pursuing Broadway platform;
- Musical Theatre History Lecturer at a Public National University;
- Musical Theatre Lecturer at a Private College;
- Musical Theatre productions;
- National Children's Theatre;
- Rock Musicals;
- Rock solo artist;
- Royal Variety performance with African Footprint as part of the original cast;
- Short Films on Kyknet;
- Shows for the Opera Stage at the State Theatre;
- Television advertisements;
- Theatre productions;

Some of these research participants are seen as celebrities not only in South Africa, but also as a result of their tours and work abroad. Specifically in Australia, Belgium, Canada, England, Namibia, Netherlands, New-Zealand and USA. Between all the research

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participants, a total of 16 albums have been released, five albums have been nominated at the SAMA's (South African Music Awards) and 22 awards have been achieved e.g. best newcomer; best song of the year; best album of the year; and best male artist. It is self-explanatory that the sample investigated for this research phenomenon is highly talented and recognised in the Entertainment Industry for the work they have done.

4.2 CONCLUSION

In this chapter, significant introductory contextual background information was provided regarding the sample in this chapter to give the reader a holistic background view of the research participants before delving deeper into their perceptions. Particulars were specified with regards to the sample's biographic information; the Christian faith they profess; their career in the Entertainment Industry; their career progression and ultimately the work they are renowned for.

The research sample proves to be widely representative in terms of sex, age, education and career advancement or 'stardom' status according to the Entertainment sphere. The sample is highly representative in terms of their public image and influence in the Entertainment Industry, not only in South Africa, but also internationally. The sample wholeheartedly professes their commitment to the Christian faith and their dedicated relationship with Jesus Christ.

In the next chapter, the findings concerning the values, beliefs and ethics of the Christian religion will be explored according to the perceptions of the research sample. Their core value system will be emphasised in terms of their religion, their family, culture, society and their work environment. The one participant who does not fulfil the delimitations of the term 'Christian' for purposes of this study, will be compared to the rest of the sample who meets all the criteria to be defined a 'Christian'.

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CHAPTER FIVE:

CHRISTIAN VALUES, MORALS AND BELIEFS

"…serving God as much as possible and trying to stay in His will of your life and being obedient. I think that's the biggest thing, because we can be disobedient and then… like a whole lot of stuff happens and you're like: 'If I just followed the right path, then none of the other stuff would have happened." – Susan

5.1 INTRODUCTION

Theoretically, the values, morals and beliefs of the Christian faith are succinctly discussed in Chapter Three as the researcher examined existing information, presented in the form of a literature review. Actual findings are presented in this chapter with regards to how the entertainers perceive the role of Christianity in their lives and what it ultimately, theoretically and practically means to be a Christian. Thus, the core value system of the entertainers is thoroughly explored.

One participant does, however, not fulfil the delimitations of the definition of 'Christian' in terms of this research investigation, as this participant is not reborn in the Christian faith like the rest of the research sample. The findings with regards to this participant will be discussed separately in each chapter throughout the study in order to clarify and compare the similarities and differences between this participant and the rest of the research sample.

When the term 'Christianity' was mentioned to the research participants during the data-collection interviews, three main themes were recognised concerning the research participants' morals, values and beliefs. These main themes are: a reference to the Bible as the moral guide to Christianity; having a relationship with Jesus Christ; and having a relationship with other people. These themes will be deliberated. Furthermore, a subject that causes reason for speculation, is whether Christian values and beliefs should be viewed as 'black and white'. In other words, that there is only a 'right or wrong' and no situation that allows for any 'grey areas' with regards to sin against God. This subject

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emerged during data-collection as some of the research participants defined themselves and/or others as either traditional, liberal or balanced Christians. Hence, the speculation will be resolved as it has a very definitive influence on the moral decision making process of a Christian. The chapter will conclude with the specific findings of what the Christian participants regard as sin. Special investigation will be awarded to specific issues that the research participants are challenged with in their work environment in the Entertainment Industry, namely: blasphemy; bad language; substance abuse; sexual immorality; and homosexuality.

5.1.1 PERCEPTIONS OF THE REBORN RESEARCH PARTICIPANTS

The predominant representative perceptions of all eight reborn Christian participants in the research sample are concluded and comprehensively discussed in this section. The perceptions of the one Christian participant who is not reborn is discussed in point 5.1.2.

5.1.1.1 The Bible as moral guide

The research participants' perspectives regarding their core set of morals, values and beliefs are comprehensively discussed within the framework and foundation of the Bible as their moral guide to the Christian faith. The research participants highlight three of their most important beliefs within the Bible, which form part of their core value-system and moral conduct as Christians namely: to be a part of a church or Christian community; to follow the law of the Ten Commandments; and to live according to the 'fruit of the Spirit'.

Christianity is directly interrelated to the Holy Bible which signifies the foundation of Christian beliefs, values and ethics. Christians believe in the triune God who is one God who manifests Himself in three Godly persons namely the Father, the Son (Jesus Christ) and the Holy Spirit (Holy Ghost). They believe that they can only be saved through their acceptance that the gospel of Jesus Christ is true and to make a personal decision to surrender their whole life to God, in order to be spiritually reborn through the power of God the Holy Spirit. Ewoudt concisely clarifies the gospel of Jesus Christ:

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> *"Being a Christian means utterly accepting that Jesus Christ died for us on the cross and replenishing our sins, but also living the kind of life and standards that He set and creating and living the world that He intended us on living and living on His morals, the regulations that He set and above all, the example that He set."*

To clarify, the Bible teaches that God's penalty for any human sin is death. Christians thus believe that God the Father sent God the Son, Jesus Christ, to earth in human form so that He could be born from the virgin Mary through the power of the Holy Spirit. Jesus Christ had to live a holy life without having committed any sin on earth and because Jesus lived a perfect life without sin, He could voluntarily die as a substitute in payment for all people's sins. It was God's ultimate act of love towards sinful humankind and is a free gift of grace which can not be earned but has to be accepted through faith in Jesus as the only Lord, Saviour and mediator between man and God. Jesus rose miraculously from the dead after three days to conquer death, because He is God the Son. He went back to heaven and is sitting on the right hand of God the Father to prepare a place for reborn Christians in heaven. People who believe and accept this gospel and are spiritually reborn will be saved from their sins on earth and join God in heaven to have eternal life after human death. When Jesus physically went back to heaven from earth, He sent God the Holy Spirit (Spirit of the Father and the Son Jesus Christ) to indwell and assist every reborn Christian in every aspect of their lives. Subsequently, because every reborn Christian is indwelled with the Holy Spirit, God makes it possible for every reborn Christian to have a personal relationship with God (the Father, Jesus Christ the Son and the Holy Spirit) and live a life of thankful obedience.

The research participants furthermore believe that the Bible should dictate a Christian's morals and values. They believe that even more so, Christians should follow the example that Jesus Christ has set for them according to Bible scriptures. Ewoudt confesses that theory and practise do not always coincide:

> *"In theory it's easy to say what's needed and what morals we need and have to have, but I think, obviously we slip up in practise, but I do think to a large extent I try to live like that and try and encapsulate love wherever I can and following the morals that Jesus set and the Bible set, but in practise I do believe that we do slip*

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up, but slipping up doesn't mean that we don't follow the morals. I think that to a large extent I set out to follow the morals and the love that Jesus taught us."

Like Ewoudt said, although Christians sometimes struggle to live according to Biblical ideals, they always aspire to live according to those ideals and to be more like Jesus. Amelia explains how Christians usually come to a conclusion when faced with a conflicting moral decision:

"Really just take every decision and every opportunity that comes in front of you and go 'is it Biblical?' and 'is it pleasing to the Lord?' and that should kind of be your moral system and your value system, to not compromise. It can get blurred, but when you're really not sure, to just go back, pray about it and see that your morals and values always stay in line with it."

It is believed that the authors of the Bible were inspired by God, therefore the Bible is viewed as the Christian moral guide. The Bible is, however, not the only moral indicator, as prayer also plays a big role in the Christian faith. Prayer signifies and manifests the relationship between the individual and God through Jesus Christ. The Bible and meditation in prayer are utilised as sources of decision-making for Christians when they face temptation. It is, however, very important that the Bible is read and understood in the context that it is written and that it is combined with meditation in prayer when Christians consult the Bible for conflicting moral situations that they are dealing with. The Bible can, unfortunately, easily be abused and/or misused by people. Natasha stresses the importance of utilising the Bible correctly:

"I grew up in a very conservative church and we had Bible-study twice a week and I know the Bible better than a lot of people, a lot of Christians and who believes that that is the Alfa and the Omega. They think this is it, but I go 'Do you actually know where this comes from? Do you know, do you have the knowledge and do you read the Bible in that context?' People who take scripture out of context, that grates my carrots absolutely. It's so easy to do that and to prove your own little point, it's so easy. You can actually prove any point by [laughing] *putting stuff together, different verses and that is so dangerous to do and also the translation, so many things got lost in translation. You can not. You have to read the Bible in Greek, Aramaic,*

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Hebrew and know those three languages to know exactly what it means, because languages are so different. To read it in Afrikaans or English, is not the exact meaning…So it's very difficult for me when people start analysing scripture without going to the original languages…It's 'I wanna prove this today, so I'm gonna take five different scriptures from different Bibles from Old and New Testament and then I'm gonna prove my point' and I have a problem with that."

With regards to properly understanding the Bible in context, there are multiple resources available to Christians, especially today in the information era. There are unlimited books, interlinear language translations and internet resources that are immediately available even on one's cell-phone. One resource has, however, always been a Biblical establishment for Christians and that is to be a part of a church.

5.1.1.1.1 Church

Church is seen as a worthy resource as theologians clarify and explain Biblical topics in their sermons every Sunday, as they are educated in the original languages in which the Bible is written. Apart from that, church is also seen as significant according to the communal Christian value ascribed to functioning as a family within a church in order to grow in God's Spirit, serve each other and outsiders as the body of Christ and help each other to continue steadfast with a life accountable to God in order to resist the devil's temptations. Marius affirms accordingly that:

"Community is very important to God, it keeps you flooded with the Spirit"

Hence, Christians value the communal involvement in a church or even a small group establishment where fellow Christians share their faith, encourage each other through prayer and assistance and reach out to others. Kobus speaks about his experience with regards to his recent membership to a church:

"I've only been there for like eight months now. So relationship-wise, I'm picking up and it gets better every day as I walk with Him, but I don't know them that well you know, like someone would know someone for eight years or so, you know. It's just been eight months and sometimes it is difficult you know, especially when you are

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> *30 now. If I was 20, it would've been easy, you know, but if you are 30 you are more set in your ways…Not set in your ways, but you know if you were kind of a loner before that and you have to build relationships, but I see and I experience something there that I haven't experienced before. So I just sense the Holy Spirit. So there's love there. I feel safe with them, absolutely."*

Kobus mentions that he experiences love in the church with the relationships that he builds. He also experiences the Holy Spirit in the church. The Holy Spirit guidance is discussed in point *5.1.1.2.3.* A Christian value that is emphasised during data-collection pertaining to the church, is that the church (Christian community) should not judge other people at all, because only God has the right to judge. Natasha stresses why Christians should not judge others:

> *"People in church should not judge at all, because Jesus, He released us from that. He freed us from being judged and to judge."*

When Natasha asserts that *'He released us from that. He freed us from being judged'*, she refers to the gospel about Jesus Christ who died on the cross for all people's sins in order to release them from eternal judgement. Thus far, it is clarified that Christians refer to the Bible as the moral guide for their lives. A fundamental Biblical value is that Christians value community in church where they learn to serve God in union as well as serve others inside and outside of a church. Next, the sample's specific values and morals are discussed according to the following Bible principles: The 'Ten Commandments' and the 'Fruit of the Spirit'. In view of that, the sample will subsequently elaborate on what is constituted as sin according to the Christian faith.

5.1.1.1.2 The Ten Commandments

Christians refer to the 'Ten Commandments' in the Bible as the basic structure of values that they must abide by. The 'Ten Commandments' is believed to be written by God's own hand during the first (Old) Covenant before Jesus was sent to earth. Failing to adhere to the 'Ten Commandments' constitutes as sin. The 'Ten Commandments' is as follows according to Exodus 20:2-17 (New International Version; 2011):

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1. *"You shall have no other gods before me";*
2. *"You shall not make for yourself an image in the form of anything in heaven above or on the earth beneath or in the waters below. You shall not bow down to them or worship them; for I, the Lord your God, am a jealous God, punishing the children for the sin of the parents to the third and fourth generation of those who hate me,* ***6*** *but showing love to a thousand generations of those who love me and keep my commandments";*
3. *"You shall not misuse the name of the Lord your God, for the Lord will not hold anyone guiltless who misuses his name";*
4. *"Remember the Sabbath day by keeping it holy. Six days you shall labour and do all your work, but the seventh day is a Sabbath to the Lord your God. On it you shall not do any work, neither you, nor your son or daughter, nor your male or female servant, nor your animals, nor any foreigner residing in your towns. For in six days the Lord made the heavens and the earth, the sea, and all that is in them, but he rested on the seventh day. Therefore the Lord blessed the Sabbath day and made it holy";*
5. *"Honour your father and your mother, so that you may live long in the land the Lord your God is giving you";*
6. *"You shall not murder";*
7. *"You shall not commit adultery";*
8. *"You shall not steal";*
9. *"You shall not give false testimony against your neighbour";*
10. *"You shall not covet your neighbour's house. You shall not covet your neighbour's wife, or his male or female servant, his ox or donkey, or anything that belongs to your neighbour."*

The 'Ten Commandments' is the Christian law that they abide by. People might feel restricted and perceive the Bible as a bunch of rules and laws in order to be obedient to God. In retrospect, the rules and laws in the Bible truly shows God's heart towards his followers resembling a loving Father who wants to protect his children. Susan speaks about obedience to God:

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> *"Well definitely, obviously, we have certain rules to attend to, ten specific commandments, but definitely serving God as much as possible and trying to stay in His will of your life and being obedient. I think that's the biggest thing, because we can be disobedient and then… like a whole lot of stuff happens and you're like: 'If I just followed the right path, then none of the other stuff would have happened* [laughing]. *For me specifically, like I try to be just obedient and I'm still learning. I mean, none of us are perfect, unfortunately. So, learning how to just follow Him fully and not be, you know, not be lukewarm and completely just give everything to Him and I'm still learning how to do that and how to have faith."*

Christians aspire to obey the 'Ten Commandments' and all the rules and laws of the Bible. Christians also aspire not to compromise and as a result be 'lukewarm' Christians who want to serve God, but simultaneously allow sin in their lives and conforming to worldly sinful standards. Unfortunately all people make mistakes and all people are prone to sin according to the Bible. Natasha explains that it is humanly impossible not to sin:

> ***"****I think people think you have to live a perfect life and we can not live a perfect life. That's just not gonna happen. So because a lot of people would say if you swear and if you scream at the taxi driver then you're not a Christian and we are weak in that sense. We can't help things, we do sin and we do things wrong, but…what you do is not what makes you a Christian, but you absolutely strive towards it, yes absolutely."*

This demonstrates very clearly why Jesus Christ was sent to earth in order to die on the cross to fulfil the law as substitute for all people's sins. Jesus Christ fulfilled a life without sin according to the law, because He knew it was impossible for people to live a perfect life. Therefore Christians do not live under the law (are not judged by their ability to abide by the law) anymore after Jesus fulfilled the law, although they still aspire to live according to the principles of the 'Ten Commandments' and the regulations that God gave in the Bible as a moral guide. Galatians 5:13 to 18 states that Christians are only subjected to one law under the new Covenant, which is love (Amplified Bible; 1987):

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"For you, brethren, were called to freedom; only freedom be an incentive to your flesh and an opportunity or excuse, but through love you should serve one another. For the whole Law is complied with in the one precept, you shall love your neighbour as yourself…But I say, walk and live in the Spirit; then you will certainly not gratify the cravings and desires of the flesh. For the desires of the flesh are opposed to the Spirit, and the Spirit are opposed to the flesh; for these are antagonistic to each other, so that you are not free but are prevented from doing what you desire to do. But if you are guided by the Spirit, you are not subject to the Law."

Therefore, a Christian's objective is first and foremost to follow the example that Jesus Christ has set and taught his followers when He was sent to earth, namely to love. The whole Bible, especially the New Testament, is inspired to bring the message of love and salvation in Jesus Christ and as a result, what is expected of the followers of Jesus Christ. Christopher explains how he viewed his life as a Christian before and how the clarification of the new Covenant changed his view with regards to Christianity:

> *"I was brought up a Christian. I was in the Dutch Reformed Church, so according to me, I was always a Christian you know. I know that God existed and that Jesus died for my sins, but I never understood the reality and the power of, you know, what the old Covenant and the new Covenant is. Like every day I wanna live more towards the new Covenant and not under the law of Moses, because that only condense, you know. Jesus is the New Covenant and He sets free, you know. It's grace, it's all about grace. I became a Christian, I will say, like, in maybe in my second year of studying Musical Theatre, I think I became a Christian. Although I was brought up a Christian, I just think that God worked in me in such a way that He sent the most amazing people over on my path that sort-of pushed me into the direction that I wanted to be involved in His way of living."*

The *'law of Moses'* and the '*old Covenant'* that Christopher refers to is the 'Ten Commandments' that God wrote with His own hand and gave to Moses before Jesus was sent to earth in order to die for the sins of humankind. These laws had to be obeyed meticulously during the old Covenant and if they were broken, offerings of animals etc. had to be made to God as restitution (referred to as being under the law). Jesus gave Himself as the last offering after fulfilling the law perfectly, bringing in the time of the new Covenant

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and a new way of being saved as explained in 5.1.1.1.So the Law, while being good and has to be followed, is no more the measuring instrument for being saved as in the Old Covenant times. The new Covenant as quoted above in Galatians 5:13 to 18 states that a Christian should live according to God's love and according to the Spirit. Christians are consequently expected to bear the 'fruit of the Spirit' (Holy Spirit) in their lives, which are specific characteristics reminiscent of Jesus Christ.

5.1.1.1.3 The fruit of the Spirit

Christians believe that the way they live their lives should be a testimony to other people. People should look at them and realise they are different than many other people because they see the positive characteristics and love of Jesus Christ through them. To see the 'fruit of the Spirit' in Christians' lives is seen as one of the most important values according to Christians. Galatians 5:19 to 26 initially defines the 'fruit of the flesh' (human nature) which is the opposite of what is known as the 'fruit of the Spirit' and subsequently defines what the 'fruit of the Spirit' symbolises (Amplified Bible; 1987):

"Now the doings of the flesh are clear: they are immorality, impurity, indecency, idolatry, sorcery, enmity, strife, jealousy, anger, selfishness, divisions, party spirit, envy, drunkenness, carousing, and the like. I warn you beforehand, just as I did previously, that those who do such things shall not inherit the kingdom of God. But the fruit of the Spirit is love, joy, peace, patience, kindness, goodness, faithfulness, gentleness, self-control. Against such things there is no law. And those who belong to Christ Jesus have crucified the flesh with its passions and appetites and desires. If we live by the Spirit, let us also walk by the Spirit. Let us not become vainglorious and self-conceited, competitive and challenging and provoking and irritating to one another, envying and being jealous of one another."

Christians believe that acting in love and reacting to people in love, which is God's greatest commandment, embody the fruits of the Spirit and following the example that Jesus Christ has set through his life on earth. Christians believe they are carrying forth Jesus Christ's name on earth and that Jesus does His work through them, therefore it is very important to portray the values and morals that are similar to those of Jesus Christ. Natasha was surprised when she was approached to be a part of this research study:

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> *"It's very interesting, actually, that I've been asked to do this because I've never, never said that I'm a Christian to anyone ever. It's a decision I made when I started in this business 11 years ago and I never ever ever said 'I am a Christian'. So when I was asked to do this, I was like 'mmm, exactly, that's what I try to do' and also a stupid little thing like Facebook where it says 'Religious Views', my little statement is 'Practise what you preach and if necessary, use words', because I'm sick and tired of hearing people say things and not doing what they are preaching or teaching. So for me, I made a decision, it's how I want to live my life as Christ did, not preaching it and then doing the opposite. So that was actually an interesting moment for me…I won't say that I'm Pisa or higher morally. Those morals and values I look up to are the fruits of the Spirit, absolutely…The fruit of the Spirit is something I try to attain to, failing dismally at sometimes, most of the times* [laughing]*, but if you keep that in mind then I think you're on the right track, knowing that unconditional love is the basis for all, for everything. Unconditional love, I believe that was Jesus' biggest preaching and his biggest teaching and for me it just absolutely means unconditional love, no matter what. So that's in very short, unconditional love."*

The researcher was referred to Natasha by another research participant in this study sample who knew she was a Christian only based on her way of life. It is clear that Natasha's lifestyle bears a resemblance to the 'fruit of the Spirit' and ultimately unconditional love, based on the fact that she was referred to participate in this study without ever openly propagating her religious views. A few of the research participants describe how they understand the fruit of the Spirit in their lives namely love, joy, peace, patience, kindness, goodness, faithfulness, gentleness and self-control. They also discuss how they aspire to live according to the values of the fruit of the Spirit in correlation with God's commandment of love. Firstly, Ewoudt declares that a life according to the value of love of Jesus Christ should be different from the world's morals and values:

> "*I'll always refer to the love-thing, reacting in love, because that's what I stand by and that's what I believe. At all-time, as I said love and reacting in love and in Christ's love and not necessarily following rules per se, but living a life of love and reacting in love and reacting in unconditional love. I think it's important to know that acting in love or reacting in love means His description of love which is reacting in patience, kindness, peace and honour and not getting jealous etc…not only that,*

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but using the morals that He set, morals that are different from the worldly view. Different from what people see as the norm. I think acting in love is taking any situation doesn't matter how it comes or what comes your way and reacting in a civilised manner. In a manner that would encapsulate what Jesus did and how Jesus would react and I think if you take that and any moral and not making a list of morals but using that and encapsulating that, would create a set of morals that's undefined.

Secondly, all people have a need to be happy irrespective of their religion. It is something all people strive towards in their lives. For Christians, it is not only a life goal, but a value to have joy in their hearts and to uplift others regardless of the circumstances. Christians can have joy in their hearts, because they trust that God is in control of their lives and will let all circumstances work out in their best interest, because He loves them. Christians' attitudes should therefore always be optimistic and should bring hope and upliftment to other people's lives. Simoné testifies how she decided to have a joyful spirit in difficult circumstances and what an impact it made:

"Well, I can just give you a little story about how I was sick for a while and I just got down so bad, because I don't feel professional, my vocal ability isn't as strong as I want it to be, I feel like my bosses are annoyed with just the fact that I feel…which they weren't, it's paranoia, but I mean that paranoia can get to you, but after one show I was just completely down. I just said 'I actually can't allow this illness anymore. There's no reason for me to be sick anymore and I'm over it' and I decided I'm not gonna tolerate it whether I'm ill tomorrow or not. I have to change my attitude and that's something I can do with, you know, God's help, you know, without sounding corny. I mean now it's so different, it's more difficult for circumstances to get me down than it was three weeks ago and I really needed to go through that period where I was under it to go 'well, whether it's bad or not, I mean this is my job and I'm not here to be affected by circumstance. I'm here to do something greater and actually just do my job with joy in my heart'. So attitude change, but that also comes within renewing your mind daily and so I think that's a really important question and I think it's easier for me than people trying to find it where it's a thing where they find it in the air. They find it in the emptiness, they try and make sense of it and try make themselves feel better while it's so nice to go

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'well God, I can't actually do this, You do it' and I did, I did get better, actually I knew it was gonna happen. The next day I was 'well, I'm not gonna let circumstance affect me'. So naturally I was still sick that day, actually it was the worst vocal cords ever and I was like 'I don't care, I'm gonna do a good show' and the next day I was fine."

Thirdly, Christopher explains that his character has changed a lot for the better. He admits that the change even affected him in his work position. He explains how his values changed to a more peaceful and gentle demeanour:

"*I'm not as sensitive anymore, I'm not as arrogant anymore, I'm not as aggressive anymore in my approach with, you know, what I believe in. You know, I can be very harsh because I'm very passionate. I'm a very passionate person. So I think I'm maybe more of a serene person."*

Fourthly, the value of patience is connected to other values in particular being unselfish, having grace for other people, having a non-judgemental spirit and loving other people in a manner that would benefit them. Amelia explains this concept:

"Ag[2] basically, what I can think about, what a Christian's responsibility is, is basically love, grace and understanding. To literally, I mean, to love the performers around you and really understand where they're coming from even though you can't always relate, but there's always something that you can understand. There's a background thing where they grew up, there's a reason why we're all the way we are. So it's finding, it's really focusing on who the person is and why they are that way and not go 'well I'm gonna change you' or 'I want to give you advice about your life', but to actually go 'well, cool and now we can get to know each other and I really just want to love you and I just want to invest in your life' and whatever God wants to do eventually, He'll do and but yah, He only works through love and patience. He can't do anything through you if you're judgemental or if you want to fix the person in your own might...maybe you need to be fixed. Like, it's not about fixing anyone. It's literally being open enough to love and open enough to perceive stuff from them, because a lot of the times they have really amazing perceptions about things, about the world and whatever and to also be open to that and to listen and not to just go 'but no, I

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believe this'. Life is so much bigger than that, bigger than what we think, so and to also just be humble and know that you don't know everything and you don't know all the answers and to be open to learn."

Marius agrees with Amelia. He admits though that it is hard sometimes to be patient with other people, especially when they hurt you. He explains how to understand people in the framework of love:

"Christians should have, I think above all, look I can easily say love. Let's have love. What is love, all right? Basically as Christian, let's not judge other people and their beliefs and who they are you know and try to be someone for other people, because ultimately, what is it all about to God? To God it is about people, you know. So I am a 'people', I am also 'people'. So to God it is about people. It is about me as well…as you know, a fellow of God, as you know a Christian that believes in Jesus Christ and what He stands for. What comes first to me has got to be people and it's very difficult, because people hurt you. People don't care about you 'as sulks[3] *you know…if they're Christian or not. You know, to understand that thing fully is the hardest thing…that's very hard. You get hurt and stuff, but still, you need to be patient…and that's the main thing, I think, is to love people and to love things around you and not to judge and to be open. To be open to listen and to understand people, that's so, so important. You don't have to necessarily, you know, understand, or be with them on what they say or agree with what they say, you don't have to agree with them, but you have to understand where they come from, why they come from there and why they believe what they do believe and also go well, 'You have a point maybe". Instead of 'this is what I think, blah blah blah."*

Fifthly, Christopher believes a person should not act selfishly. He explains how a Christian should act with the fruits of goodness (in the form of serving other people) and kindness (in the form of loving other people) towards people:

[3] *'as sulks' means: 'as such' (Appendix D: Table of Translations). The translation applies throughout the document.*

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> "*As humans I think we all have needs and desires and that sometimes get in the way of God's bigger picture and you don't always act accordingly. Sometimes I think the challenge is to not act out of need and want, but to act out of serving and healing. To be a Christian for me is to serve people, to love people, sometimes a challenge, but yah to serve people, to love people.*"

Marius explains the sixth value of the fruit of the Spirit. He places great significance on being faithful:

> *"The biggest thing and also that brings you to people, you have to be honest, you have to be true. Don't stab people in the back, don't, don't. Keep your word, do what you say you're gonna do, be who you say you are, who you come across to be. That's what I try, that's what I strive to do. You have to be honest, you have to be true, you have to keep your word."*

The last value of the fruit of the Spirit is self-control. Christopher speaks about how a Christian should live with self-control by being consistent in the manner he or she does or says everything:

> "*I believe Christians should be consistent. They should be consistent in the way they handle people, in the way they deal with situations, in the way they speak, it needs to be consistent. Wherever I go, I need to be consistent in my acts. I need to be consistent in my way of demeanour, in my words, my thoughts.*"

It is evident that the fruits of the Spirit are characteristic values that Christians aim to internalize. All the research participants prominently emphasise that to have the fruits of the Spirit means to unselfishly put their focus on other people and their needs. Christians aspire to live their lives according to the characteristic values of love, joy, peace, patience, kindness, goodness, faithfulness, gentleness and self-control. Simoné reveals that Christians are only enabled to apply these values in their lives and above all, manifest God's love in their daily lives by having a relationship with God:

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> *"Loving people is certainly pivotal to a heart that is close to God's heart, but it is in relationship with God that loving isn't an attempt at 'doing good', it is a lifestyle of seeing people the way God does and reacting naturally to the compassion in your heart."*

Simoné concludes that when a person has a relationship with God, he or she will naturally act according to the fruit of the Spirit. Therefore a person's attempt not to sin, is actually a lifestyle that a person engages in by having a relationship with God.

5.1.1.2 Relationship with God

The research participants explain what it means to each have a personal reciprocal relationship with God. The research participants emphasise four concepts that are foundational to their beliefs concerning their relationship with God, which also explain their approach to moral conflicting decision-making. Firstly their decisions must be based on God's will for their lives; secondly they state their beliefs with regards to whether they have free will or whether God predetermined everything in their lives; thirdly they are dependent on the Holy Spirit's guidance in their life; and lastly, they trust that God is a God that shows grace and mercy towards his followers.

Reborn Christians believe that what makes Christianity different from all other religions is that they do not actually perceive Christianity as a religion. They rather describe the 'Christian religion' as 'having a personal relationship with God'. The participants also rather describe being a Christian as being a 'child of God'; being a 'follower of Jesus Christ' as well as being a 'lover of Jesus Christ'. Amelia expresses that she does not view Christianity as a religion:

> *"I know there are a lot of Christians and that's why I say, that's why religion can be such a problem, especially for people who are not believers. They think Christians are religious and it's not about that. I pray that they would see it. It's a living relationship, it's not religion. Unfortunately that's how many of them perceive it and that's why they think that Christians are on their own little vibe, on their own little cloud* [laughing]*."*

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God has a unique personal relationship with every Christian. God has a plan with everybody's lives where and how He wants to use them. Therefore, when one dedicates one's life to God, it does not necessarily mean that everyone should and will become evangelists or Ministers. God blessed everyone with their own set of talents, personality and ambitions. Hence, God understands every person personally and uniquely and every Christian's relationship with his or her Creator is constructed on that foundation. Susan explains what it means to be a Christian:

> *"To me, being a Christian is about having a relationship with God the Trinity, God the Father, you know, Jesus and the Holy Spirit. Serving Him, making disciples of men, sharing the Gospel with as many people as you can, with as many people as you meet, but yah, really having an intimate relationship with Him. Having Him as your Big Father, but having Him as your Father, that you can talk to in your quiet times and stuff like that. That's in a nutshell."*

To have a relationship with God includes, amongst other things, to speak to Him by means of prayer. A Christian can speak to God anytime and everywhere, out loud or softly in his or her thoughts. God answers all prayers and speaks to Christians in various ways. Marius believes that a Christian's focus must be on his or her relationship with God, instead of trying not to sin:

> *"I think because of the pressure that Christians have, you know, Christians are still in this mind-set of 'ooh this is wrong, this is wrong, this is wrong'. They try to live up to a law. I think that pressure kinda gets to them and they fail more, you know, often, and what that then does, is it's guilt. It makes you guilty. There's a guiltiness about it which draws you away from God, because if you're guilty, you can't speak to someone. If I am guilty towards you, yeah, I can't be open towards you and all of that kinda nag on you and draws you away. I think it's a thing of not living under the law, not living under a law. Not living as 'I shouldn't do this, I shouldn't do this, I shouldn't do this', but it all comes back to a relationship, you know. What do I feel, you know. What does God want for me, you know. What does He want for me? Like, I believe that He makes you choose what you want in life, but in every decision you make and in every like thing or road you choose, He's there to help you make the right decisions on that road and if you live in a thing of "I can't do this,*

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I can't do that, I can't do that" and you fall from it and then you get guilty and then it's this and aaah…I just can't, I just can't be good enough for God. I'll just miss it…My seeking is towards Him you know and towards the truth about Him and towards whom He is, the heart of God, really, the heart of God. Not the laws and what man perceives it to be, but the heart of God."

Christians believe that all people search for meaning in their lives whether they are Christian or not. They also believe that it is God's desire for all people to search for Him through meditation in prayer and Bible-study, for example, and to stay connected with Him, because He treasures relationship. Susan quotes Hebrew 11:6 to motivate that God wants people to diligently seek Him, because without His guidance it is impossible to please Him (New International Version; 2011):

"And without faith it is impossible to please God, because anyone who comes to Him must believe that He exists and that He rewards those who earnestly seek Him."

Christopher adds that a Christian should constantly search for God. Furthermore, he says that a Christians should invest in his or her relationship with God:

"Being a Christian is not being stagnant in your relationship with the Divine but to constantly seek a higher level of consciousness and to grow in your relationship with your God."

Consequently, Christians base their faith on the foundation of having a continuous mutual personal relationship with God. That relationship with God becomes a lifestyle for them. Christians aim to please God in all the decisions they make in their life and to serve Him in everything they do. Amelia shares her viewpoint with regards to a Christian's relationship with God:

"Our relationship with God is…it's everything. Like, it's what I live for. He is the one. It's not about religion to me. It's a personal relationship and that's kind of the thing. I'm used to decide, you know, make any decision in my life, you know, if it's

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pleasing to the Lord and obviously I'm human and it doesn't always go that way, but somehow He brings me back every time. Yah, I love the Lord and I am in it for life."

Christians live according to the belief that if one keeps his or her eyes focused on God and devote all their decisions to God as one's first love above any other thing or person, that God will bless one's life so that everything will work out for the best. Christians believe that God will also grant them the desires of their hearts at the right time if they put God first in their lives. Marius advises how Christians should approach their relationship with God, especially when facing difficult circumstances and decisions:

"Stay close to God. Stay honest with God. Always know where your help comes from."

Christians perceive their God as a God of love. They also perceive God as a real person, therefore the personal relationship with God is based on God's love for 'His children' and in return Christians' love for their God, who they see as their heavenly Father who is there to help them when they ask for His help. Kobus emphasises that a Christian's love for God should be the foundation of his or her faith, instead of trying to be morally good:

"If I hear the word 'moral' sometimes, it not scares me, but it's almost a thing of, at one stage I felt it was more important the whole moral-thing than it was important for just, you know, falling in love with Jesus and I feel that that's the centre point of Christianity, you know. Like once we learn to know Jesus and, you know, we learn His ways and we fall in love with Him more and more every day, it's a thing of then I believe that it will happen itself, you know. Morally then you'll find yourself acting more moral, you know, and have all those things rather than trying to be morally good, you know. That's just how I experience it. So yah it's obviously a thing of, you know, there's probably a lot of problems or moral problems maybe in schools and so sometimes it is difficult, but I would just say no person can actually be morally good. Without Jesus we aren't good, we are dead [laughing]*, you know. So yah, when you have a relationship with God, then it's the Holy Spirit working with you, helping you to live according to His will. Yeah, absolutely, and I think it gets then to a place where you really want to please God because you love Him and you*

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know it's more of a reaction. It's a reaction out of the love for God that you just find that you just walk more in His will."

Note that the term *'falling in love with Jesus'* as mentioned in the last-mentioned quote refers to fall in love with Jesus's character and to live a life where one loves God with heart, mind and soul. The New Testament of the Bible is written in Greek and there are multiple meanings for love in the Bible. Kobus's quote: *'falling in love with* Jesus', therefore does not have any reference to the Greek term 'eros' according to Christian terminology, but is based on the Greek term 'agape' instead. Brown (1967, p. 538) defines 'eros' as "*passionate love*" which has a sexual or romantic reference. 'Agape' is defined by Brown (1967, p. 538) as follows: *"agape have taken on a particular significance in that they are used to speak of the love of God or the way of life based on it."* The concept that one walks in God's will out of reaction for one's love for God as concluded in the last-mentioned quote, is discussed next.

5.1.1.2.1 God's will

To walk and live in God's will mean that a person makes God the centre of everything he or she does and decides to do. When something is in God's will, God has the first and final say about it. Kobus discusses this concept:

"Yah I think that God's hand still is in everything, you know, and if you walk in His ways and follow Him…there's one way you know, following God and if it's not meant to be for you, you know, I've heard a lot of, or not a lot of, but I've heard people say that they feel that a lot of it is luck, you know, certain stuff that happens and if you make it, say, as an actor or as a singer, it's luck and you've been at the right time at the right place. I don't know, I feel that if you're a Christian and you walk, you know, in God's will, according to the Spirit, then you are where you should be, you know. For instance, I think God does things in the right time as well. It works out best for those who love Him, you know, and even, I've heard of one example. I know someone, she just loves God, you know, and she's been walking with Him all her life or for a long time and she's got this gift, amazing gift and she's just been holding back on it. She just always felt it was not her time to go in and she got opportunities to go all over the place, to go overseas and make an album there

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and big opportunities that she just didn't feel right and she felt God said that the time is not right, you know, and for a long time I could see that it frustrated her and it was like, you know, can you imagine what it's like to have this gift and you can never give it, and the right time now is happening and it's just at the right time that she feels and believes, is right now and how it shows and it's just amazing, you know. It's again you know, the focus at the end. It's not about compromising, it's not about focusing on what you're gonna do wrong, but focusing on how God's gonna lead you and get you through it."

Christians trust that God always knows best and that His plans are meticulous. To have God's will reign supreme over one's life, a person must have faith that God knows best how to help him or her in every situation and with everything in his or her life. Amelia stresses that even if a person is successful, that it is meaningless in the eyes of a Christian if the success is not in God's will:

"Getting that 'big break' means nothing if it is not in His will and since He is the One who has blessed you with the gifts and talents that enables you to do what you do, you have got to lay it down before the King and say, 'Lord, I give these gifts to You. May You use them in my life as You see fit.' Yield it to God and see how powerfully He will use you as an artist in His kingdom! It's about His fame, not ours."

Although Christians would rather choose God's will over their own desire for success, they have the assurance that if they choose to follow Him, that God will bestow His favour on their lives. They declare that God is the main substance of everything they accomplish and that all their success is rooted in God's will for their lives. Christopher proclaims therefore that a Christian has no need to stress about anything, because God is in control:

"It's definitely put me in a position of serenity sort-of, you know, that if I believe I have God on my side, you know, I can accomplish all things. So why do you need to stress? Why? You do stress, you know, because you've got deadlines, you've got all those things. You do stress, it's human to stress, but you know it's put me in that position of 'I can do this, it will succeed. I've got God on my side and He will make it work out'. I have his favour, I have His victorious grace in my life and everything that I touch, my hand touches, will prosper and that's what I believe."

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Furthermore, Christians believe that they should just do their best and do all that they can naturally do in his or her own power and knowledge according to God's will. God will then intervene supernaturally and do the rest that is needed. Simoné motivates how she believes God feels about His followers and why Christians should choose to live and work uncompromisingly according to His will:

> *"He is invested in your life and you matter greatly to Him. You were created with a future that only you can live. Love yourself and find yourself in God, everything else will fade away or can be taken away in an instant. Choose to live and work uncompromisingly."*

It is clear that Christians view everything other than God in their lives, as less important, since it will all fade away or can be taken away in an instant. Consequently, Christians accept that their God should always come first and that He is everlasting, whilst everything else in their lives comes second and is not eternal. Christopher tells a story of how he learned that God's will in his life always has to come first no matter what:

> *"You will never ever in your life, you know, just get it and you'll lose everything, you know. Although I was a Christian, I still, you know, I was that performer that forms the audience of a million, you know. I wanted to become the big artist. I wanted to become huge. I wanted to become famous. I wanted to become rich and that was driving my life. So even though I did well in performing shows and, you know, financially and all of that, like there was still that unhappiness. My relationships didn't always work out, you know. I was here and there, yah, I was just like steam-rolling forward, you know, and the next thing, next thing, next thing, without any like 'where am I going? Why am I here? What does God want me to do?' and then a very, very funny thing happened and I think it was a life changing experience. It was with my wife, I think God planned it like that, but we went onto the ships and I just finished [MusicalTheatre production]. So that was like the highlight of my career so far and playing a lead in a production and then I got a Guest Entertainer spot on one of the ships that I've worked before in my life, and we were planning this, you know. We put our house in the rent, we sold our cars, we got rid of all our stuff here in South-Africa, because we wanted to go away for five, six years and then come back and have a solid foundation of financial stability and we can move from there.*

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That's the plan, our plan. We went over there and little things started to happen like you know my wife, you know, she got injured, but not so bad that she can't dance anymore. She was a dancer and I was the Guest Entertainer. It was like very sore, but it went away. Then I have hurt my back two weeks before we had to go over, but very badly you know. I pulled the muscle and it was like I couldn't walk. It was so sore and I had to now in two weeks go over. It came and went away. We went and the rehearsals went awesomely, they loved us. You know it was a lot of work to get through. Then we got onto the ship. The shows, we couldn't get the shows done because the waters were just too rocky. We couldn't do this, everybody was sick, I was sick you know. On and off we were rehearsing so it was really difficult and then eventually we got the shows up and running and for three months it went great, like awesome, and then all of the sudden the Cruise Directors just changed and some of the people…you would arrive the next day at work and some of them will not be them and then you hear 'no, they've been sent home', 'they've been fired' or 'they've been dismissed' or whatever, you know. So the next morning I get called into the Director's office and he says to me 'no, the company is going into a different direction, we decided to let you go' and I'm like 'oh my word'. Okay cool, I've been fired and I asked him 'okay, that's cool, so when are we leaving?' Now you must remember no-one knows what's happening because we're in the waters, international waters. We sold our cars, we packed up, you know, so now he said 'no we decided to go different…you're leaving tomorrow morning.' So now we're in Los Angeles and 'oh by the way my wife can go at three o clock, you must be ready and packed by four, because you know we registered your luggage' and whatever. So it was my wife and me and another singer, a girl that sang with me on the ship. It was brilliant by the way and we got fired. So we got sent home and we had nowhere to go. So during that time, myself and my wife literally did some soul-searching. I think that drew us so close to God, you know. We started praying and we started reading books, we started reading the Bible. We started, you know, in order to equip us to deal with, you know, this random circumstance that's changing our lives now, because what are we going to do? No-one knows we're coming home, our house is in the rental market, we don't have cars, we don't have like…It's hectic, you know. So we went back and then immediately I said, you know, there must be something, even if we don't get paid for it, let's just keep ourselves alive, because we're sitting at home and what, because there's no work, it's December, there's no shows

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happening or auditioning or shows whatever. Then I just emailed the church and I said 'if you need anyone for your ministry in church or whatever, myself and my wife are available'. Since then my wife received a leadership position in the church and she's got flexi-time, she can still perform if she wants. I started full-out with my company again and it goes very well, theatre productions and corporate eventing and all that. So for two years, two and a half years, almost three, you know it's been tough, but I must say if I wasn't a Christian I wouldn't be here, I wouldn't. If I wasn't a Christian, if I didn't have values, if I didn't have moral standards, I wouldn't have gone back to the basics and going back to the Bible praying, you know, and it's still not clear why everything happened, you know, but you know we're in our circumstances and because of our belief, because of our relationship with God, He sent us on a different path and, you know, onto a different journey of serving Him and not ourselves. I think that's the main thing, you know, as long as you serve Him in what you do you will prosper and you will be victorious in whatever you do, but as long as you do it for yourselves, like I think that ship-thing, it was for ourselves, you know. We went up there for four years, we wanna come back, make a lot of money. I mean for that three months we brought back a nice bunch of money already and it supported us for three months when we didn't have anything and then my wife started working. Not great money, but it's constant consistency coming in, you know, and then I start the company and it started, you know, so everything started working from scratch again, like God said 'listen, you've got your plans, but I'm here to change everything right now'. So we went back to the basics and started a new journey with Him. So yah, I do believe that my beliefs impacted everything, yah. Don't be so involved in your head and your mind, you know, it's so like 'grab onto…you need this', you know. God will give you what you need, you don't need to worry about a thing, you know. I didn't know this, I didn't live this, but now I can say this, people, He's provided for my wife and myself when we came back from the ships and, you know, it's been an amazing journey you know, we've learned so much. We've grown so much as Christians."

According to Christians, God knows best and He knows everything. God even knows what is yet to come, as He is omniscient. However, since God created humans He has given them free will, which is the right to make one's own decisions and not to be forced into a decision. God created humankind, but gives every human their own right to choose

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whether they want to accept the gospel of Jesus Christ and whether they want to follow God or not. The fact that Christians believe that they have free will to make their own decisions in all aspects of life, although the Bible teaches that they should choose to seek God's will and guidance in their lives rather than their own, has a significant impact on their decision-making when they face temptation or moral conflicting work situations.

5.1.1.2.2 Everything is predetermined versus free will

On the researcher's voyage of discovery, she realised that some people are inclined to believe that the concept of God's omniscient will in Christians' lives means that God has predetermined everything in people's lives. Hence they believe that because everything is pre-determined by God, that people do not have free will to make their own decisions. This view is however contradictory to what the mainstream Christian believes. For that reason the researcher pertinently collected the views of the research participants on this matter. The conclusion after data-collection and analysis is substantially predominant that people in fact have been created with free will, which is consistent with the theoretical belief-system of Christians at large. Subsequently, this belief-system automatically assumes that everything is not pre-determined by God in a way that Christians can not still make their own decisions and change the course of events based on their decisions. The research participants discuss the subject matter of free will by expressing their disagreement with the view of pre-determination. Note that when the research participants refer to 'Adam and Eve', they refer to the first man and woman that God created. God gave them free will to obey His will or not, because true love can only be produced by unforced, free choice. They were the first people to choose against God's will when Satan seduced them and as a result, God banned them from 'Paradise' where He intended for people to live. Ewoudt discusses the view regarding free will by accentuating God's character:

> *"I don't think everything is pre-determined. If everything was predetermined, God said the war is against the spirits in the air and not flesh and blood and if it was pre-determined, why is there a war in the first place? Then there would be nothing to fight against or nothing to fight for and that would just make us all puppets, which we aren't. I think if it was all predetermined in the first place, God wouldn't have given us the ability of choice. The ability of choice wouldn't exist and then Adam*

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and Eve wouldn't have the choices that they had. Yah if it was predetermined, I don't think the ability of choice would even exist and yah I just don't agree with it all being predetermined…If there was no free will and God is a God of love, then Satan wouldn't exist, then the choices of Adam and Eve wouldn't exist, then we would all still be in Paradise and that that statement would be saying that God predetermined the fall of man and that He predetermined it, rebellion, which would go against the character of God. It would go against the character of God, which it doesn't. If free will exists then the character of God isn't scarred in any way, but it is actually built up and it is re-established, because of the character of God being loving and sincere and compassionate and true and never-changing within our free will, within the wrong choices that we make. He has to give us free reigns in that, even if it's against Him, because He can't change what He already said and I believe that there's free will and that goes against the saying that everything is predetermined. God could never change His character and He would never change what He has said to be, was, is and will be, forever the same. We change our minds and therefore we change the course of history. It's nothing to do with what God decides, but what we decide, but in prayer we have the ability to ask God for His positive guidance. I can't just ask God for something negative, He won't be able to even give me that, because that is against His character."

Although Christians strive to seek God's guidance in order to follow His will for their lives, they are determined that they can make their own decisions in life. Therefore, everything is up to the individual, whether he or she chooses to do something or not. Christians confess that the decisions are tough sometimes and that they do mess up at times, but that they always learn from their experiences and make better decisions in the future. Susan explains that God gives people free will, and allows them to make their mistakes, because He wants them to learn to choose His will above their own:

"Yes He knows everything, but according to scripture He says that we should diligently seek Him. When God created us He gave us choice. Adam and Eve fell. They chose to move against what God had told them. This happens every day. Although the Lord knows what is going to happen, He still gives us the choice. He will never force Himself on anyone, He is a gentleman and He loves us. If we mess up it's our job to repent and trust Him through our brokenness. He will provide the

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healing and love we need. Science does have truth to it because God created science. Free will is something people don't understand, being free is knowing Jesus. He sent His son so that we may have life and life in abundance according to John 10:10. That does not mean worldly things. If Jesus is the Way, the Truth and the Life according to John 14:6, then He is all we need! He is Life! There is never chaos or confusion with God. He is a God of order according to 1 Corinthians 14. I leave this scripture with you of 2 Timothy 1:7: 'For God has not given us a spirit of fear, but of power and of love and of a sound mind'."

Susan stated that *'Science does have truth to it because God created science.'* Therefore, Christians acknowledge that everything in one's life, every action or reaction, logically has probable consequences. It is, however, up to a person whether he or she makes a decision to go from point A to B in a straight line, or take a trip from A to E to M to G to Z to eventually end up at B. Christopher affirms that nothing is written in stone:

"Everything is governed by law and that everything is determined by previous thoughts, feelings and actions, but it's not written in stone. We can change the turn of events in our lives, our future, by changing our attitudes of mind. We don't have to get stuck in a vicious circle where we look at present results and let that determine our future. We have free will and we have the power in Christ to change our future."

A Christian therefore makes his or her own decisions in terms of where he or she wants to be and what he or she wants to achieve. Simoné gives a practical example of how a person can make his or her own decisions according to the will of God or against the will of God for own selfish reasons:

"For example, a man who has a relationship with God can hear from the Lord and believe that he should for instance marry a woman. Once they have married, it will still be their choices to remain faithful or to give in to temptation. Finding yourself in that position, already means that you have made certain choices to allow your heart to wander from your partner. God is love, thus He doesn't want the devastation and hurt that something like divorce brings. His intent for that kind of union and commitment is a powerful, united team, thriving and loving unconditionally. It is

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> *man's choice if we allow our Creator's help and guidance, but when we follow our selfish ideas and compromising desires against the Word of God, which are usually planted by our enemy, we cut God off from helping us, consequently leading us away from God's perfect plan for our lives. The Word, which is God's uncompromising truth, states that God makes everything work for the best for those who love Him, who are called according to His design and purpose. He has given people everything we could possibly need to live a life of truth, righteousness and Godly purpose, but He can not choose it for us. He can only reveal it to us, love us and draw us closer to Himself. Lastly, God has all the answers we'll ever need. If you ask, you will be answered. Be sure you are asking the right questions and ready for the answer, ready to wait on God."*

Where Simoné states that *'God makes everything work for the best for those who love Him, who are called according to His design and purpose'*, she refers to the scripture in Romans 8:28 which states that (New Living Translation; 2007): *"And we know that God causes everything to work together for the good of those who love God and are called according to his purpose for them."* Therefore even if a person makes their own decisions that are against God's will, if a person loves God and aspires to follow His purpose for their life, God will help the person in their circumstances. The person will, however, bear the consequences of his or her wrong decisions, but God will bless the outcome of the situation in order for everything to work out in the person's best interest. She further explains that *'He has given people everything we could possibly need to live…'* With that statement, she refers to the scripture in 2 Peter 1:3 which declares that (God's Word Translation; 1995): *"God's divine power has given us everything we need for life and for godliness. This power was given to us through knowledge of the one who called us by his own glory and integrity."* This means that God has equipped His followers to live according to His will, but like Simoné said, it is every person's free will whether they decide to follow God's guidance. Lastly, Simoné states that *'If you ask, you will be answered'*. By that statement, she believes that God answers one's prayers and that a person can ask God for wisdom. James 1:5 declares the following (New International Version; 2011): *"If any of you lacks wisdom, he should ask God, who gives generously to all without finding fault, and it will be given to him."* The research participants describe this reciprocal relationship between themselves and God as they explain the Holy Spirit's guidance in their lives.

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5.1.1.2.3 Holy Spirit guidance

Christians proclaim that to live according to God's will for their lives, they have to live their lives according to the Holy Spirit's guidance every day. Therefore Christians seek the Holy Spirit's guidance in everything that they do, say and wherever they go. Note that the term 'Holy Spirit' is also synonym for the term 'Holy Ghost'. Marius describes his relationship with God the Holy Spirit:

> *"Like my personal relationship with God, absolutely, I try to now at the moment, try to really find the Holy Ghost, the Holy Ghost's leadership in my life to know what to do in certain situations. Like we have to get that the Holy Ghost is not someone who comes and goes. He's not someone who comes and says 'do this'. Sometimes He won't come and say 'do this'. For every little choice you make, if I wanna take a sip of my coffee right now, the Holy Spirit is entwined with me. I am one with the Holy Spirit. So every decision I make you know, He is there, He is in it. So it's absolutely a feeling you know, what I have to do, wanna do, what I need to do and if I go to a place where I really feel the Holy Spirit in me, that I really know He is a part of me you know. I know what to do and what not to do. He leads me in certain ways and we miss that, we miss that absolutely, because it's something, it's been happening to me, I do something and I remember, man I knew, I felt. I didn't feel to do that, but you know I did it. I knew I shouldn't have done it and its small things like 'am I taking the N1 today or the N14?' You know I wouldn't even stop to ask the question I would just feel about it for a moment and think about it for a moment. What I feel like you know and the Holy Spirit will lead me and say 'but if you take the N1, there will be traffic and you will be late', but then I just jump out and go 'whoa, I'm gonna take the N14!' You know you gotta get entwined and that's what I'm trying to do now. I'm trying to be entwined with God the whole time. Even though I get patches where I don't pray for days, you know, which is not good obviously, but I'm always entwined, I'm always entwined. If something happens, I'm like 'why?' or 'what?' It's an absolute lifestyle. It's a part of you, it's part of me. It's not a religion, it's not a practise. It's not a practise, it's a lifestyle…It enables me to be a better person or to understand stuff better or to have something to really strive for, to live for, you know."*

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So the Holy Spirit is, therefore, literally a personal guide in a Christian's life, leading him or her in every decision he or she makes. A Christian always searches for God's will in his or her life. Simoné explains her relationship with God the Holy Spirit and stresses that when it comes to moral decision-making, the right thing to do according to the Holy Spirit is not necessarily determined by set rules:

> *"Well basically, basically I'm someone who will never be 'what will make me do something or not?' Like I base my life on the truth or what I believe is the truth, so every situation will be how I am led in that. So to just go 'these ten things are something I'll never do', is sort of not the way I live my life. In every situation I'll go 'well this feels right, this doesn't feel right' and then I'll basically judge the situation accordingly. So basically the Holy Spirit will lead me and it's also based on having years and years of relationship with God. So certain things won't even cross my mind to do. Also it's, yah, it's not circumstantial, but it is in that moment, you'll know 'yes' or 'no' basically."*

The research participants describe that they follow the Holy Spirit's guidance based on what they 'feel' is right or wrong in a situation. It is also clear that a Christian's dependence on the Holy Spirit in their lives is based on a relationship with God. Similar to Simoné, Kobus also states that one should follow the Holy Spirit, instead of just trying to follow a set of moral rules:

> *"Well one thing I read and it absolutely made sense to me so much that whenever people, or whenever I think it gets preached that people should be morally right, it's like telling a kid, you know, don't do this and don't do that and then he wants to do it anyway, you know. It's like I think the focus is wrong. Yah, I mean I think in general if it's in the entertainment industry or if it's in whatever industry, everything out there, you know, the worldview in a lot of industries I think is twisted in a lot of ways and I think there's a lot of values and stuff that contradicts what I believe, in my industry and also in a lot of other industries. Okay, but obviously it's about the Entertainment Industry because I'm in it. So yah, there's a lot of things that I don't feel comfortable with and that I wouldn't agree with, you know, but it's also just a Holy Spirit thing. He is the only one who can really help us, you know. Sometimes I feel uncomfortable with certain stuff, so there's a fine line also, I think, between the*

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> *stuff that I make up in my own mind that seems wrong or what's really wrong by conviction of the Holy Spirit that says 'this is not right', you know. I try to like pray. I think that's the best, the only thing we have at the end of the day is to pray and I ask God 'Lord I don't know how to please You and I don't know how to use my gift, you know, for Your Glory, so just help me with it'."*

A Christian searches for God's guidance when he or she prays and asks His help and control over their life. When an individual is faced with any decision, the individual should pray to God and ask God whether the outcome of that decision will serve a purpose for God's will in that individual's life. If the outcome of the particular decision will not serve a purpose for God's will in the individual's life, or if the outcome is dishonouring to God, the individual should not make that dishonouring decision. Susan stresses that a Christian should trust the Holy Spirit's guidance even if he or she is faced with difficult circumstances:

> *"Understand that you are going into a battle field. Ask the Lord if this is truly His plan for your life. Once you know that, know that you will have struggles, but He is in control and will get you through every time! Trust the Holy Spirit to use you and go with it! And then obviously, obviously, if you know something isn't right you'll feel it. Like He'll tell you: 'I don't think this is for you right now', and then it's your choice whether you go with it or not."*

Note that when Susan spoke of the *'battle field'* that a Christian enters, she refers to the scripture as previously mentioned in Ephesians 6:12, which states the following (Holman Christian Standard Bible; 2009): *"For our battle is not against flesh and blood, but against the rulers, against the authorities, against the world powers of this darkness, against the spiritual forces of evil in the heavens."* Hence, it does not matter what opposition an individual faces, the Holy Spirit will guide them through all difficulty by helping them make the right decisions if they ask Him. Once again, although a Christian should not make any decision that is dishonouring to God when He warns him or her through His Holy Spirit, it is still the individual's free choice to listen to the Holy Spirit or not. Kobus states that God's guidance comes first in all his decisions, even when his career has to come second:

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> *"For me God kind of just showed me and as I walked with Him, I realised that as you get to know Him better, your priorities concerning the industry or your career just gets less and you don't think, or for me personally, I don't think ambition anymore, you know, where I want to go with my career and it's not important to me anymore, you know. It's like God's way and if I can follow the Holy Spirit and He takes me there another two years out of the industry, I would want to go there, because I know that God's way is the best, you know, even though it doesn't feel like it sometimes."*

A Christian will therefore prioritise God's will and guidance for his or her life above his or her career and ambitions in life. Yet, Christians believe that they should still be excellent in their craft, train hard, do their best to advance and excel in their career and life in general. The key is that a Christian should always be open to the Holy Spirit's voice and direction. Kobus says that the Holy Spirit makes a person more sensitive about the consequences of his or her decisions:

> *"I think it really makes you more sensitive, you know, towards whatever you choose to do. It makes you think about, you know, consequences. What you say and what the message is that is being sent out there, you know, and obviously the Holy Spirit gives a whole new dimension to whatever decisions I make or whatever I do, because it's a constant thing of, you know, you know when you don't have peace? And so it definitely makes you more, what's the word, more conscious or more careful to just do whatever and to say whatever, you know. It definitely changes a lot of things and a lot of decisions, you know, yah, what you choose, where you go to."*

As Christians depend on a 'feeling' that the Holy Spirit gives them when He leads them to do what is right instead of wrong, it is important for Christians to feel at peace with whatever decision they make. Christopher adds another advantage to how the Holy Spirit works in an individual's life when an individual gets an affirmative 'feeling' from the Holy Spirit:

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"Positively is, I could immediately feel when I connect with other people and it's, you know, I can immediately feel God's presence. I can immediately feel when somebody just falls into a place, His favour is on this, grace is there, I feel easy, I can communicate with other people more easily, although I don't always want to, but then it turns out to be the development of a great relationship, which happened in the past two years in an extraordinary way, you know."

For a person to receive the blessings (benefits) of living in a reciprocal relationship with the Holy Spirit, he or she has to remain continually entwined (connected) with God. When a person remains connected with God, especially whilst he or she gets challenged with conflicting circumstances, he or she learns to understand God's heart and God's will about life and for their own life. When a person makes the wrong decisions at times, they learn to understand that God is a God of grace (mercy) and that He is forgiving and that He allows him or her to learn from their mistakes and cause them to grow spiritually as they realise they need God in their life. The participants express their views with regards to what it means to serve a God who gives them grace when they do not deserve it, next.

5.1.1.2.4 God shows grace

A Christian is certain of God's grace in his or her life, because Jesus Christ died for their sins and God forgives those who wholeheartedly repent their sins to Him and choose to follow Him wholeheartedly and uncompromisingly. So because of God's ultimate love-act to pay the price of death for humans' sins in order to give them eternal salvation, His grace is free for those who accept the gospel of Jesus Christ and choose to follow Him. Hence God's grace is absolutely free and there is no good deed that a Christian can do to receive it. There is also no sinful deed that a Christian can do to take away God's grace in his or her life when he or she has been reborn in the Christian faith and committedly aspires to turn from his or her sinful ways to follow God. Amelia speaks about God's grace in her life:

"It's a journey…When I started out I did some shows and stuff, you know, types of stuff and things I sang that maybe wasn't God-honouring. He revealed that to me and you learn from it and you move on…The Lord knows, you know, how much grace I need and you know, obviously, you know the enemy comes and he's like 'yah but look at your life and look at that poor soul's life', but you have to just rebuke

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> *it, because it's not the truth. There is nothing any of us did, you know, who knows the Lord, that makes us better. It is all grace* [laughing] *you know, and a continual prayer should be 'break my heart for what breaks Yours' and it's a dangerous prayer to pray, you know, because* [laughing]*, you can literally walk around crying all day."*

Note that when Amelia speaks about the enemy, she refers to the devil who attempts to make a Christian feel guilty about his or her sins and causes discouragement. God, however, already paid the price for people's sins. Therefore a Christian should not feel guilty, but rather learn from his or her mistakes. The prayer that Amelia mentions that should be a continual prayer to God, namely to *'break my heart for what breaks Yours'* signifies that Christians should aim to see themselves as well as other people through God's loving, forgiving and merciful eyes. Kobus tells of how he learned that God's character is merciful and how he changed his view with regards to his journey with God and about his career:

> *"I was actually thinking about, for instance, say two years ago, I felt uncomfortable with a lot of my own stuff, you know, and my own works and my own songs and stuff, because of my walk with God as well, you know, and that thing of not knowing what you do is in God's will and just feeling that, kind of, that God is angry or He is not pleased, you know, and I feel that was also pressure that there was out there. Also a lot made by myself, you know, and I've put the pressure on myself, you know, but because now I think, because you get to know God better, you don't see Him as someone who's cross all the time or that's angry all the time. You just have more peace about your past and that it's part of your story, you know, and that it's part of your career…I do still worry sometimes and I think 'okay, what if I get in a time of trial and I make mistakes or I make wrong decisions and it comes back to me and, you know, like one of the newspapers, someone writes something crazy', but then yah, God is merciful."*

Christians admit that it is not always easy to have faith in God, but that it is a decision to trust God and know that God has a plan for one's life, especially in difficult circumstances. All of the research participants admit that they will still probably make a lot of mistakes still in the future, but that they are ready to learn from those mistakes and bad decisions and

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that God will teach them something through it. The participants say that they also start to learn God's character and that they start to understand the concept of grace when they face difficulties and make negative decisions in those experiences. Simoné concludes that when a person has made a negative decision and sinned against God, the person must re-connect with God and seek God's will for him or her in that situation:

> *"Know that there's grace with you as the performer as well. I mean, if there's a moral slip-up, usually you know God's grace covers it and to not allow the devil to come and guilt and 'now I'm just a bad person or, you know, now I'm this and this and this' or you know 'now you shouldn't try and connect with God because I did this and I did that or whatever'. God's grace has already covered that, you know, just connect again and see where you're gonna go from there, but there's so much grace. That's my story."*

A reborn Christian should thus seek God and reconnect with Him even when he or she is convicted of his or her sins. God always lovingly convince people of their sins, while the devil accuses people of their sins. In order to reconnect with God after one has sinned, one should repent what one has done wrong and learn from one mistakes with God's guidance. As God expects Christians to connect with God in a reciprocal relationship, He also expects Christians to connect with God's love towards other people. As God shows His grace and mercy towards Christians, He expects that Christians show grace and mercy towards other people as well.

5.1.1.3 Relationship with others

The research participants confer the Christian value to treasure relationship with other people. They reveal two aspects that form part of their beliefs and conduct when they build a relationship with other people, namely: that they should be a testimony to other people; and that they should not judge other people, but rather show them love.

The research participants view their relationship with other people as a very important moral value of being a Christian. To have a relationship with other people includes Christians as well as non-Christians. Christopher reveals his circle of friends:

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> *"I've got a lot of Christian fellow colleagues and non-Christian, you know, and other affiliates that they believe in. I mean I've got friends that are Atheists, I've got friends that are, you know, of other religions you know, Jewish and all of that…I believe that there is space for everything and anything within the framework of love, hope and faith."*

Hence, Christians value relationship with people from all walks of life. Christians believe they should love and care for all people. Kobus explains why Christians should be open to people from other religions in their life, with emphasis on the work environment:

> *"I think that's sometimes a dangerous place to be, you know, like almost trying to be in that whole vibe of always trying or thinking, you know, 'is this guy Christian? So it's fine now that he works with me.' I feel there's always opportunities, you know, to just testify or to talk to people about God. I feel that God is always putting someone, you know, within our job that seems lost or just needs that, you know, and so yah, I don't go out and say I'm gonna employ someone or want someone to tour with me only if he's a Christian I think, yah."*

Another value of being a Christian that goes hand in hand with one's relationships with other people, is to testify the gospel of Jesus Christ to other people. A Christian testifies when he or she is a witness of what God has done in his or her life and conveys that to other people.

5.1.1.3.1 To be a testimony to other people

There are various ways that a Christian can testify the Gospel of God to other people. A Christian does not necessarily have to be a Minister, a Pastor or an Evangelist. God uses each person's unique talents in his or her work environment, *etc.* Therefore, when a Christian shows unconditional love towards other people and lives according to the Christian faith, bearing the fruits of the Holy Spirit, then that in itself is a testimony of the gospel of Jesus Christ. Amelia gives an example of how other people realise she is different:

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"There's ways, things always arise and it's not necessarily arriving at a new cast or during a show and entering and going: 'Oh I am a Christian, I just would like everyone to know that and please respect' you know. It's living like that and most of the time people go: 'So why don't you want to come out with us and drink?' 'Because I don't like it.' So people quickly pick up that you have a different set of values. That's the interesting part, people do pick it up. People do notice that something is different."

The research participants believe that a Christian should not 'Bible-bash', which is a term used when people force their views on other people or get in heated religious debates with non-Christians. The research participants believe that their lives should rather show that they are Christians and when the opportunity arises, they should testify why their lives are different from the norm and share what God has done in their lives. Christopher tells of how he relates to other people as a Christian:

"I have been very blessed with the way I connect with people, because I'm not one of those people that, you know, pray with you and if there's a problem, always bring God in the picture you know. It's more of a witness thing for me."

Therefore, Christopher acknowledges that Christians can not necessarily immediately bring their God into a conversation in their relationship with a non-Christian, because they do not have the same belief-system. A Christian can, however, speak about his or her own life and witness what God means to him or her when the opportunity arises. Kobus explains that even when a Christian gives his or her testimony to other people, that it is not in his or her own ability, but that God is doing the work:

"We want to talk to people and we want to share the gospel, because you know, that's what it's about and you want to, and then the enemy comes and say 'ag[2], you're not real, you're not really for real. How're you gonna relate to that guy?' you know, he's probably gonna say 'yah ag[2], you know, you're not for real' and sometimes you feel, sometimes I feel that, you know what, what if the tough times come, you know, and those times of trials and tribulations and you think but 'where's my faith gonna be? Is it gonna persevere or gonna be strong in that time?'

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> *And you know, so there's always that thoughts, because you hear sometimes of a lot of people that gives up, where I think but God does everything, you know. I think if we can rest in that, that He says that He will continue, He will finish the work that He started in us, you know, so it's all Him. So then if we think of it that way and you think, but it's nothing that we do, then I think we will do it, you know, and He will do it for us."*

From this statement it is clear that although Christians make their own decisions and, for example, choose to testify to other people or not, they believe that they need God's help, that it is in His power that they have the ability to do something and not their own, as God gives them the ability to do His will. They also believe that where they have limited ability to do His will and, for example, testify to other people, God will do the rest and only God Himself can convince other people of His gospel. A saying that Christians often use, is that 'they can plant the seeds, but only God can make the seeds grow'. The saying is derived from 1 Corinthians 3:7 which declares that (Aramaic Bible in plain English; 2010): *"Therefore he who plants is nothing, neither is he who waters anything, but God who gives growth."* With that said, the research participants acknowledge that non-Christians have the right to their own religion, beliefs and values, just as they do. Therefore it is a very important value of the research participants to act with love towards other people and not with judgement because they have a different set of beliefs and values.

5.1.1.3.2 Act with love, not judgement

Although it is a challenge for Christians not to judge other people, as it is for all people who consciously or unconsciously judge others to some degree, whether it is their appearance, their values *etc.,* it is a moral value for Christians not to judge others. Therefore the research participants believe they need to be open-minded towards other people's belief- and value-systems to form any kind of substantial relationship with them. Simoné expresses her opinion with regards to judging others:

> *"I mean you can't judge a non-Christian on Christian values. In anyway who are we to judge Christians in general? So basically I do believe it's a lot of grace and I do believe God wants to heal hearts, like I'll just love them until, well, forever I mean, but I just approach them like I do anybody else."*

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Hence, Christians should treat all people the same, whether they are Christian or non-Christian. Christians should treat each other as well as non-Christians with love. It might be difficult for Christians to relate to non-Christians at times when they have a different belief- and value-system, but like Simoné said, *"…you can't judge a non-Christian on Christian values."* Amelia asserts that just because Christians have different values and beliefs, it should not be a reason to treat non-Christians differently:

> *"That's the thing, you can't operate out of a place like that, looking down on non-Christians. You've got to operate out of love. If you could do that, it's not a case of I'm better than you…I just think that uptightness and being a Christian shouldn't go together."*

Jesus Christ Himself spent time with people who did not live according to His gospel and did not portray Christian values when He was on earth. Luke 15:2 speaks about Jesus in the following Bible verse (New International Version; 2011)*: "This man welcomes sinners and eats with them."* Luke 19:7, as well as the last-mentioned verse, refers to Jesus who stayed at Zacchaeus's house, a man who was known as a corrupt tax collector (New International Version; 2011): *"He has gone to be the guest of a sinner."* There are more examples where Jesus associated Himself with people of different beliefs and values, for instance, where Jesus spent some time in conversation with a Samaritan woman in John 4:9. Simoné deliberates this topic.

> *"I believe that we must be like Jesus, who was with the sinners and the prostitutes and whatever, and the thing is, we quote the verse and then we're like 'I must be between the prostitutes and the sinners' and that was Jesus's outlook in that He was completely pure, but it's that thing of relating in love to them. Not go 'ooh you're a prostitute, ooh you swear, ooh you sleep around', but completely approach them with love, because where they're sometimes strong, you're weak, you know. Where I'm a little stronger or, you know, when I feel I shouldn't do this or whatever, they might not be in that place. So you can't judge them for principles that they don't believe in, like, it's silly. So yah, that's basically my point of view, that we must actually give love to everybody you know, regardless, and sometimes I need to love Christians more than I do, because I find that sometimes harder, because that's difficult. For me, judgemental Christians who don't understand that, like, it's actually*

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not about us and going to church and being all holy. It's actually about, you know, loving people just completely, non-judgementally, just passionately. Yah, that's the thing, love people and that means sitting with them, having a drink with them, chatting with them. Not just going 'I'm sitting around a table with prostitutes'. It's like, yah, it's lame and judgemental."

Hence, Christians should relate to other people in love, whether they are Christian or not, or whether they have different value-systems or not. As Simoné stated, although Jesus spent time with 'sinners', He was still completely pure. Thus, when a Christian spends time with non-Christians, it does not mean that the Christian has to adopt the non-Christians' values, norms and beliefs in order to relate to them. Once again, as Simoné stated, it is about relating to them in love, whilst still being pure or aspiring to be pure like Jesus. Natasha concludes with the following statement, saying that the judgemental mind-set is a Christian's biggest struggle:

"Stop judging yourself and others and even God."

A Christian should not judge others, but instead love them unconditionally like Jesus loves unconditionally. Similarly, Christians should also not judge themselves and even God when they feel fragile and discouraged with the outcomes of their decisions. When a Christian nurtures his or her relationship with others, the fruit of the Spirit, as discussed previously, should be present in his or her heart, thoughts and actions towards others. Next, the research participants discuss how they are each moulded differently as Christians, for instance, with regards to their personality or differences of opinion, but that their relationship with Jesus Christ keep them aligned with God's truth and will for their lives.

5.1.1.4 Black and white versus grey

During on-going data-collection, the researcher found that the research participants do not necessarily view their Christian values as black and white, especially in their work environment in the Entertainment Industry. Therefore the researcher specifically explored this perspective and asked the research participants whether they view their Christian

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morals as black and white (right and wrong), or whether it differs from situation to situation and that there are possibly some grey areas where everything is not necessarily just right or wrong. The researcher also explored the differences and similarities between traditional Christians and liberal Christians. Before those results are revealed, the research participants first explain that every Christian is moulded differently as a Christian, which adds to his or her unique relationship with God.

5.1.1.4.1 Christians moulded differently

Just like a father teaches his children the same morals and values, but has a unique and different relationship with each of his children, so are Christians' relationship with their God (their heavenly Father). Christians share the same beliefs and values with regards to the fundamental things, which are the following:

- that there is only one God and that within the unity of this one God there are three divine (Godly) persons: the Father; the Son Jesus Christ; and the Holy Spirit. These three divine persons share the same nature and attributes;
- they believe in the gospel and teachings of Jesus Christ, namely Jesus Christ's sacrificial death for all people's sins, as well as His resurrection from the dead. Therefore Christians believe that Jesus Christ is the only Saviour and mediator between them and the triune God;
- they acknowledge the Holy Bible as the truth which professes the gospel and teachings of Jesus Christ;
- that they have to be reborn in the Christian faith (make a decision to dedicate his/her life to Jesus Christ);
- that they have a unique and personal reciprocal relationship with Jesus Christ;
- that they are guided by God the Holy Spirit to enable them to turn from sinful ways and live a life according to God's will;
- and that they must live a life of love towards God, themselves and others.

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Although the research participants agree on the above-mentioned beliefs and fundamental values, each Christian's relationship with God is personal and different and on a unique level of maturity. Christopher explains that Christians do differ in some aspects of their beliefs and/or value-systems, depending on how each person was moulded in his or her thought-processes from when they were young:

> *"I think if I look at my friends and my colleagues that share the same values and views of Christianity and my belief system, like just my wife for instance, she believes the same as me that there are certain aspects that are different from the way that I believe. A simple example, for instance, is I believe everything happens for a reason, where she doesn't always necessarily believe that. Things just happen according to her, things just happen and for me, I don't believe that. I don't believe that things just happen. So I think although we both serve God and we both have a very close relationship with God, I do believe that your belief system, you know, there's so many aspects that can mould you as a Christian. I mean your upbringing, the friends you had, your mom and your dad, what circumstances did you come out of when you were little, because all of that shape your thought processes."*

God has a personal and unique relationship with each Christian, because He created every person to be unique. God made each person different, with his or her own unique physical form and personality, even if he or she was brought up in the same home and from the same parents as another person. Kobus adds to Christopher's above-mentioned quote with the following statement:

> *"God made everybody different, you know, and everybody's got a different view and that's why certain stuff works between a man and a wife, you know, where somebody can just see something from a different perspective or point of view and help you in certain decisions and stuff."*

From Kobus's statement, it is clear that Christians do not only make their decisions based on what the Bible says and based on the Holy Spirit guidance as discussed previously, they also seek advice from other Christians at times, which is a Biblical concept. Like

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Kobus mentions, people have different views with regards to a subject and therefore people can help each other to see a situation from different angles and help each other to make a decision and pray for each other. That is one reason why God places so much emphasis on Christians to be a part of a community, for instance the church. Nonetheless, God still has the final say about everything in a Christian's life. Natasha elaborates on how people differ with regards to their personal journey with God:

> *"What's very important for me is I think there are so many different views on Christianity, like when I say I'm a Christian and when 'Tannie'[4] Bertie from Koekenaap says she's a Christian, it means completely two different things. It doesn't mean exactly the same thing. So I think it's a very broad thing to ask as a Christian, because what it means to me is completely different to the next person. Yah, so and it's also difficult to explain. I've lived 33 years and to explain 33 years of thinking and developing what I believe and all of that, it's gonna take me 33 years to explain it to you. So it's a very broad word I think. It's a very broad definition what really is a Christian? You have to accept Jesus Christ in your life, yes and that is the only way. Through Jesus Christ you can go to heaven and I think that is maybe the only important thing. You know all the other stuff, it won't get you into heaven, but that will get you into heaven and I don't think everyone thinks like that."*

The research participants believe that Christianity is not something one can put in a box, because once again, they believe that in practice it is not a religion, but a relationship with God, although it is holistically categorised as a religion. They describe it as a way of life where God the Holy Spirit lives within a person to guide him or her according to God's will. The research participants therefore state that their Christian values are not always black and white, but that God guides a person according to His perfect will. God can, however, never go against His character of love and against His own values. That is also why a Christian typically tests his or her value-system and decisions according to the Bible which is the Christian's written moral guide, inspired by God.

[4] *'Tannie' means: 'Aunt', or alternatively it is a term of endearment and respect for all female adults, principally for those ten years or more older than oneself (Appendix D: Table of Translations). The translation applies throughout the document.*

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5.1.1.4.2 Value-system black and white versus grey

The majority of the research participants believe that Christianity is not entirely black and white. Thus they are of the opinion that not all things are merely right or wrong in the Christian faith. They believe that there are grey-scale situations. Christopher states that the fundamental beliefs and values regarding Christianity as listed above in *5.1.1.4.1* are, however, completely black and white:

> *"I don't think Christianity is black or white at all. It's more than that. If you would ask me, do I believe in God and do I strive to live and be in right standing with Him? Then yes, that is black and white."*

The research participants believe that when a person is entwined with God the Holy Spirit, and constantly seeks His guidance, that God will show the person what is right and wrong. Simoné refers to her work setting in the Entertainment Industry to explain how she approaches her relationship with God in order to make decisions that are not always black and white in her opinion:

> *"Sjo God must correct me if I'm wrong, but I'm in a place where a lot of things basically, you need to relationally work it out with God and go 'okay, so this is part of my job and there's a reason why I'm here you know. Is it okay with You? Because it's okay with me'."*

Thus with conflicting decisions Christians have to make in their life or in their occupational environment which they see as grey areas, they consult God personally to know whether God is in favour of their decision or not. The research participants state that when a person seeks the Holy Spirit's guidance, that He will tell the person when he or she is about to cross the line. Christopher explains that a Christian should not be limited by what is right and wrong, but instead be in-sync with God's will:

> *"For me there is no 'line'. God made us to prosper, to rule and to be victorious! God wants only the best for you and me. Our expectations don't even come near to what He has planned and what He has aligned for us behind the scenes regarding*

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our future. Again, if we truly live a life of being in-sync with His will, we would not and can not be limited by our paradigms that are instilled by the people around us."

Although Christians aspire to live according to God's law, God freed all humans from judgement according to the law when He died on the cross for them to pay for their sins. Therefore the research participants live their lives and make certain decisions in their workplace according to God's guidance first and foremost. Thus, although they still aspire to fulfil God's law, they believe that they are freed from judgement by the law and that they rather live in an open relationship with God where He can lead them according to His will. That is why followers of Jesus Christ believe that everything in Christianity is not necessarily black and white, because God's will for a Christian's future and how God plans to use His followers in other people's lives are unknown. Therefore a great distinction is made between people who call themselves Christians, but for whom it is just a set of black and white religious rules and practices**,** and those who have a loving relationship which grows out of being a truly reborn child of God involved in a daily reciprocal relationship with Him. In that reciprocal relationship with God, God will lead Christians to live according to His will, instead of them attempting to fulfil God's will out of their own strength, as opposed to when they are truly in-sync with His guidance.

5.1.1.4.3 Traditional Christian versus liberal Christian

The research participants predominantly state that there is nothing wrong with being liberal and being a Christian. However, they advise that a Christian should be balanced between the two poles of traditionalism and liberalism. Both will be defined according to the views of the participants. Firstly, traditionalism is viewed by some people as religious and even conservative. Natasha gives examples of what it means to be a traditional Christian:

"Traditional meaning, like say for instance, my Jewish friends, some of them, they eat pork and they eat bacon which is obviously pork. That I would not constitute as traditional. When I say traditional, I mean they follow all the rules, all the laws, all the holidays…A traditional Christian, I think, is someone that believes, no like premarital sex, not allowed to swear at all at entire, not allowed to lose your temper at all, you have to go to church twice on a Sunday, you have to go to church on

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Good Friday and the Sunday that comes after that…I think that is typical Christian for me, traditional Christian, yah."

The research participants find nothing wrong with being a traditional Christian. They do believe however that a traditional Christian is in danger of placing too much emphasis on following Christian laws and rules and because of that they have too many boundaries, instead of living in God's love and guidance. Christopher gives another definition of a traditional Christian who has too many boundaries:

"Too traditional is to try and seclude yourself from people with different beliefs just because you want to play it safe. Jesus did not play it safe! He constantly placed himself in situations where he had to be in perfect sync with God's will. To put God in a box, packaging Him just so people can feel comfortable in church or when we speak about Him. We have an omnipotent God. There is no box, image, idea we can try and create to put Him in. He can not work through us if we don't fully let Him take the lead and be who and what He is."

Amelia does not consider herself to be a liberal Christian. She explains that although she makes sacrifices to be obedient to God, she is not a conservative Christian at all:

"Conservative Christian makes it sound so like you have your little box and if something doesn't fit into your box, then you don't do it. I live in total freedom. I live in total freedom. I don't feel being a Christian and making certain choices is being conservative. I think conservative is a word that, it reminds me of [laughing] *an old church 'tannie'*[4] *going, you know, 'you should wear a hat', you know. That's not where I'm at. I live in total freedom. I sacrifice things, you know. It's a thing I think taking away the word Christian, liberal and conservative Christian, at the end of the day its two different poles and in that way you can translate conservative Christian as being someone who is too religious."*

Amelia states that although she makes Biblical sacrifices and choices to honour God, she is not bound by laws and rules. She explains that she lives in freedom, because she follows Jesus Christ's guidance. Consequently, a traditional Christian can be defined as someone who follows all the traditions and laws and rules of Christianity. Secondly,

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liberalism is viewed by the research participants as living in God's love, to be open-minded, to be non-judgemental and not judged by the law. Ewoudt explains what it means to be a liberal Christian:

> *"I think I'm balanced, but banking to the liberal side. Above all, as I said right in the beginning, as I said, I believe in love and acting in love and in Christ's love and therefore I can take any situation, dissect it and act with love and therefore I think being as open-minded as I am and as I can be, I must always take something, consider it, dissect it and act in love and therefore I don't just blow something off at once. I will always first just dissect it and see how I can act towards it. Can it be right? Can there be a way that we can shift it? Or is there no way? So therefore I think that proves my liberalism. I think always having an open mind about something and not just blowing it off because someone said so…I do think that there's space for liberal Christians as well and as long as you believe what you believe and you act in love, I think that your liberalism is fine. I think God created people with different personalities and being liberal is part of who He created me to be and some people to be and therefore there's a place for that."*

Natasha shares her beliefs as well:

> *"The other day someone actually, one of the girls came after class, she asked me what do I believe? And I said 'if I have to put a label, I hate putting labels on things, but if I have to put a label on it, it would say I'm a very, very, very non-judgemental liberal Christian, very'."*

Subsequently, a liberal Christian can be defined as someone who is open-minded, non-judgemental and lives in Jesus Christ's love towards others. Some research participants believe, however, that liberal Christians are in danger of compromising their Christian values because they might become too open-minded and have fewer boundaries. These research participants believe, therefore, that Christians must search for the golden highway between traditionalism and liberalism. As a result, the research participants believe that they should aspire to live according to the laws and the values of Christianity, but that they must also be open-minded, non-judgemental and live according to the love

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and guidance of God. Ewoudt delineates how one should know when any extremity e.g. a traditional- or liberal Christian, is wrong and how to keep the balance:

> *"I do think there are extremities that are not necessarily right as well. When you take yourself out of society, when you build a wall between you and people because of your faith or your Christianity, then I think you've gone too far because then you're not doing what Jesus taught us and then you're not doing what Christianity teaches us. Jesus never did that. He never built walls between Himself and other people or Himself and let's take prostitutes or whatever or sinners, He never did that. When you get as extreme with your Christianity or whatever you believe in and you build walls between you and society or yourself and non-Christians, then you go too far…When you ask where you draw the line between what is too liberal and what is too extreme to be within God's expectancies of a Christian, I think alienation would be number one. Alienating yourself from non-Christians or alienating yourselves from Christians. Being too liberal and seeing them as too extreme. I think once you alienate yourself from another group or someone else, then you get to a place where you're crossing the line…I think having a balance is good. You can be liberal, but still look at the extreme side or conservative side and take something from it and learn from it. You can never go too far in a direction. When you go too far in a direction you are not able to learn or consider someone else's opinion or someone else's extremity. Then you've gone too far as well. So you should always be at a point where you can connect to other people, where you can take what they do and take what they say and implement it into your life and see if it works, if it doesn't, if you agree or don't agree and leave space for considering it. Be considerate and I think then your liberalism won't ever go too far, because if you consider someone else's opinion or if you're extreme and you consider liberalism and what they stand for, you can implement what is right from each extremity and what is good from each extremity. Then you will get your balance."*

Hence, the research participants believe that Christians should be balanced in that they have to always be able to connect with other people and fellow Christians and consider their point of view. Furthermore, the research participants are certain that to keep a good balance, Christians should set themselves boundaries in the framework of what the Bible teaches; do everything that might become negative in one's life if utilised in excess, only in

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moderation; and to always be in control of one's thoughts and actions. According to Kobus, the most essential solution to create a balance in one's Christian lifestyle is to focus on the Holy Spirit's guidance and God's will for one's life:

> *"You know, it created a big battle at one stage in my life, you know, and still, but I think when God intervenes in anyone's life, you know, it's like He just comes and He put's in our hearts that verse that says that God will come and put His laws in our hearts and He will give us hearts of flesh, you know, and we had hearts of stones and it's just when that happens, your whole mind-set changes and your whole view changes, you know, and it changes your whole outlook on life and even I think now more than ever, because even though I know God was always with me and He was always knocking you know in my heart, there was a lot of times that I didn't walk in His will, you know, and kind of one foot in the world, one foot in…so at that stage I would have gone with a lot of stuff and I would've, what's the word, compromised. While I think when God really came and touched my heart, you know, and I decided that it's all or nothing, then it really changed my whole mind-set."*

Kobus mentions two Bible scriptures to motivate his argument. The first scripture is Hebrew 8:10, which states the following: *"I will put my laws in their minds, and I will write them on their hearts. I will be their God, and they will be my people."* The second scripture that Kobus mentions is Ezekiel 36:26, which adds to the previous scripture: *"Moreover, I will give you a new heart and put a new spirit within you; and I will remove the heart of stone from your flesh and give you a heart of flesh."* Hence, these scriptures articulate that when a Christian follows God's will and the Holy Spirit's guidance, that God engraves His laws on the person's mind and heart. Thus a person who is reborn in Jesus Christ will receive God's guiding Spirit and will, as a result, know what is right and wrong and will want to please God. Marius adds to this belief and states that a person must be honest with God and seek Him in all decisions:

> *"I personally try to be honest with God and let the Holy Spirit lead me in what to do and what not to do. The problem is sometimes we don't ask and other times we don't listen. What is liberal and what is too extreme is relative to the situation. I pray that God lead me, save me and keep me in every circumstance of life."*

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Ultimately, the principle remains the same in a Christian's life and all decisions that he or she makes as well as everything that a Christian engages in. The principle is that a Christian should in his or her relationship with God, seek His will and ask for His guidance, listen to the Holy Spirit and follow His will. When a Christian lives according to this principle, he or she will not only live a balanced Christian life and make the correct decisions, but he or she will live the life according to God's perfect will.

5.1.1.5 Sin

The research participants believe that God the Son, Jesus Christ, came to earth to die on the cross for their sins and rose again from the dead. They believe that Jesus Christ, who is part of the one and only true triune God is the only way to be saved from their sins. Christopher states his belief with regards to Jesus who died for his sins:

> *"I mean, you know, there's a difference in that, you know, that He died for you and the difference that you think He died or believe He died. For me, though, what it means to be a Christian is totally to understand what He's done on the cross for me, He died for my sins."*

As previously discussed, all people sin and all Christians sin even though they are reborn in Jesus Christ. Although a reborn Christian is already saved from his or her sins, he or she should turn from his or her sinful ways and live according to God's will. A Christian is still just human and therefore still sins and makes mistakes. When a person sins against God and chooses against God's will, a person chooses to remove him or herself from God's protection. However, when Christians wholeheartedly repent their sins and turn from their sinful ways, God forgives them and then God covers them with His grace and protection again. There is also no big sin or small sin according to God. All sin is equally choosing against God's will. Amelia explains that all sin is on the same scale:

> *"I think people sometimes try to make it out as, you know, 'stealing is here on the scale and swearing is here on the scale and you know homosexuality is here on the scale' and it's not like that, you know. Sin is sin."*

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An essential belief and value of Christians, is that they see their body as a temple of God according to 1 Corinthians 6:19 to 20 (New American Standard Bible; 1995): *"Do you not know that your body is a temple of the Holy Spirit, who is in you, whom you have received from God? You are not your own; you were bought at a price. Therefore honour God with your body".* Therefore, just like the scripture concludes, Christians must honour God with their bodies. Thus a Christian should not use his or her body to sin by any means. A Christian must also not harm his or her body purposefully. Ewoudt reveals his thoughts with regards to this Christian belief and value:

> *"I know that God says that the body is the temple of God and you shouldn't harm the temple of God, but yah, I'm still in debate about that one with myself though. What exactly is the body, the temple of God? Is it the body of the human or is it the spirit and the soul which connects with God? Me hurting my body per se isn't necessarily hurting the temple of God, but when that hurts my spirit, my spirit and my soul, or at least my spirit, then I'm hurting the body of Christ as well, as when I hurt others next to me, then that becomes it. So I think that hooks in with some things that's just stupid, but when it becomes so abusive that you're hurting yourself as a human being and hurting people next to you, then it becomes wrong."*

Ultimately, God does not want Christians to harm themselves by any means or by using their bodies to sin, because Christians should honour God with their bodies. There are numerous sinful conducts and behaviours that Christians should not engage in. However, for the purposes of this study and for the context of the Entertainment Industry, specific subject matters were chosen by the researcher which constitutes as sin according to the archetypal Christian faith, after preliminary exploration into the relevance thereof by means of a literature review and a pilot study. The subject matters are as follows and will each be separately discussed from the perspective of the research sample: blasphemy; bad language; substance abuse; sexual immorality; homosexuality; and information on other sinful conduct that the sample volunteered.

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5.1.1.5.1 Blasphemy

All the research participants boldly state that it is wrong to blaspheme. They mention that it is not God-honouring and that they would never engage in blasphemy in their personal lives. All the research participants state that it is wrong to use God's name in vain. The research participants claim that there are no grey areas with regards to whether blasphemy is right or wrong. Christopher asserts that there is absolutely no discussion about whether blasphemy is right or wrong:

> *"If you use His name in vain, that's wrong. There's no discussion about it, there's no argument about it, it's wrong. You shouldn't, you mustn't."*

The Ten Commandments which God wrote with His own hand in Exodus 20:7, as quoted in point *5.1.1.1.2,* states the following (New International Version; 2011): *"You shall not misuse the name of the Lord your God, for the Lord will not hold anyone guiltless who misuses his name".* Marius refers to this Bible scripture as he explains what it means to blaspheme or use God's name in vain in an expansive context:

> *"Blasphemy I will never use if it's not in the right context, never, I hate it, because it's blasphemy! Because it states 'Don't use God's name in vain', and that to me is very important. Why, why? Well there's different parts of blasphemy: It's when you portray yourself as a God; anything, anything to do with slandering God is blasphemy you know; everything to do with you making yourself to be a God; or saying 'God is not good' or God is not that, is blasphemy. So using Gods name in vain you know, if something happens to you and you say His Name just out of the wrong context and you don't even believe in Him, dude, please, I mean why, right?"*

Christians feel very offended when fellow Christians and non-Christians use their God, Jesus Christ's Name in vain. Similarly, Christians value respect towards others and therefore refrain from any blasphemy, whether it is aimed at Christianity or towards other religions. Natasha explains what blasphemy means to her:

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> *"Saying 'oh my God' is not, for me that's not blasphemy. I don't like it, it's like 'aaaah'. I'm not crazy about it, but I will say that, but to use Jesus Christ's Name as a swear word…not in any, any religion, I will not use any religious name as a swear word. I feel that is so disrespectful to people and to religion and God and spirituality. So that for me is a 100 percent no."*

The use of the name of Jesus Christ as a swear word is totally unacceptable to all as it leaves no room for doubt with regards to which God is being cursed. Many Christians do not like the term 'oh my God'. However, they do not think that it is using a specific god's name in vain. For this reason, it is somewhat more acceptable to them to use the term 'oh my God' in some instances. Although a Christian will feel very offended when their God's Name is used in vain, they believe they should not judge other people when they blaspheme, because only God can judge. Ewoudt clarifies his attitude towards people who blaspheme:

> *"I don't judge them or the person that they are. I respect them in believing what they believe, but I would like them to respect me believing what I believe and not curse my God."*

Hence, all the research participants assertively state that blasphemy is wrong in the eyes of God. They strongly disagree on any form of blasphemy, whether it is engaged by Christians or non-Christians, and aimed against their God or another. The research participants boldly declare that they do not engage in blasphemy in their personal lives. The research participants' perspectives with regards to bad language are discussed next.

5.1.1.5.2 Bad language

Traditional Christians believe that the use of any bad language is taboo. Nonetheless, a predominant number of the research participants state that bad language is not necessarily wrong and that it depends in what context the bad language is utilised. A few of the participants declare that they do not engage in the use of bad language in their personal lives, particularly swear words and curse words. Simoné believes that an individual's language and behaviour reflect a lot about a person:

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> *"Our actions are an overflow of what is in our hearts, our language too. However, how we act shows what we believe and who we are, as well as the worth we attach to ourselves."*

A few of the participants believe that the use of bad language is not God-honouring, but a larger number of research participants analyse the context and intent behind the particular use of bad language. Marius explains why he does not agree with the majority view of what constitutes bad language:

> *"Most words that people see as curse words, isn't curse words for me really. It depends in what context you use them for it to be a curse word. You've gotta curse something to be a curse word, right? So if I stab my finger and I say 'bliksem'[5], I don't really see it as a curse word."*

Hence, Marius believes that when he does not have the intent of cursing something or someone when he utilises bad language, that it is in fact not a curse word in that context. Ewoudt agrees with Marius's statement and deliberates on more examples where bad language may be acceptable and in what circumstances bad language is not acceptable:

> *"Referring to Ephesians 4:29 which say 'Don't use foul or abusive language. Let everything you say be good and helpful, so that your words will be an encouragement to those who hear them', yes, in my personal life, absolutely. Then, what is bad language? That's another question, if there's a difference between a hard or a harsh word and something that's foul language and there's a difference between something that's swearing inherently. If it's something that's 'eie aan 'n kultuur, iets wat eie is aan 'n kultuur'[6], like the coloured people has as a culture and a way of speaking. Does that make it swearing, some of the words they use? I don't think so. If I trip and I say a harsh word, is that swearing? I don't think so. If I use a word as an exclamation, does that make it swearing? I don't know. When I*

[5] *'bliksem' is an Afrikaans term for wanting to hit someone;* [6] *'eie aan 'n kultuur, iets wat eie is aan 'n kultuur' means: 'unique to a culture, something that is unique to a culture' (Appendix D: Table of Translations). These translations apply throughout the document.*

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say something to someone and I mean them harm by a word, that becomes swearing and that's when a word becomes swearing in my eyes."

In light of all these examples, it is clear that the research participants ultimately believe that a person must have the intent of harming something or someone for a word to be a curse or an actual swear word. Kobus explains that a lot of words that are viewed as bad language in one's culture are man-made and that it therefore also depends on the context and the intent behind the use of bad language:

"Also, you know, because I used language, like different language in my CD's for instance, in my first CD and as I started walking with God more intensely, as I got closer to Him, you know, a lot of my songs became issues for me to sing live, you know. Like some of the words that I used in some of the earlier songs, but I must say a lot of swear words is man-made, you know. Like certain words I've got peace with now that I didn't have peace with two or three years ago and obviously because I'm set on it, because I want to be sensitive to what do I put on cd's and not be fake, you know, but also be sensitive to people that might have an issue with that. So there's a fine line between that, and even thát I've been trying to like find a balance with, you know, and ask the Holy Spirit to guide me and He did, but there's still, there's just a lot of words that I feel is man-made and people put law on certain things like [whispering] *'no you can't say that'. I would've judged people entirely on their language, like where their relationship with God is, where a lot of it is man-made. A lot of times I would hear people swear and then it would be quite a rough word, but then the spirit or the heart behind it isn't crass, you know, or evil as it comes out. So it differed a lot, changed a lot for me, you know, but I'm trying to be, you know, I wanna be sensitive to people, because I would love to, you know, if older people or whoever want to listen to my music, then I'd rather take out a word that I'm comfortable with and other people might not be comfortable with, but yeah, there's certain words like God's name, it's just wrong, yah. The words I feel free with or I feel at peace with, like 'moer'[5] and 'donder'[5] and 'bliksem'[5] and 'jou gat man'* [laughing]. *Ek en my broer se dit baie vir mekaar: 'jou gat man'. Ja die 'poep'*

[5] *'bliksem', 'moer' and 'donder' are Afrikaans terms for wanting to hit someone (Appendix D: Table of Translations). The translation applies throughout the document.*

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woord het ek nog altyd mee vrede gehad [laughing]. *Ja partykeer selfs die laaste tyd…ek voel nie gemaklik met dit self as ek dit se nie, die 'F'-woord jy weet, as mense dit gebruik. Mense gebruik daai woord baie, maar ja dit pla my nie altyd nie.Partykeer jy weet, sal iemand dit se, maar partykeer as dit uit 'n plek uit kom waar dit jy weet uit n plek van woede of 'n plek van seer of 'n plek van reaksie kom, ja dan kom dit kras voor."*[7]

Most of the research participants believe that bad language is man-made and that it is not necessarily wrong when the intent and context thereof is not meant to harm. However, a Christian should still be sensitive to others with the use of their language, like Kobus explained, as bad language is likely to come across as crude and rude. Next, the research participants convey their thoughts with regards to the abuse of substances.

5.1.1.5.3 Substance abuse

All of the research participants are convinced that not only substance abuse, but any kind of abuse is wrong. Some research participants admitted that they had instances in their past where they engaged in substance abuse in the past at instances. However, all of the research participants declare that they refrain from any substance abuse at present and that they aspire not to engage in substance abuse in the future as well. Kobus explains that anything that a Christian places above God's will or anything that a Christian makes a greater priority in one's life above God, is similar to serving another God:

"Yah I think it's a sensitive topic and, I mean, people come from different things and people deal with certain stuff, you know, and like, I still believe that whatever is first in your life, is above God, or is more important to you, like it's obviously like an idol, you know. Like drug abuse or like alcohol abuse. You know, if it takes God's place and it's an addiction…I have spoken to people or I know people that drinks too much, you know, and knows God or experience God or maybe not. Yah, it's like the one thing I know that once we're in His hand, you know, we can never get out of His hands. So if our name is written, once He saved us, He can never leave us, you

[7] *'jou gat man…' means: 'your ass man…' (Appendix D: Table of Translations). The translation applies throughout the document.*

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know, but so I feel it's a difficult one. Especially with alcohol, but I mean I think it's also just that it's a pride thing also. When you have a problem, I feel it's such courage to acknowledge it and say 'yes, I have a problem. I need someone to pray with me. I need someone to help me through this', you know. I think that takes courage while if people are alcoholics or, you know, I mean if you put that before God, it's an idol, I guess."

Christians therefore believe that God and God's will for their lives must always take priority above anything else. If something or someone else takes priority in one's life above God's will for one's life, then that thing or person becomes an idol. Christians believe that they can only serve one God and that is the triune God (God the Father; Jesus Christ the Son; and the Holy Spirit) and that they are not allowed to have any idols next to God. Simoné motivates why a Christian can not allow anything else to take priority as an idol in a person's life:

"When we allow something else control over us, as in the case with severe alcohol use, we give that thing or substance greater power over us than God and allowing God to rule over us is a choice we make."

Hence, when God is not the first priority in a Christian's life and is not the most important part of a Christian's life, then he or she chooses against God's will for his or her life. Consequently, God is no longer given total control over his or her life anymore. Instead, the person chooses to be under the influence of something or someone else. Natasha refers to a situation where she had to make an important decision with regards to her lifestyle:

"I don't drink alcohol at all, I've never smoked a cigarette in my life [laughing], *so therefore also nothing else. No, no drugs at all, ever. I have, I know I have an addictive personality, OCD in a lot of ways and I decided when I was 17, because my family…there was always wine at dinners and stuff and when I realised that I'm sipping away at everyone's little wine glasses and I empty them and they go 'is there wine left?' and I'm like 'uh, I drank it'. So like literally throwing it back, I realised that there may be a problem and when I was 17, I made a decision and I've never had alcohol, because I'm also, like if I do something I do it. Either I don't do it*

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at all or I do it a hundred percent and I just realised if I start drinking, it will be a problem. So I'd rather stay away from that completely…It was just that I realised that personally my personality, it's not gonna be good and that is also when I do go out, sometimes I do go out with my people and friends and stuff. They all know that I don't drink at all, but sometimes they think I'm the drunkest person there, because I don't need alcohol to relax at all. I can relax like that or I don't need to lose my inhibitions at all. So I'm the first one to dance on the tables or I'm the first one to take a microphone and start singing. I don't need that to relax or to lose my inhibitions or to have a good time. I think I feel the energy among people and sometimes, I'm honest, I feel a little bit drunk in my head. I feel a bit 'whoohoo'! It's about hormones and stuff that's getting released and having a good time. So yah, no, no substance abuse at all…As a moral, well, it just messes up your life so badly. So and it makes you lose control and that is the problem. I think it's the losing control that's a problem, because you start saying things that you're not supposed to or start doing things that you really don't want to do, but you don't have that capacity, brain capacity right at that point to go 'I don't want to have this one-night stand with this person now'. Whereas you're sober you can go 'do I want a one-night stand or don't I? If I do, I have to live the consequences, it's fine, live with the consequences and if I don't, then great, I don't want to do it', but if you're intoxicated, you don't have that choice. You don't have that 'I'm making a clear choice in my head'. Ag[2], like you know, you also get people who drink and people who drínk and I don't mind at all people drinking. I have no problem with it but I do have a problem when it gets, when it does get a problem. You have to do it every night or every second night and you get so drunk that you are completely dependent on it and the next day you can't work or can't function as a human being. That is a problem for me. So I don't mind as long as it doesn't influence your life on a permanent basis, yah."

Natasha made a decision to not let any substances have any control over her life, because she refrains from it. She states that substance abuse takes away a person's self-control and clarity. When a person does not think clearly, because he or she is not in control of himself or herself, then a person can not make objective decisions and will more easily choose against the will of God. Natasha, however, does not think that the actual substance is wrong when a person engages in it, but rather the abuse, misuse and

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dependency on the substance. Marius agrees with Natasha and also states that certain substances can be good for people if they use it wisely:

> *"Moral-wise, yah obviously the way I grew up, you know, I think I don't wanna use drugs because I don't wanna be under the influence, you know, and not know what I'm doing and stuff like that…It depends to what degree again. If you get drunk and you do stuff that you regret, because okay, I'm getting back to personal sin, because what is sin for you is not necessarily sin for me. Sin, meaning doing something wrong, because you might have two tequila's and be smashed and go home with a guy you've never seen before. Whereas I can have seven tequila's as I'm sitting here and not feel a lot, you know, still drive home, be totally fine, you know, not even kiss a random girl. So again, you have to get that, whereas God will obviously be like, you know, 'that was dumb for you to drink two, when you can only have a half, right?' As simple as that, I believe, because I think alcohol has been maybe perverted by people, because alcohol is obviously a normal product like candy is a product, or honey is a product you find in nature. So alcohol, there isn't anything wrong with alcohol 'as sulks'[3], but we made it into booze and getting drunk. We made it as a real thing. It's got a big influence on people. So you shouldn't really indulge too much in it, but if it doesn't do you harm and alcohol, if it doesn't do you harm, it can actually be good for you. So yah, I don't think there is a problem with that."*

To a Christian it is not necessarily compulsory to refrain from all substances if he or she does not have an addictive disposition towards it. For a Christian it is necessary to have clear boundaries and limitations in order not to abuse or misuse substances. Each Christian's boundaries and limitations are different as Marius explained, but within the framework of the country's law, of-course. Susan explains that a Christian should find a balance:

> *"I mean, like not trying to drink as frequently and, you know, all of that worldly stuff that you try not to get into, but yah, it's difficult. You can't really turn your back from it, because then you're sort of an outcast and you miss all the people that are struggling with it. So it's knowing your boundaries and obviously knowing what God wants for you and obviously He won't want you to get drunk every Friday night."*

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The research participants value relationships and therefore they aim to stay relevant to other people and not isolate themselves because of their beliefs and values that may be different to others. Therefore, as discussed previously, Christians do not feel that they have to abstain from all substances, as long as they have set boundaries for themselves when they engage in legal substances in order to socialise, for instance. They believe that they can still socialise with others and engage in substances as long as they do not lose their values and abuse or misuse the substances. Christopher admits that he did utilise drugs before when he was in an experimental phase. He also stresses, however, that a person will not be able to engage in substance abuse or any abuse if he or she chooses God above anything else:

> *"Again, you know, everything in moderation. For me to do substance, drugs or alcohol or whatever, I have smoked dope before, but I'm not a user, I'm not a user of drugs. I will never and that's what I've done in my life and I think every student goes through it, but yah, I don't know, abuse is definitely wrong to me. Yah, I think if you start, you need to be consistent and then if you have a good relationship with God, Jesus, you won't go to that place where you're volatile enough to, you know, to bend, to go into that thing and abuse that, yah."*

Ultimately, the research participants strongly state their opinion with regards to substance abuse as wrong in the eyes of God. They do, however, find nothing wrong with all legal substances, but rather the abuse, misuse and dependence thereof. They advise that Christians should set themselves clear boundaries with regards to their own personal limitations. The research participants also state that a Christian should be consistent in his or her behaviour, be in control of one-self in order to make clear and objective decisions and to prioritise God in one's life above anything or anyone else. Their views on sexual immorality are disclosed next.

5.1.1.5.4 Sexual immorality

Most of the research participants declare that sexual immorality is wrong. A topic that is also deliberated with regards to the subject of sexual immorality is pornography. Most of the research participants are of the opinion that pornography is also wrong. It will also be

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discussed. The traditional Christian aims to live his or her life according to the belief of monogamy and to implement this teaching, the Christian faith professes the value of no sex before marriage. Christians also believe that divorce is not according to the will of God, therefore a Christian should only have one sex-partner in his or her life, ideally in a committed married relationship. The only reason why it would be acceptable in the eyes of God for a Christian to divorce from his or her spouse, is when the husband or the wife committed adultery, which is a sinful act in the eyes of God. Another reason why it would be acceptable for a Christian to have more than one sex-partner in his or her lifetime, is when his or her spouse dies and the person remarries. The research participants agree that they do not engage in sexual immorality and pornography in their personal lives. Simoné tells of how she attempts to live her life in accordance with the teaching of monogamy:

> *"I'll attempt to be pure when I get married. I haven't been tested or tempted in that area, so I can't say that I'll never do it, but that would be my heart not to because I don't feel comfortable with it."*

The research participants thus believe that a person is pure in the eyes of God when he or she is a virgin before he or she gets married and commit to only one person for the rest of his or her life. The research participants believe that God created sex for the purpose of a loving committed relationship between a man and a woman and that sex between two people creates not only a physical and emotional bond between them, but also a spiritual bond. For that reason, the research participants believe that when a person commits adultery and has a sexual relationship with someone else, it symbolises a spiritual divorce between the two people. Simoné explains why God requires people to be pure and monogamous:

> *"We are not protected when we sleep around. I believe that purity is meant to help us be healthy mentally, spiritually and physically."*

As discussed earlier, Christians believe that they choose to separate themselves from God's protection when they choose against His will for their lives. Therefore, when a person lives a sexual immoral life, they are not covered by God's protection and they will have to live with the consequences of their decisions. A Christian can, however, choose to

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submit under God's will for his or her life again and choose to live a moral life. Kobus describes how he has been tempted, but how the Holy Spirit leads him to live a pure life:

> *"It's amazing you know, I just felt God said 'you know, just be careful', because if I think about children and I think about schools and all that, you know, they look up to you and they watch whatever you say and whatever you do and even though you said 'ag2 it's fine, it's fine', it stirs up stuff and it can make things where they say 'yah that's fine', but it's not always fine to God…and I think the big thing is with sexual immorality, you know, the Bible is strict on that and yah so that's one thing that I got tested on a lot, you know. So yah, I'm trying to follow the Lord and be sensitive to the Holy Spirit on that."*

With regards to sexual immorality and pornography, the research participants believe they should not exploit themselves and that they should also not watch pornography on the television, for instance. Christians believe that the sexual act is very personal and very holy and that it is created for a specific purpose. Christopher elaborates on this view:

> *"A big no-no* [laughing]*… Pornography, I believe it's wrong, plainly because for me a sexual act is, it's holy and it's something God initiated and designed for a man and a woman in the first place and not be, you know, debaucheries about it, exploit it and you know, I know some Doctors use it as prescription, whatever, to enhance relationships between maybe husband and wife, whatever, but I still believe it doesn't need to get to that point. Of-course, you know, sex sells, so you know, the moment you have that in your movie or you have that, you know the pornography scene in the industry. It's huge and most probably it will never dissipate. It will never disappear, because it makes people feel good, it makes people escape, it makes people feel better about themselves, you know."*

Overall, the research participants feel that pornography is not good, because it ruins so many people's lives. Christians believe that pornography has a bad influence on people, because of the negative mental effects that it causes. It creates unreal expectations and temptations which causes people to lust after something or someone that a person can not necessarily have, which is wrong in the eyes of God. Marius describes how pornography can corrupt people's thoughts and then ultimately, their lives:

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> *"I think what it does, let's start with what it does. People watch it, they'll see it on TV and watch it, and say you're a married man and you watch pornography and whatever, whatever, it kinda, you know, makes you want that, you know. That what you see you kinda want. So it could pervert you, like, you struggle with it. You could be struggling with wanting your wife. It means you're cheating on your wife. So it's really, it's really tempting, you know, it's temptation. That's what it does for sure and I think you shouldn't tempt people. I don't think it's good to be in that situation to send people to really screw up their lives or to really make mistakes or to live a life that will be harder at the end of the day, you know. So I think that's a problem, yah. I don't think that's great."*

Christians also place emphasis on the value of not tempting others with regards to anything that may cause other people to sin. Therefore Christians and Christian entertainers specifically feel the responsibility to be an example for others with regards to their lifestyle, because they are in the limelight. Also, as previously mentioned in point 5.1.1.5, Christians are against sexual immorality and pornography because they do not want to exploit their bodies and harm it in any way, because they see their bodies as the temple of God. Natasha is concerned for the women that utilise their bodies for a destructive lifestyle because they are involved in pornography and sexual immorality:

> *"What bothers me about pornography is when it's degrading to women. That is my big issue with it, because a lot of them they say 'no, I love sex'. No, it's definitely not that and they go 'I make the choices and things', so there it's more a gender issue for me than the actual sexual thing. I just don't want women to be degraded, that's it. That's the point and I think some of them are so brainwashed by what men has told them and what happened in their childhood and how they view sexuality and things. So it's a very intricate subject."*

Ultimately, the Christian participants state that sexual immorality and also pornography is wrong. The reasons are because they value purity until marriage, which symbolises a loving, committed relationship between two people. They value monogamy, because God created the sexual act to enjoy within a holy setup between a man and a woman, where they will be spiritually bonded. The research participants believe that when someone engages in sexual immorality or pornography, that it is a lustful act against God's will.

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When a man and a woman are in a committed relationship or are married, the involvement in any kind of sexual immorality or pornography is viewed as adultery, which is also against the will of God. When a person chooses against the will of God, God's protection does not cover him or her. Moreover, a Christian does not want to exploit his or her body to sexual immorality or pornography or cause him or herself to be tempted by it, or to tempt others in such a manner, because a Christian's body must be treated as a holy temple of God. A very sensitive and controversial topic is discussed next from the perspective of the research participants, namely homosexuality.

5.1.1.5.5 Homosexuality

All of the participants disclose that homosexuality was the most intricate subject that they had to comment on, because it is such a complex and sensitive phenomenon. A predominant number of the research participants declare that homosexuality is wrong in the eyes of God and that they do not engage in homosexual conduct in their personal lives. Susan gives her opinion:

> *"My personal opinion is it's sin….My personal opinion and conviction is that I just see how it ruins people's lives."*

All of the research participants have homosexual friends. They explain that their homosexual friends do not want to be homosexual, or did not want to be homosexually orientated initially. They would rather prefer to be heterosexual, as it would make their lives much easier. The research participants feel that it is difficult enough to make a heterosexual relationship function well or to find a suitable partner for one-self, but they claim that it is even more challenging for a homosexual person. Even so, the research participants explain that their homosexual friends do not know how to be heterosexually orientated, as it does not come naturally for them. Simoné gives her opinion with regards to homosexuality:

> *"Love, love the sinner and hate the sin, but also understand the sin. That's how I basically feel about that."*

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According to Simoné, Christians should love a homosexual person, although they do not agree with what they do. She also stresses that a Christian should not only love a homosexual person, but aim to understand their thought-processes and actions. Hence, the research participants further explain that a person is not necessarily either heterosexual or homosexual, but that there are many more levels of sexuality in between. The list is very extensive, but these are a few of the levels of sexuality (Urban Dictionary; 2011): Lesbian, gay, bisexual, transgender, questioning, intersex, and asexual (LGBTQIA). Christopher believes that people are not born as LGBTQIA's:

> *"For me it's wrong, even in everyday life I think it's wrong…yah, but, you know, each for their own, but you know I find it hard, difficult to accept that Christians…you're not born like that, you're not born like that. I can not you know, it's a choice you make. It's a choice you make and it's a choice against God and His will for your life. Just understanding God and once again it's your upbringing, your belief system that moulded your belief system and your thinking process, you know, but again, for me it's wrong, it's wrong, yah. I believe it's wrong and there's no discussion. I believe God made us man and woman and that's how we're meant to be and stay forever."*

Christians are of the opinion that people are not born as LGBTQIA's, but that wrong things sometimes happen to people. For instance, the research participants believe that a person can psychologically change towards another sexual orientation from a young age because he or she was, for example, molested as a child or because he or she had a bad or non-existent relationship with his or her mother or father or both from a young age. Susan also confirms that people are not born like that, but that a Christian's responsibility is to love them and be sensitive towards them:

> *"Well, obviously in Christian life it's not the ideal. Like obviously, God didn't make us like that and it's not how He wants us to be and it's very difficult. I always wanna say like 'I love the person, I don't love what they're doing.' I know a lot of them and I love them. They are really great people but I don't agree with what they're doing and they know that, but they still speak to me the same. It's really being sensitive and that's where you really trust the Holy Spirit with what to say, because it can be easily turned to be like 'whatever, don't talk to me, whatever, whatever, whatever',*

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but I don't want that. So being sensitive and knowing and trusting God just to know how to deal with certain people."

The research participants thus indicate that a Christian does not necessarily have to agree with the LGBTQIA 's lifestyle in order to love and accept them. The research participants emphasise that Christians should not at all judge them or condemn them, but instead show them love and acceptance. Kobus recalls a discussion he had with his mother in the past about homosexuality and shares his insights:

"At one stage there was a lot of people asking that question, you know, and I figured…no not interview-wise, but that always comes up, you know, like 'is God against it or is God for it or…' you know, and I don't know, I just feel it's the same as with any other sin, you know, whatever. Yah well let me think about it for a while…. let's put it this way…okay when I studied, because I studied Drama you know, there was a lot of gay people with me and that studied with me and we hanged out a lot with them and a lot of the times we went to gay clubs with them, you know, the students went and so I'm a lot more comfortable with gay people than a lot of other people I know for instance, you know. My mom and I had a long conversation about that the other day, because she was really having that on her heart and that made her confused, you know, because there was this one guy, can't remember what his name is, but he was on the news or on the program talking about him being gay and him being a Pastor and you know and it just never healed. I heard of people that it did change and God did miraculous things in their lives concerning that, but there was this one guy and it really confused her and we spoke about it for a long time and, you know, I feel if say someone is gay and they can really get to a church where, without saying it, but really accept them without feeling weird around them or anything, which is obviously a challenge, but I think I mean it's all about love, you know, and if people can really just love."

The research participants believe that although the Bible states that homosexuality is wrong, that God is still a God of love and that He expects Christians to love people who are LGBTQIA's. The research participants believe that God is omnipresent and therefore He knows and He saw what happened in a person's life in order for them to psychologically have changed in his or her sexual orientation, even more so than the one

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who is struggling with it. For that reason, the research participants believe that God shows grace towards people who are LGBTQIA. Natasha tells of her personal experience where she learned that God shows unconditional love:

"Well maybe I should tell you this. I got divorced three years ago because my husband left me for a man. So that is a very sensitive subject in any case for me…I must tell you a story. When my ex-husband…we were incredibly close and we had an amazing, amazing marriage and my parents absolutely adored him and I'm the youngest so I'm a little bit of a 'witbroodjie'[8] and when they heard this…our Counsellor actually told them because we couldn't actually speak. It was too painful to speak and our Counsellor told them, you know, in the office, and my dad came out and he's a big man, softy, but big man, and he just hugged my ex-husband and he said…ag[2] I cry every time I tell the story [crying]*…he said 'no matter what, I'll always love you' and when I saw that and experienced that, like I'm his daughter and he would do anything for me and this person that is hurting me so much, I love him dearly, but he's hurting me so much, he is the cause of all my pain and my father can still stand there and hug him and say 'I will love you no matter what' and that for me is Jesus. That is absolutely what He came for me to do, like with all your faults and all your psychological problems and things and issues, 'I love you' and that acceptance meant the world to him, because he, my ex-husband, he did not want to be like that. He doesn't want to be, but it was just an issue that he struggled with and he couldn't live like that any longer. So he had to come out and to receive that acceptance, because he rejected himself completely and to experience that acceptance from someone who he looked up to and didn't want to hurt and disappoint, I think, I mean that changed his life and mine. That moment will stay with me for the rest of my life* [crying]. *That was a huge moment in my life, the non-judging moment, absolutely, yah* [laughing]…*When it comes down to it, unconditional love."*

Hence the research participants believe that Christians should love LGBTQIA's unconditionally and not judge them, because Jesus Christ accepts and love all people. For that reason, God expects Christians to do the same.

[8] *'witbroodjie' means: 'favourite'; 'golden child'; 'blue-eyed girl'; It makes you the favourite and therefore probably spoilt (Appendix D: Table of Translations). The translation applies throughout the document.*

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In conclusion, the research participants believe that homosexual or LGBTQIA conduct is wrong in the eyes of God. They believe that people are not born with a sexual orientation other than heterosexual and that it is not God's purpose for people when He created them. The research participants furthermore believe that it is a psychological outcome of wrong and hurtful things that happened to them or was inflicted on them in the past or in their childhood. The research participants do not approve of their lifestyle and state that it is a decision against God's will for their lives. However, the research participants have much compassion for LGBTQIA's and emphasise that Christians should not judge or condemn them, but rather accept them and love them unconditionally. Lastly, they profess that God shows grace towards LGBTQIA's.

5.1.1.5.6 Other sin

The research participants agree that all the above-mentioned topics are sin in the eyes of God, except for bad language which is man-made and depends on the scenario, intention and content of the bad language. The research participants did, however, come to the conclusion that when other people take offense when someone utilises bad language, that Christians should not engage in the use thereof and that Christians should not utilise bad language with the intention to curse or harm someone else.

The research participants also volunteered other information in their arguments with reference to what is regarded as sin or not in the Christian faith. Some of this information has been mentioned already and it forms part of the participants' discussions in this chapter as well as in the subsequent chapters where the participants' core value systems are compared to their career environment, where certain conduct is expected from them. Although this list is not extensive with regards to all sin according to the Christian faith, the research participants volunteer the following information as sinful conduct: lying; stealing; murder; rape; child- and woman-abuse; and being corrupt.

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5.1.2 PERCEPTIONS OF THE RESEARCH PARTICIPANT NOT REBORN

The perceptions of the one Christian participant who is not reborn, is discussed in this section. The predominant representative perceptions of all eight reborn Christian participants in the research sample are concluded in point 5.1.1 and subsequently, throughout this section, their findings are compared to those of this participant's who is not reborn, throughout this section.

5.1.2.1 The Bible as moral guide

This research participant's perspectives regarding his core set of morals, values and beliefs are comprehensively discussed within the framework and foundation of the Bible as their moral guide to the Christian faith. The research participant highlights the importance of the beliefs within the Bible, which form part of his core value-system and moral conduct as a Christian. This participant has alternative perspectives with regards to the church's applicability to his own life. In conclusion, he mentions how a Christian should apply the Christian values in the Bible towards other people.

Johan was born in a Christian family and grew up in this family with Christian values and beliefs. Johan states that Christianity means one must accept the teaching and the practise of Jesus in its entirety. He also states that he is however not reborn in the Christian faith and explains why:

> *"I was born into a Christian family. So I was never reborn, because I never felt the need for that, because I was born in such."*

During data-collection it was clear that this participant has extensive in-depth knowledge about the Bible as he continuously motivated his perceptions with Bible scriptures and thought-provoking explanations of how he interprets the Bible as the moral guide for Christianity. Johan states that:

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> *"The Bible is the book I've read the most in the world, so naturally it's going to form from a reference perspective, literally a reference perspective, the biggest part of my reference."*

Johan believes that the values of a Christian should coincide precisely with what the Bible says. When the researcher asked Johan what exactly his values are, he replied that:

> *"Of-course there's a big difference between what I believe and what I do. Like with anybody, it is hard to make those two meet. We are all sinners, even in our own eyes, those of us who are honest, but I think for hundred percent in principle, a hundred percent the Bible's values were taught."*

Unwaveringly, Johan puts great emphasis on the Bible as the main reference and guide for Christian core values and –beliefs, similar to the rest of the sample who state that the Bible is their written moral guide. He also accepts the Bible as having the most important influence in his Christian development with regards to his values and beliefs. He firmly admits, though, that his values do not always transpire in practise. The rest of the sample agree that they sin as well. Next, Johan's perceptions will be revealed regarding the Bible's significance of the Christian church.

5.1.2.1.1 Church

Johan acknowledges that Christianity has always functioned within the church and particular denominations. He proclaims that it is frowned upon when a Christian does not associate him or herself with a church. Johan does not want to associate himself with the church or a particular denomination and states why:

> *"I can not affiliate myself with any mass movement. For me religion and issues of faith are so private"*

The Bible encourages Christians to participate in a church and take part in the communal expression and experience of their faith. Johan motivates this statement by quoting Matthew 18:20 (King James 2000 Bible; 2003): *"For where two or three are gathered*

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together in My Name, there am I in the midst of them". Although Johan accepts this belief, he does not feel comfortable with, as he calls it, the communal expression of his faith. He believes that he can serve God solely in isolation of other people and the church. Technically, according to the Christian faith and to the Bible's teachings, it is not necessary to attend church services to be saved and to have a relationship with Jesus Christ, although one's involvement in a church and with other Christians are considered as essential. Johan further explains why his faith is such a private matter for him and utilise sex in comparison to motivate his argument:

> *"For me, I have to compare it with sex. Sex is an incredibly personal thing and you know if someone doesn't wanna do it with ten people at once, then that should be understood. This person should not be judged and in Christianity, issues of faith are even more important and even more private than one's sexual life. Not to say that going to church is like an orgy, absolutely not. It's just for me, it's how personal the experience is to me. I'm not comfortable in sharing that with other people, because I don't know what they're bringing into the party you know. When you open up your spirit, your soul, 'jy word ontvanklik'[9], perceptive, and of-course there is much to be said for being protected against 'die bose geeste in die lug'[10] as expressed in Ephesians, but we're all vulnerable and I find it hard to open up my soul in the presence of others."*

Johan quoted and referred to a phrase in Ephesians 6:12 which states in its entirety that (Holman Christian Standard Bible; 2009): *"For our struggle is not against flesh and blood, but against the rulers, against the authorities, against the powers of this dark world and against the spiritual forces of evil in the heavenly realms."* Johan utilised this verse to motivate why he is cautious of getting involved in a church and with other Christians. This verse, however, declares that *'our struggle is not against flesh and blood',* meaning that one does not have to be guarded against people, but guarded against the evil spirits (the devil). The very next verse, in Ephesians 6:13 to 17, explains how to safeguard oneself against the devil (New International Version; 2011):

[9] *'jy word ontvanklik' means: 'you become receptive';* [10] *'die bose geeste in die lug' means: 'the spiritual forces of evil in the heavenly realms' according to Ephesians 6:12 (Appendix D: Table of Translations). The translation applies throughout the document.*

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"Therefore put on the full armour of God, so that when the day of evil comes, you may be able to stand your ground, and after you have done everything, to stand. Stand firm then, with the belt of truth buckled around your waist, with the breastplate of righteousness in place, and with your feet fitted with the readiness that comes from the gospel of peace. In addition to all this, take up the shield of faith, with which you can extinguish all the flaming arrows of the evil one. Take the helmet of salvation and the sword of the Spirit, which is the word of God."

Thus to *'put on'* the armour of God in the spirit, is to live and believe in God's *'truth'; to live in 'righteousness'* (integrity, moral rectitude and right-standing with God); to be ready to spread the *'gospel of peace'*; to live in *'faith'; to have 'salvation'* (reborn and thus saved by Jesus Christ); and to live according to the '*word of God'.* Christians understand that the Bible is the written 'word of God' inspired by God. Although the Bible is the written 'word of God', John 1:1 states that the living 'Word of God' is God Himself (King James Version; 2003): *"In the beginning was the Word, and the Word was with God, and the Word was God."*

Ultimately, Johan feels that it says in the Bible that God values the communal expression of faith and that church is an important value in Christianity. However, he differs from the rest of the sample, in that he prefers to keep himself isolated from other Christians and his faith private. Next, Johan speaks about how a Christian applies the values of the Bible in modern life.

5.1.2.1.2 Specific Bible values

Johan did not go into detail about what specific values or morals he aspires to attain in the Bible for instance the Ten Commandments or the 'fruit of the Spirit', which the rest of the sample highlights as fundamental in their lives. He merely mentioned that the whole Bible prescribes his values, specifically the New Testament and that of the Old Testament which the New Testament does not replace. Johan proclaims that the values in the Bible are debatable in modern life:

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> *"It is a modern trend of Christianity to pick whatever teachings serve the modern life best and negate the rest in the name of comfort. So it's an incredibly broad question and I can either sit here and recite three hours of especially the New Testament for you and then commit another two hours to the Old Testament…but it will suffice if I would refer to scripture to the Bible for the values of a Christian, exactly what the Bible says.*

Johan proposed that he would preferably elaborate on contentious issues and topics that the researcher specifically addressed in the data-collection. Those topics are discussed in point 5.1.2.5 to *5.1.2.5.6*. Johan did, however, mention how a Christian should act towards other people, which coincides with the teaching of the 'fruit of the Spirit' in the Bible:

> *"As a Christian, you should strive to make the people around you comfortable, peaceful and happy in as far as it is possible to do that without sacrificing your own value systems."*

The rest of the sample agrees that a Christian should focus on other people and their needs and not harm them in any way. They specifically apply the teaching of the 'fruit of the Spirit' in their lives. According to the 'fruit of the Spirit' as discussed in point *5.1.1.1.3*, they treat other people with love, joy, peace, patience, kindness, goodness, faithfulness, gentleness and self-control. Johan mentions that Christians negate certain rules in the Bible for the sake of modern comfort. The rest of the sample did not mention that certain rules and laws in the Bible do not apply in their lives for the sake of modern comfort. However, they did mention that they are not judged by the rules and laws in the Bible anymore, because Jesus Christ fulfilled the rules and laws in the Bible when he paid for their sins with His death on the cross (See point *5.1.1.1.2*). Yet, the reborn Christian research participants still aspire to fulfil it, specifically with the help of the Holy Spirit Who has worked rebirth in them because they want to please God within their relationship with Him. Next, the researcher discusses Johan's understanding of a relationship with God.

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5.1.2.2 Relationship with God

The researcher discusses the participant's view of God in a Christian's life and how he relates to God. The participant states his beliefs with regards to whether Christians have free will or whether God predetermined everything in their lives; and lastly, how a Christian should learn from his or her past mistakes. The researcher also discusses the participant's approach to moral conflicting decision-making, based on his beliefs and values.

Johan declares that he is a Christian, that he has grown up with Christian values, morals and beliefs and that he aspires to live according to those Christian values, referring to the Bible as his moral guide. He declares, though, that he is not reborn in the Christian faith. The researcher finds it interesting that this participant did not speak about his relationship with Jesus Christ or God at all or mentioned that a relationship with Jesus Christ or God is of essence. This participant also did not speak at all about the Holy Spirit's guidance in his life or acknowledged the Holy Spirit's relevance in Christianity whatsoever. Johan is also the only research participant in the whole study sample of this investigation who did not provide information about a relationship with Jesus Christ (God), as well as the Holy Spirit's guidance in a Christian's life, when the researcher embarked on the data-collection of a Christian's values, morals and beliefs. It is the researcher's assumption that Johan did not provide any information as such, because it is not in his practical frame of reference. Subsequently, according to the researcher, it is a reasonable assumption that a relationship with Jesus Christ, as well as the Holy Spirit's guidance in Johan's life is probably absent. This implicates that the following is true as previously stated in point 5.1.1.2:

"When Jesus physically went back to heaven from earth, He sent God the Holy Spirit (Spirit of the Father and the Son) to indwell and assist every reborn Christian in every aspect of their lives. Subsequently, because every reborn Christian is indwelled with the Holy Spirit, God makes it possible for every reborn Christian to have a personal relationship with God (the Father, Jesus Christ the Son and the Holy Spirit)."

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Hence, it seems that a reborn Christian has the Holy Spirit's guidance in his or her life and that he or she has a personal reciprocal relationship with Jesus Christ, as was strongly and voluntarily implicated by all the reborn Christian participants. Note that the researcher did not pose any specific questions or address any subject matter with regards to the Holy Spirit's guidance or a relationship with God in her research questions at all. Therefore these results show that a reciprocal relationship with God as well as the Holy Spirit's guidance are unfalteringly present and cardinal in the reborn Christian research participants' lives. Consequently, this illustrates that a person who professes to be a Christian, but is not reborn in the Christian faith, does not seem to have a personal relationship with Jesus Christ and does not seem to experience the Holy Spirit's guidance in his or her life. On that note, Johan discusses his views with regards to the role of God in his life, next. He also discusses the practical implications of how a person should live when everything is pre-determined by God.

5.1.2.2.1 Everything is pre-determined versus free will

Johan did not mention the will of God, although he did acknowledge that God is omniscient as the rest of the sample believes. Johan advocates that people do not have free will because God has predetermined everything in one's life and that there is nothing a person can do to change his or her fate. This view is in contrast to what the Bible, the mainstream Christian, as well as the reborn Christians in this study profess. The researcher quotes Johan as he states his beliefs with regards to the concept that everything is pre-determined versus free will:

> *"I'll say one thing, maybe just to confuse you, but in science, as in Christianity, there is no free will. That's what I believe and I will explain it in both science and in religion on an equal foot, but I'll start with science. In science, nothing happens without a reason. Everything that happens is the consequence of a set of events that preceded it and conspired to having occurred and so, prophesies is really another word for working out a mathematical sum. If you knew every detail about the past, every ants-part, every bristle, every grain of sands' rotation, you will be able to take that data and calculate the future. You need to calculate the natural consequences and there's no route, there's nothing that happens without a reason. So if you know all the reasons you would know everything, and so it's a sum that is*

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working itself out and in Christianity and matters of faith, the same counts. God knew five billion years ago you and I were going to sit right here right now, looking at each other the way we are and there's nothing that the power of prayer, or action, or philosophy that we could have done to have changed that, because He knew it a billion years ago, five billion years ago, He always knew it. So it was, it's written in the stars, it's un-avoidable. Its history manifested in this situation and it makes it hard for both scientists and Christians and I think, because scientists have a problem with that, because they want to know everything and science even has a thing that's called chaos. Chaos is science's word for 'God'. It's that part of science we don't understand, so we choose to live in chaos, the same with Christians. It changes the power of prayer. Why pray to God to help me that this Master's degree will go well, what's the point of that? It's already determined, it's predetermined. I use prayer only to say thank you, because I know I can not change what is going to happen. God doesn't change His mind. If He looks like he changed His mind, that's what He knew all along. It's very difficult, it's very difficult. Of-course the Bible is very contradictory. You must remember the Bible is like a 'Best of' okay. If you wanna know what the music of Chris Chameleon or Brian Adams is like, if you want to know what the music of Brian Adams is about, go buy his 'Best Of' you know. You'll have a broad idea of the inside of Brian Adams and the Bible, sorry to say, is a 'Best of'. It's a collection, but it went through a very human process which we believed was inspired by God, led by God, used in His way, but also, God says that He put all authority there, so we know that the ruling government's is also put there by God, that doesn't mean it's faultless and the same with the Bible. So it's hard for Christians to accept that and yes the Bible contradicts itself, but at the end of the day, things are the way they are because they can be no other way. So if you throw your hands in the air and say 'okay, well then I can do nothing about that, but it's predetermined to be like that'. So you're gonna say 'no, I'm gonna work towards that and be positive'. It's predetermined that you do that, so, it doesn't serve as an excuse for apathy. It's an important distinction to make, but what is wonderful about that is that Christians and then non-Christians, whether it be Satanists or whether it just be Atheists or Agnostics, Scientists, it can all meet in that uncertainty and then one thing that all these people understand, is the rule of love. Christianity is a particular expression of the rule of love. I think that's it."

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The researcher stated in point *5.1.1.2.2* that: *"the conclusion after data-collection and analysis is substantially predominant that people in fact have free will, which is consistent with the theoretical belief-system of Christians at large."* Almost everything about Johan's argument as quoted above, is contradictory to what the research participants state about their relationship with Jesus Christ, God's will, free will and the Holy Spirit's guidance in one's life. The researcher also decided to collect the other research participants' specific views with regards to Johan's quote during continuous data-collection. The researcher assured Johan as well as the other research participants' anonymity, in order to protect their views. Some views of the reborn Christian participants are quoted again from point *5.1.1.2.2* in their discussion of free will. Johan's quoted views are consequently divided into sections for discussion points next, in order to compare the views of the research participants. Firstly, Johan states his belief with regards to free will:

> *"I'll say one thing, maybe just to confuse you, but in science, as in Christianity, there is no free will. That's what I believe and I will explain it in both science and in religion on an equal foot, but I'll start with science. In science, nothing happens without a reason. Everything that happens is the consequence of a set of events that preceded it and conspired to having occurred and so, prophesies is really another word for working out a mathematical sum. If you knew every detail about the past, every ants-part, every bristle, every grain of sands rotation, you will be able to take that data and calculate the future. You need to calculate the natural consequences and there's no route, there's nothing that happens without a reason. So if you know all the reasons you would know everything, and so it's a sum that is working itself out…"*

As previously mentioned in point *5.1.1.2.2*, Christopher responds in partial agreement, but in disagreement with his overall statement that person does not have free will:

> *"I agree with him/her on the part that everything is governed by law and that everything is determined by previous thoughts, feelings and actions...But it's not written in stone...we can change the turn of events in our lives, our future, by changing our attitudes of mind. We don't have to get stuck in a vicious circle where we look at present results and let that determine our future...we have free will and we have the power in Christ to change our future."*

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Johan continues that prayer (which signifies one's relationship with God) as well as one's personal actions (decisions) amongst other things will not change what God has pre-determined:

> *"…and in Christianity and matters of faith, the same counts. God knew five billion years ago you and I were going to sit right here right now, looking at each other the way we are and there's nothing that the power of prayer, or action, or philosophy that we could have done to have changed that, because He knew it a billion years ago, five billion years ago, He always knew it. So it was, it's written in the stars, it's un-avoidable. Its history manifested in this situation and it makes it hard for both scientists and Christians and I think, because scientists have a problem with that, because they want to know everything and science even has a thing that's called chaos. Chaos is science's word for 'God'. It's that part of science we don't understand, so we choose to live in chaos, the same with Christians. It changes the power of prayer. Why pray to God to help me that this Master's degree will go well, what's the point of that? It's already determined, it's predetermined. I use prayer only to say thank you, because I know I can not change what is going to happen. God doesn't change His mind. If He looks like he changed His mind, that's what He knew all along. It's very difficult, it's very difficult."*

Ewoudt states his disagreement. For the full quote, refer to point *5.1.1.2.2*:

> *"I don't think everything is pre-determined. If everything was predetermined, God said the war is against the spirits in the air and not flesh and blood and if it was pre-determined, why is there a war in the first place? Then there would be nothing to fight against or nothing to fight for and that would just make us all…puppets, which we aren't. I think if it was all predetermined in the first place, God wouldn't have given us the ability of choice. The ability of choice wouldn't exist and then Adam and Eve wouldn't have the choices that they had. Yah, if it was predetermined, I don't think the ability of choice would even exist and yah, I just don't agree with it all being predetermined. I think then, ugh, as he says then the power of prayer would be debatable, which then it is. Why then pray at all? Why then thank? Then the power of prayer shifts to a mere something that we thank God for everything that He has predetermined for us. Then that would be absolutely bogus. If there was no*

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free will and God is a God of love, then Satan wouldn't exist, then the choices of Adam and Eve wouldn't exist, then we would all still be in Paradise and that that statement would be saying that God predetermined the fall of man and that He predetermined rebellion, which would go against the character of God. It would go against the character of God, which it doesn't. If free will exists then the character of God isn't scarred in any way, but it is actually built up and it is re-established, because of the character of God being loving and sincere and compassionate and true and never-changing within our free will, within the wrong choices that we make."

Johan previously stated that his values coincide with the teachings in the Bible, although he questions the Bible's teachings in this statement and he states why:

"Of-course the Bible is very contradictory. You must remember the Bible is like a 'Best of' okay. If you wanna know what the music of Chris Chameleon or Brian Adams is like, if you want to know what the music of Brian Adams is about, go buy his "Best Of" you know. You'll have a broad idea of the inside of Brian Adams and the Bible, sorry to say, is a 'Best of'. It's a collection, but it went through a very human process which we believed was inspired by God, led by God, used in His way, but also, God says that He put all authority there, so we know that the ruling government's is also put there by God, that doesn't mean it's faultless and the same with the Bible. So it's hard for Christians to accept that…"

Susan acknowledges that authority is not faultless. She believes, however, that he contradicts himself:

"Yes all authority is established by God, therefore we need to respect and honour our authority regardless of the choices that they make…There is some good in what this person is saying but I would just like to clear it up. He or she is contradicting themselves by saying that the Lord knows everything and everything is predetermined, but the Bible is contradictory? No, if the Bible was contradictory then the Lord is contradictory and therefore there is no point in having faith in Him."

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Lastly, Johan concludes how a Christian must accept and live according to the belief that everything is pre-determined by God. He then concludes that Christianity has something in common with other religions and that is, the rule of love:

> *"…and yes the Bible contradicts itself, but at the end of the day, things are the way they are because they can be no other way. So if you throw your hands in the air and say 'okay, well then I can do nothing about that, but it's predetermined to be like that'. So you're gonna say 'no, I'm gonna work towards that and be positive'. It's predetermined that you do that, so, it doesn't serve as an excuse for apathy. It's an important distinction to make, but what is wonderful about that is that Christians and then non-Christians, whether it be Satanists or whether it just be Atheists or Agnostics, Scientists, it can all meet in that uncertainty and then one thing that all these people understand, is the rule of love. Christianity is a particular expression of the rule of love. I think that's it."*

Kobus expresses his belief that Christianity and other religions do not understand a similar kind of love. He explains what love means to him as a Christian:

> *"There is only one word that really stands out for me in this, and that is the word 'love'. A term so easily used these days. It's used to promote movies, CD's, shampoos and conditioners. People in the world use the word 'love' very often. Brian Adams sings: 'When you love someone, you'll do everything, even believe a lie'. Maybe Brian has the answer to what love really means. If Brian believes that, if -Brian believes that's what love is, well then I'm not sure I want that love, because if that is the love, the real love, God's love, well then I'm not sure I want anything to do with that love, because then I will have to believe a lie. So if Brian Adams believes in love, it's not for me. So let's take something else. Let's take Pretoria's love for someone like Derick Hougaard. Four years ago Derrick was called 'Liefling'[11] and I'm sure if you would have asked a lot of Bloubul[12] supporters at that time if they love Derick Hougaard, they would have told you 'yes of-course'. Well, it's four years later and obviously Derrick is not in a place in the Bloubul[12] squad as*

[11] *'Liefling' means: 'loved-one' or 'sweetheart' ;* [12] *'Bloubul' means: 'Blue-bulls' (Appendix D: Table of Translations). The translation applies throughout the document.*

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he used to be and I'm sure if you would ask some Bloubul[12] supporters today if they love Derick Hougaard, they would say 'Oh no, not anymore'. So for me the Bloubul[12] supporter way of love is not something I would hold on to, because if I have to stay a Superstar my whole life in able to stay loved, I'm not gonna make it. So this love that everybody throws around so often, why is it used so often? Well personally I believe it's because we are all built for love, we all want to be loved, and that's why I think people react on the word love. So now, what is my conclusion? Well, I don't really think I answered the question with this, but rather ask one myself. If someone mentions the word love, I always feel I want to know what does the word, what does the word 'love' means? What is real love to them? Is it to love someone while they are still desirable? And then not love them anymore? Well if that is God's love, I would also be unsure. So for me there is two types of love. The love that the world promises and the love that God promises and I have experienced both in my short 31 year life and I must admit, one of these two always left me empty and it's definitely not God's love. So this is what I'm proposing: If you use the word 'love', who's love are you referring to? If it's God's love, well then I'm gonna have to disagree on one of your statements, and that is the one where you say that Satanists, Atheists and Scientists and Christians understand the same thing and that is 'the rule of love', because you have to know someone to be able to know how they are like and what their characteristics is. You can not know someone until you spend time with them. So if God exists and if He is love, well then the only way for me to know real love, God's love, is to know God, and in what other way can we know God other than spending time with Him? And for me, that is talking to Him, spending time in His word, and that is why I believe God wants us to talk to Him, not only thank Him, but also ask Him stuff, because that for me is how a good Father is like. He wants me to ask Him stuff in able for Him to bless me, and if you say God has decided everything billions of years ago, well why wouldn't He also have decided to build everything around prayer? Maybe God wants us to ask Him stuff, because He likes our company. Maybe God sits and waits for me to wake up in the morning knowing what I need, but wanting me to ask for it, because He loves my company. One thing I've learned and I hope to build my life on, to build my life on that, and that is rather to figure God out. I would rather learn to know Him, because I believe the human mind will never fully understand the mind of God, and that for me is faith, believing God and believing that He is fair

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and that there are certain things that I will only understand in heaven. 1 Corinthians 13:8 says: 'Love never ends. As for prophesies they will pass away, as for tongues they will cease, as for knowledge it will pass away. For we know in part and we prophesy in part, but when the perfect comes, the partial will pass away. When I was a child, I spoke like a child; I thought like a child; I reasoned like a child. When I became a man, I gave up childish ways. For now we see in a mirror dimly, but then face to face. Now I know in part, then I shall know fully, even as I have been fully known. So now faith, hope and love abides, these three, but the greatest of these, is love'."

Ultimately, the comparison between Christians who are reborn and who are not reborn in the research sample, proves that the two groups have very radical differences in their theological philosophy. Even so, they do agree on some factors. Both 'reborn' and 'not reborn' Christians agree that God is omniscient; that science is applicable in cause and effect in a person's life and with regards to decisions that he or she makes; and that the authority figures that God established on earth, are not flawless because they are human and they make mistakes and wrong decisions.

There are several key factors that the two groups disagree on. Firstly, Johan (Christian who is not reborn) believes that everything is pre-determined and that there is no free will. The reborn Christians have predominantly disagreed that albeit natural consequences of decisions, God created humans with free will to make their own decisions. Secondly, Johan believes that the Bible is contradictory, although he refers to the Bible as his moral guide. The reborn Christians state that the Bible is not contradictory, because it is inspired by God and it is not in God's character to create confusion, disorder and chaos. Thirdly, Johan does not believe in the reciprocal relationship with God by means of prayer, he merely uses prayer for thanking God for what He has pre-determined for his life. The reborn Christians believe that prayer signifies a significant part of their reciprocal relationship with God and that God wants them to not only thank Him, but also speak to Him and ask Him for wisdom *etc.* Lastly, Johan believes that all religions and all people understand the rule of love. The reborn Christians stress that God's love is not similar to the love that other people and other religions are familiar with, because God's love is unconditional, never-ending and expressed within a reciprocal relationship with His

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followers. Next, the researcher discusses Johan's view with regards to God's mercy towards His followers.

5.1.2.2.2 God shows grace

Johan did not elaborate much on the subject that God shows grace and mercy towards people who sin against God or make mistakes or negative decisions against God's will, although he does mention God's grace later in the study when specific contentious issues are discussed in point *5.1.2.5.5*. Johan gives his opinion with regards to a person who makes mistakes and learns from them:

> *"I wasted a lot of time in my early twenties smoking dope and doing nothing you know. Okay, I created some really cool stuff and I saw a lot, but it's a waste of time at the time that I could have probably spent better. With that said, I am really happy for how things turned out for me, so, but I think that anyone, anyone who says he can look back and he wouldn't have changed anything, is a person who's learned nothing and surely we learn some and we learn this and we learn how to improve ourselves and that's why we don't make the same mistakes again. So then any person, about anything, can say 'I wouldn't have done it any other way', then you're like 'oh, then you truly don't learn'."*

Although Johan believes a person does not have free will to make his or her own decisions, but that everything is pre-determined by God, he still believes that a person can make mistakes and learn from them. The researcher perceives Johan's views as contradictory. Otherwise it would be pre-determined by God that humans make certain mistakes in their lives and sin against God, which would, like the reborn Christian participants said previously, be against the character of God. Johan expresses the importance of relationships with others in his life in the next section.

5.1.2.3 Relationship with others

The research participant confers his stance with regards to the Christian value to treasure relationship with other people. He reveals how a Christian should strategically testify to other people about God with his or her life. Furthermore, the researcher conveys the

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participant's opinion concerning judgement towards other people as well as showing love to other people.

Johan acknowledges the fact that Christianity puts a big emphasis on the value of community and that Christianity encourages relationships. He admits, though, that he prefers to be private about his faith and in his faith, instead of sharing it with other people. He also admits that he is alone and that it is his choice to be alone, not only in his religion, but also in his life in general:

> *"A traditional Christian is definitely someone who doesn't like thinking for themselves. That is a traditional Christian. I think we have moved beyond that. There's very good reasons for that. We are at a very particularly special time in the development of human history. Never before in the development of human history was it possible for a human being to be alone, to be completely uninvolved. In these days you can function without a single friend or a single support person, theoretically because food is obtainable, protection is obtainable, income is obtainable, we just function in a system, which is why your loneliest people are found in the biggest cities and never before in history was it like that. We have always been very interdependent, we've always belonged to a tribe, we've always belonged to a larger setting and required the support of other individuals which made us part of a group and the same goes for religious matters. Religion has also functioned within that prerequisite for a social co-existence and now, now that people can live alone, people can believe and praise and be in a religion alone and so, the traditional Christian, although there's still room for the traditional Christian and there's nothing wrong with it, but the traditional Christian was someone who had to commit to a certain point of view because of the social aspect of Christianity and that's what I like about this new order of things, where it is possible for a person to be alone, to be an individual. I'm not saying it is good, I'm not saying it is bad, I'm saying it is possible and I think given the same possibilities, given the same leeway in your spiritual life, it's up to you to choose that what you have at the moment. We don't all choose to be alone, you don't have to. I for one do, I'm an extreme. I'm alone and also in my religious life, and that is why for someone in this day and age who chooses to be a traditional Christian, to fit into…because you put the word out there, traditional, and considering that traditional means that you're bound by rules*

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that govern you to tradition and those rules for the first time in history have been declared null and void. It's now your free choice to commit to that."

Johan's definition of a '*traditional Christian*' is: *"that you're bound by rules that govern you to tradition".* Typically, similar to any other religion or faith, there are traditions in the Christian practice, for instance celebrating Christmas each year. This symbolises the birth of Jesus Christ as Christian families give each other gifts as symbol of the gift of salvation that Jesus Christ came to fulfil with his death later on earth. Also, for instance, to go to church once or twice on a Sunday, *etc*. As discussed previously in this chapter by the rest of the sample in point *5.1.1.1.2*, however, no Christian is bound by any rules, commandments and tradition anymore since Jesus paid the price for people's sins with his death and resurrection. The only rules Christians are bound to, is to love God and to love other people. With that said, Christians do aspire to live according to God's rules and value-system out of a reaction of love and thanks to God. They do so however, with the help of the Holy Spirit's guidance and the strengthening of their reciprocal relationship with Jesus Christ. As evidence accumulates, it seems as if Johan does not have a reference in his own life to a reciprocal relationship with Jesus Christ or the Holy Spirit's guidance.

The researcher finds that Johan has contradicting statements within his last-mentioned quote with regards to previous statements. Previously Johan said in point *5.1.2.2.1* that he does not believe that humans or Christians have free will to make their own decisions, that everything is pre-destined in their lives by God and that an individual can do nothing about the turn of events in his life. The mainstream Christian, as well as the reborn participants of this research sample, believes that God created humans with free will to make their own decisions, even the right to choose for or against the gospel of Jesus Christ. In the last-mentioned quote, however, Johan says that: "*A traditional Christian is definitely someone who doesn't like thinking for themselves."* Hence, the researcher reasons that when an individual believes he or she has free will to make his or her own decisions, that he or she does, in fact, think for themselves. Johan's last-mentioned quote also concludes: "*It's now your free choice to commit to that*." This statement is highly inconsistent with his previous statement where he said that people do not have free will to make their own choices.

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Johan chooses to be alone in his life and within his religion, isolated from relationships with other people, because he does not need a friend or a support system. He admits that it is not necessarily beneficial to be isolated, but that it is possible and that he is an extreme. Johan has a strategic perspective with regards to how a Christian's life should be a testimony to others, to follow.

5.1.2.3.1 To be a testimony to other people

Similar to the rest of the research sample which comprises of the reborn Christian participants, Johan acknowledges that a Christian's life should be a testimony to other people. Johan advises though, similar to the rest of the participants in the sample, that a Christian should not preach the gospel to other people, but rather live a life by example:

> *"I think the best way to win the hearts and minds of non-Christians towards the Christian cause, is not to, say, make your first word 'Jesus'. I don't think you should do that. You should live, and Jesus said it Himself, you should live by example. People must look at you and say 'what does that guy have? Why is that so amazing?' And then one day they come and ask and then you say 'It's Jesus' and then they are 'wow, but why did you not have to say it?' Because it's not necessary. Now you know it, but you're sold already, whereas if you come with the Jesus-card first, people will say 'no thanks, I don't wanna sign up. I'm not into Jesus.' It's bad politics, bad salesmanship."*

Hence, although Johan does not believe in sharing his faith openly with other people or take part in the communal expression of this faith, for instance to associate himself with a church, but rather to keep his faith private, he does believe that a person should live by example of the Christian faith. Johan gives some more abstract, but practical advice with regards to how Christians should approach Christianity:

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> *"Like with your art you know, singing around something is a lot more effective than singing about something. I'll put it to you this way…when I was leaving school we still had to go to the army, so I had to do 'verpligte Nasionale Diens'[13] you know, Military Service and in the army, I sang there, because that's the only reason I would go there, but in the army they taught us: 'in the night, if you wanna see something in the dark, look next to it. You will see it better' and a lot of things in life are like that. When you draw a hand, don't look at the hand, look at the gaps that fill it in. That's what drawing is. It's in the negative space that the hand is defined, because by looking at the hand too much, you lose sight of everything else. Whereas when you look at your hand, it is a consequence of the environment's conspiracy to produce its form and the same with Christianity. As a Christian artist, know that your values and your belief is as certain as your hand is before you. That's how real it is and then in achieving its splendour, achieving its exposition, show everything around it and it will leap from the pages. Otherwise you end up with a picture like this* [tracing his hand on a piece of paper]: *That's a hand see, there, that's a hand, but that's a child's hand because that's a picture that sees a hand, but get a picture that sees around it, then it looks like that and then you grab it."*

By this explanation of how a Christian should approach their Christianity and express it towards other people, it is clear that Johan believes that one should not state the obvious and be open about one's faith. When one focuses on everything that revolves around Christianity, it should be that which Christianity brings to the fore, namely the outcome of Christianity in people's lives. The outcome of Christianity in people's lives should be, according to the Bible and according to the research sample, a life of love according to Jesus Christ's character and conduct according to God's will. Johan believes that a life as a Christian should be the foundation of love.

[13] *'verpligte Nasionale Diens' means: 'compulsory Military Service' (Appendix D: Table of Translations). The translation applies throughout the document.*

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5.1.2.3.2 Act with love, not judgement

With regards to the value to not judge other people, whether Christian or non-Christian, Johan agrees with the reborn Christian participants that a Christian should not judge. He analyses the act of judgement and utilises the sinful act of blasphemy as an example to motivate his argument:

> *"The judgement is God's judgement. People can draw their conclusions on you to be judged. I mean, before you cross the road, you judge if it will be safe or not. So you should also draw a line about the judgement, but what I mean is that you are judged and tried. You may judge people by their actions. Say it's your own function and you know what we all do in life is we all judge. You may not choose the punishment, you may not put them on trial. If someone blasphemes you can say 'you know what, that's not for me, but because you blaspheme I'm not comfortable in your company'. So I'm going to avoid it, but it doesn't mean you're a bad person. It might be that you just don't understand, they lack understanding."*

Hence, Johan acknowledges that the act of judgement is a natural phenomenon by all people. He states that a person should not punish others or put them on trial for something, for example, blasphemy, when they may not necessarily understand why it is wrong to blaspheme. Furthermore, Johan explains that in one's own judgement of circumstances, though, similar to the act of judgement whether it is safe to cross a street, a person can judge whether he or she feels safe to remain in an environment with uncomfortable stimuli. Johan will elaborate on this subject of judgement when specific contentious issues are discussed with regards to what is viewed as sin according to Christianity in the Entertainment Industry (See point 5.1.2.5 to *5.1.2.5.5*). Johan also firmly believes in a life of love, similar to the rest of the sample. He stresses everything he does has a foundation of love:

> *"Everything about my talent is about the very things that's supporting love and I always work from the basis of love with everything I do and I think that in itself is enough to say that I praise and serve God."*

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Thus Johan lives and works from the foundation of supporting that which is love. He also trusts, as he stated previously, that all other people and all other religions, even Satanists, believe and understand the same rule of love that he understands. Still, he proclaims that because he lives and works from the basis of love, it is evident that he is a Christian and that he praises and serves the Christian God. Therefore the researcher views his statements as inconsistent and contradictory. The next section conveys information regarding whether Johan views Christianity as merely black and white (right or wrong) or whether there are grey areas pertaining to Christian values, morals and beliefs.

5.1.2.4 Black and white versus grey

The participant's view is explored with regards to whether he perceives Christian morals and values as black and white (right and wrong) or whether it differs from situation to situation and that there are possibly some grey areas, as everything is not necessarily just right or wrong. The participant's view is also clarified with regards to how he perceives traditional Christians versus liberal Christians. Before those results are revealed, the researcher discusses the participant's view on how Christians are moulded differently in their belief- and value systems.

5.1.2.4.1 Christians moulded differently

Johan did not mention that he has a personal and unique reciprocal relationship with God. He mentioned that he grew up with Christian values and that, theoretically, 100 percent of the Bible's values were taught to him when he grew up. He did not mention at all that other people have their own unique and personal relationship with God. In the next quote, Johan explains that his colleagues also come from a Christian-based value-system, but that he would not necessarily call them Christians:

> *"I have a company and five people work in the company, so I have four colleagues…and I would say in my company, one person is a Christian in the traditional sense of the word and the other three are Christian-orientated. I wouldn't speak for them and call them Christians. I think if you would ask them they might say yes, but in the day and age we live in and considering the way questions are*

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asked and, similarly, how answers are evaluated, it's hard to give an answer to that question without doing it without conditions, and an unconditional answer is very difficult, because, unfortunately, what then often happens is, if someone asks you if you're a Christian and you answer it from their point of view and you answer in the affirmative, you are immediately boxed. It's the same thing, but completely different, it's the same thing when you sit in company and someone starts telling a racist joke assuming that you'll just go along with that, whether you accept it or not. That's an example of a bad thing, but I think the way some people practise Christianity and truth in Christianity is, you know, it makes the metaphor 'not too far off the mark', but I do believe that my other three colleagues would tell you that they come from a Christian-based value system."

Johan mentions that he would not necessarily call his three colleagues Christians, although they might call themselves Christians, because they have a Christian-based value-system, just like him. Johan affirms, similarly to the reborn Christian research participants, that Christianity can not be boxed.

5.1.2.4.2 Value-system black and white versus grey

With regards to Christianity and a Christian's value-system being black and white versus grey-scale, Johan asserts that all Christians should do more research and question what they have been taught. He believes that one must not just accept the Christian dogma as true, but really consider what Christianity means in one's life:

"You have to break down on the mould, I mean Christianity, I think Christianity is too important to take on face-value, because most people's knowledge of Christianity or the experience of Christianity is based entirely on what they've been fed and they do very little development, further development in that field. You can't sit back on what's important. If your mom tells you…you know girls, their mom tells them a lot of things: 'don't do this, don't do that' and they go and do all of that stuff because

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they want to know for themselves you know, en jou pa se vir sy seun: 'moenie die kar ry nie', die seun gaan die kar steel aan die einde van die dag.[14] *Now with something as trivial as that and your dad tells you 'you can't do that' and your mom tells you 'you can't do that' and you still go and do that, how can you say the most important thing is salvation and matters of the soul and matters of life? Don't you see that the will or the death of will, will follow after your life? How can you be so trivial? Hoe kan jy so ligtelik daarop ingaan dat jy dit nooit bevraagteken nie? Jy moet vir hom se 'wag 'n bietjie'.*[15] *This is the irony, this is one of those insane ironies of our human existence that people would question the little things and even point a finger at that question, but the really big things they won't question and when it does get questioned they point a finger at the fact that it's been questioned, which that if you question anything, please question that, because that's really important! What you drink or what you drive is of no importance, but the salvation of your soul is of immeasurable importance, there can be nothing greater. So you're on a good road with the right journey asking questions, thinking and revising what you've been taught, because you've been fed a lot of information."*

Johan states that what a person has been taught about Christianity should be questioned and tested and revised if necessary. The Bible supports his statement in 1 Thessalonians 5:21 which declares the following (World English Bible; 2013): *"Test all things, and hold firmly that which is good."* The reborn Christian participants also support this statement, as they all have come to a point in their lives where they questioned the relevance of God in their lives, but made a conscious decision to follow Jesus Christ. They did not decide to follow God based only on what they were taught as they grew up, but based also on their own experiences and relationships with God.

[14] *'en jou pa se vir sy seun…' means: 'and your father tells his son…';* [15] *'Hoe kan jy so ligtelik daarop ingaan dat jy dit nooit bevraagteken nie?…' means: 'How can you take it up so lightly that you never question it?…' (Appendix D: Table of Translations). The translation applies throughout the document.*

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5.1.2.4.3 Traditional Christian versus liberal Christian

Johan does not necessarily call himself a liberal Christian. As previously quoted, he calls himself an extreme with regards to Christianity, because he chooses to be isolated in his faith. Johan accepts the following as true of a traditional Christian (for the full quotation, refer back to point 5.1.2.3):

> *"A traditional Christian is definitely someone who doesn't like thinking for themselves. That is a traditional Christian....although there's still room for the traditional Christian and there's nothing wrong with it, but the traditional Christian was someone who had to commit to a certain point of view because of the social aspect of Christianity and that's what I like about this new order of things, where it is possible for a person to be alone, to be an individual. I'm not saying it is good, I'm not saying it is bad, I'm saying it is possible and I think given the same possibilities, given the same leeway in your spiritual life, it's up to you to choose that what you have at the moment. We don't all choose to be alone, you don't have to. I for one do, I'm an extreme. I'm alone and also in my religious life, and that is why for someone in this day and age who chooses to be a traditional Christian, to fit into…because you put the word out there, traditional, and considering that traditional means that you're bound by rules that govern you to tradition and those rules for the first time in history have been declared null and void. It's now your free choice to commit to that."*

The reborn Christian research participants agree that a Christian is not bound by tradition and laws. They do however strive towards a life according to God's will and to please God as they aspire to fulfil God's laws, because they also believe that those rules were placed there by God out of love and to guide and protect them. The reborn Christian research participants also believe that a Christian should strive towards a balanced life according to God's will in point *5.1.1.4.3*, where a Christian does not disregard God's laws, but strives to live according to the Holy Spirit's guidance. Johan believes that whether it is good or bad to be an extreme Christian, he chooses to practise his faith in isolation. Finally, Johan expresses his thoughts with regards to contentious issues which are regarded as sin according to literature, next.

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5.1.2.5 Sin

According to Johan, all people sin. Johan also believes that people can not judge which sin is greater than the other. These beliefs are similar to the rest of the research sample. Johan explains that only God can judge people's sins:

> *"You know the Bible also said if you do this, you can go to hell. If you do this, a lot of people bend it and can go to hell. If you do this you can go to hell. You know there's a lot of mercy, there is a lot of grace up there, but then you can say what about the argument, okay, I'm not gay, but I kill a person every week. I can't help it, every week I go out on the streets and I kill someone. How do we know which is the worst sin you know? We leave it to God."*

Johan believes that God shows mercy and grace to His followers. He also believes that only God can judge people's sins. Thus, for people, all sin is on the same scale. Johan also discusses the following subject matters which are regarded as sin according to the representative Christian faith, within the context of the Entertainment Industry: blasphemy; bad language; substance abuse; sexual immorality; homosexuality; and information with regards to other sin the participant volunteered.

5.1.2.5.1 Blasphemy

Johan correspondingly agrees with the reborn Christian research participants that blasphemy and the use of God's name in vain, is wrong. Furthermore, Johan explains why blasphemy is wrong:

> *"Blasphemy is wrong, because it shows an arrogance towards God and a lack of understanding of God."*

Consequently, the whole research sample is in agreement that blasphemy is a sin in the eyes of God. Johan debates whether the use of bad language is right or wrong in the Christian faith, next.

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5.1.2.5.2 Bad language

Johan, akin to the predominant reborn Christian research participants, believes that bad language is also not necessarily wrong, but depends on the context and intent of the person who utilises bad language. He also adds, similarly to the reborn Christian research participants, that a Christian should be sensitive to other people and should not offend other people by the use of bad language. Johan uses a crude word as an example to motivate his statement:

> *"Bad language is an environmental issue. It depends where you are, because I think bad language is only bad when it causes offence. As a Christian, you should strive to make the people around you comfortable, peaceful and happy in as far as it is possible to do that without sacrificing your own value systems. So, when it's about omissions, omitting certain words from your vocabulary, then that is the appropriate thing to do as a Christian, but if you are in a circle of people where people would say or someone would say 'aaag nee, hy's 'n fokken…'[16] and it offends no-one there, then I don't think there is anything wrong with it, but what I will say is, even if you go into a bit more detail…a word like 'fokken'[16] is interesting, because very seldom does someone say the word 'fok'[16] and is in complete control of his emotions. So when a word becomes a carrier, a vehicle for a certain attitude like anger or hate, then it isn't cool. Even with people who don't take offence, but then it's a sin against yourself, because it means that you weren't the master. It's the same with that substance thing. Who was the master here? If foul language doesn't offend anyone, it's not a sin against anyone. It's also not a sin against God, but if it's said in a way and for that moment, anger…because that's the devil, got the better of you, it's a sin anyway. You must be on top of your game and the truth is, we very rarely cuss and are in control. When you use foul language, it's because you are being steered by the demons of anger or impulsivity or whatever else."*

[16] *'aaag nee, hy's 'n fokken'; 'fokken'; 'fok' means: 'aaah no, he's a fucking'; 'fucking'; 'fuck' (Appendix D: Table of Translations). The translation applies throughout the document.*

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From this quote it is therefore clear that Johan agrees with the rest of the sample, that bad language is not necessarily wrong, but that it depends on intent and context. He also agrees with the rest of the sample that a Christian should not offend anyone else with the use of their language and should omit certain vocabulary if necessary. Johan disagrees, though, with the reborn research participants on one issue. The reborn research participants argue that bad language is only wrong when it is aimed at something or someone with evil or harmful intent as well as when the use of their language offends other people. They do not believe that bad language is wrong otherwise, although they do admit that bad language comes across as crass when it is utilised out of anger, hurt and reaction. On the other hand, Johan brings in an interesting new nuance and takes the issue to a deeper level as he argues that when bad language is utilised out of anger, a reaction of hate or steered by impulsivity, an individual is not in total control of himself or herself and thus sins against themselves. When a person is not in control of himself or herself, then that becomes wrong even if no-one is offended by it, as God expects Christians to be in control of themselves at all times. Johan touched on the issue of substance abuse, but will elaborate some more on the issue.

5.1.2.5.3 Substance abuse

Johan's views with regards to substance abuse and abuse in general are parallel to the rest of the sample. Johan is also of the opinion that there is nothing wrong with the actual substance, but with the abuse thereof. He strongly asserts his opinion pertaining to the subject of abuse in general:

> *"It's very clear about that, it's wrong, but not because of the substance, but because of the abuse, the abuse of anything. The abuse of sex, the abuse of power, the abuse of Christianity, the abuse of food, the abuse of technology, the abuse is the problem. Nothing…the Bible is very clear about that, so substance abuse, very wrong."*

Although Johan states his disagreement with regards to abuse and substance abuse specifically, he compares two different scenarios where two different people engage in a different kind of abuse. Johan weighs up which scenario is worse in the eyes of God:

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> *"In Europe there's a lot of artists who will 'sommer'[17] light up a joint. With that said, the term 'abuse' needs to be defined. Remember what I said about taking a substance and abusing it, because a guy who smokes a joint once a month and a woman who can't help herself and grabs ice-cream four times a day and is a lard-ass waltzing her big fat body around, completely ruins her health. Who's committing the greater crime against their body and in the eyes of God? Not to be the judge, but I think if you look at the facts here before you, it's pretty obvious."*

From the above statement, Johan is of the opinion that an occasional user of the illegal substance of marijuana, does not commit a greater sin than a woman who abuses food and does not take care of her body. The reborn Christian participants discussed that it is sin when a person harms his or her body, because it is the temple of God in point 5.1.1.5. The reborn Christian participants also stated in point 5.1.1.5, that no sin is greater than the other, that all sin is equal in the eyes of God. Thus, according to the reborn Christian research participants, the person who would harm his body occasionally with the illegal substance of marijuana, for instance, and the person who would harm her body with the overconsumption of food every day, commits equal sin in the eyes of God. Furthermore, Johan deliberates the subject of sexual immorality.

5.1.2.5.4 Sexual immorality

The research participants strongly motivate that sexual immorality and pornography is wrong as a Christian. Conversely, Johan did not state whether sexual immorality and pornography is right or wrong. He did, however, clearly describe all the negative consequences about one's involvement in pornography. He made a statement that pornography is very unhealthy. Johan utilised the issue of whether masturbation is right or wrong as a Christian in order to motivate his argument about pornography as a sexual immoral act. He discusses this phenomenon bluntly in a frank and forthright manner:

> *"Well you know the thing about pornography is, the Bible isn't very clear on that, simply because I don't think it's sin many times. The only way you can get to pornography is by joining a conclusion of a series of other things that was said in a*

[17] *'sommer means: 'just' (Appendix D: Table of Translations). The translation applies throughout the document.*

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different context and applying it to this context, but I'll put it to you this way, the unhealthy aspects of pornography are clearly seen for those who have eyes. If you want to see it you will, because it's there. What it does is, let's start with the more obvious, if you're in a relationship, if you are married, you go to pornography, what happens is pornography is a visual thing right. It's also an audio thing and it's a thing which is based on your senses but that sensual, not sensual, that senses stimulation enters your activity. So if you're having sex with your wife, the cum-drinking whore on www.cumdrinkingwhore.com is in your mind. It's going to dilute your relationship. So that's an unhealthy thing and the Bible is clear about that. Know what is healthy for you, do what is healthy for you. I think if people want to film themselves with these sexual acts and sell that for other people, you know, I don't know if that's wrong. I don't think it's anymore wrong than owning a bottle store you know. In the purveyor of a vice, you're the purveyor of a vice, because this is what it is. I think Jesus's first miracle, you know, was to change water into wine. What did those people do, you know? I suppose it was up to them to get drunk or not, but then the question is, how much pornography is allowed? Because what is pornography? Pornography is a stimulation of the senses reaching a certain goal and I think before you address the issue of pornography, you have to address the issue of masturbation firstly. Pornography is used by couples, but I think by far the most pornography and really, you have to know the reality of the object of its creation and its business empire that's been created around it. It really has to do with self-stimulation and I am very cautious to pass judgement on the act of masturbation, because I don't know and basically what is the difference between going online, finding a pornographic picture and masturbating to that or thinking about the time you had sex with someone and masturbating to that? What's the difference? Then you know, I hear you can get cancer in the balls if you don't masturbate. That's not why I masturbate. I masturbate because it's a certain stimulation for me and I think by no means, you know, it means all those things. I will be honest with you, it's not a subject…and that is quite unusual… it is not a subject I have spent much time on analysing. I really have an answer to everything as you might have noticed so far, but on the pornography issue, especially how it goes with the Bible values, all I can tell you is that when a man masturbates, he releases a certain power, that I know as a man. We are weaker as a man if we do that. I never masturbate on a working day because I can feel how it diminishes my

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power. I'll even go as far as to say that if a guy is masturbating now, if a guy had a wank this morning, I can tell. It's in the eyes, it's in the way, it's just, it's…that thing. Dis…twak, masturbasie, twak[18]*, but you know, some people are without love and affection and some people have no joy in life and imagine you're a poor person and people don't like you and you know you have this horrible life. You have no love, you have no money, you can't even go out and do something and you're in despair and tonight you get home and your mother Palmer and her five daughters become your best friend and you slap the salami, you feel a bit better you know. One has to understand that and then if that guy can do it and the rich guy who has got a lot of friends, who's got a lot of happiness, why not him try it? But that masturbation is bad in a relationship, if it's not happening together, you know if you decide to join in together you know, fine, but I think if you're married and you sneak off and masturbate it's bad for your relationship. I am very, very sure of that. I can't prove it but I just think even if it's as simple as tonight your wife wants to make love to you and you're not up for it because you've already shared your load with a hand, thank you very much. So you'll be missing on a sexual experience, even when your wife gets horny. It's an unhealthy environment and I don't care about that. I do things that's unhealthy and I do think that masturbation mostly is unhealthy, but it's a difficult topic. I need to give it more thought. I'm going to leave here and think about it a lot more."*

The researcher contacted the interviewee a few months later to collect his concluding thoughts on the topic. Subsequently, Johan gave his final statement with regards to sexual immorality and pornography:

"I'm pretty much set in my thoughts on these matters. Pornography is unhealthy. I'll stick to my reasons above, but like smoking and fast foods, most people will continue using it. I do not believe in prohibition of any kind when it comes to personal matters. I believe that all people should have access to, for instance, all drugs and every manner of sex by consent. I don't believe in the right of any state or controlling body to prescribe one's personal actions or intake. The key is

[18] *'Dis…twak, masturbasie, twak' means: 'It's…nonsense, masturbation, nonsense' (Appendix D: Table of Translations). The translation applies throughout the document.*

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openness and education, with food as with drugs and sex. Masturbation is okay, but like most things, unhealthy in excess. Sex will exist for as long as man's fear of death exists. The two are inexorably linked."

Johan states that the Bible is not very clear about pornography. He does confirm some of the things that the reborn Christian research participants concluded, which is that pornography is unhealthy for a person, especially in a committed relationship where the man, for instance, desires and lusts after another woman that is not his wife. He stated that that is wrong and that the Bible clearly professes that people should do what is healthy and good for them. Although Johan stresses that pornography is unhealthy, he mentions that he still engages in it. He uses the issue with regards to whether masturbation is right or wrong, because of the assumption that people masturbate when or after they watch pornography. Johan also came to the conclusion that masturbation is mostly unhealthy and that a person should not masturbate in excess.

Furthermore, Johan compares the distribution of pornography and sexual immorality with the ownership of a bottle-store as both the distributor and the owner are seen as the purveyors of a vice. According to this statement, the researcher assumes that Johan perceives alcohol, as well as pornography to be a sinful product. The researcher realises however that the comparison is in contradiction with a statement that Johan made when he discussed whether substance abuse is right or wrong. In *5.1.2.5.3*, Johan stated the following: *"It's very clear about that, it's wrong, but not because of the substance, but because of the abuse…."* Thus, Johan's views are contradictory, as he states here that the actual substance is not a vice, but rather the abuse of the substance. Lastly, the reborn Christian research participants agree that the actual substance is not a vice. They do however perceive the distribution of pornography as a vice, because they believe that Christians should not be the cause of temptation for other people. Both reborn participants as well as the participant who is not reborn, state that pornography is in fact unhealthy and a temptation to people.

Johan believes that any person should have access to every manner of sex, by consent and that the state or a controlling body should not restrict one's personal actions or intake. The reborn research participants agree that all 'mpeople should be able to make their own choices, as God gives all people the freedom of choice and free will, but that they should

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aspire to live according to God's will and God's values and not break the law of a country. Johan expresses his views with regards to homosexuality, next.

5.1.2.5.5 Homosexuality

Johan's conclusion with regards to homosexuality is equivalent to that of the reborn Christian research participants, namely that homosexuality is wrong in the eyes of God. Johan has a few arguments, though, that are dissimilar to those of the rest of the sample:

> *"You know, I'm sorry, the Bible is clear about it, the Bible says it's not cool. The Old Testament kills you for it and The New Testament says no, it is wrong. So, if you wanna follow the Bible, the Bible's teachings, and be homosexual, sorry it's not gonna work, but you are protected as a homosexual, you are protected. See the Bible is like a constitution, it's like the constitution of our country. It even protects the criminals against abuse. Let someone bear the consequences for his action, but you are protected, because also if you are a criminal, you must be punished for your crime. It doesn't mean the police can kick you or beat you with batons. They can do that to subdue you if you resist arrest and even then they must try not to kill you. They must try other more professional means, but basically the same with the Bible. Yes, of-course, again 'let him without sin cast the first stone'… The Bible says 'judge not, let him be judged'. So if someone's gay, I can say 'dude the Bible says you're not allowed to steal, the Bible says you're not allowed to be gay' and that's the way it is, but if you're gay the Bible also says I'm not gonna screw you up for that. I can't come down on you with the wrath of God because of that, so I leave you to your conscience and basically I can't see how you can ever figure that out, because it's one thing to commit one sin, but it's another thing to repeatedly sin and sin and sin and sin and knowing that it's wrong. I think if you're a Christian and you follow the rules of the Bible and you say 'I'm a guy and other guys make me horny. I love women, but I don't feel sexually attracted to them at all and when it comes to expressing my deepest physical affections to a human being, I want that to be with another man and I'm a Christian in every other way, and God and I can talk about*

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this when I get to the pearly gates'. I sincerely believe you will not go to hell because of that. So what's the point?...A 'moffie'[19] hurts no-one, a killer does and that is why if someone goes out and kills someone you catch him and we either give him the death penalty or lock him away depending on the rules of the country, and if someone is gay, I believe the society should leave him alone. They hurt no-one. It's his business. That's between him and God and I'm willing to leave him entirely to God, because at the end of the day it was predetermined that he would be gay."

Johan states that homosexuality is wrong according to the Christian faith and that people can not judge people who have a homosexual orientation, because nobody is without sin. He quotes John 8:7 to motivate his argument (New Living Translation; 2007): "…*but let the one who has never sinned throw the first stone!"* The reborn Christian participants also state that Christians should not judge or condemn people with a homosexual or LGBTQIA orientation, but rather accept them and love them unconditionally.

Additionally, Johan states that all actions have consequences and warns that it is not good when people repeatedly sin whilst knowing what they do is wrong in the eyes of God. Johan speaks about a Bible principle according to Hebrew 10:26 to 27 (New International Version; 2011): *"If we deliberately keep on sinning after we have received the knowledge of the truth, no sacrifice for sins is left, but only a fearful expectation of judgment and of raging fire that will consume the enemies of God."* With regards to this statement that Johan made, the reborn Christian participants only declare that when a Christian chooses to live a homosexual or LGBTQIA lifestyle, that he or she deliberately chooses against the will of God.

Even though Johan believes that homosexuality is wrong and that a Christian should not deliberately and continuously choose to go against the will of God, he also has compassion for them and states that God will show them grace and mercy, because they do not hurt anyone else. Likewise, the reborn Christian participants also show grace and mercy towards LGBTQIA's.

[19] *'moffie' means: 'a homosexual person' (Appendix D: Table of Translations). The translation applies throughout the document.*

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Lastly, Johan mentions again that God predetermines all people's lives and therefore God predetermined some people to be homosexual. The reborn Christian research participants disagree fully, as discussed earlier in point *5.1.1.2.2*, that God created all people with free will to make their own decisions in their life and that their lives are not predetermined.

5.1.2.5.6 Other sin

Johan agrees that all the above-mentioned topics are sin in the eyes of God, except for bad language and sexual immorality. Johan believes, similarly to the rest of the sample, that bad language is man-made and depends on the scenario, intention and content of the bad language. Johan comes to the conclusion that when other people take offense when someone utilises bad language, that Christians should not engage in the use thereof; that Christians should not utilise bad language with the intention to curse or harm someone else; and that Christians should not utilise bad language out of an emotional response like anger, hurt or impulse. With regards to sexual immorality and pornography, Johan concludes that it is unhealthy for a person, especially when in a committed relationship.

Similar to the rest of the sample, Johan also volunteers the following information as sinful conduct: lying; stealing; murder; rape; child- and woman-abuse; the abuse of sex; the abuse of power; the abuse of Christianity; the abuse of food; the abuse of technology; and being corrupt. Some of this information has already been mentioned by Johan as it forms part of the participant's discussions in this chapter, as well as the subsequent chapters where the participant's core value system is compared to his career environment.

5.2 CONCLUSION

In this chapter, the findings were presented with regards to how the entertainers perceive the role of Christianity in their lives. Ultimately, the theoretical and practical implications of the Christian faith in their lives were thoroughly discussed, specifically with regards to their personal stimuli away from their work environment. Thus, the entertainers' core value systems were explored and comprehensively defined. One participant does, however, not fulfil the delimitations of the definition of 'Christian' in terms of this research investigation, as this participant is not reborn in the Christian faith similar to the rest of the research

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sample. The findings with regards to this participant were discussed separately in order to clarify and compare the similarities and differences between this participant and the rest of the research sample. This participant has shown radical differences in his belief- and value system in comparison with the rest of the sample. It will be highlighted accordingly.

Five main themes were documented concerning the reborn research participants' morals, values and beliefs. The first main theme recognised the relevance of the Bible in the Christian faith. The research participants view the Holy Bible as the written moral guide, framework and foundation of the Christian faith and lifestyle. When the participants face conflicting moral decisions in their lives, they utilise the Bible as a resource to compare whether their moral decisions would be in line with Biblical values. The research participants highlight three of their most essential beliefs within the Bible, which form part of their core value-system and moral conduct as Christians. The first Biblical value is for a Christian to function as part of a church or Christian community in order to grow spiritually and serve each other, as well as others with love and encouragement. The second Biblical value is that a Christian aspires to follow the law of the Ten Commandments written by God, as well as other rules in the Bible, in order to please God. The research participants declare however that God, the Father has sent God the Son, Jesus Christ, to pay the price for all humans' sins through His sacrificial death on the cross. Therefore the research participants live according to God's New Covenant, which enwraps the whole law in one commandment namely to love God and to love others with God's love. Therefore, although Christians aspires[p to live without sin and to fulfil all the laws and rules in the Bible, they focus on the value to love God and love others in order to live in right-standing with God. Thirdly, the research participants all aspire to live according to the Biblical teaching of the 'fruit of the Spirit'. In order to live according to the 'fruit of the Spirit', the research participants intend to live a life of love, joy, peace, patience, kindness, goodness, faithfulness, gentleness and self-control.

The second main theme identified by the research participants regarding their Christian morals, values and beliefs, is that the research participants believe they have a unique and personal relationship with God the Son, Jesus Christ. They state that Christianity is the only faith where one can have an intimate relationship with God and that is why the research participants perceive that Christianity is in reality not a mere religion, although

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Christianity is theoretically categorised as a religion. The research participants furthermore explain that God made it possible for every reborn Christian to have a personal relationship with Him when Jesus Christ was resurrected from His sacrificial death for humans' sin and sent God the Holy Spirit to indwell and assist them. This relationship that the participants have with their God, guides their whole life and all their decisions, as they have reciprocal relationship with God. Thus the research participants do not only pray to God and speak to God, but God speaks back and the Holy Spirit specifically leads the research participants to make all the right choices by giving them a feeling or conviction of peace and a knowing of what is right or wrong. The research participants emphasise four concepts that is foundational to their beliefs concerning their relationship with God, which also explain their approach to moral conflicting decision-making. Firstly their decisions must be based on God's will for their lives and secondly on the Holy Spirit's guidance. Thirdly, the research participants believe that although God's guidance is present in their lives, especially if they seek and ask for it, they still have the free choice and free will to make their own decisions. Although God is omniscient and knows what the research participants will choose, they have the ability to make the right choice which is in God's will or to choose against God's will and not listen to the Holy Spirit's guidance. As the research participants feel that they sometimes make the wrong choices against God's will for their own selfish benefit instead of God's benefit, they do acknowledge that they will bear the consequences of their decisions and learn from their mistakes. Lastly, however, they trust that God will make the circumstances turn out for their best interestat the end of the day and show them mercy, because He loves them.

The third main theme of the research participants' core value system is that they value relationships with other people. They reveal two aspects that form part of their beliefs and conduct when they build a relationship with other people. Firstly, they feel they have the duty to be a testimony to other people. Thus they feel they have to witness to other people about what God has done in their lives. Yet, the research participants are of the predominant opinion that they should not preach to other people, but rather show them God's love and the 'fruit of the Spirit' through their lifestyle and when the opportunity arises, to witness what God has done in their lives without preaching (to Bible-bash) or judging other people. The research participants put a great emphasis on the Christian value that one should show unconditional love to other people whether they are fellow Christians or non-Christians. They also declare that a Christian can not judge non-

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Christians on Christian values and morals. They acknowledge that only God can judge and that no man or woman has the right to judge another.

The fourth main theme which is deliberated with regards to the Christian research participants' core value system, is whether Christian values and beliefs should be viewed as 'black and white' (right or wrong) or whether some situations can give credit to any 'grey areas' with regards to sin against God. The predominant view of the research participants is that everything is not necessarily black and white, because all Christians are moulded differently in their thought-processes and personalities as they grew up. Although the research participants do not see every moral situation as either black or white, they agree that the fundamental beliefs and values with regards to Christianity are unwaveringly black and white. The researcher also explored the relevance of religious traditional Christians and open-minded liberal Christians. The predominant view once again concluded that there is nothing wrong with either traditional or liberal Christians, but that they should all search for a balance. The conclusion was ultimately that as long as Christians focus on their relationship with God and the Holy Spirit guidance in their lives, they will live in God's perfect will with regards to what is right and refrain from what is wrong.

The chapter concludes with the specific findings of what the Christian participants regard as sin. Special investigation was awarded to specific issues that the research participants are challenged with in their work environment in the Entertainment Industry, namely: blasphemy; bad language; substance abuse; sexual immorality; and homosexuality. Ultimately, the research participants acknowledge that God does not want Christians to harm themselves by any means or by using their bodies to sin, because Christians should honour God with their bodies as it is viewed as the temple of God. The research participants view the following as sin in the eyes of God and they state that they aspire not to engage in these sinful acts in their personal lives: blasphemy, substance abuse, sexual immorality and homosexuality. The research participants do not necessarily view the use of bad language as sin. They profess that it is sin when a person has the intention of harm toward something or someone else when they utilise bad language. They profess that it is also a sinful act when one utilises bad language in the presence of others that are uncomfortable or offended by it.

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The research participant who is not reborn agrees with the reborn research participants on the following beliefs, values and ethics: that a Christian should be a testimony to other people through their lifestyle; that a Christian should not judge other people, because only God can judge people; that God shows grace and mercy to people; that Christianity is not necessarily black or white. Lastly, this research participant views the following as sin in the eyes of God: blasphemy, substance abuse; and homosexuality. He agrees with the rest of the sample that bad language is not necessarily a sinful act, but that it depends on the intention behind it, as well as whether someone else is offended by the use of bad language. He also states that bad language is a sinful act against oneself and God when utilised out of anger, hurt and impulsivity *etc.* because then a Christian is not in control of his or her actions. He declares that sexual immorality and pornography is mostly unhealthy, but admits that he does things that are unhealthy at times. He concludes that everything in moderation is acceptable.

The participant who is not reborn disagrees with the rest of the sample on the beliefs, ethics and values to follow. The participant who is not reborn, states that he grew up with the Bible as his moral guide and that he aims to live according to Biblical values. The researcher, however, realises that he contradicts himself several times throughout the study, as his beliefs are often contradictory to what the Bible professes. He acknowledges the importance and relevance of church, but states that he prefers to be private and isolated in his faith and from other people. The research participant does not mention that he has a relationship with God or that it is imperative to have a relationship with God as a Christian. Similarly, he also does not mention at all that he follows the Holy Spirit's guidance and leadership in his life or that it is essential for a Christian to have the Holy Spirit's guidance in his or her life. Furthermore, the participant states that a Christian does not have free will to make his or her own decisions, like the Bible and the rest of the sample profess, but that God predetermined everything in all people's lives. He states that because God predetermined everything for him, that he only prays to say thank you instead of speaking to God in general and asking His guidance. The participant states that a person does not have free will and the ability of choice, yet he chooses to be isolated in his faith and chooses to not be a traditional Christian, because a traditional Christian can not think for him- or herself. Moreover, the research participant acknowledges that he has made mistakes and wrong decisions in the past, but that he has learned from them. The researcher finds his statements very contradictory with regards to the topic of free will. In

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the light of these findings, it is the researcher's assumption that the participant does not seem to have that personal reciprocal relationship with God and that he does not experience the Holy Spirit's guidance in his life. The researcher is also of the opinion that this participant is not certain of his beliefs, because he contradicts himself so much throughout the study. Additionally, the research participant believes that one's lifestyle should resemble love for other people and state that all people, even Satanists, understand the rule of love. The rest of the sample, however, disagrees with him, because people from other religions are not familiar with the Christian God's "agape" love. The research participant chooses to not be a traditional Christian, but to isolate himself from others. The rest of the sample concluded that a Christian who isolates him- or herself from other people is too extreme and is not practicing their faith according to the will of God. The research participant, however, admits that he is an extreme Christian and that it is not necessarily a good thing for him to be such an extreme, but that it is possible in these modern times.

Finally, the sample's core value system with regards to their Christian faith is delineated. The next chapter reveals the researcher's findings concerning the sample's perceptions of their work environment. The core values and occupational cultural conduct and behaviour that are expected from the sample within the Entertainment profession and/or the participants' Academic Institution will be explored henceforward.

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CHAPTER SIX:

ENTERTAINMENT WORK VALUES AND EXPECTATIONS

"I think there's so much freedom in the Entertainment Industry. I always say there's only one rule in shows, only one rule: You can get high on drugs; you can have sex with a gazillion people; you can say and speak foul whenever you want. There is only one rule and that is the show must go on." – Johan

6.1 INTRODUCTION

This chapter serves to discover the specific values, norms, culture and ethics with regards to the academic and/or occupational environment of the Entertainment Industry at large. These findings will clarify the behaviour and conduct that are expected from entertainers in order to build a successful career in the Entertainment Industry. Irrespective of a person's religious affiliation, beliefs and values, one has to conform to the professional standards of one's occupational criteria in order to sustain in one's job as well as advance in one's career. Henceforth, the Entertainment Industry's occupational norms and demands are deliberated amongst the research sample.

In this chapter the ethics with regards to the entertainers' rights to their own religious affiliation and customs within the work environment are firstly discussed, as well as the religious norms of the Entertainment Industry. The sample also provides information with regards to what is expected from students within an Academic Institution who aim to enter the Entertainment Industry as full-time professional entertainers. Additionally, the acceptable and most prominent cultural values of the Entertainment Industry are described. Subsequently, entertainers' vital significance of contractual employment agreements is considered as well as the necessity for an entertainer to employ an agent in order to source and negotiate business transactions between the employee and employer is conferred. The ethics and procedures that concern job selections in the industry are thoroughly discussed, which is impacted by an applicable ranking system. Furthermore, the sample explains why they perceive the Industry as a ruthless and cut-throat business environment which causes their career advancement to be very difficult. Thereafter,

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occupational priorities are determined which reign supreme in the Entertainment Industry, as well as the expected work hours and remuneration in return for the entertainers' services. The entertainers' indispensable conduct of professionalism is identified which is required of them. Lastly, the chapter concludes with the entertainers' need for and affiliation to a representative union which will protect them in their work environment.

6.1.1 PERCEPTIONS OF THE REBORN RESEARCH PARTICIPANTS

The predominant representative perceptions of all eight reborn Christian participants in the research sample are concluded and comprehensively discussed in this section. The perceptions of the one Christian participant who is not reborn are discussed in point 6.1.2.

6.1.1.1 Religious affiliation and customs

In historic times, entertainment originated in the church. Although entertainment did not originate in a Christian church setting, it always had a religious connotation. Stromberg (2009) explains that modern entertainment cultivated from older ideals of aesthetic meditation as a medium to religious devotion. Stromberg further clarifies that the value of entertainment to religious devotion later developed into an extensive aesthetic awareness, subsequently for the use of practices other than religion as well. This aesthetic awareness subsequently transformed into a modern ideal of representing all human need and desire (Stromberg; 2009). Moreover, Natasha explains the religious connotation to entertainment:

> *"It's always been a religious-based industry. It started out with people making sacrifices to the God of wine. So it's always had a religious connotation. Somewhere along the line it just went all awry, but it never, it wasn't Christian, it was heathen as people would say."*

Natasha describes the Entertainment Industry as heathen, even though it originated from a religious context. From a Christian's perspective, the word 'heathen' implicates the following (Merriam-Webster Dictionary; 2013): *"An unconverted member of a people or nation that does not acknowledge the God of the Bible."* At present, the Entertainment

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Industry is still considered to be heathen and even more-so than when it originated. There are no written rules or policies in the Entertainment Industry at large that are against an employee or employer's right to affiliate to any religion of his or her choice and his or her association to the customs thereof, which is in line with the Employment Equity Act of South Africa No. 55 of 1998 (2004, p.7) which declares the following: *"No person may unfairly discriminate, directly or indirectly, against an employee, in any employment policy or practice, on one or more grounds, including race, gender, sex, pregnancy, marital status, family responsibility, ethnic or social origin, colour, sexual orientation, age, disability, religion, HIV status, conscience, belief, political opinion, culture, language and birth".* There are also no written rules or policies in the Entertainment Industry at large that prohibits the utilisation of any religious content in entertainment and productions. Marius elaborates on this subject:

> *"Well, there's freedom of religion. So any religion, you can practise any religion in the industry or in a show or in a movie…but then you know, Christianity takes the most flack. Why? Because it's the true religion. Yah, no that's just a joke, but truly as well."* [The interviewee made a joke by the use of a cliché that Christians normally use, namely that Christianity is persecuted the most in the world and in the industry because it is the true religion amongst all other existing religions. Although the interviewee made a joke, he also confirmed his belief in the saying]

Hence, for a Christian entertainer who enters the industrial sphere of entertainment, he or she has the right and the freedom to practice his or her Christianity, regardless of whether the environment where he or she works is Christian-based. Marius states, however, that although there is freedom of religion in the Entertainment Industry, he perceives that Christianity is the religious diversity group that is the most prevalent target of prejudice in the work environment.

The sample's honest perceptions and experiences of the Entertainment Industry's norms and expectations are thoroughly discussed from every possible relevant outlook with regards to the business environment in which these Christian entertainers aim to make a living. Firstly, entertainment students and alumni students of tertiary and other Academic Institutions, share their thoughts and experiences, next.

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6.1.1.2 Studying towards a career in the Entertainment Industry

An individual who strives to build a career in the Entertainment Industry, can study various fields in entertainment in order to equip him- or herself with the necessary skill and knowledge to make a success of him- or herself in the industry. It is, however, not necessary at all to study in order to get work or to advance in one's career in the Entertainment Industry. Susan confirms this statement:

> *"Some people don't study and they just make it."*

When Susan states that people *'just make it'*, she refers to people who are successful in the Entertainment Industry and who have loyal audiences. Ewoudt discusses the policies in the Academic Institution with regards to religion:

> *"I know that the Institution has a policy that if something is required from you or there's a task that you have to do and you say 'no, I will not do this, because I believe this', then you will fail the assignment, because you have signed a form or a contract at the beginning of the year that entails this or explains this going 'If there's an assignment you have to do and you say 'no, because I believe this or that', you will fail the assignment', but saying that, in the same breath, they won't be unrealistic in giving you something that you have to do. They won't be unrealistic. They won't be nasty. They won't ever do that."*

Thus, the Academic Institution that prepares entertainers for the Entertainment Industry has a policy or contractual agreement that gives the students no choice but to prioritise their work and study material if they want to pass their studies, even at the expense of their religious beliefs and moral values. Ewoudt mentions, however, that the Academic Institution is realistic with what they require of students compared to the corporate Entertainment Industry. Susan states that her experience in the Academic Institution was very difficult for her, because of what they required her to do for marks:

> *"*[The particular Academic Institution] *was difficult because we only had a certain amount of stuff and you have to audition for it otherwise you don't get marks, you know, things like that. Yah, they made it very difficult. They made it very, very*

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difficult…Obviously, I mean, I haven't been in the industry very long you know, there's gonna be times where I'm gonna have to face stuff and probably say no to some stuff, but maybe in that case [the particular Academic Institution] *helped in that. Just a little bit they prepare us for what we're gonna have to say no to."*

Susan explains that what makes the Academic Institution experience difficult is that they require students to complete only a limited number of projects for marks. Therefore when the students experience internal conflict because of their religious values and beliefs, they are pressured to prioritise their studies and their work and subsequently complete the projects, because they will not be able to obtain marks otherwise. However, Susan acknowledges that the Academic Institution prepared her in terms of what to expect in the corporate entertainment environment. One benefit that student aspirant entertainers have, as opposed to entertainers who never qualified themselves before they entered the Entertainment Industry, is that they have and/or had an opportunity to gain familiarity with the culture of the Entertainment Industry.

6.1.1.3 Industry culture

The culture of the Entertainment Industry is multifaceted. An entertainer who aspires to build a career in the Entertainment Industry will have to be open-minded. On a personal level, Christopher describes the thought-processes of the typical entertainer and provides an example of his own experience:

"When I entered the industry and since then, my journey has taken me many places and not only outside, but also inside of myself, like searching a lot. I mean as a creative person, you know everybody says this, but I do think it's true, that you're very sensitive to what's going on around us, what's happening with me at this point in time."

This shows that an entertainer probably has high emotional intelligence as they continuously conduct introspection with regards to their thoughts and feelings; conduct extrospection with regards to other people's thoughts and feelings; and construct meaning from their surroundings and status quo (Stein & Book; 2010). An individual will be able to constructively cope better in the work environment if he or she has a high emotional

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intelligence, which means that the individual will have a high stress-tolerance in adverse and challenging circumstances (Book & Stein; 2010), similar to the corporate entertainment environment. Amelia describes the adverse culture of the Entertainment Industry on a corporate level:

> *"Your talents are so 'out there' and that's what people judge you on. When you walk into a casting, if someone doesn't like your acting they will tell you. If someone doesn't like the way you look, they will, you know, tell you. It's not a case of being polite. Or when you perform on stage, you are putting everything out there to be judged."*

Hence, an entertainer is constantly judged on his or her performance, physical appearance and behaviour, not only by employers, but also by audiences. On a communal level within the occupational entertainment environment, the culture does not prescribe any rules, norms and boundaries, yet there is still an element of judgement. Ewoudt clarifies this phenomenon and reveals the morals and values of the industry:

> *"It's a community that doesn't judge, but at the same time judges. A community that allows you to be whatever you want to be or whoever someone wishes to be, but doesn't always understand at the same time. What I mean by this is, because it's such a cut-throat industry, if someone is different they always get spoken of or deliberated amongst people and I think that can get judgemental, but at the same time they allow you to be whoever you want to be and how you want to live…I think that regarding morals, there's different levels and different beliefs and everyone has the place for what they believe or for what they want to do. There is the 'heavy partying people', the 'heavy drinkers', the 'heavy drug abusers' and then, at the same time, you get people who wouldn't touch a drop of alcohol in the industry. So I think it's such a vast industry and such a vast group of people, that pinpointing it to a moral or to a standard of living is, is hard. Morals inside the institution or industry are quite liberal and they allow each and every one to be themselves."*

Ewoudt declares that the morals in the industry are rather liberal, but that it varies. Hence, the corporate entertainment community has a culture that allows each and every one to have their own identity, morals, values, beliefs and way of life. He also states that

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although everyone is allowed to be themselves, there is some form of judgement when someone is different from the norm. Simoné elaborates on the culture between entertainers on an interpersonal level:

> *"They always used to tease the Arts Campus…so if there's a strike, the Arts Campus is…everyone just comes and loves each other and we're just all at peace and everyone's high, but that's basically the state of heart. Like, I think in general our people are very compassionate, very emotional. I mean, if something is upsetting in the world, like Japan or whatever, artists are the first to come together and sing a song, you know, make a charity fund-raiser day for it, get silly blankets together or whatever. So in general and especially what I experience with the people I work with, even on TV, everyone is so encouraging and friendly…I mean occasionally you probably get the nasty people, but honestly that only means that they are very self-focused, which isn't a bad thing necessarily. They're just driven and ambitious, but so, I'd say that's the two opposites. You get the ambitious people who maybe don't give enough or don't care enough for the people around them and then you get the 'everyone else' group, who are basically just in touch with each other and they want to encourage and love, because they have so much love to give. They really have so much love to give. That's why we perform, because we get so much in return just for performing. So I'd say that's it basically and then that's the morals, so it might be a little hippie sometimes in a fact that 'make love, not war'. I think that really is the state of mind and yah, how performers sort-of view life."*

In view of that, entertainers are emotional beings who have a state of mind and a state of heart that is very at ease, generous, compassionate, expressive, supportive, heartening, friendly, affectionate and warm towards other people. Entertainers thus thrive on love as Simoné mentions that they are a little hippie at times in a way of '*make love, not war'*. Simoné, however, admits that there are *'nasty people'* in the work environment, but she excuses their behaviour for ambition, drive and self-centredness. Ewoudt' s perspective with regards to the interpersonal culture in the Entertainment Industry is as follows:

> *"It's a culture that's very supportive, but at the same time it's a family, because it's such a small industry and such a small institution, but inside the family there is*

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always competition and cut-throat nails-out moments where we have to compete for either a character or a place in the spotlight. So I think regarding that it's really a culture and a diverse culture and that you can't really pin-point to any moral or any standard."

Ewoudt compares the interpersonal culture in the Entertainment Industry to a supportive family system. He also mentions, akin to Simoné, that the system can, however, become *'nasty'*, because it is also a competitive and cut-throat corporate environment where there are '*nails-out moments'* for the spotlight. It is safe to say that the culture of the Entertainment Industry's upholds a lot of contrasts. The first thing that student entertainers or aspirant entertainers should know before they enter the job market in the Entertainment Industry, is that entertainers mostly functions as contractors.

6.1.1.4 Entertainers are contractors

When an entertainer employee gets selected for a work position, depending on the field of entertainment, the work contract is in most cases only a contractual agreement and not a permanent employment offer. Christopher clarifies the norm in South Africa compared to abroad with regards to employment contracts:

"You know in South-Africa your production doesn't run for a three-year season or a five-year season, it runs for three months."

The fact that most entertainment employment contracts are only contractual, has a tremendous impact on the entertainers' quality of life, because they have zero or minimal stability in their work and thus ultimately in their lives. Subsequently, this has a remarkable impact on the entertainers' drive and decisions in order to obtain and retain work. Ewoudt describes the entertainer as a typical contractor that sources his own work in the job market:

"It's like applying for a job every time you finish a show. So you can see us as contractors at the end of the day. We get a contract, and you travel to get the next contract and the next show and the next job. I think you can relate people seeing a show, having seen you and having an idea of you, as a normal person's resume

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and each time I go for a job, my resume, my CV just expands and someone has either an idea of me or they can see what I have done."

Entertainers are thus generally contractors who offer their services in the entertainment job market. An entertainer's CV is also not necessarily a piece of paper of qualifications and past experience, but is instead how well the entertainer is known in the industry and admired by audiences. It is the norm for entertainers to employ an agent or to get signed by an agency in the Entertainment Industry in order to source work contracts for them amongst other things. The sample discusses the strategic necessity of an entertainer to invest in an agent.

6.1.1.5 The necessity of an agent

The sample discusses whether a business agent is necessary in the Entertainment Industry in order to aid entertainers to advance in their career. The sample also discusses the benefits and disadvantages to the employment of a personal agent or to belong to an agency. Firstly, Simoné answers the researcher's query with regards to whether it is really necessary to invest in an agent in the Entertainment Industry:

"Well, yah I think so. It depends on what you want to do. I mean, if you just want to dance, you don't really need an agency. You just need amazing networking skills and you need to know the right people, because, I mean, dancers actually can work a lot if they know the right people, but otherwise, you know, an agency is the best, because that's how you hear about castings. Yah, so it's the best."

An entertainer needs to network in the corporate entertainment environment in order to find out about work opportunities, for instance in the field of dance. An entertainer hence needs to source his or her own work. Alternatively, an agency provides the service of notifying entertainers about work opportunities and castings that the entertainer can audition for. Moreover, Susan elaborates on when it would be beneficial for an entertainer to invest in an agent:

"You need an agent, definitely, if you want to do TV, definitely and ads and all of that, but to do theatre you don't always need an Agent, because you'll hear about

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auditions via the grapevine and whatever. You just go and show up, but for me, she is really great. She's pushed me into auditions that I probably wouldn't have gotten on my own. So it's beneficial to have an agent in that way."

Once again, an entertainer needs networking skills in order to find out about work opportunities, for instance with upcoming theatre shows and in that case the services of an agency is not always necessary. An agent is required, however, for when an entertainer aspires to feature on television and ad campaigns. Ultimately, the sample generally recommends that an entertainer invests in an agent for the benefit of his or her career. Susan furthermore explains how an entertainer gets contracted by an agent:

"Other agents will come watch a show that you're in or people will come watch your show and sort-of scout and then afterwards they'll be like 'come and see me' and you'll have a meeting and only then you will decide if you want to sign with them or not. I've sent my CV to many agents before that and she's the one who was the one who was most interested and I'm very happy with her so yah...She's actually brand new. She started her agency this year and I actually auditioned for her…Well for her she held specific auditions because she hasn't seen us."

Hence, agents usually scout for entertainers by attending entertainment productions and not the other way around. Conversely, an entertainer can send his or her CV to agencies and audition for them in order to get accepted by them. Susan clarifies that an entertainer and his or her agent work for each other in order to create mutual gain:

"She still takes commission from everything, so you do lose a bit of money, but you gain as well. Like, we look at it as we work for each other, she doesn't work for me and I work for her, because if I don't get a job, she doesn't get money, so yah."

An agency will therefore be on the look-out for work opportunities and notify the entertainer of auditions and castings. An agency functions more or less similar to a recruitment company that will take commission for every placement made in a company. The difference is that a recruitment company takes commission from the company and not the applicant, where the agency takes commission from the entertainer applicant and not the company or employer. Amelia comments on how this system functions:

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> *"It's tough that you have to pay 25 percent tax and you pay say anything up to, say, 20 percent to your agent. That's 45 percent out of your salary. Now imagine you have to do a show for example that kiddies theatre, they pay you R6 000.00 a month. You end up with R3 500.00 and people do it, that's the thing, people do it."*

Accordingly, apart from tax and UIF *etc.,* an entertainer has a lot more expenditure than the general workforce in other occupational industries, just in order to obtain a job with the help of an agency. Simoné states that an agency takes the entertainers' needs and boundaries in consideration with regards to the occupational services they are prepared and willing to offer:

> *"Ag[2] it's just something when I was there and I spoke with her and she asked all these questions, 'would I ever'…basically so that she has it, so she doesn't send me for all these weird things. So I basically just said: 'I won't do this, I won't do this, I won't do this, I won't do that' and, I mean, it was about two years ago and that was what I felt comfortable with then."*

Therefore an agency is beneficial as the agent collaborates with the entertainer in order to find suitable work opportunities for him or her. Susan agrees and compliments her agent on her service:

> *"My agent is really great. She really knows my boundaries and she knows what I will and won't do. So she won't give me a brief for something that…or she will say 'look into it, let's see what you think about it', but she will never pressure me into something that I don't feel comfortable with…I know '7'e Laan' is fine. Things like that is fine and my Agent as well, she knows certain Directors want certain things, so if I can say to her 'there's a script and I don't know about it', I can ask 'is he the kind of Director which will make me do things like that?' She can be like 'probably, stay away from it'. Stuff like that, that's why having a good relationship with your agent is really good for you…She's really, really great."*

Although agencies would like to make as many placements as possible in order to get commission on the services they offer, they support the entertainers' needs and normally have a very open interrelationship with the entertainers. The entertainers thus do not feel

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pressured by their agents to take every work opportunity that comes their way. Additionally, Simoné addresses the agent's responsibility with regards to an entertainer's remuneration package:

> *"That's your agent's responsibility to fight for you and to get you the best salary that you can…Basically your Agency will go 'I'm sorry, I won't allow my artists to perform for less than that'. Just based on their experience they'll go 'you know, this isn't good enough', or whatever, but sometimes they'll come to us and say 'well this is lower than what we want you to work for, but this is your decision if you're really desperate for work'."*

Ultimately, an agency does not only source work opportunities for entertainers that are signed with them. They also manage the correspondence between the entertainers and the employers as well as negotiate the entertainers' work contracts and basic requirements with employers. Subsequently, an entertainer invests in an agent in order to benefit his or her career in various ways. It is possible to further one's career without the support of an agent, but then the entertainer will have to network, source work and negotiate work contracts on his or her own.

6.1.1.6 Job selection

An entertainer usually has to audition in order to be selected for a specific work position or role in a production in the entertainment industry. An entertainer finds out about work opportunities and if the entertainer is signed with an agent, the agent will notify the entertainer of the audition dates *etc.* All experienced entertainers, as well as entertainers with no experience are usually able to audition for any or the same work opportunity. Marius gives his perspective with regards to job selection in the Entertainment Industry:

> *"You still have to go back to audition…against those 19 year olds. It never stops kind of, you know. Very few of them is the Deon Oppermans who is always a Producer now, you know, so it's always hard with this. Let's always go to the audition and do a good audition, because your CV doesn't mean that much, your studies doesn't mean that much. It's what you do the day of your audition and if you look the part and all of that stuff."*

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When it comes to job selection in the Entertainment Industry, an entertainer's qualifications and experience do not necessarily aid him or her to get selected for a work position more easily than someone who has no qualifications and experience in the specific occupational field. Therefore entertainers do not always get selected for every audition they go to. An entertainer needs to be the best candidate for the job based on his or her specific skills and performance on the day of his or her audition for the employer. The employer then ultimately chooses who he or she perceives to be the best candidate for the specific work position based on the actual audition. Susan explains akin to Marius's statement, that job selection is not only based on an entertainer's performance on the day of his or her audition, but also based on the inherent requirements of the job:

> *"All the career opportunities in the industry really depend on what the client wants. I can't go and audition for 'Dreamgirls', because I'm not black, you know. It's not like a racist thing, it's just how it is and I can't go for an ad where they want a white girl with red hair, because I'm not that."*

Job selection in the Entertainment Industry is consequently highly contingent on the inherent requirements of the job. An entertainer has to, for instance, *'look the part'* as Marius mentions, in order to be selected for the *'part'*. This also marginalises the work opportunities for entertainers, as they will obviously not always fulfil the specific inherent requirements of all the available vacancies, if based on their physical appearance *etc*. Simoné shares her experience with regards to job selection:

> *"You don't even know why you didn't get the job. You don't have the right look? Yah literally it's very fickle. Either you're not a big enough name or your hair is just too dark and they won't even tell you."*

In other corporate industries, it is the applicant's right to request feedback with regards to why he or she is not selected for a particular work position. In the Entertainment Industry however, information is not necessarily disclosed as to why an applicant is not selected for a particular position. The job selection procedure may thus be highly prone to subjectivity. This statement becomes particularly evident in the next section as the sample discusses the details with regards to the ranking system in the Entertainment Industry:

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6.1.1.7 Ranking system

The sample exerts that there is actually no ranking system in the Entertainment Industry. An individual in the Entertainment Industry who has a higher qualification or is more experienced in one or more fields of the Entertainment sphere, is not necessarily recognised or short-listed for a position that is relevant to the worker's proven skills and/or abilities. In other occupational industries, the more experience an individual has on his or her Curriculum Vitae (CV) and the higher his or her qualification in a specific field, the more preferable that individual will be for a job or position that matches his or her knowledge and required skill set. Ewoudt states that an individual is not recognised for the work he or she has done in the Entertainment Industry:

> *"Yeah the thing is, it's hard. I can get into a show now and have a six, seven, eight, nine, ten, eleven month run and after that run, I have to go to the next show and audition again and I stand at the back of the row and I am the same, I'm seen in the same light as anybody else."*

Hence, Ewoudt explains that it is hard to find a job when there is no ranking system implemented in the Entertainment Industry. For that reason, it deems the applicability and utility of a CV almost redundant in the Entertainment Industry. Marius elaborates on the usefulness of a CV in an occupational industry without a ranking system:

> *"In South Africa, I don't think a CV means that much. Let's start with the negative. In South Africa, there's a big bad thing. 'Big bang theory', big bad thing* [laughing]. *You get people with a CV as long as my arm, right? They've done lots of stuff. Let's say there's a new show coming up and then obviously you get your people who haven't done anything at all and they all go for the same audition, for the same part and stuff. They all have to go stand in the same row and the people who's been working in the industry for ten years…I know a girl who's been working in the industry for 16 years. She's done big stuff. The other day she had an audition and there's girls in front of her that's 19 that hasn't worked ever and they slotted her in at the audition, a timeslot hours before her. She had to wait, you know. When are they gonna get that right, again, to respect what people has done and not give them a job because of that, but give them a little bit of, you know, what's the word? Let*

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> *them do their audition first. Respect them for what they've done, for the industry. Not just in the industry, but for the industry, because they've worked for it. They've put their lives in it, you know, where this 19 year old girl or person hasn't got anything! You know who knows if she's even going to sustain in the industry. So she'll get her chance, but it's the same as, say, in school, Standard (St.) 6's and Matrics. The Matric sits on the steps and he tells the St. 6's what to do. The St. 6 is not going to sit on the steps and tell the Matrics what to do and that's what our industry has got away with in a way."*

Marius gives an example where an individual who has no work experience and is an entry-level employee compared to a professional who has 16 years' experience, are viewed equally for a job opportunity. He further claims that the fact that no ranking system is implemented in the Entertainment Industry, shows a lack of respect towards entertainers who have devoted their lives towards the sustainability of the industry. Christopher concludes why it is beneficial for employers not to apply a fair and equitable ranking system in the Entertainment Industry:

> *"When I say no integrity, no support…you know, it's a free for all, that's what it is, it's cut-throat. They only care about themselves, they only care about their production, they only care about the money that's coming in to them. I mean some of the productions now running: [*Musical Theatre production], [Another Musical Theatre production], *you know all of those Musicals now, you make use of not so experienced artists, you know, so then you don't have to pay them. Again, I'm just gonna say in South-Africa, there's no ranking system. If they can get a 19-year old to do the lead role to save money, they will do it. Again, there's no equity."*

Christopher describes the Entertainment Industry as a cut-throat business which is free for all, because it has no ranking system, no equity, no support and no integrity. Christopher states furthermore that employers in the Entertainment Industry will utilise inexperienced entertainer employees as a trade-off to save money. The employers know that inexperienced employees will more easily agree to low payment as reward for their services.

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6.1.1.7.1 Remuneration

In other corporate industries, an employee generally receives a market-related entry-level basic remuneration package. The salary amount is usually dependent on the employee's level of education and experience. As the employee gains more experience and he or she enters the job market again, he or she has the right to request a remuneration package that either equals or increases his or her current or recent remuneration package. With regards to contractors in the corporate environment, there are usually legal minimum requirements with regards to payment in return for their services. In the Entertainment Industry, however, there is a whole different set of rules. Christopher discusses the subject matter and compares the significance of an entertainer's position in South-Africa to the ascribed significance thereof abroad:

> *"If you're a lead role, you should get more than all the others in the cast because of the ranking of it, your importance in the show. Your role in the show is of dire importance than say, for instance ensemble. In South-Africa, say for instance, you're Swing, that's the responsible for learning other roles, you know, gets paid the lowest. He's of the lowest of the payment scheme in the cast where in overseas Productions, he's second to highest on the rankings, you know, because he has to do triple, quadruple the amount of work that just a normal cast-member needs to do, because you can not reveal everything at once."*

Hence, the remuneration package will be dependent on the significance of the entertainer's position in a particular production. The lead role in a production receives the highest salary, because the position is the most significant compared to the other positions, for instance the ensemble. A Swing is the individual who is the Understudy (backup or extra entertainer) for all the other roles in a production in case of an emergency. Hence the Swing must be able to play all the parts in the show at any given time when and if necessary, but may also never feature on stage if his or her services are not required. In South Africa, the Swing is the position with the least ascribed significance in a production and accordingly receives the lowest salary, although this position requires the largest work load compared to the work load of the other cast-members in a production. Compared to abroad, where the Swing receives the second highest salary ranking because of his work load, the ranking system in South Africa is seemingly

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inequitable or non-existent. Ewoudt elaborates on the subject matter and discusses whether an entertainer can request an equal or higher salary when he or she gains more experience:

> *"Well it's gonna depend from show to show. There is a standard that you should be paid more if you play a lead in a Musical Theatre. The lead should be paid more than the ensemble, but then again, I can be a lead in this show and in the next show I can be in the ensemble. So you never really get to a place where you are going to get paid more for every show, except if you play leads in every show. The chance of that happening is very small. So it just depends what role you play in which show. It fluctuates. You can't say 'okay, I've been paid an x amount in my previous show, so you can not pay me less than what I was worth in my previous show', unless you are really a veteran. The thing is, a veteran performer can be paid the same as a performer who just came out of an institution. If both play leads in the same Musical, they can be paid the same no matter what your experience is."*

As mentioned previously, an entertainer's qualifications or level of experience are of no or minimal relevance when he or she applies for a job. Therefore, the entertainer will not necessarily be able to request an equal or higher salary when he or she gets contracted for another job, because his or her position might be of a lower significance than his or her previous position. Simoné explains when an entertainer has the right to request for an equal or higher salary according to his or her experience:

> *"If I work for National Children's Theatre and basically that was my first professional Musical job, so I got the lowest, or the highest that my agency could get for me was the lowest they would offer basically. So, but if I ever decided to do another show for them I could demand a higher salary. So I could, only if it's only R400.00 more, I could at least ask for that. So you do, your work does increase with your level of experience. So but I mean when I do a professional Musical again, I'll probably still get a beginner salary, because we only have like three major Producers and if I haven't worked for them…well anybody…if you haven't worked for them, you will get a starter salary. If you work for them again, you can demand a higher salary and eventually it also depends on basically your public view. I mean if people begin to*

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know you, if you've been on TV a few times, you've been on 'Huisgenoot voorblad'[20] you know, then maybe you can already demand something more."

Hence, when an entertainer works for a particular employer for the first time, irrespective of his or her level of qualification or experience, he or she receives an entry-level salary. When the entertainer works for an employer who has utilised his or her services in the past, the entertainer can request a higher salary from the employer, even if the increase is only marginal. If an entertainer is well-known in the industry and is admired for his or her work by public audiences, the entertainer can also request a higher salary. Kobus is self-employed and explains that an entertainer's fee is dependent on the public's demand for one's services:

"If you have something that's kind of a hit or, you know, people love it, they book you more and you can charge more, you know, so it's that thing. I think in the industry, it's up and down. Sometimes you can do good and you charge more money. Sometimes it's not that, you have to cut your way out, yah."

Therefore the public's demand for the services of an entertainer has a significant influence on an entertainer employee's salary, as well as a self-employed entertainer's chargeable fee for their services. Unfortunately the industry is volatile, hence an entertainer's public demand can increase and decrease continuously. An entertainer can also be head-hunted for entertainment productions, because of his or her celebrity-status in the industry, in order to attract audiences. An entertainer's public demand will then obviously have an effect on one's demand in the industry as well. Amelia states her dissatisfaction with regards to this volatile and inequitable system in the Entertainment Industry:

"I do have a problem with people being in the industry for four years and being compelled to doing Children's Theatre for R6 000.00 a month, because that's all there is. I have a huge problem with it. I feel there should be enough work that if you have been in the industry for four or five years, six years, you know, you should be able to do work that's a bit more in the public eye, you know?...I'm friends with this

[20] *'Huisgenoot voorblad' means: 'the You magazine cover' (Appendix D: Table of Translations). The translation applies throughout the document.*

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session guy, he's 40, 44. At one stage he was kind of a well-known actor, you know, soaps and stuff. I mean he, just last year, did a show for Children's Theatre. Some of them have a passion for it, but I'm just saying, something in the industry is wrong if you feel compelled to work for that amount of money, doing that type of show. If you're on the world's biggest stages, if you've done a world tour of a certain Musical, Hong Kong, wherever, coming back to this, where there's just no work. So you can go from a big salary to a small salary and people are just like, it's work, it's work. That's the thing, yah, unfortunately."

Entertainers can thus have four to six years of experience in the Entertainment Industry and still earn an entry-level salary. On the other hand, an entertainer can be well-known in the industry and be in the public eye, in South Africa as well as abroad, but after years of work experience, have a huge decrease in his or her salary because it's the only work he or she could find. Hence, the sample perceives the Entertainment Industry as cut-throat.

6.1.1.8 Industry is cut-throat

One of their reasons why the industry is perceived as cut-throat is that the industry in South Africa is very small. Consequently, there is no work stability in the industry, as everyone competes for a job in the market. Ewoudt discusses this phenomenon:

"It's an industry and institution that fluctuates and there's no stability in the industry…because you'll never know when you'll get a job again or when the next job is or will you be paid enough? Will you be able to pay your rent? I think that's really a problem…because you never know what's coming next and therefore people live either for the moment or for what happen next or for what's gonna happen one day or in a few months' time."

Not only do the entertainers experience constant pressure because of the unpredictable and unstable work environment which has a direct influence on the entertainers' cash-flow, but they also have the concern of whether they will earn enough money when they are, in fact employed. Natasha further denotes that a distinction can be made with regards to males and females when it comes to work opportunities:

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> *"It's very difficult, especially in South-Africa, to be in this industry. On a physical level there's not always work, especially for a woman. There's really not work and there are so many more woman than men."*

Therefore, there are more female entertainers in the Entertainment Industry, but fewer work opportunities for female entertainers than for male entertainers. Amelia also argues that there are not enough work opportunities. She provides examples from her Musical Theatre work environment and more:

> *"There's not gonna be work, because in Musical Theatre we have…say five big Producers who do yearly shows, but even they can't take the financial risk anymore of doing in a 12-month period, doing three four-month productions. So they might do one…two…and we lose work and that's the problem. So like literally until there's a culture that starts emerging in South Africa where people would rather go watch a show on Friday night than going out partying, I don't really see it changing, unfortunately...In South Africa, I wish I could say it was, I really do and I kicked against this for a long, long time where I actually said 'I will not waiter, I will not do any other kind of work', because I would be feeling like I'm selling myself out and yah* [laughing], *it took me three years to come to a point of 'I have to admit, in our country, 90 percent of actors have to do something else as well'. Even our big, big names, they run production companies or an Opera singer is a friend of mine, he is hugely successful, hugely. He runs a, what do you call it, a tour that takes people on wild* [game] *drives and stuff and it's just need…A lot of performers at the moment has to teach just because there is no work."*

Hence, even the producers and employers who create work for themselves and other entertainers, are hesitant to take the financial risk to launch entertainment productions. One of the reasons is because there is not a big enough entertainment or theatre culture in South Africa. Therefore, because the demand for work is larger than the supply of work opportunities, even for successful and well-known entertainers, most entertainers find a second occupation a necessity, either in the same industry or in a different occupational industry. Ewoudt explains that when an entertainer seeks employment or is employed in the Entertainment Industry and the entertainer is not prepared to 'tell the story' regardless of the morals in the story, he or she will not be able to obtain or retain the job:

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> *"Referring to telling the story, your boundaries are your own choice and for every boundary there's someone else that will do something…As I said, if you're not willing to do something, then someone else will and you will be fired, because at the end of the day it's about the show, it's not about you. You're just another performer. There's a line of people waiting for your job. Therefore if you don't do something, they'll just replace you."*

Consequently, if entertainers have too many boundaries or have boundaries at all, they will struggle to find work and to get known in the industry in order to advance in their career, because once again, the demand for work is larger than the supply for work opportunities. Moreover, there are countless entertainers who do not have boundaries to 'tell the story', who are just relieved to have work. As previously mentioned, even known and successful entertainers do not always have work in the Entertainment Industry. Natasha discusses how known entertainers still have to continuously network and stay relevant in the industry to remain in demand:

> *"If you are known in the industry you still have to network, absolutely, people forget so quickly. They forget, you say no to them once, because a lot of times work overlaps, so you have to say no sometimes for something and they will not use you then for the next thing. It's not as if they're gonna come back to you and ask you for the same thing. So they will then use who they used in the previous production. So if you skip one, you're dead. It is very hard and people's memories are very short. So if you say no once, you're done. It's very tough, yes."*

Natasha states that a well-known entertainer has to stay relevant and network in the occupational entertainment environment in order to stay in demand in circles where employers will utilise one's services. Kobus agrees with Natasha that a well-known and established entertainer still has to work hard in order to stay relevant in the entertainment scene. Kobus explains that a celebrity entertainer still has to make sure he remains in demand:

> *"I've realised, I thought it wasn't like that you know, but I realised you have to kind of bring out new stuff, if you really wanna stay in. I you know I think it's also a decision you know…*[Interview interrupted as children walk past with their father,

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spotted the entertainer and asked the interviewee for signatures]…*Hoe gaan dit?...Mooi, mooi. Moet ek sommer net handtekening maak?...Die Oom?* [laughing as he repeats how the children addressed him]…*Plesier, daar's jou pen!...Okay hoor…*'*Julle pla die 'Oom'*[21] [laughing as the interviewee repeats what the childrens' father said to his children and continues with the discussion]…*I think it's, you know, like I said, staying in demand, just bringing out new stuff all the time, because people get tired of something, you know, they can't listen to one song."*

Kobus mentions that a well-known entertainer with celebrity-status also has to stay relevant and in demand by his or her audiences and target market. Lastly, Amelia voices her opinion with regards to a solution for how to better one's own career in the cut-throat Entertainment Industry, but also admits that her solution has various shortcomings:

"I really do wish that there would be more opportunities for people creating their own work and the problem is not that people are not wanting to do it. Being an artist, yeah, you should have a certain degree of creativity and most of us really want to do new work and the problem is financing it and although the show we did last year, God just provided supernaturally, thousands, just supernaturally, but I mean, in the greater scheme of things, you do all this work and you put up your own show. You do your own work and then people don't necessarily support it. So people do that and they go 'it wasn't a good experience' and they don't do it again."

To create work for oneself and/or others in the Entertainment Industry is definitely a solution in order not to merely accept how the system functions, but to actively do something about one's own fate. As Amelia mentioned, this solution is not necessarily easy or always successful, as it is dependent on financial resources as well as the buy-in from audiences, *etc.* The sample deliberates the concept of career advancement in the Entertainment Industry, next.

[21] *'Hoe gaan dit?...' means: 'How are you?...' (Appendix D: Table of Translations). The translation applies throughout the document.*

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6.1.1.9 Career advancement

The concept of career advancement and/or promotion in the Entertainment Industry functions very differently from other corporate industries. Ewoudt discusses and defines the concept of career advancement in the Entertainment Industry:

> *"I never really get to a point where I get promoted, but I have to re-apply every time or re-audition for a show and I think you do get to a point to some extent and later in your life where you're either very well-known or the audiences loves you, or you are at a place in your art where you get asked for shows, where you get seen for the professionalism that you have held in the years. You're a veteran performer and therefore that would be career advancement. It's really just getting to be known in the industry. Yah at the end of the day its what's gonna sell for a Producer or for a Director. Therefore if you take someone from a well-known soap and you put them in a Musical…I don't know if you can see that as career advancement, but you are going to be used because you are well-known in the country. You're famous and you're gonna sell tickets."*

The sample do not really have a reference of the term 'career advancement' or 'career progression', because there are no fair and equitable succession model or career advancement system in the industry. For an entertainer to get to the top of the corporate ladder and have an established career, they have to be well-known in the industry, have celebrity-status and obtain support from loyal audiences. Entertainers also aim to make their mark in the industry in order to not only create or source their own work, but to eventually repeatedly be 'head-hunted' for available work in the industry. Susan explains how she aims to build a career in the Entertainment Industry:

> *"For us it's really just getting as much as you can and being seen as much as possible, because I've only started auditioning so people have seen me, but they don't really know me yet and after I've gone to an audition for the fifth time in a row, they'll be like 'oh my word that was* [Susan]. *I remember her from…and she always comes' and you know it's really about networking actually. The industry is all about networking and it's who you know. So I try to go to as many shows as I can and speak to the cast afterwards and you know, befriend the cast and stuff, because*

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then I made contacts you know and I made a contact whom I've known from long ago and she's going to help me get onto cruise ships. It's like who you know and go to as many auditions and getting as much as you can."

With every work experience, an entertainer builds up a network of business contacts, who will possibly recommend him or her for work opportunities in the future. Therefore, although there is no career advancement system where an entertainer can get promoted in his or her occupation, every audition and every work experience is one step closer on the corporate ladder towards an established career. When the researcher asked for Natasha's perspective with regards to the concept of career advancement in the Entertainment Industry, she revealed some interesting information:

[Laughing] *"That is the trick question. Okay, the short answer, you don't progress or advance in your career. Ugh that is one of my biggest frustrations…It's not what you can do, it's not what you know, it's honestly unfortunately who you know…Unfortunately in our culture, you have to be able to network and sell yourself."*

An entertainer can get as many qualifications and have a long list of experience behind his or her name, but it does not mean much in the Entertainment Industry when an entertainer aspires to build his or her career in the industry. The sample discloses that the manner in which an entertainer can get more work opportunities, apart from attending every possible audition, is to network with the right people who will provide even more social- and work opportunities for him or her as a platform to become more known and recognised in the industry. Marius gives his perspective with regards to how an entertainer advances in his or her career:

"Progression in South Africa, well it is who you know, it is, and it's like that always, because obviously I'm going to create work for someone I've worked for before, worked with before or that I know. Still I believe that like if you're my friend you know and you are good enough, I'll give you the job. If there's definitely someone better than you, I'll give them the job you know, that's my moral. Okay it definitely is who you know to get more opportunities, you know."

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The Entertainment Industry is unstable and for that reason, as Marius mentions, entertainers help each other out and create work for their friends. Therefore it is essential that an entertainer networks within his business environment. The disadvantage is however that entertainers who have great skill and talent do not always get to the top if they do not network with the right people who can enable their career. Conversely, this system also causes people to get to the top because they network with the right people and not necessarily because they have the skill and the talent. Marius declares though that it is a value for him to provide work for the individual who is the best candidate for the job and not necessarily his friend, except if his friend is in fact the best candidate for the job. It is not however a moral for the industry at large. Additionally, Amelia discloses that because of favouritism in the industry, auditions for upcoming work opportunities do not always exist:

> *"There's an extremely huge amount of favouritism going on. Literally where a certain group of people, if you fall into that group of people…I don't want to generalise…there's a certain type of person who they have like big going on and that's for example, like a lot of shows are pre-casting. So they use people they know and are friends with and stuff, or they literally just pre-cast their friends. It's straight-forward. There aren't actually auditions for Aardklop and KKNK really. I've never had one in my life. I don't know any of my friends who did, because it's literally Producers and writers doing the show and going 'I'll use my friends on the show. We're all a little community, we'll provide work for each other' and there's a lot of that going on."*

Therefore the general entertainment market is automatically excluded from a lot of prospective work opportunities, because they are deprived of auditions and fair castings which are caused by nepotism in the Entertainment Industry. Correspondingly, Simoné also shares her experience with regards to the lack of work opportunities in certain fields of entertainment:

> *"The industry is very clicky, especially the Music industry, Theatre industries. It's all about clicks and I struggle to get actual Musical Theatre work while I am thriving into three other jobs, just because they like using the same performers. I know sort-of big Producers only use the same people over and over again."*

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Therefore only a certain group of entertainers are enabled by employers to receive constant exposure and work opportunities, especially in the fields of Music and Theatre in the Entertainment Industry. Christopher reveals what exactly are expected from entertainers who are established in those *'clicks'*:

> *"If you're not 'cooking' with management, if you don't have drinks with them, if you don't call them you know on a regular basis, if you don't sing according to their tune or whatever, they will not use you. Doesn't matter if you're the best person, they will not use you. So instead of looking at your abilities and your skills and your talent, they look at what you can do for them and what you mean to them, yah."*

For this reason, entertainers will in general do everything in their power in order to network with management and with the *'clicks'* and not only establish themselves within their social- and professional circle, but also in order to remain in the circle and reap its benefits. Moreover, Marius explains what some entertainers are willing to do, just in order to *'get the job'*:

> *"I mean if we wanna get hard core and it's a fact you know, there's people that…you can sleep with someone to get a job you know, you can. You can be with someone and you know, do drugs with them and do stuff and you'd be in their little circle and you'll get a job easier than say I do. For me I still have to be the person that says I won't do that you know, I will still get my job, I will trust God."*

The researcher concludes that the fact that there is no legitimate career advancement system implemented in the Entertainment Industry is reasonable, as entertainers generally functions as contractors. Hence as there are no stable career prospects to begin with, there is also no room for a succession model or a systematic career advancement strategy to enable entertainers in the progression of their careers. A fair and equitable job selection procedure and ranking system should however be formulated and implemented. Kobus concludes that fame can consume one's life:

> "*I think if I wasn't a Christian, then obviously the whole fame-thing would've been first priority, because it's a thing. I think it's human you know to want to be known and to want people to know you and I don't think it's wrong you know, but I think it*

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can become everything if you don't have God…Like if I wasn't a Christian and if I didn't have God in my life, the fame-thing would've, I believe, taken over and I would've wanted to you know, get more famous and do whatever just to be out there and to have people talking about me and stuff you know…not that I have an issue with anybody that is on that fame mission and that wants to get more famous and famous you know."

A Christian entertainer also strives towards fame and celebrity-status in order to advance in his or her career and to be an established entertainer. However, a Christian entertainer aims not to choose fame above God and still chooses to place God as top priority in his or her life above his or her job and above everything else. The corporate entertainment environment expects an entertainer to sacrifice everything for his or her career and to place his or her career as top priority above everything else, as well as one's morals, values and beliefs. The Entertainment Industry has certain ideals and entertainers are expected to prioritise those ideals in order to benefit their own career, as discussed next.

6.1.1.10 Industry priorities

In the Entertainment Industry, the main and only priorities are to obtain work, to do what is expected on-the-job and to advance in one's career in order to reach celebrity-status in audiences' perspectives. How the individual achieves these priorities is fair game. Susan explains the expected industry priorities in more detail:

"Well in the industry, they say for them that their art is their church. Their profession is their everything, that's their first priority…Everything is about their job and their whole world revolves around it and they don't have boundaries. So like they'll go and…this is generally obviously you know, they'll generally go do a naked scene and it'll be fine. Or if someone asks them to dance topless for the show, they'll be like 'okay, it's work, it's work. I'll just take it.'…I mean people have boundaries obviously but generally there's no line, yah there's no boundary. 'Let's just do it and just get work and it'll be fine'. Yah basically there are no boundaries and really trying to get ahead as quickly as possible…Bohemian, that's generally how artists are, they are bohemians. They'll live wherever and well I hope this doesn't always happen, but sleep with whomever to get to the top and yah like I was saying, no

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boundaries and putting your work first and everything is about the art and what you know, things like that."

Hence, in the industry, entertainers view their art and thus their job as their church, stating that their art and their job consequently take first priority above anything else. This is however in contrast with the Christian teachings which state that a Christian's body is the temple and the church of God and that a Christian should place God as the number one priority in his or her life above anything else, even one's job, and honour God with his or her body. Furthermore, as the entertainer's job and career advancement is the most important thing in his or her lives and everything else should be sacrificed for its purpose, even an individual's morals and beliefs, there should subsequently be zero or minimal boundaries for a person to do what is expected to survive and be successful in the industry. In addition, Amelia explains that the industry prioritises what the audience demands and expects:

"What the industry dictates? Not a lot of morals to talk of. What can I say? I mean it depends. Obviously you have your Gospel market. I'm not talking about that now, I'm talking about secular. They did a Musical a while back and in the Musical they had full-frontal nudity. The whole cast sang a whole song nude with girls. I was not prepared for that. Sitting there and it's like, you know what, afterwards I just went 'there was no reason for them to do that'. There was nothing in that scene that, you know, needed to utilise nudity. It was a gimmick, it was used as a gimmick and it was used to attract certain kind of people who will go to shows just because of that. It wasn't contributing to the story in any way. So they take a situation like that, then I feel a lot of the times what the audience…what they perceive the audience to want and that's where they will go, no matter what they will have to sacrifice. The audience wants sex and drama and nudity, so we give it to them because, you know, the audience pays."

Hence, ultimately the audience prescribes the morals and values in the industry, as the industry caters for what will attract audiences and what will ultimately make a profit. Subsequently, the Entertainment Industry's target market is currently largely family-orientated. Therefore the majority of entertainment in its various forms is generally

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something that the whole family, young and old are able to watch and enjoy. Susan elaborates on the kind of shows that the Industry would and would not largely invest in:

> *"At the moment the industry is going very commercial. So it's very High School Musical-ish and the musicals that are coming aren't too intense. It's like 'Dreamgirls' and 'Grease' and everything. So in the Musical Theatre Industry alone, like there isn't really much…like they wouldn't put* [Musical Theatre production] *on the big theatre because no-one is gonna watch, because families want to go and see the shows and stuff."*

Some musicals are intended for selective audiences, as it is not the type of show that the whole family would be able to watch. The content of such shows will be discussed as one of the examples in the next chapter, as some of the participants in the study sample debate whether their involvement in such Musicals is right or wrong and the challenges they faced because of this controversy amongst other things. Although the Entertainment Industry is commercial and family-orientated at large, there is also other entertainment that is targeted only at selective, more mature audiences.

The ethics and policies with regards to the utilisation of substances in entertainment are as follows. The sample explains that the use of real substances on stage is not ethical in the Entertainment Industry. The sample furthermore emphasises that this ethical policy is particularly required in South Africa. Natasha elaborates on this issue:

> *"On stage you're anyways not allowed to smoke in any case. It's herbal stuff, so yah it's not real cigarettes. Yes, it's herbal* [laughing]. *Well now you know. Yah, you're not allowed to, it's against the law actually. So when they smoke, it's supposed to be herbal stuff and it's also not real alcohol. So it's ice-tea and things like that. Yes, we just had this conversation in Directing class as well. One of the students, they said 'I wanna use real alcohol'. I said 'absolutely not* [laughing], n*ot because I am tee-totalling it, but because it's against the law'. It's like 'you do not use real alcohol or real cigarettes or real anything on stage'."*

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Natasha stresses that the use of real substances on stage is not only unethical, but it is against the law. Hence, any form of substances should be replaced by another product that does not have the potential to cause physical harm or dependency. Entertainers are expected to prioritise the work rules and conduct for instance with regards to the roles they should portray in a production.

6.1.1.11 Priorities on-the-job

Particular work-related rules and ethics are identified concerning priorities of an entertainer on-the-job. An entertainer's job always takes priority over and above anything else and an entertainer's job is to tell stories.

6.1.1.11.1 Telling the story

Once an entertainer is employed, there are certain priorities and rules that the entertainer should adhere to. Ewoudt explains that a production in the Entertainment Industry usually represents one or more characters who tell a story through a form of art or various forms of art. He stresses that the story which the entertainers have to embody, always takes precedence:

> *"I think if you look at the industry or the institution that I'm at, number one on the priority list is always telling the story and telling the story through your art and if you look at the art and you look at the story-telling, then having to tell the story no matter what or no matter what morals are in the story, always takes preference I think."*

So, the Entertainment Industry is about the articulation of stories through art and an entertainer is expected to tell stories at the expense of their own values, morals and beliefs. When an entertainer employee stars in a show or in a production where he or she has to act or perform, the entertainer typically receives a character script. A 'script' is defined as (The Free Online Dictionary; 2013): *"The text of a play, broadcast, or movie; a copy of a text used by a director or performer."* A script usually consists of dialogue utterances and guidelines for directed gestures, postures and facial expressions (Gebhard, Kipp & Mehlmann; 2012). Therefore a character script signifies the verbal words ('lines')

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and non-verbal demeanour which he or she has to act out or sing for the character's role that he or she personifies for the purpose of a show or production. A character script is normally handed to the entertainer employee and the entertainer should follow the script precisely. Susan gives an example of an employers' probable response when or if an entertainer does not feel comfortable with the script and wish to change a word or two, for instance when the script expects the entertainer to use God's name in vain:

> *"They're like 'no but it's written, this is how it's written, this is how it should be said'. Yeah that's just one example, but it's very much like that."*

If or when an entertainer employee objects to a given character script, the entertainer is most likely not allowed to make an alteration. Amelia correspondingly agrees that an entertainer employee is not able to change a given script. She shares her experience with regards to when it is possible to make alterations to a character script:

> *"I mean the show that we wrote last year, we wrote the show and the week before we opened, we just felt convicted that there's stuff in the show we need to rethink and we actually spoke about it and I said 'well I think we should change it' and the main problem was we knew that if we change the lyrics in some of the well-known songs, which are really good songs, people in the audience, performers, will know that we changed them and they probably would go 'well, was that necessary?', but we felt convicted to do it, to drop some songs, to change dialogue, to change words in a song. It is possible to do that. The problem is if you do, we had carte blanche to do it, because you know that song from* [Musical Theatre production]*:* [song from Musical Theatre production]. *There's a few very kind of bad lines in that song. So we changed it, but if you were to stage the production of* [Musical Theatre production]*, you won't have the royalties to do that. You would be compelled to use the words as they are in the script you rely on. That's the problem. You can do a lot more if it's your own show and you dictate what you're gonna say and what you're not gonna say. Big shows, 'here's your script, don't ask questions'."*

Thus it is possible for an entertainer to make amendments to recognised scripts and songs if it is utilised in his or her own original production. However, when an entertainer wishes to reproduce an existing recognised production as Amelia mentioned, he or she will not

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have the royalties to change the script. When an entertainer employee is contracted for a role in a show or production, he or she has to conform to the expected character script and any queries regarding the script would customarily be unsolicited (uncalled-for). Apart from writing and producing one's own production, Simoné reveals that an entertainer would probably have the liberty to have modifications done to a given character script under the following conditions:

> *"I know that if you have enough celebrity-status, you can get away with it I believe. I think if someone like Reese Witherspoon didn't wanna say it in a movie and she wanna go 'oh my gosh', then she would be able to do it."*

So, an entertainer who has enough celebrity-status and is renowned by audiences will be able to make modifications to a given character script, for instance to say *"oh my gosh"* instead of *"oh my God"*. The reason is that the employer would much rather retain the particular entertainer in his or her production in order to attract audiences to his or her production, rather than to enforce the given script and risk the forfeiture of the particular entertainer. Blasphemous content is regulated to some degree in the industry however, as explained next.

6.1.1.11.2 Blasphemy in productions

The sample explains that blasphemy is as a rule not tolerated or allowed in mainstream entertainment. The sample furthermore emphasises that this rule is particularly enforced in South Africa. There are however some entertainment that still utilise blasphemy in their productions. Natasha gives her perspective with regards to blasphemy in entertainment:

> *"There's a lot of shows where they don't blaspheme, especially in South-Africa, because a lot of it are family shows. So the more popular things, is more that the whole family can come to."*

Once again, the Entertainment Industry do not utilise blasphemy in productions by and large, because the industry is for the most part family-orientated. Simoné shares her experience with regards to blasphemy in the character scripts she receives:

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> *"About blasphemy, like in* [South African soap opera]*, they sometimes write 'oh my God'. 'Oh my God, Gail, how are you doing?'* [Simoné gives an example from her character script] *or whatever and then, but also, basically it's also in the TV policy, on e-TV policy you can't blaspheme. So they don't really. So yah basically it's on the script, but you can say, the actor can go: 'oh my goodness'; 'oh my gosh'; 'oh my word', you know. So you can do that, yes, especially South-African TV, which is quite cool."*

Thus, although the entertainer employee mostly does not have the liberty to change written character scripts, South African television productions and mainstream family entertainment for instance commercial Musical Theatre productions in South Africa have a policy against the use of blasphemy. In terms of these ethics and policies, an entertainer employee should have the liberty to change his or her given character script if it consists of blasphemous content. Note however that South African television does not only air South African productions, but also productions from abroad and therefore blasphemous content are still prevalent on South African television. Natasha furthermore explains that offensive language and blasphemous content are not intentionally written and included in a character script in order to offend religious audiences:

> *"The thing is, say for instance, a lot of people during* [Musical Theatre production] *apparently walked out because of the blasphemy you know. I honestly did not hear it. I was like 'am I going insane?', because I hear it was a big thing in the papers, but it was people who, they said 'oh my God' and people, they see that as blasphemy whereas I, I don't. So I don't think it was anyone's intention to blaspheme or the thing is the problem is that people in theatre, most people, they don't have a problem with it. So, and it's also not, when they do or write it they don't go 'oowh I'm definitely going to…' It's absolutely the way they speak and I'm not saying it's right, but it's not as if they go 'I want to now upset all the Christians in the audience and I'm going to write that'. It's literally a way of speaking. Okay some people, there are always degrees of swear-words like for some Christians saying everything is absolutely fine and for some to say 'shit' it's like absolutely not. There's also different degrees. So unless it's a piece that's written about that, but in normal Musicals, like people, I promise you people don't write it like as 'I'm going to now blaspheme'. It's just literally the way they speak, yah."*

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Not all Christians perceive the term 'oh my God' as offensive as mentioned in the previous chapter as well, for the reason that 'God' is not necessarily targeted against the Christian God or any other particular God. Moreover, in view of Natasha's explanation, blasphemous or offensive language in a character script is not purposefully intended to cause offence to religious audiences. Natasha expresses that it is culturally a typical manner of speech for people in the Entertainment Industry. The Entertainment Industry's work ethics in relation to the work hours that an employee is expected to commit to is generally discussed next.

6.1.1.12 Work hours and employee leave

According to the study sample, a traditional Christian believes that he or she is not allowed to work at all on a Sunday and that he or she should go to one or two church services on a Sunday which is usually in the morning and/or in the evening. In the Entertainment Industry, an entertainer mostly works on a Sunday and is not always able to attend a church service due to his or her work hours. If employee entertainers have a day free, it would usually be a day in the week (Monday to Friday). This day would thus be similar to a weekend (Saturday and Sunday) of an employee or worker in another vocation and industry. This is however flexible and dependable on the production, the entertainer and contractual agreements. Susan gives an example of an experience she had where her employers were reluctant to grant her and her friends their requests for religious matters:

> *"I know there was a girl and she was a Seventh Day Adventist and she wasn't allowed to rehearse on Saturdays and stuff. They're very like sensitive with stuff like that. I don't think they can, but because we were very radical they were very reluctant."*

Susan explains that employers in the Entertainment Industry are very sensitive about the attendance of specific work hours. She consequently states that employers are reluctant to grant leave to employees for religious reasons. When the researcher questioned Natasha on the subject, she also elaborated on examples from her experiences with other religions as well as Christianity:

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> *"It's an interesting question. When I was a student here we had a lot of Jewish people. Quite a lot, like seven or eight Jewish people and funny, none of them were really traditional Jews, but when it came to Friday night rehearsals, they refused to rehearse because it's their Shabbat, but they performed on Friday evenings. So I went 'okay, what's going on here?* [laughing]*'. So sometimes and during their religious holidays they never rehearse, but if there was a performance they would perform and people give them off. You can't say 'you will be here'. You have to say 'okay Jewish, so you have off', but for Christians I don't think there is any… my only experience is with Jewish people. I haven't worked with any other big religion like Islam or things like that. I don't think, actually women will not be able to work in this industry being an Islamic woman, a traditional Islamic woman. So I've never had that experience, but with Christians, no I don't think you can. You rehearse on Sundays, you will perform on Sundays and I've never come across a Christian that says 'I won't work on Sundays', never, yah."*

Natasha states that an entertainer who has traditional religious values and beliefs will likely not be able to work in the Entertainment Industry, due to the industry's work hours and the intolerance of absenteeism because of religious reasons. When religious entertainers request leave for religious reasons, they will, however. just be granted leave for rehearsals, but not for actual live performances. Natasha also reveals that employers do not grant leave to Christian entertainers on a Sunday. Natasha. However, enunciates that Christians do not usually request leave for religious reasons on a Sunday. Simoné provides information about her experiences and working circumstances on a Sunday:

> *"From my point of view, so basically I have a Jewish friend and he doesn't get given off the Jewish holidays, because they have a lot of ceremonial kind-of things and he has to put in an off day at work for it and a lot of the times he won't always get it. Especially for a big company, like if you work at the Civic or Monte Casino and things like that. So I know that's how they do that. Our Christian holidays basically go with public holidays, so like that doesn't really interfere, but I also, I don't think like Muslims will be given off to pray if it's in lunch-time. So I don't have to say it, but they're not very concerned about stuff like that. We don't usually work on a Sunday, but that's only because our bosses also want a day off, but we do perform on a Sunday. So but it's also not, I mean, I don't know who's offended by working on a*

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Sunday anymore. I'm not, I don't really care. It's a job, so it doesn't matter. I have off a lot of other times during the week. We won't usually have rehearsals, and rehearsals, that's usually where most of the work lies. So you won't have rehearsals on Sunday unless you have to. Like for [Musical Theatre production] *they had rehearsals all day every day, full Sunday rehearsal, but we'll have performances which is also hard work, but it's less taxing than the rehearsal process normally. So that's as far as I know. They won't make you sign anything. It's not frowned upon if you mention your religion, so that is basically it."*

Simoné stresses that when entertainers request leave for religious reasons, the request will not always be granted, depending on the production and the employer. She also mentions that there is a distinction between work that consists of rehearsals and work that consists of live performances. Furthermore, Simoné states that although they do not normally rehearse on a Sunday, they do perform on a Sunday. From the example that Simoné adds, it is clear that some entertainment productions do not allow even one day of rest from work. Akin to Natasha's statement, Simoné similarly professes that Christians typically do not request leave for religious reasons on a Sunday and that they naturally comply with the work schedule, even if it's a Sunday. Therefore it is the researcher's assumption that the Christian entertainers in the Entertainment Industry are generally not traditional Christians, which supports Natasha's statement that a person with traditional values and beliefs would not be able to work in the Entertainment Industry. Ewoudt concludes that the Entertainment Industry has work rules, ethics and expectations and that an employee entertainer has to adhere to it no matter what:

"What I have come across is like Jews and how they can't work or spend time on Friday afternoons, because they have their Sabbath at that time. That is not usually tolerated in the industry though. When you have to work, you have to work. If it's a Sunday, if it's a Saturday, if it's a Friday afternoon, if it's a Tuesday, if there is a show, there's a show and you'll have to either sacrifice that part of your religion or understand it, or just not go into the industry. So the thing is the industry has a culture, it has rules and it has a set protocol. If you can't fall into that, no matter what your religion is, then you either have to sacrifice that part of your religion, or you have to understand or not go into the industry…The thing is, because theatre is so huge and it's been established, sacrificing what theatre is for someone's religion,

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> *for the minority, is unrealistic and therefore I think Christians should know what they enter and go into and not complain when they have to bend for an established industry."*

Ewoudt clearly establishes that the Entertainment Industry has a set protocol and that a Christian or a person from any other religious group or institution has to sacrifice a part of their religion in order to fully abide by the rules and work hours of the Entertainment Industry. Therefore, another possible assumption that the researcher deducts from the findings, is that the reason why Christian entertainers do not request leave on a Sunday in the industry in general, is not necessarily because they do not have traditional Christian beliefs and values or do not prefer to go to church. The researcher is of the opinion that it could also be due to the possibility that they know their request for leave would either not be granted, or because it would put their work position and their career reputation at a disadvantage.

The sample elaborates on one of the consequences of their inflexible and work hours. It is the norm in the Entertainment Industry to utilise substances and to abuse or misuse substances. Amelia states her concerns with regards to this matter:

> *"Let me first make a statement by saying that substance abuse in the arts is, it's really troubling and concerning. What happens is you do a show and then you finish the show at 11 o'clock. Now everyone's, you know, all abuzz and you've got adrenaline pumping, so you know people go out and literally, people will do a round of shows for three months and literally party every single night! Because I mean, what do you do during the day? Your next show is only six o'clock the following night, you can sleep it off."*

Hence, in comparison with other corporate industry occupations, entertainers do not have the conventional 'eight to five' work day. They work at irregular hours of the day and night. In-between those work hours, they continuously and habitually party and socialise with their colleagues. Entertainers also utilise this time to network. Networking usually goes hand in hand with substance use and abuse or misuse. Natasha similarly states that entertainers usually have drinks while they socialise:

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> *"In the industry, well theatre folk, they love to socialise* [laughing]. *I don't actually, I love socialising, but on a much smaller scale. So things like going for drinks after a show, that is absolutely 'where are we going?' It's not 'if we are going to have drinks?' It's 'where are we going to have drinks?'…"*

Entertainers therefore generally utilise every possible opportunity to socialise or network with each other. They also usually utilise substances after work every day or in-between work hours. Ewoudt explains that entertainers mostly misuse or abuse substances:

> *"If we look at that, say, after parties, parties, whatever, I mean I wouldn't drink as much. I wouldn't drink more than two, they would get drunk. I wouldn't use drugs, I wouldn't use things, I wouldn't smoke. I don't smoke at all, where 90% of the industry smokes."*

If entertainers in general, get drunk and misuse or abuse other substances every day and/or night after a show and/or in-between their irregular work-hours in order to network or keep themselves busy until their next production or show, it is a *'troubling and concerning'* custom as Amelia mentioned. As a result, entertainers also spend all of their time either at work or in their work environment, as they socialise and network with their colleagues in-between and after work hours. Hence, the typical entertainer has irregular sleep patterns and does not have a proper work-life balance at all, which leads to a very unhealthy lifestyle. Work will probably eventually consume them as it becomes their main pastime and thus their work environment and work customs would probably have the most influence in the entertainers' thought-processes and conduct. In effect, the entertainers subconsciously and over time, choose their work as priority above everything else in their lives, even possibly their morals, values and beliefs. The sample furthermore stresses that their work behaviour and -conduct has to be highly professional in order to maintain a good reputation in the work environment.

6.1.1.13 Work ethic and professionalism

The entertainers place a heightened significance on their professional work behaviour and conduct. Their work input, output and attitude in their occupational setting have to be perceived as highly professional. They also need to be able to work well with other

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people, for instance their colleagues, and treat them with respect. Ewoudt stresses the importance of an entertainer's ethical work conduct:

> *"In the industry people are always considerate and especially in the workplace where we have to have a heightened professionalism and a heightened attitude because of the nature of the job and the thing is, our industry is so small that if you do something wrong or if you make a mistake, your chances of getting another job is very small and therefore people have to be professional and their attitudes have to be very good and, well, and therefore I think that doesn't matter what religion you are in a show, but they will always treat you with consideration. Most of us are liberal and open-minded and we respect each other, especially in the work environment, and I think that even if you have a vendetta against someone, no matter what or whatever, I think that inside the show or inside the job there will be respect and there will be professionalism. What happens afterwards is personal and how you view Christianity and how you view a religion, and I think, well it differs, it fluctuates, but I think to the most and to a great extent, people try to consider and at least be professional…I do think that at the end of the day and especially in the institution that I'm at and to an extent the industry as well, is that your talent and your work ethic always overrides your morals, and not having the same morals as them and I don't think they mind that you don't, and they understand that."*

Ewoudt reveals that an entertainer's morals and beliefs are not such a high priority in the Entertainment Industry compared to the expected work ethic. He mentions that the Entertainment Industry is so small that an entertainer can not afford to make any inaccurate decisions in his or her career or treat others with disrespect. If an entertainer's reputation is scarred in any way, the entertainer will not easily find another work opportunity again. Therefore the entertainers put their best feet forward in their occupational environment in accordance with their work expectancies. Amelia provides an example of unprofessional conduct in the Entertainment Industry:

> *"I've been on stage with people who are still drunk and I can tell you, just as you won't go to your regular work, you won't arrive drunk, you know. People seem to think it's right doing it in the arts and performing because 'we're weird' and 'oh, people expect it from our artists' to be, you know, a bit off the walls, but let me tell*

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you, you can't. Regardless if the people believe or notm you know, it's about just being professional and just doing your job."

Amelia compares the Entertainment Industry to other occupational industries and explains that the expected professional conduct and behaviour are analogous. Amelia also states that professional and ethical conduct at work is expected from all people, irrespective of their religious beliefs. Susan concisely points out the possible consequence of an entertainer's decisions and actions which are in contrast with professional work expectancies:

"Some Directors might be very horrible and be like 'fine, then you don't work for me again'."

In the Entertainment Industry and occupational environment, there are no substantial and procedural disciplinary guidelines or courses of action. When an employer is not satisfied with an entertainer employee's professional conduct or behaviour, the employer will likely not utilise the entertainer's services again in the future. The only protection that an entertainer has as an employee or employer in the Entertainment Industry is his or her occupational contractual agreement with regards to his or her work rights and expectancies.

6.1.1.14 Contractual agreements

Written and verbal contractual agreements in the Entertainment Industry are binding. This is similar to other occupational industries in South Africa and abroad. In the Entertainment Industry, the entertainer employees and employers have a written contractual agreement with each other regarding their services, work expectancies and remuneration *etc.* Marius answers the researcher's question with regards to whether an employee can get fired if he or she is not willing to do something that an employer expects of him or her according to their occupational contractual agreement:

"Yah maybe if you don't wanna do something, yah, definitely. That's a difficult thing, because you have a contract and in your contract it states that you have to perform to everything the Producer or Director tells you to do. You never know if the script is

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gonna say 'you have to get naked on stage' or, you know, whatever. So yah if you say no, they're gonna fire you."

Marius gives an example of what a typical contract would require of an employee in the Entertainment Industry, namely that an employee will have to adhere to anything and everything his or her employer expects of him or her in the work setting. On the other hand, an entertainer employee can stipulate in the contractual agreement with his or her employer what particular services he or she is willing or not willing to render for the benefit of a production or for work output. Amelia gives an example of a contractual agreement between her and an employer:

"For example, as a performer I have a clause in my contract that says I don't do any nudity, I don't do anything that blasphemes…"

Hence, if the employer agrees to the particulars in the contract, as in the example provided by Amelia, then he or she can not enforce the opposite of what is stipulated in the contract on the employee in the work setting. Susan shares an experience her friend had with regards to the applicability of a work contract in the Entertainment Industry:

"Another friend, she was in a show, in a sort-of a corporate dance event and she was with a woman who is very famous in the industry. Eventually [the famous woman] *told them they had to wear very skimpy stuff and they were dancing around boys and stuff and after one or two rehearsals, she went to her and said 'listen this was not part of the contract, I'm sorry'. And that's also another thing, it's got a lot to do with what's in your contract. If it says in your contract 'you won't do this and this and this' and they try and force you to do it, it can become illegal. So in that case contracts are very important…If your contract is specific then there shouldn't be a problem with it. It's also a business you know."*

Consequently, contractual agreements between the employer and the employee are binding in the Entertainment Industry and should be enforced in the occupational setting. The sample is in general dissatisfied with their legal rights in their work environment and seeks the protection of a representative union and institution in order to better their work circumstances:

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6.1.1.15 Legal support and protection

The sample claims that they do not have efficient legal support and protection in the Entertainment Industry, especially with regards to their minimum work requirements. Christopher provides various examples as he reveals why there is an alarming need for South African entertainers to be protected by a representative institution:

> *"Overseas, you know, the market and the industry is much bigger than here. You don't only have three Producers in the whole of America, you have 3 000, if that little. So what I'm saying is, overseas they've got an equity, you know, running the whole thing. Artists are protected you know, they can not be taken advantage of and you know what you get. You know that when you step out of your institution of study or whatever and you wanna go into the industry, you know: I am protected, but I can only start with this amount per week. As I go on I can build myself up and, you know, I can't just be pessimistic about the job without any reason, where here they do it, you know. There's actually one person,* [South African entertainer]*, I don't know if you know him, but he actually took two Producers to court, because they dismissed him unfairly. Another friend of mine, she's in* [Musical Theatre production] *now and she signed for the lead role. Two weeks into rehearsal, they gave it to a girl in High School, still in High School and she can't even sing it properly and she can't act, she can't dance, but its nepotism. She's the niece or the nephew of…you know what I'm saying. So here they do what they want, because they know there's no equity. There's no institution that will protect the artists and the agents are too scared to stand up for their artists. It's actually a very like dangerous place here, but agents are too scared to stand up and fight for their artists, because they get paid through the Producers via their artists. So actually they're working for the Producers and not the artists, you know what I'm saying? So if the Producer sees, but this agent is giving me uhm, I mean, I almost said a curse word here* [laughing], *but if he's giving me difficulty dealing with the contract or whatever, then I'm not gonna choose any artists from her books again for another production, you know what I'm saying? So, it's crazy. So yah, I think that overseas it's not so dangerous but it's still cold, it's still cut-throat, but in a supportive environment you know what I'm saying? Artists have rights there, here we're just at the expense of the Management and the*

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Producers you know. Yah…there's no institution that will protect the artist, you know."

The Entertainment Industry in South Africa compared to the Entertainment Industry abroad, for instance America, is similar in terms of the distinctive cold and cut-throat corporate nature. In South Africa, the balance between the demand and supply of work in the Entertainment Industry is critically unequal. Abroad however, for instance in America, that is not the case. As the supply for work is far less than the demand for work in South Africa, employers have the power and control to abuse the system in order to benefit themselves. Another reason why employers in the Entertainment Industry seem to abuse their power and their position, is because employee entertainers do not have legal support or protection from a representative institution or union in South Africa. Abroad, entertainers have legal rights and legal support. When there is a contractual agreement between the employee entertainer and an employer, the entertainer has legal rights in South Africa and can take action if the contract is breached in any way, for instance on the grounds of unfair dismissal. Entertainers do not likely revert to such legal action, because of financial constraints, as well as the fear of harming their reputation and as a consequence, make it more difficult to find work in the future. Marius elaborates on this subject matter:

"Well yah, a big thing in the industry, is the artist gets paid like nothing. We work for like nothing, you know. I don't think we get honoured at all for our work. You get your certain Producers, right, because it all starts with a Producer. You get your certain Producer and I know, I work a lot for one of them, one of the few, very few, that will go, you know 'I will take less money to pay my artists what they deserve to be paid', you know. Whereas most of the Producers do not care, because there is not a lot of work in South Africa. Everybody wants to work, so we will work for scraps. I have before, we will work for scraps. So you know, there's not a lack in artists. There's always enough artists for the Producers to pick out of. So if you say no to a fee, he doesn't care, because there's someone else who will do it, okay, which is not a good moral value, I believe. It's terrible, but then you get your few Producers that will go 'you know what, I will get less money, I will take less'. Some Producers, you know, break even. They put up a whole show, they break even and make only a little bit of money, but they pay their performers what they actually

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deserve, you know, but there's very few of them and I think that's what we lack in our Industry. We lack that, well, the passion from the Producer to go 'I honour my artists'. It's not about me as Producer, really. Yah, I'm doing a lot of hard work and stuff, but I have to respect my performers. I have to respect the artists, because they're the ones that make it possible. I can't put on a show without a performer. If they all boycott my show and no-one wants to work with me, what am I gonna put out there, you know? I have to honour them and pay them what they deserve. There is a…I'm not gonna be able to tell you the company's name, but there's a company that kind of fights for a minimum wage. You know, but in South Africa it's difficult, because they can't really do a lot against it. you know, against say, a Producer that doesn't pay his people well. Let's say a guy goes and gives you up to the company, gives the Producer up for the company, nothing really comes from it, you know. What can you do? What can you achieve? You can't really achieve a lot from it. So, and everybody wants work, so you don't want to go and give up a Producer that say, puts on [Musical Theatre production]*, you know* [Musical Theatre production]*? He creates work, because you need to work as well. It's a very tough thing, you know. Yah, what can you do you know, you also need to work.* So *you kind of put up with it, we put up with it. We don't moan about it, we just go with it. It's true, truly, but it's the responsibility of the Producers to go 'listen, my morals are to pay my performers, to respect them', you know. I wanna be one of those Producers."*

Marius explains that most employers (Producers) have terrible moral values, especially with regards to how they treat their entertainer employees. He furthermore states that employers do not respect the entertainers who work for them, because they do not pay them fairly according to what their services are worth. It is consequently the norm in the Entertainment Industry that entertainers are underpaid. Marius mentions that there is an institution in South Africa that represents entertainers with regards to their rights and minimum requirements on the job, but that the institution does not achieve significant results. Entertainers will also rather be employed in dissatisfactory and unjust circumstances than risk their career for a dispute with regards to a salary. Simoné shares information with regards to new institutions in the Entertainment Industry who aim to address entertainers' legal needs:

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> *"Well basically, we've joined a guild now, SAGA, and UASA is a Trade Union that basically represents SAGA now and represents us being members, so it's still in the process. So at the moment, there's no minimum that we can offer or ask for, but hopefully when the trade union, or when our union just builds in respectability, then well, according to SAGA, we need to be paid, but it's not yet there."*

Hence UASA (United Association of South Africa) is a trade union that represents SAGA as a guild that aims to represent and support entertainers in their legal needs and basic work requirements in the Entertainment Industry. The sample does, however, not trust the efficiency of these institutions thus far. Ewoudt states that these institutions are essential and that their services should be improved:

> *"I think what I'd like to improve is…and we're working on this at the moment, is getting a union that creates laws for people in the industry. The thing is, there's no support, no laws in the industry, there's no pension, there's no medical, there's no minimum wage, there's no authority you can go to when you've been cheated in the industry and that's one thing, but that's being worked on, but that's one thing that needs to be changed and needs to be developed…There's a new union called SAGA, which is working on at the moment, working on getting a law in this country that the more experienced you are, you should get a minimum wage, which we don't have in this country. There is no minimum wage in this country for actors. There is a minimum wage for Domestic Workers, but there is no minimum wage for entertainers."*

Entertainers are not only underpaid, but they also do not have any benefits, like pension and medical aid *etc.* Entertainers, however, mainly function as contractors and therefore a salary without extra benefits for a three-month work contract, for instance, is reasonable when compared to other corporate industries. Entertainers should, however, have a minimum wage and once again, there should be an equitable ranking system in the Entertainment Industry. SAGA aims to address these issues and provide legal support for entertainers. Lastly, Amelia gives another example of how SAGA aims to protect entertainers who feel that they are taken advantage of in the Entertainment Industry:

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> *"It should be the same as any other professional, you know, minimum wage, good salary, legal grounds for dismissal. For example, I used to do voice-overs for radio work. They can take up to 90 days to pay you. Imagine doing…and it's happened to me…imagine doing an ad for radio in say February and you're only getting paid in May. Why is that? No other profession works that way. Why are we being taken advantage of? There's a lot of stuff like that…There's not really any policies protecting artists and that's what SAGA is trying to do now, trying to set it there, that within these boundaries, things, you know, should be attended to in the arts."*

Hence, there are no rules or policies that will protect the entertainer employee and likely the employer as well, in the Entertainment Industry in South Africa. Except in the breach of contractual work agreements, where the constitution of South Africa is enforceable. Although the sample does not have a lot of faith in the efficiency of the guild SAGA and the trade union UASA to represent their legal needs at present, they generally speak with hopeful confidence that these institutions will prevail in their purpose in the future.

6.1.2 PERCEPTIONS OF THE RESEARCH PARTICIPANT NOT REBORN

The main representative perceptions of all eight reborn Christian participants in the research sample are determined and thoroughly discussed. The perceptions of the one Christian participant in the research sample who is not reborn and thus does not fulfil all the delimitations of the study, are explored and deliberated separately in this section. Additionally, this participant's perspectives are compared to the perspectives of the rest of the sample throughout this section. Note that this research participant did not comment on all the subject matters as discussed in the previous section, as the data-collection method was unstructured and also because not everything that is already discussed is relevant to his experience in the Entertainment Industry.

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6.1.2.1 Religious affiliation and customs

As mentioned in the previous chapter in point *5.1.2.1.1* Johan prefers not to affiliate to any mass religious movement in his personal life as well as in his professional career. When the researcher enquired about Johan's view of the Entertainment Industry with regards to religion, his response was as follows:

> *"It's definitely one of the most hedonistic industries."*

In that regard, Johan's view of the Entertainment Industry is similar to the rest of the sample. In point 6.1.1.1 it was mentioned that the Entertainment Industry has always been viewed as heathen. Johan started his professional career in the Entertainment Industry different from the rest of the sample, as revealed next.

6.1.2.2 Studying towards a career in the Entertainment Industry

Johan is the only research participant who did not study towards a career in the Entertainment Industry. He did not go to a tertiary Academic Institution in order to gain more skill and knowledge in order to prepare himself for a professional career in the Entertainment Industry. Johan mentions when exactly he commenced with his professional career:

> *"Well I started in my last school year and the first year after school I went professional, which was in 1990."*

Johan quickly gained 'celebrity-status' in his professional career and proved to have an incessant, successful and established career in the Entertainment Industry. Unto this day, Johan has loyal audiences in South Africa as well as abroad. Johan briefly comments on his experience of the culture in the Entertainment Industry, next.

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6.1.2.3 Industry culture

Johan concisely states his view with regards to the culture within the Entertainment Industry. With regards to morals and values in the Entertainment Industry, Johan correspondingly agrees with the rest of the sample with his following statement:

> *"The Entertainment Industry doesn't have much in the way of values."*

Although Johan believes that the Entertainment Industry does not have a lot of values and morals, he also believes that he can not do much more than what he is doing in order to change the industry to be more moral. He explains the cause of the immorality in the Entertainment Industry:

> *"I don't want any change in the industry. I don't believe I can make any change in the industry, apart from discontinuing to do what I'm doing you know, in much of the same way I can't change Politics in this country or change rugby in this country. The change I wanna see is in the heart of man, because the industry is a consequence of the hearts of the people that built the entertainers and fans in the industry and the industry at least is a complete reflection of its punters and purveyors and so whenever there's something wrong in the industry, it's not the industry that are to blame. It's the punters and the purveyors that are to be blamed. The industry is a symptom of our society and whatever change I wanna see there, I will go closer to the core. I will go to society and I wanna see a society where people have more respect for quality. I wanna see society who will not lie back lazily and say 'here we are now, entertain us'. I wanna see a society where people actively seek out the good and that which promotes beauty, that which supports love. That's what I wanna see and it will affect the industry. I'm an idealist."*

Hence, Johan considers the moral culture of the Entertainment Industry to be a consequence and a reflection of what the society supports, admires and invests in. Johan furthermore explains that it is the fans, the punters and the purveyors who create the celebrities in the Entertainment Industry and who advance the type of entertainment that they invest in. Johan subsequently also supports the findings of the rest of the sample as they mentioned in point 6.1.1.10, on how the Entertainment Industry just delivers on what

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the audiences demand. Therefore the Entertainment Industry will provide entertainment which attracts audiences in order to make a profit from their work, regardless of what the morals and values are.

6.1.2.4 A contractor's necessity of an agent

As Johan is an established entertainer who also runs his own company which is based on contractual entertainment services, he functions as a contractor in the Entertainment Industry and employed his own agent. The agent manages his correspondence with business clients *etc.* Although Johan gave his agent's details to the researcher, he also corresponded directly with the researcher in order to meet for the purpose of continuous data-collection. Hence, parallel to the rest of the sample's recommendation in point 6.1.1.5 of the employment or investment in an agent's services in the Entertainment Industry for an entertainer who functions as a contractor, the findings prove that Johan does, in fact, also make use of an agent's services for the benefit of his career. Johan gives his perspective with regards to job selection and career advancement in the Entertainment Industry, next.

6.1.2.5 Job selection

Johan reveals the determining factor for how an entertainer gets selected for a job in the Entertainment Industry. He furthermore reveals what is necessary for an entertainer to sustain in the Entertainment Industry. Johan responds from a secular point of view as well as from a Christian point of view:

> *"It works exactly the same as in any other job. It has more to do with luck than anything else. Talent is very important, because if you get the luck to be given a shot at the title or to be given a shot at the position, whenever you get the opportunity, you still need the talent to back it up and to make the most of it, but ultimately, I've found in my personal experience in the industry, the biggest single determining factor is luck. I would call it luck. Now if you come from a Christian point*

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of view, you will call it the uhm, 'dis deel van uitverkiesings-leer, dis voor-af bepaal.'[22] *It's been pre-determined, but if you come from a secular understanding or point of view, it's luck."*

Johan firstly compares the Entertainment Industry to other occupational industries by stating that all job selection decisions in any corporate environment are based on luck from a secular point of view. The researcher disagrees with this statement, however, as employees in other corporate industries are usually selected for a position based on a fair and equitable procedure and substantial criteria in accordance with their qualifications, knowledge, experience and skill or competency levels. The rest of the sample explained in point 6.1.1.6 that an entertainer does not get selected for a position based on his or her qualifications or experience, but rather on his or her performance on the day of his or her audition as well as his or her fulfilment of the inherent requirements of the specific job which is mostly highly subjective. Therefore Johan's statement that luck is the *'biggest single determining factor'* for an entertainer to get selected for a job in the Entertainment Industry, supports the findings of the rest of the sample. Johan furthermore explains that an entertainer requires actual talent as well in order to sustain in the Entertainment Industry. As the rest of the sample explains in point 6.1.1.6 that one's actual performance on the day of his or her audition is more of a determining factor than his or her qualifications and previous experience, even when one is a veteran entertainer, Johan's statement once more supports the findings of the rest of the sample. From a Christian point of view, Johan declares that an entertainer gets selected for a job because of the doctrine of pre-destination, meaning that God pre-determined that the entertainer would get selected for the position and that no-one's actions or decisions could have avoided him or her to get selected for the job. This statement, however, contradicts the beliefs of the rest of the sample, as findings suggest in Chapter 5 point *5.1.1.2.2* as well as point *5.1.2.2.1*. Moreover, Johan reveals the determining factor of advancing in one's career and how that influences the ranking system in the Entertainment Industry, next.

[22] '*Dis deel van die uitverkiesings-leer, dis voor-af bepaal*' *means: 'it's part of the doctrine of predestination, it's pre-determined' (Appendix D: Table of Translations). The translation applies throughout the document.*

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6.1.2.6 Ranking system and career advancement

Johan shares his insight with regards to how an entertainer progresses to the top of the corporate ladder in order to establish his or her career. Johan furthermore comments on the ranking system in the Entertainment Industry. His response is as follows:

> *"You know, a lot of people at the top, in Entertainment, in Industrial Psychology, CEO's of Companies whose talents don't really match the position and there are people at much lower positions with a lot more talent, but these people made it with their personal connections. Maybe they were at the right place at the right time. They got a bit of luck. So you mustn't confuse the person at the top with the top person, there's a huge difference and that helps a lot for the people at the bottom to feel better about themselves, but also helps a lot for us to maintain a level of objectivity in the influence of those people. They are but the products of circumstance. Tolstoy has a whole chapter in 'War and Peace' in which he explains how Napoleon was really just a product of the times and if his mother had lain him dead when he was a child, someone else would've filled the shoes, because at the time the whole world was ready to predict a man of that stature to do what he did. It will be the same with a career in the entertainment."*

Johan echoes that job selection, but also career advancement, is based on luck, on one's coincidental presence in advantageous circumstances. He furthermore states, similar to the rest of the sample as in point 6.1.1.8, that career advancement is based on one's personal connections in the Entertainment Industry. He compares the Entertainment Industry to other corporate industries once again, as he states that luck and personal connections are the two determining factors of one's career advancement. The researcher acknowledges that one's personal connections are helpful in any corporate environment apart from the Entertainment Industry in terms of job selection and career advancement. The researcher states, however, that it is not necessarily the biggest and only determining factor for one's success, but rather one's qualifications, knowledge, experience, skill or competencies and performance on-the-job, as other corporate industries usually make use of procedural and substantial job selection, succession planning and ranking-system models. Johan explains that because the Entertainment Industry's career advancement is based on one's coincidental presence in advantageous circumstances, as well as one's

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personal connections, the ranking system is corrupt and that the talented people do not necessarily advance in their career, whereas established entertainers do not always deserve their position if based on their talent or performance. This statement supports the findings of the rest of the sample as in point 6.1.1.7. Nonetheless, Johan provides some personal insight with regards to how he views and approaches this cut-throat industry.

6.1.2.7 Industry is cut-throat

As concluded in the findings in point 6.1.1.8, the rest of the sample perceives the Entertainment Industry as cut-throat, especially because of the small market in South Africa and the subsequent competition for work amongst each other. Johan acknowledges that the Entertainment market in South Africa is small, but generally maintains a very different view and approach with regards to his career in the Entertainment Industry than the rest of the sample:

> *"One thing I've found in my travels the world over is that in the poorest places there are millionaires. The poorest country in the world has a millionaire. There's a millionaire in Zimbabwe, there's a millionaire in Swaziland, there's a millionaire in Malawi and that always serves as a reminder to me that you have this fertile opportunity to go and take it and yes, you know, we can complain about how small the market is in this country. The Market in New Zealand is even smaller. Our bigger market is in the United States, but there are so many artists you know, how big a piece of that pie is accessible? At the end of the day I think you should never think of competition. I have no competition. I have never looked at an artist and thought 'mmm that is competition', because it's not competition. It's not a boxing match. Even in boxing it isn't competition. It isn't really competition, because the truth about boxing…I'm a huge fan of rugby and boxing… is that the best player, the best fighter is not necessarily the one who gets the title fight. You get brilliant fighters who night after night, fight small little fights in bars or in little halls in the 'platteland'[23], because of the management system. They don't get fed through the system to get a shot at the title and the same with rugby…So with that said, I'm not*

[23] '*platteland*' *means: 'counryside; rural areas' (Appendix D: Table of Translations). The translation applies throughout the document.*

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saying that in punity and a vain experience of whatever success I had and now I'm receiving a lot of luck and a lot of blessing. Uhm 'her parents did that for her'…The industry is tough for everybody. Business-wise I think this country is the land of opportunity, because it's so backwards you know. It's like this Hungarian guy, a friend of mine who has this Hungarian friend and he says 'South Africa is easy, you people, you are stupid, you can do anything' and you know, he says that with his arrogance, but really, I mean if you go abroad a lot, you realise for example in Europe, the markets are so saturated and also so retired that even if there's a little crumb falling off the table, someone else has figured out the system to get access to that crumb, but in this country where there is huge lack in entrepreneurship, there's so much you can do that has never been done before you know. You just have to look at the quality of our country to know that. I mean we do come up with brilliant stuff, but most of the stuff is really low quality and that's because there's so much opportunity, it's wonderful. So if you wanna do something and you're a man with a plan and you're not afraid of working, I would say that on the contrary, this country has fewer limitations than most other countries in the world. It's a land of opportunity. It's the most successful, biggest economy on the continent and it's unexplored."

Johan provides some thought-provoking insight into the corporate environment in South Africa compared to abroad. Akin to the rest of the sample as in point 6.1.1.15, he also mentions that the Entertainment Industry, as well as other industries, for example the professional establishment of boxing and rugby, is at the mercy of the management system. For that reason, brilliant and talented entertainers or sportsmen do not necessarily have a successful and established career. Moreover, Johan explains that because entertainers are at the mercy of the management system in the industry, he does not view other entertainers as competition in terms of work opportunities comparable to the rest of the sample, as the competition for work is not fair and equitable in the first place. In addition, Johan describes South Africa as a '*land of opportunity'* which is '*unexplored'* and has '*fewer limitations than most other countries in the world'*, therefore he associates an entertainer with an entrepreneur who needs an innovative business plan and has to work hard to achieve success. An entrepreneur has to set his or her priorities straight if he or she aims to be successful.

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6.1.2.8 Industry priorities

According to Johan, there is only one rule in the Entertainment Industry which is briefly mentioned in this section, but discussed in the next section. Additionally, Johan states that an entertainer's biggest priority in the industry should be his or her customer buy-in and satisfaction. The rest of the sample agrees with Johan, as they stated in point 6.1.1.10 that the Entertainment Industry provides the type of entertainment that society demands and that will attract audiences. Furthermore, Johan extensively explains and elaborates why it is essential for an entertainer to gain and maintain customer buy-in and satisfaction in order to have a successful career:

> *"The industry has only one rule and that is 'the show must go on', but then people in the industry have no boss. I don't have any boss, but my boss is my audience. They will tell me what to do and if I act in contradiction to their expectations or orders, I will suffer the consequences and for instance, my job dictates that I can't willingly make wild statements for example about values and expect not to hurt my audience, which is why much of what I do and believe, I don't put out. That doesn't mean I'm lying. Everything I put out is 100 percent truth, but I don't put out 100 percent of the truth, because I can't afford to do that, which is also fine. It's every guy's prerogative. So any person in the world does that. For me the stakes are just much higher, because if you post something on Facebook or Twitter and you make a mistake or error of judgement, say you don't like gays and you go say on Facebook 'I don't like gays', you know, there'll be five people who will know that you know. Two of them will say, you know. 'that's not cool' and two of them will say 'yah, no, no, I also don't like gays'. But if you're a public figure and you post 'I don't like gays' you know, the eradications would be extraordinary. You will be judged by that to a degree. I mean I always think of the example of Deon Maas and what he wrote about Satanism about two or three years ago. He wrote a piece on Satanism and then he got sacked from his job as a Columnist...He didn't come out in support of Satanism, he just didn't think it was a big deal. He was just real about this, but those rules are written by the audience and you will bear the consequences. You don't have to lie, but you must be really careful of what part of the truth you put out there, but Jesus was the same, Jesus was exactly the same. When the Pharisees asked him 'listen, do people have to pay tax?' and He knew if He says the people mustn't*

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pay tax, He could be tried for treason or tried for instigating opposition in the Roman rule, forcing Palestine divide. That was a careless position to be in, you know, that was a potentially life-threatening situation, but if He said 'you must pay taxes', then his followers, his fans, would be annoyed with him. They'd be like 'now c'mon Jesus, we're the Jews here and the Romans came from outside and now they're gonna tell us to pay taxes. Now we must give money to them, that's not cool'. So He was caught between the devil and the deep blue sea. What did He say? He also danced around the topic very carefully. He said 'give Me a coin'. They gave Him a coin. He said 'who's face is on this coin?' 'No it's Caesar's'. 'Then it must be his'. That's clever…He had to be very diplomatic. He was an excellent politician, Jesus. The only difference between Him and most politicians is that He didn't lie and wasn't corrupt, but He too was in this system, because He has been sent to this world as the Son of God in a human form. So He had all the problems of human pain, sufferance, social blending…At the end of the day, you are in an industry that has no values, but you are still playing to an audience who has values. So your audience's perception or interpretation or experience of your values will have a huge impact on your success in the industry as well. So your values should not be prescribed by the industry, but by your audience, there is a big difference and so I think my value systems resonate with my audience."

Johan explains that as a self-employed established entertainer who already has a loyal fan-base, his audience is his boss. His audience expects certain moral behaviour and conduct of him as an entertainer and as a public figure. Therefore Johan states that an entertainer should adopt the values of his or her fan-base in a professional capacity, although the Entertainment Industry itself does not necessarily prescribe any specific moral behaviour and conduct. These findings support the evidence accumulated from the rest of the sample as well. Johan admits that all of his personal and professional beliefs, values and conduct do not always correlate. Therefore he can not publicly reveal 100 percent of the truth with regards to his personal life, as his professional identity will be judged by his audience and fan-base based on their values. Johan advises however that an entertainer does not as a result have to lie to his or her audience, but instead just have to be diplomatic and wise about how the truth is delivered to his or her audience. Johan motivates his argument with an example of how Jesus diplomatically and politically delivered the truth to His followers without getting them or Himself in trouble. Moreover,

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Johan particularises what society demands at large and what sells in the Entertainment Industry:

> *"There are people, but they're actually a very small group on the outside, there are people who really only like violence and hate in their music, for example I'm talking about music in specific…You can look at the Entertainment Industry, the massive villains, the debauchery, the lack of values, sex, drugs, rock and roll. Especially the hip-hop-culture, speaking in a degrading way or promoting violence in society, none of these things have stopped these people from selling millions and millions of albums and spending millions and millions of dollars. Not only abroad, but also in this country. The amount of money is smaller, but it's the same thing…but you know, there's no way I can appeal to those people. Even if I say 'okay I want to admit, I'm gonna put violence and hate down', I still won't accept because people will flicker red and they will say 'no, I won't buy this, it's nonsense'…Yes, my values resonate with my audience, because again, when people see that you are about love, they're cool with it and people see that those basic values of you don't steal from people, you don't speak to people in an ugly way, you don't walk around indiscriminately using crass language, because you know that it can hurt someone. It doesn't mean that you don't believe in crass language, but you believe you're not hurting people, so you don't speak like that, and degrading woman and promoting free sex or misuse of drugs, you know. So yes, it does play a role."*

Hence, immoral entertainment that promotes violence, hate, sex, drugs, degrading women *etc.* sells in the Entertainment Industry. Although the market is smaller in South Africa as well as abroad, there is still a market for entertainment as such. Audiences in general, however, support and invest in entertainment which portrays virtuous morals and values such as love. These findings once more confirms the results accumulated by the rest of the sample, as they stated in point 6.1.1.10, that although there is a market for entertainment targeted at selective audiences because of the immoral content thereof, entertainment in general caters for family audiences. Johan critically analyses his own fan-base and hence concludes his role as an entertainer according to the disposition of his audience:

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"I'll be the first and most vocal critic of my own audience. We know that 50 percent of my audience is Afrikaans and as I've said before, I consider them to be on many levels backward thinking. Not just, not even backward thinking, just not forward-thinking enough. They haven't thought enough. There are many logical reasons for that. The one is they're an extremely young culture. The second is that for most of this culture, which is still in its infancy, I mean, I don't know if there is a younger culture. It's one of the newest languages in the world, where do you find a younger culture? And in this culture you have so much time spent in surviving, that there weren't time and opportunities for the higher processes of human mental activity to occur you know. People have to eat before they can dance and we were just so busy eating that there wasn't time to go out and make high art. We didn't have the convenience of the Europeans who have been working on their culture for a thousand years. So my criticism is not a scaling criticism, it's just an objective observation, a refusal to bury the possibility of criticism for the sake of placating an audience or getting my point of view out in such a way that people can accept it…I think in the Afrikaans market in the Industry, in the Afrikaans scene, you have the littlest freedom, because of the very backwards nature of mainstream Afrikaans thinking, the 'Afrikaner'[24]. Well, I do speak from a limited point of view because I've only been to 24 countries of which I've worked in 19, but of those countries which comprises at least a bit more than a tenth of the world's territory, I have found the 'Afrikaners'[24] to be the most backwards thinking people that I've ever encountered and that means there is also less room to move for an artist in the Afrikaans industry."

Johan compares the South African 'Afrikaner'[24] audience to audiences in Europe in the Entertainment Industry. He explains that 'Afrikaners'[24] have a very young culture and thus they are not as developed in their thought-processes and their creation and perception of art as the Europeans, for example. For this reason, an entertainer in South Africa with an Afrikaans fan-base is also limited to the 'Afrikaner's'[24] development in terms of their perceptions and values with regards to entertainment. Ultimately, the biggest priority for an entertainer in the Entertainment Industry is customer satisfaction.

[24] *'Afrikaner' means: 'an Afrikaans person' (Appendix D: Table of Translations). The translation applies throughout the document.*

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6.1.2.9 Priorities on-the-job

The most important priority for an entertainer to have a successful career in the Entertainment Industry, is to give his or her fans and audiences what they want and demand, irrespective of the immorality thereof. When an entertainer is on-the-job, Johan declares that only one rule should be prioritised, irrespective of the values and morals that are expected from the entertainer:

> *"I think there's so much freedom in the Entertainment Industry. I always say there's only one rule in shows, only one rule. You can get high on drugs, you can have sex with a gazillion people, you can say and speak foul whenever you want. There is only one rule and that is: the show must go on."*

The Entertainment Industry is a corporate environment where there is so much freedom with regards to the values and morals that entertainers choose to incorporate into their work or do not incorporate into their work or not. There is also unlimited freedom with regards to the values and morals in the cultural environment of the Entertainment Industry, for instance anything goes and is merely a means to an end for the sake of networking one's way up the corporate ladder. These findings are parallel to the views of the rest of the sample as stated in point 6.1.1.3 and 6.1.1.9. The only rule that an entertainer prioritises is that *'the show must go on'* as Johan stipulates, irrespective of the values and morals in his or her work and irrespective of the personal values, morals and beliefs that the entertainer has to sacrifice for his or her work. Again, these findings correspond with those of the rest of the sample, especially in point 6.1.1.12, as the research participants explained that their work hours are fixed and they will not be excused for any religious reasons, beliefs or other responsibilities.

6.1.2.9.1 Telling the story

Johan explains that entertainers are willing to do any work irrespective of the values and morals that they personally have to sacrifice or have to portray for the sake of playing a role or a character. Johan proclaims that art is merely a reflection and a reinterpretation of life and therefore the values and morals in entertainment should not be judged:

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> *"Ironically, yes, because of all industries that is the one industry that really says 'this is not real', you know, and it's strange that an industry that comes from a position of everything we're putting out there is not real or at most only a reflection of real life - which makes it a reproduction, which still means it's not real, if someone dies on screen they don't die, it's a movie not a documentary - that that industry will be the object of such criticism. Where real life, in everyday real life, if those rules were to be applied to where they really belong, if you wanna live by those rules, we'll all be judged. That's why Jesus said that 'let he who is without sin cast the first stone'. It's always a good thing to not cast the first stone. Gooi terug, maar jislike moenie eerste gooi nie![25]"*

Hence, Johan declares that all productions in the Entertainment Industry are either not real or merely a reproduction and reinterpretation of the values in real life. Therefore the values and morals in entertainment ought not to be judged and criticised, because entertainers only interpret a role or a character. Johan furthermore states that because entertainment is merely a reproduction of what is manifesting in real life and in society, society should not point any fingers at the immoral Entertainment Industry, but should rather inspect their own immoral lives as a result. Johan quotes Jesus saying 'let he who is without sin cast the first stone'. Jesus said that to explain to people that no-one can judge others, because all people have sin, except Jesus. Therefore only Jesus can judge people. The rest of the sample states in point 6.1.1.11 that the morals and the values of the character or role take precedence over the entertainer's personal values and morals, because the entertainer is merely a story-teller. In that regard, Johan's findings relate to the findings of the rest of the sample. Moreover, the one rule that entertainers have to abide by, namely 'the show must go on', has an impact on their contractual business agreements, especially with regards to work hours and leave.

[25] '*Gooi terug, maar jislike, moenie eerste gooi nie!*' *means: 'Throw back, but jeez, don't throw first!' (Appendix D: Table of Translations). The translation applies throughout the document.*

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6.1.2.10 Contractual agreements (Work hours and leave)

Although there is only one rule in the Entertainment Industry, this one rule has many implications for entertainers with regards to their work-life balance. Johan gives an example of how contractual business agreements are governed by this rule, irrespective of circumstances:

> *"The show must go on, which is a very tough rule because, you know, when every other person gets ill on a day, they call in and say 'I'm not coming to work'. We have to go on stage and do the things that were arranged six months ago. So really the only rule is the show must go on."*

Contractual business agreements in the Entertainment Industry are binding and therefore the show must go on and the entertainer is expected to do his or her job as arranged, irrespective of the entertainer's personal circumstances. The rest of the sample supports this research result, as stated in point 6.1.1.14 that contractual agreements in the Entertainment Industry are binding. Johan did not mention any other legal institution that supports the entertainer in the Entertainment Industry. Johan compares the work hours and policies regarding work leave in the Entertainment Industry to other corporate industries. An employee or employer can take sick leave in other corporate industries, whereas in the Entertainment Industry, the show must go on irrespective of ill health or any other circumstance. Additionally, entertainers do not get a fixed amount of leave per year, as they are mostly freelance contractors. The findings correlate with the findings of the rest of the sample as stated in point 6.1.1.12, that entertainers' requests for leave are not usually granted for religious reasons or any other reasons, as they have a set protocol at work with regards to work hours and attendance. Ultimately, entertainers should professionally abide by this work ethic in order to sustain a good reputation and maintain audience loyalty.

6.1.2.11 Work ethic and professionalism

Johan stresses the importance of a good work ethic in the Entertainment Industry. He states that if an entertainer fails to be professional in his or her work environment, he or she will suffer the consequences:

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> *"The only thing the Entertainment Industry has is a very good work ethic and not even that, but ultimately to succeed, you need a good work ethic in the Entertainment Industry. Otherwise you will be a supernova, a star who will appear and disappear quickly."*

Hence, the corporate Entertainment Industry expects and requires highly professional behaviour and conduct from entertainers, as discussed in point 6.1.1.13. Johan even warns that if an entertainer does not prove to have a very good work ethic, he or she will likely not have a successful career in the Entertainment Industry. The rest of the sample agrees with this statement, as findings suggest in point 6.1.1.13 that if an entertainer does not have a good and professional ethical conduct in the work environment, he or she is at risk of losing his or her job and suffer a bad reputation.

6.2 CONCLUSION

The specific occupational values, norms, culture and ethics of the Entertainment Industry are exposed and delineated from the perspectives of Christian entertainers. These findings clarify the thought-processes, behaviour and conduct expected from entertainers in order to build a successful career in the Entertainment Industry. Once again, the perspective of the one participant in the research sample who does not fulfil all the delimitations of this research investigation, was discussed separately in order to clarify and compare the similarities and differences between this participant and the rest of the research sample. This participant has mostly supported the findings of the rest of the research sample with regards to the work values and expectations concerning the Entertainment Industry. This research participant has also provided inspirational expert insight and advice with regards to how he approaches his career with success against all odds as an established entertainer. The results will be accentuated accordingly.

Firstly, the religious norms of the Entertainment Industry were discussed, as well as the ethics with regards to the entertainers' rights to their own religious affiliation and customs within the work environment. The sample describes the Entertainment Industry as heathen in its origins and even more-so today because of its non-Christian-based context and ideals. There are no written rules or policies in the Entertainment Industry at large

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that are against an employee or employer's right to affiliate to any religion of his or her choice and his or her association to the customs thereof in the work environment. There are also no written rules or policies in the Entertainment Industry at large that prohibit the utilisation of any religious content in entertainment and productions, except for the use of blasphemy, which is mostly not allowed or tolerated on television and family entertainment in South Africa, as well as internationally. The sample states, however, that although there is freedom of religion in the Entertainment Industry, they perceive that Christianity is the religious diversity group that is the most prevalent target of prejudice in the work environment and in productions.

Secondly, the sample also provided information with regards to what is expected from students within an Academic Institution who aim to enter the Entertainment Industry as full-time professional entertainers. It is, however, not necessary at all to study in order to obtain work or to advance in one's career in the Entertainment Industry, as probable job selection in the industry is not dependent on an individual's qualifications and CV particulars. Hence, career advancement is also not contingent on one's proven record of experience and skill in the industry. In view of that, a CV also does not have the same relevance in the Entertainment Industry as in other corporate industries. In other corporate industries, an individual's CV is of utmost importance, as the more qualified and experienced an individual is, the more likely he or she will be considered and selected for a relevant job as well as promotion opportunities. The sample explains that a student entertainer experiences some difficulty in an Academic Institution, as they are required to complete only a limited number of projects for marks in order to pass their studies. Therefore when the students experience internal conflict because of their contradicting religious values and beliefs, they are pressured to prioritise their studies and their work, because they will not be able to obtain marks otherwise. Nonetheless, the sample acknowledges that the Academic Institution prepared them in terms of what to expect in the corporate entertainment environment. One benefit that student aspirant entertainers have, as opposed to entertainers who never qualified themselves before they entered the Entertainment Industry, is that they have and/or had an opportunity to gain familiarity with the culture and occupational requirements of the Entertainment Industry.

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Thirdly, the acceptable and most prominent cultural values of the Entertainment Industry are described. The culture of the Entertainment Industry functions like a multifaceted system and each facet is closely explored. First and foremost, it is a prerequisite for an entertainer to be open-minded when he or she enters the corporate entertainment sphere, especially for a Christian or other traditional religious individuals. On a personal level, entertainers are emotional beings who continuously conduct introspection, extrospection and construct meaning from their surroundings and status quo. The researcher recommends that entertainers who are not predisposed to have high emotional intelligence, should equip themselves with this skill in order to cope with their seemingly stressful and volatile environment. On a corporate level, entertainers are constantly judged on their work performance, physical appearance and personal as well as professional behaviour, not only by and within the corporate industry, but also by audiences and society. On a communal level within the occupational entertainment environment, everyone has the freedom to have their own identity, morals, values, beliefs and lifestyle, although there is some form of judgement when someone is different from the norm. On an interpersonal level, entertainers thrive on love and function similarly to a supportive family system. The sample, however, admits that there are *'nasty people'* in the work environment, because it is also a competitive and cut-throat corporate environment where there are '*nails-out moments'* for the spotlight. In the researcher's opinion, it is refreshing to come across a corporate system which is so compassionate and authentic, more-so than any other corporate industry. Yet it is also callous, ruthless and judgemental, more-so than any other corporate industry.

Fourthly, the vital significance of entertainers' contractual employment agreements is considered. Entertainers mostly function as freelance contractors who source their own work opportunities in the entertainment job market. Subsequently, this has a remarkable impact on the entertainers' drive and decisions in order to obtain and retain work, as they rarely are permanently employed.

Fifthly, it is the norm and a strategic necessity for entertainers to employ an agent or to get signed by an agency in the Entertainment Industry in order to source work contracts for them, manage the correspondence between and negotiate business transactions between them and an employer or client. An agency functions more or less similarly to a recruitment company that will take commission for every placement made in a company,

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although where an agency is entitled to payment from the entertainer's income, a recruitment company is entitled to payment from the company (employer). Ultimately, the sample generally recommends that an entertainer invests in an agent for the benefit of his or her career. It is possible to further one's career without the support of an agent, but then the entertainer will have to network, source work and negotiate work contracts and requirements on his or her own.

Sixthly, the ethics and procedures that concern job selections in the industry were thoroughly discussed. An entertainer usually has to audition in order to be selected for a specific work position or role in a production in the Entertainment Industry. An entertainer needs to be the best candidate for the job based on his or her specific skills and performance on the day of his or her audition for the employer. The employer then ultimately chooses who he or she perceives to be the best candidate for the specific work position based on the actual audition and also based on the inherent requirements of the job for instance whether an entertainer *'looks the part'*. This also marginalises the work opportunities for entertainers as they will obviously not always fulfil the specific inherent requirements of all the available vacancies, if based on their physical appearance *etc*. Information is also not easily disclosed as to why an applicant is not selected for a particular position. The job selection procedure may thus be highly prone to subjectivity, which is also influenced by the inequitable ranking system in the industry.

Seventhly, the sample exerts that there is actually no ranking system in the Entertainment Industry as in other corporate industries, which complicates their continuous search for employment even more. The sample states that an individual who has no work experience and is an entry-level employee, and a professional who has 16 years' experience, for example, are viewed equally for a job opportunity, which is contradictory to other corporate industries that have substantial job-selection and ranking system models. The sample describes the Entertainment Industry as a cut-throat business which is free for all, because it has no ranking system, no equity, no support and no integrity. The sample states furthermore that employers in the Entertainment Industry will utilise inexperienced entertainer employees as a trade-off to save money. The remuneration package will be dependent on the significance of the entertainer's position in a particular production. The entertainer will not necessarily be able to request an equal or higher salary when he or she gets contracted for another job, because his or her position might be of a lower

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significance than his or her previous position. There is also no minimum wage or market-related salary that the entertainers can request for their services in the Entertainment Industry, which is contradictory to other corporate industries. When an entertainer works for a particular employer for the first time, irrespective of his or her level of qualification or experience, he or she receives an entry-level salary which the employer determines. When the entertainer works for an employer who has utilised his or her services in the past, the entertainer can request a higher salary from the employer, even if the increase is only marginal. If an entertainer is well-known in the industry and is admired for his or her work by public audiences, the entertainer can also request a higher salary. The sample also explains that an established entertainer's fee is dependent on the public's demand for one's services. Unfortunately the industry is volatile, hence an entertainer's public demand can increase and decrease continuously. In other corporate industries however, the demand for an individual's services increases as his or her qualifications, skills and experience expands. Similar to other corporate industries, an entertainer can also be head-hunted for entertainment productions, but because of his or her celebrity-status in the industry, in order to attract audiences.

Eighthly, the sample explains why they perceive the Industry as a ruthless and cut-throat business environment. One of their reasons they mention is the fact that the industry, particularly in South Africa, is very small. Consequently, there is no work stability in the industry, as everyone competes for a job in the market and are generally underpaid. Another reason why the industry is perceived to be cut-throat, is because there is not a big enough entertainment or theatre culture in South Africa. Therefore, the fact that the demand for work is larger than the supply of work opportunities, even for some successful and well-known entertainers, necessitates most entertainers to have a second occupation as well. Consequently, if entertainers have too many boundaries or have boundaries at all with the services they are willing to offer in the Entertainment Industry, because of their personal religious beliefs and values, they will probably struggle to find work. Entertainers in general, as well as celebrity entertainers still have to continuously network and stay relevant in the industry to remain in demand. To create work for oneself and/or others in the Entertainment Industry is definitely a solution in order not to be at the expense of the management system and the non-existent ranking- and job selection systems, however this solution is dependent on financial resources as well as the buy-in from audiences, *etc.*

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Ninthly, the sample concluded that the concept of career advancement and/or promotion in the Entertainment Industry is not relevant, because there is no fair and equitable succession model or career advancement system in the industry as in other corporate industries. For an entertainer to get to the top of the corporate ladder and have an established career, they have to be well-known in the industry, have celebrity-status and obtain support from loyal audiences. The sample discloses that the manner in which an entertainer can get more work opportunities in order to get exposure to audiences, is to network with the right people who will provide even more social- and work opportunities for him or her as a platform to become more known and recognised in the industry. Additionally, the sample discloses that because of favouritism in the industry, auditions for upcoming work opportunities do not always exist. Therefore the general entertainment market is automatically excluded from a lot of prospective work opportunities, because they are deprived of auditions and fair castings which are caused by nepotism in the Entertainment Industry. Therefore only a certain group of entertainers are enabled by employers to receive constant exposure and work opportunities. For this reason, entertainers will, in general, do everything in their power to network with management and with the *'clicks'* in order not only establish themselves within their social- and professional circle, but also to remain in the circle and reap its benefits. The researcher concludes that the fact that there is no legitimate career advancement system implemented in the Entertainment Industry is reasonable, as entertainers generally function as contractors. Hence, as there are no stable career prospects to begin with, there is also no room for a succession model or a systematic career advancement strategy to enable entertainers in the progression of their careers. A fair and equitable job selection procedure and ranking system should, however, be formulated and implemented.

Tenthly, occupational priorities are determined which reign supreme in the Entertainment Industry. The main and only priorities are to obtain work, to do what is expected on-the-job and to advance in one's career in order to reach celebrity-status from audiences' perspectives. How the individual achieves these priorities is fair game. The corporate entertainment environment expects an entertainer to sacrifice everything for his or her career and to place his or her career as top priority above everything else, as well as one's morals, values and beliefs. In addition, the sample explains that the industry prioritises what the audience demands and expects. Hence, ultimately the audience prescribes the morals and values in the industry, as the industry caters for what will attract audiences and

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what will ultimately make a profit. Moreover, the sample states that the Entertainment Industry is about the articulation of stories through art and an entertainer is expected to tell stories at the expense of their own values, morals and beliefs. When an entertainer employee is contracted for a role in a show or production, he or she has to conform to the expected character script and any queries or alterations regarding the script would customarily be uncalled-for. However, an entertainer who has enough celebrity-status and is renowned by audiences will likely be able to make modifications to a given character script.

In the eleventh place, the Entertainment Industry's work ethics in relation to the work hours that an employee is expected to commit to were generally discussed by the sample. In the Entertainment Industry, a Christian entertainer mostly works on a Sunday and is not always able to attend a church service due to his or her work hours. The sample explains that employers in the Entertainment Industry are very reluctant to grant leave to employees for religious and other reasons. For this reason, the sample furthermore states that an entertainer who has traditional religious values and beliefs will likely not be able to work in the Entertainment Industry. Some entertainment productions allow minimal to no free days away from work, hence entertainers do not have a healthy work-life balance. The sample elaborated on the consequences of their inflexible work hours, as entertainers do not have the conventional 'eight to five' work day. Entertainers work at irregular hours of the day and night. In-between and after those work hours, they continuously and customarily party, socialise and network with their colleagues *etc.*, which goes hand in hand with the use of substances. It is the norm in the Entertainment Industry to utilise substances and to abuse or misuse substances.

In the twelfth place, the entertainers' indispensable required conduct of professionalism was identified. Their work input, output and attitude in their occupational setting have to be perceived as highly professional. They also need to be able to work well with other people, for instance their colleagues, and treat them with respect. The sample reveals that an entertainer's morals and beliefs are not such a high priority in the Entertainment Industry compared to the expected work ethic. If an entertainer's reputation is scarred in any way, the entertainer will not easily find another work opportunity again and the employer will likely not utilise the entertainer's services again in the future.

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Lastly, the chapter concludes with the entertainers' need and affiliation to a representative union which will protect them in their work environment. The only protection that an entertainer has in the Entertainment Industry is his or her occupational contractual agreement. The sample is in general dissatisfied with their legal rights in their work environment as well as the implementation thereof and seeks the protection of a representative union and institution in order to better their work circumstances. Entertainers do not likely revert to available legal action, because of financial constraints, as well as the fear of harming their reputation and as a consequence making it more difficult to find work in the future. UASA is a trade union that represents SAGA as a guild that aims to represent and support entertainers in their legal needs and basic work requirements in the Entertainment Industry. The sample does, however, not trust the efficiency of these institutions thus far. The researcher speculates whether the efficiency of these representative institutions is the actual issue of their dissatisfaction in their work environment or whether the entertainers are in a system where they are too afraid to take legal action because of the public and tremendous negative paralysing consequences it will likely have on their career.

The research participant who is discussed separately from the rest of the research sample supports most of the research results in this chapter. This research participant agrees with the rest of the sample on the following results: that the Entertainment Industry is perceived as hedonistic and does not prescribe any morals and values; the Entertainment Industry's moral culture and work output are a consequence and a reflection of what society demands and invests in; an entertainer usually employs an agent or gets signed by an agency; an entertainer does not get selected for a job based on his or her qualifications and experience on his or her CV, but based on a subjective job selection process or luck from a secular point of view; an entertainer will have to demonstrate actual talent with every performance or audition in order to sustain in the industry; career advancement is mainly based on one's personal connections and ability to network; there is no ranking system in the industry or the ranking system that is implemented is not equitable; the entertainment market in South Africa is small compared to abroad; that entertainers in the Entertainment Industry is at the mercy of the unfair and inequitable cut-throat management system and that a lot of talented people will for that reason never have a successful established career at the 'top of the corporate ladder'; the top priority in the Entertainment Industry is to advance in one's career and to maintain customer loyalty and satisfaction, no

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matter what; that audiences are the entertainers' bosses and that society dictates their values; the Entertainment Industry is in general family-orientated, but that there is a market for more selective audiences who invest in entertainment which is not family-orientated; the Entertainment Industry requires that the 'show must go on' and that an entertainer should prioritise his or her work irrespective of an individual's religious beliefs, values, morals, health or anything else; that entertainment is merely a representation of real life; that occupational contractual agreements are binding; entertainers do not get sick leave or leave based on any other reason, because the Entertainment Industry requires that entertainers attend all necessary work hours; the Entertainment Industry demands highly professional and ethical work conduct and behaviour from entertainers, or else they will suffer consequences; and lastly entertainers are viewed as freelance contractors and motivated to be entrepreneurs and create their own work in South Africa.

Note again, though, that this research participant did not comment on all the subject matters as discussed in the previous section, as the data-collection method was unstructured and also because not everything that was discussed was relevant to his experience in the Entertainment Industry. There are only one or two subject matters with regards to Johan's research results which did not correlate with those of the rest of the sample. Firstly, the rest of the sample views all entertainers in the Entertainment Industry or at least in their field of entertainment, as competition because of the small market in South Africa, whereas Johan does not perceive other entertainers in the industry as competition at all, as there is no equitable ranking system, job selection and career advancement system in the industry. Secondly, Johan views job selection in the Entertainment Industry as God's pre-determination for an individual from a Christian point of view and that an individual's personal choice or conduct does not at all have an influence, whereas the rest of the sample mentioned in Chapter five that although it is God's will whether they get a job or not, personal choice and conduct does have an influence, which is explained in point *5.1.1.2.2*.

The researcher closely investigated the specific values, norms, culture and corporate ethics with regards to the Entertainment Industry at large. Hence the general expectations and requirements of entertainers who pursue a career in the Entertainment Industry, are truthfully uncovered in this chapter. In light of Chapter five and Chapter six, the next chapter will reveal specific examples of challenges and experiences that the research

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sample faces as Christians in a *'heathen'* and *'cut-throat'* corporate industry. Subsequently, the researcher will disclose the sample's decisions and the consequences of the decisions they make in the midst of all these above-mentioned challenges they face. Hence, their job selection as well as career advancement opportunities and outcomes will be reflected.

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CHAPTER SEVEN:

CAREER CHALLENGES AND CONFLICTING DECISIONS

"I've lost a lot of money making certain choices." - Amelia

7.1 INTRODUCTION

In light of Chapter five, where the sample's core Christian values and beliefs are defined, as well as Chapter six, where the corporate values and expectations with regards to the Entertainment Industry are established, it is clear that the sample's core values and beliefs mostly do not concur with the values and expectations of their work environment at large. In respect of these findings, this chapter will divulge some of the sample's actual experiences and thought-processes as they anticipate and come face to face with crucial corporate decision-making challenges. Consequently, the sample reflects on the repercussions of the decisions they have made, either for the benefit of their career or for the benefit of their relationship with their God.

First and foremost, this chapter will reveal whether the sample was prepared for the challenges in a work environment where there is no stability, no boundaries and a culture where 'anything goes' and as a result they disclose the pressure they experience as Christians in this regard. Additionally, the sample depicts their constant pursuit of work prospects and networking opportunities. Moreover, the sample discusses the advantages and disadvantages of Christian colleagues as well as non-Christian colleagues in the workplace and how the sample relates to other religious diversity groups in a corporate as well as social environment and vice versa. With regards to performing and portraying values which are in contrast with the sample's personal core values and beliefs for the purpose of their job, the sample reveals their perspectives with regards to whether they feel personally responsible for the values of the character they portray or not. The sample also reveals their perceptions with regards to whether portraying a character's values is indeed promotion of those values or not, and why. Ultimately, in light of the sample's before-mentioned stances, the sample points out which values they will and will not portray

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for the benefit of their career. Lastly, the sample elaborates on their support-system and needs in this intricate and volatile work environment.

7.1.1 PERCEPTIONS OF THE REBORN RESEARCH PARTICIPANTS

The predominant representative perceptions of all eight reborn Christian participants in the research sample are concluded and comprehensively discussed in this section. The perceptions of the one Christian participant who is not reborn, are discussed in point 7.1.2.

7.1.1.1 Preparation for a career in the Entertainment Industry

The research participants had some opportunity to prepare themselves psychologically before they embarked on their careers in the Entertainment Industry. Firstly, they had some preconceived ideas about what a career in the Entertainment Industry would transpire to be. Secondly, they had some time to contemplate and acknowledge what their core value system was and subsequently, decide what their boundaries would be with regards to their craft in the industry.

7.1.1.1.1 Expected challenges in Entertainment Industry

The research participants predominantly acknowledge that they were either somewhat familiar with the career challenges in the Entertainment Industry before they entered the entertainment job market, or that they were well-informed by others on some of the challenges that they face at present. Hence the research participants had some opportunity to mentally and/or physically prepare for the careers they embarked on. Marius explains that he took a big risk when he first pursued his career in the Entertainment Industry:

> *"There comes a time when you decide to give everything up and what I gave up was a lot. You know**,** I took a big chance to go into it, a really big chance…It was a difficult step for me, because I had this business that was growing and it was awesome**,** you know**,** and I chose with no guarantee at all. The Dance School that I went to had no merits, no merits at all. I was going there on a limb."*

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Although it has already been established that qualifications and training merits in the Entertainment Industry do not have much impact on one's probability of work opportunities and a successful career, Marius still felt it was a risky career move to give up his prosperous business venture in order to invest in a training school that had no proven merits. What's more, the research participant knew that his spontaneous career move had no assurance of success and that he possibly sacrificed everything in vain to pursue his dreams. Amelia shares how other entertainers warned her of what she should expect if she pursued a career in entertainment:

> *"You know what, people tell you 'don't become an artist, you're gonna die of hunger'* [laughing] *you know, and you kind of think 'but I'm gonna be different, you know. I'm gonna go to Hollywood and make it to Broadway and you know, life's gonna be dandy' …and it's not that easy."*

Although Amelia was aware of the challenges other entertainers dealt with in the Entertainment Industry, she still had her own preconceived expectations about how successful and stress-free her own career would be once she pursued it. She quickly learned, however, that she was not prepared for how difficult the actual pursuit of her ideals proved to be in the Entertainment Industry. Susan became cognisant of the challenges she would likely face in the Entertainment Industry as she pursued her studies:

> *"Yes I realised that through my studies, and had to learn the hard way a few times. God is teaching me how to live up to His standard and nothing less, while still being able to minister in this industry."*

Susan thus became aware of the challenges in the Entertainment Industry before she entered the professional job market through her experiences as a student entertainer. She mentions that she had to learn the hard way at times, which means that she probably was not completely prepared for the challenges she faced before she embarked on studies towards a career in entertainment. She furthermore declares that she is learning how to follow God's will for her life with undivided loyalty. Hence, it is very important for her not to compromise her beliefs and values for the benefit of her career and simultaneously she aims to connect with other people in the industry.

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7.1.1.1.2 The necessity of boundaries in the Entertainment Industry

The research participants stated that it is not necessary to compromise one's faith in the Entertainment Industry in order to get work, to network, and to build a loyal fan-base. Most of the research participants**,** however**,** advised that in order not to compromise, entertainers should clearly decide what their boundaries are before they enter the Entertainment Industry based on their core values and belief-system. Amelia explains why entertainers need to set boundaries for themselves:

> *"When it comes to Christian performers, their morals and values do not differ from Christians in general. I am not saying that they are in their own special category**,** you know, that they have special morals and values. I just think that in certain areas you need to establish beforehand, before you go into the industry, what you're comfortable with, what your morals and values about certain stuff are, because those are the things you will be attacked on and those are the things that you will be questioned about. So you need to make sure beforehand**,** you know, 'I won't compromise on this'."*

Hence, Amelia warns that entertainers' morals and values will be questioned and challenged in the Entertainment Industry. For this reason, Christian entertainers should establish clear boundaries before they enter the Entertainment Industry with regards to what they are willing and not willing to engage in or portray for the sake of their careers. Likewise, Susan stresses the importance that Christians should decide on their boundaries beforehand:

> *"It's very tricky and that's why**,** for Christians, you have to know where you stand, because people will just attack it and attack it and be like 'yah, but in this scene you did this and in this scene you did this.' It's very, very difficult."*

Susan also warns that Christian entertainers should choose wisely which shows and projects they choose to be involved with and choose to portray, because people will literally interrogate Christians on each of those decisions in order to query one's core value system and beliefs. Ewoudt explains that boundaries are necessary in one's career in order not to compromise one's faith and value-system:

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> *"You have to sit, make your decisions, this is what I'm gonna do, this is what I'm not going to do and if you decide you won't compromise, then you won't compromise. So you don't have to compromise your faith at all, I think… Set yourself boundaries and decide what you will be willing to do and not willing to do…Decide where your boundaries are early on and stick to them…I think it's important to have lines that you will cross or won't cross."*

So once an individual has established his or her boundaries, he or she should not exceed those boundaries when it comes to crucial decisions with regards to one's career. Thus a Christian entertainer does not have to compromise his or her faith and value-system, as he or she knows where to draw the line with regards to what he or she is willing to do or not. Natasha also recommends that an entertainer should make wise career moves which are in line with their core values and belief system:

> *"Honestly, I think it is placing yourself in the situation where it's too late, then you have to say no to things or bring that up. I think it's if you from the start don't put yourself in a situation like that, you won't be confronted with that. So I have two friends, they're married. Two Christians and they get roles all the time. It's just, they don't go for auditions where they know it's gonna be difficult or they don't wanna do that. So they don't place themselves in a situation like that. So I think you have to be clever about that beforehand."*

Thus, the research participants acclaim that in order not to compromise in the Entertainment Industry, entertainers should first and foremost decide and reflect on what their core values and beliefs are, before they pursue their careers in the Entertainment Industry. Secondly, entertainers should define and establish clear boundaries with regards to what they are willing and not willing to engage in or portray for the benefit of their careers. Consequently, once they are challenged by critical decisions which could have great impact on their careers, they already know what their boundaries are and can proceed with the decisions accordingly. Lastly, entertainers should be wise and selective about the job opportunities they take, in order not to position themselves in circumstances where they know they will be confronted with expected conflicting decisions and challenges.

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7.1.1.2 Difficult to be a Christian in the Entertainment Industry

It is established that all Christians face the same challenges, especially in the Entertainment Industry. The research participants admit that it is a constant battle to be a Christian in the Entertainment Industry**,** as the Industry's culture and occupational expectations generally contradict the established Christian beliefs and values. Furthermore, the researcher discusses the research participants' career prospects and advancement probabilities when one considers that they are Christian entertainers in a non-Christian corporate industry. Lastly, when one considers that the research participants aim to reach success and celebrity-status in the Entertainment Industry, the researcher discusses their probability of maintaining their Christian beliefs and value system.

7.1.1.2.1 All Christians face the same challenges

The research participants state that all Christians who choose to serve God, experience similar challenges or get persecuted for their beliefs and values to some degree. The research participants emphasise the challenges and conflicting decisions they face in the Entertainment Industry, but also generalise that Christians in other industries and contexts experience similar trials. Ewoudt argues that although all Christians endure comparable challenges, the challenges that Christians have to endure in the Entertainment Industry are more severe and he explains why:

> *"I think above all**,** we all get challenged, no matter where we are or what industry we are in. I think that you will always get challenged and I think that people and situations will always challenge you. I think that to an extent, I don't know if we have a heightened extent of challenges or a heightened reality. I think this is an industry where you're either gonna work or not gonna work and therefore that is a challenge in itself and I think that heightens the challenge, in that your work is personal and your work gets personal when it challenges what you believe and in that extent, I do think that we have a heightened challenge in the industry."*

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Ewoudt declares that Christians will always be challenged by people or by the state of affairs, no matter the industry or the person. He does, however, believe that a Christian's challenges are more intensified in the Entertainment Industry, because one's work is personal as it mostly requires that one either has to make personal decisions based on one's beliefs and values in sacrifice of one's career, or based on the benefit of one's career and in sacrifice of one's beliefs and values. Christopher shares his insight with regards to what other Christians experience:

> *"I do think so. I do think they have the same challenges. I think they might have more challenges and greater challenges than I, or less, you know, but I do think we all face the same challenges at the end of the day. If we're children of God, if we choose to be children, because we're all children of God if we choose to be children of God, we all face the same challenges and problems in the industry, but I think the closer your relationship with God, or the closer you are to God, you know…I don't know, you know, you could go, you know, I think you sometimes go through challenges that will bring you closer to God and not necessarily that if you are close to God that it means you're not gonna have challenges. You are gonna have challenges and that's why I say maybe greater challenges, because they might be closer to God than what I am in my life and their challenge might be greater because their faith is stronger in God. You know what I'm saying? So yah, I do think they have the same challenges, yah."*

Christopher thus believes that all Christians who choose to follow God, get persecuted for what they believe in and more or less face the same types of challenges. He explains that the extent or the severity of challenges that Christians experience may vary, based on their relationship and faith in God and whether they are able to attain the spiritual dedication necessary to deal with certain situations. Marius agrees that all Christians go through similar predicaments:

> *"That's just the way it is and everybody's got the same problems to deal with, you know. Everybody's got the same stuff to go through, so it's what you make of it. It's really what you make of it."*

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Marius also states that all Christians feel that they are challenged by their beliefs and values in their work environment. He advises, though, that Christians just need to stay positive and make the best of their circumstances. Susan correspondingly states that all Christians are confronted with difficult personal decisions in their career:

> *"Everyone, every single Christian I know goes through exactly the same thing. Yeah, that's where it's really nice to know them, because we can all just support each other, yah."*

Susan states that she has not met another Christian who does not experience analogous difficulties compared to her own experiences as a Christian. She furthermore says that it is beneficial for Christians to build relationships with each other in order to support each other through demanding and stressful times. What's more, the research participants explain that all Christians in the Entertainment Industry do not only experience conflicting challenges to a greater degree than Christians in other corporate industries, but that they have to face those challenges on a continual and constant basis.

7.1.1.2.2 Constant battle in the Entertainment Industry

The research participants perceive that it is a constant battle for Christians to be in the Entertainment Industry. They experience a constant battle between their personal core values and beliefs, and their career demands, which mostly contradict each other. Kobus elaborates on his experiences in this regard:

> *"Yah, there's a lot of stuff out there that doesn't agree with me and it's a struggle sometimes. Other times it goes well and then other times it's just a battle, you know. I think it's a constant battle of, you know, if you walk with the Lord, I think... I don't think, I know, the battle is always gonna be there. So at times I feel 'joh it's going well' and I think 'this is not that bad', and other times I think 'ag why did I like choose this industry?' you know* [laughing]. *Yeah…it's pressure. You feel the pressure and if you're in the industry all the time, there's just an expectancy, you know…Like the stuff I started off with my career, they expect that and they want that and sometimes you're not strong, you know. You wanna give people what they want and you kind of want to please them and that's just a weakness, you know. It's*

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> *like, I think, like a lot of people just got that weakness of wanting to please people…I think at that stage I wasn't as strong. At this stage I feel more, how can I put it, I think I found a lot of myself and I found a lot of, you know, coming closer to my identity in God. At that stage, you know, I was unsure and confused…and at that stage, that was what the industry wanted, so yah, I think there is an expectancy, but also a bit self-made, you know, if it makes sense. It's like you want to live up to expectations, so you're hard on yourself. That's it. That's it."*

Although Kobus already has a very successful and established career, he still experiences a constant battle as a Christian in the Entertainment Industry. Moreover, he refers back to the start of his career where he gave in to the demands and pressures of the Entertainment Industry. He ascribes his past career choices to his desire to please people (audiences; the industry; *etc*.) and to live up to their expectations instead of God's expectations and explains that it is a weakness. Natasha explains that what the Entertainment Industry expects of her in her occupation is also a challenge:

> *"To be objective in class is a challenge, because I want to say so many things and I know that it will absolutely throw them and I know they won't be able to assimilate the information at that point. So it's very difficult sometimes to stay objective and put my Christianity and what I believe aside and teach the facts."*

Hence, the Academic Institution where Natasha teaches entertainment-related subjects, expects of her to be objective and act accordingly with regards to the information she has to communicate and transfer to her students. As a result of her own opinions and Christian beliefs, she finds it a challenge at times to teach the prescribed material objectively and put her personal beliefs aside. Amelia describes the thought-processes of Christians who experience internal conflict between their career and their core values:

> *"It is challenging being a Christian in the entertainment industry where there is so much darkness…I'd say unfortunately some of them are compromising, but I will never judge any of them, because I know how hard it is and I really know, due to work...that's why. There's a constant pull between 'I need income and I need to work. It's just the only show they're casting now, so I really need to go for it, although I know I'm gonna have to do something that's really dodgy', you know. The*

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pull between that, and going 'and I'm not gonna do it. I'm trusting the Lord to get by.' It's really something you have to figure out for yourself. So some of them are in the process of figuring it out; some are standing strong; some literally decided they are focusing on something else until something comes along that they can full-heartedly go into; and I can say others unfortunately compromise."

Amelia discloses that some Christians in the Entertainment Industry compromise their values and beliefs in order to have work. She explains**,** though**,** that she has empathy for Christians who feel they do not have another choice but to compromise, just in order to make a living. In addition, Amelia observes that Christians who do not wish to compromise, either persevere as they turn down work opportunities whilst they trust their God to provide for them; or Christians temporarily leave the Entertainment Industry and find other unrelated work, until they find suitable work opportunities in the Entertainment Industry. Simoné motivates that it is possible for a Christian to sustain and be successful in the Entertainment Industry without the need to compromise one's values and beliefs:

*"It's gonna get difficult and maybe everyone will not completely see you for who you are**,** you know. Sometimes people will**,** you know**,** do the nasty Christian comments and whatever. So I don't think that it's inevitable. You're gonna get some opposition, but I do think it's possible…I'm actually in total fear of my faith, because it's so nice, the past three months, or since mid-Jan, I've started with a new company where I'm doing two shows for them. Personally it's been so amazing to get to a place and you know, I've been there a lot, but just to reaffirm that it's so much more powerful for me to believe something, because you choose to believe it and that's where I love having a challenge. It sucks when you're in it, but it's so nice to have your faith challenged because then at the end of the day you go 'but I choose this regardless. I choose God's love above any earthly pleasure a million times over, because I just know it so well and it's so worth it', you know**,** and not feeling it, just confirms how much I want it. Or trying to achieve something in your own ability and then you're failing and going 'but God, I can't do this without You. I want to do it, I choose to do it with You'**,** you know, 'and I choose to rather do what You want me to do than what I want to do'**,** you know. So for me, I love having my faith tested in the industry specifically and also I don't mind that people see it or not, because the only thing*

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they'll see is that I'm choosing this, you know. That it's not something that I believe because I was taught when I was seven, it's something I want to believe."

Simoné finds satisfaction in the challenges she gets confronted with in the Entertainment Industry, as her faith gets reaffirmed every time she chooses to prioritise God in her decisions and gets positive outcomes as a result. Furthermore, Simoné stresses that a Christian in the industry will have to make difficult and unpleasant decisions at times in order to please God, but that it is worth it to prioritise God above all personal pleasure and success in the end. Christopher adds that because it is a constant battle for a Christian in the industry, one has to daily reaffirm one's outlook and purpose in the Entertainment Industry:

"I think it's a constant challenge. It's a constant awareness that you have to create for yourself every day. Yah sjo, I think I do have it in some way, but I'm also challenged by the opposite, you know. Not like being judgemental; not being aware always of every circumstance; what's going on; not being able to see the bigger picture. So yes, I do think that sometimes I have that qualities, but I am challenged, yah."

Christopher explains that Christians also get challenged by their own intentions and outlook with regards to their lives, their careers, their circumstances, themselves, other people *etc*. As a result, Christians lose sight of what is important to God and thus compromise their relationship with God for their own benefit. Christopher states, therefore, that a Christian needs to choose to be aware of God's guidance and bigger purpose for oneself every day. Finally, Susan describes why the Entertainment Industry is as a battle-field for Christians:

"My faith gets tested all the time…So it is difficult. It's not easy being a Christian in the industry, but that's where it's really rewarding because we don't live, like, for now, we live for the Kingdom. So in heaven it'll be better."

Susan explains that her faith permanently gets tested in the Entertainment Industry and that she perceives it to be really difficult to be a Christian in the industry. Nevertheless, she motivates that Christians receive eternal life in heaven as reward for their faith in Him

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and their endurance and perseverance through constant persecution for their faith and obedience to God. The research participants state their perceptions of their own career prospects as Christians in the Entertainment Industry, next.

7.1.1.2.3 Career prospects as a Christian in the Entertainment Industry

The researcher questioned the research participants with regards to their perceptions of their own career prospects in the midst of all the challenges and controversy in the Entertainment Industry. Hence, the researcher queried the research participants with regards to whether they are at all concerned about their career and career advancement prospects or not in an industry where their values and beliefs are continually challenged, tested and persecuted. For the most part, the research participants declared that they are not concerned about their career prospects as Christians in the Entertainment Industry. Ewoudt explains why he is not concerned about his career prospects:

> *"I don't think so, no. I think being a Christian is fine and I think being liberal as I am, helps in doing what I do…I think what I believe and as a Christian I'm not worried, no. So what I'm basically saying is that being a balanced or a liberal Christian, in my definition, they don't necessarily have to be worried about their career being a Christian."*

Ewoudt explains that a Christian does not have to be concerned about his or her career prospects in the Entertainment Industry if he or she has a liberal or balanced outlook. The research participants' own definitions of 'liberal' and 'balanced' Christians are delineated and discussed in point *5.1.1.4.3.* Christopher tells of how he lost work opportunities because of his Christianity, but still does not experience apprehension with regards to the course of his career:

> *"Sometimes I do worry about what's gonna happen because of my faith, but I'm not worried about it. Meaning, say for instance my deepest desire is to get this role in the show or be a part of this project and, you know, because of my faith I might not get it, you know. So, but God again, He will bless you, but also if I don't get it it's God's will and He doesn't want me to get it, but also you with your lizard-brain* [laughing], *you don't always understand that and then because of my faith, the*

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> *people in charge might not want me because of my Christianity, you know, and it's happened in the past before where, like, a project has Jewish management, you know, and then I'm sometimes scared to say 'yah I'm a Christian' or to be full-on, you know, because I really want the job, you know, but if I don't get it, it is God's will, it is. I do believe it, but just because of my faith sometimes you miss that, you know. I want the job because of my faith and I might not get it, so yah."*

Christopher does experience apprehension to some degree when he really desires to be employed for a specific role or entertainment project, as he has lost work opportunities in the past because of prejudice against his religious orientation. He explains that these discriminatory experiences cause him to be fearful at times to be open about his religious views. Nevertheless, Christopher is not concerned about his career prospects, as he believes that God will bless him with work opportunities that will be in God's will for his career. Moreover he believes that the work opportunities that he does not successfully acquire are not in God's will and therefore he has peace about it. Akin to Christopher's experiences, Amelia also lost work opportunities because of her Christianity and she clarifies why a Christian should not be fretful about his or her career prospects in the Entertainment Industry:

> *"I've lost a lot of money making certain choices. So maybe to a certain degree…but then again I absolutely believe that in God's will and ways He will provide and if you need to be there in a certain season, He will provide and He will bless you. He will provide ways and means, so actually my answer is no. It contradicts itself. If I enter the industry as a Christian and I'm worried, I'm not really trusting God to provide. So it just means that God gets more creative to let things work out."*

Although Amelia has lost a lot of money and opportunities in her career because she made certain decisions for the sake of her Christian faith, she is not distressed at the outcome of her career and believes that other Christians should not be either. She motivates her answer as she states that Christians should trust in God's ability and creativity to provide for them, even though it seems impossible. Simoné upholds that she does not experience trepidation when it comes to her career, because her career is dependent on God:

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> *"No, I think I only have a career because I'm a Christian, where I am now, because it's more than me having a job and gaining respect in the industry. If it was just about that, ugh it would be such a selfish existence. So I think, yah, I think it helps me personally in my career to be a Christian, personally. Professionally, well God is in control of my career anyways, so He will do a good job…For me personally, that's something where I'm, like, I can't really stress about it because I'm, you know, in God's plan. He knows what His plan is…I know that I'm not alone in everything that I do. So it's just so much more peace and so much more security and even if I don't know what I'm gonna do in three months, I am completely at rest where the people in the industry, they freak out even while they have a job. It's like 'ah but what's next, what's next?' you know, and it's so cool to be in a place where even if you don't have anything next, you know that God will provide you."*

Simoné explains that to be a Christian in the Entertainment Industry is not a disadvantage, but rather an advantage as God is always in control of her career. Therefore, personally she feels she does not have to stress about her career prospects as God knows what He is doing and will provide work opportunities for her. At the time the researcher questioned Susan whether she was concerned about her long-term career prospects, she was unemployed and in the job market. Her response was as follows:

> *"No, no not at all, like, I'm not worried, I'm waiting. That's like the best way to explain it."*

Thus, not even when the research participants are unemployed do they feel worried about their career prospects, but are waiting on their God to provide for them in their needs. Kobus deliberates why he is not at all concerned about his career prospects as a Christian entertainer:

> *"No, I don't know. I think sometimes I feel God is more worried, or not worried, but more, uhm, what's the word, devoted to my career than I am, you know. Sometimes I feel like I just have a 'don't care' attitude, but not like, I mean not that I'm proud or anything of that sort, but I don't care. I don't really care about being famous or getting more famous and where am I gonna play in another thing just to stay…you know, if I'm not famous anymore then it's also fine, but then also stuff would*

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happen, like there would be a season like now that I wrote such fun songs, you know, where I live and I just realise it's such a privilege, you know, and I don't wanna sound like I don't worry about it, but I think it just became a lot less important to me, but then there comes times where I believe God puts me in a creative place in my life and I would write songs and I just realise I love this, you know, and it's such a part of me and I realise but it's God doing all of it, you know, and yah, it's not me being worried about my career all the time and wanting to write new songs to stay in the public eye or to stay famous or whatever. It just, it comes at the right time, I guess. He puts a desire in your heart and don't you think it's just that whole thing of 'seek the Kingdom of God first and all things will work out,' you know? It's not saying that I should be passive or anything like that and just sit back, but I think nothing I can do out of my own strength can last and I've tried to do a lot on my own strength and it didn't last, you know. It just made me weary, where I feel, you know, if God is our first love and our first stage, if we love Him more than anything else, like even my parents, even like I love my career, really you know, then I believe all things will work out. My career will go where it needs to go."

Kobus explains that his career became a lot less important to him as he realised that his own perpetual pursuit towards continual work prospects, relevancy in the entertainment domain, audience gratification and novel follow-up product-releases is not sustainable as it only exhausted him. He motivates that God Himself is in control and devoted to his career and his success in the Entertainment Industry. Moreover, he explains that if one prioritises God above anything and anyone else, even one's career, then God will guide him or her in the right direction. Therefore one has no need to be restless about one's career prospects or anything else, for that matter. He quotes Matthew 6:33 to establish his argument (New American Standard Version; 1995): *"But seek first His kingdom and His righteousness, and all these things will be added to you."*

7.1.1.2.4 Prospects of a consistent Christian value-system in the Entertainment Industry

The researcher questioned the research participants with regards to their perceptions of how confident they are of their own ability to uphold their values and their faith in the Entertainment Industry, especially as their values and their beliefs largely contradict those

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of the Entertainment Industry and because their religious orientation frequently has a negative impact on their career opportunities and career advancement prospects. Hence, the researcher queried the research participants with regards to whether they are at all concerned about their faith (Christian beliefs and orientation) and their Christian values or not in a cut-throat occupational environment where their values and beliefs are continually opposed. The research participants largely avowed that they are not in the least concerned about their faith and Christian values in the Entertainment Industry. Marius points out how his faith is tested in the Entertainment Industry, but why his faith will remain irrefutable:

> *"I'm not worried about it at all. I believe I get challenged more in a sense of you get busy, really busy. In my industry you can't have a life of 'Thursday nights I have cell, Sunday mornings I have church, band practise on Wednesday and I can still be in the church band and I can still keep entwined with church people', not at all, because I might be working on this production for the next three weeks and not be able to see any of the church people, you know…So obviously you get challenged like that, because you might be in a production for three weeks with people and none of them are Christians, none of them believe and that's a challenge, because you might not pray for two weeks, you know, but I'm not worried at all, because I always come back to my roots, always, because He is the substance of all my success. Everything, everything that I do is rooted in God, rooted. Not an 'I want God to be a part of it'. It's rooted in Him, even if I pray or not pray, I know."*

Marius explains that it is a challenge for him to be so busy with work where he has minimal or no free time to go to church, *etc.* and to keep connected with other Christians on a continual basis as part of his support-system. Furthermore he adds that the challenge becomes even greater when none of his colleagues are Christian and do not share his beliefs and values. He admits that one can get absorbed in a demanding work schedule where one is closely and permanently in contact with non-Christians and as a result do not spend time with God as one should. He declares, though, that he is not at all concerned about his faith in the Entertainment Industry, because he knows that God is the main reason and root for all his success and that he prioritises God in everything he does. Likewise, Amelia elaborates on how she gets challenged in the Entertainment Industry, but that she trusts God to protect her:

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> *"Well, obviously it's always easier to work in a Godly environment, because the temptation is less and you work with Godly people who have an influence in your life, but it's also kind of sometimes nice to see it as an adventure of knowing that if your faith has been tested, it's a good thing and that you are between people you can really make an impact on. Yah, I think it's about trusting the Lord to protect you."*

One is bound to be influenced by one's constant surroundings and by people who one spends most of one's time with. Amelia agrees that it is a challenge to work in the Entertainment Industry at large as it is generally not a Godly environment (Christian environment) and for that reason Christians will more easily get tempted to reason or act inconsistent with their values and beliefs. On the other hand, Amelia motivates that it is good when one's faith gets tested where one can influence other people's lives in return. For that reason, Amelia is not concerned about her faith in the Entertainment Industry**,** which she views as an 'un-Godly environment', because she relies on God's protection. Christopher reasons why he is not at all concerned about his faith in the Entertainment Industry:

> *"Not at all, I'm not at all worried. Other people might say 'yes they are', but I just feel I'm very comfortable in my skin. I'm very comfortable with who I am and what I am. So for me**,** you know**,** my faith is my faith and no-one can persuade me otherwise. They're not gonna get me to not believe in God as they want to do. That's my faith, my faith is my faith."*

Christopher concedes that people in the Entertainment Industry aim to influence his faith and intend to change his views about God and what he believes in. Christopher professes**,** however**,** that he knows himself very well and is very comfortable with regards to what he believes and what he stands for. Therefore he assures that his faith is steadfast in the Entertainment Industry and that no-one can convince him otherwise.

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7.1.1.3 Career opportunities

The researcher discusses whether there is a viable market for Christian entertainers in the Entertainment Industry. In other words, the researcher deliberates whether it is realistic for Christian entertainers to pursue a career in the industry if they will have to be very selective about the work that they choose to be involved with or possibly fall victim to discrimination because of their religious orientation. The research participants address their mission to find suitable work opportunities.

7.1.1.3.1 Available work opportunities

The researcher collected the Christian research participants' perceptions with regards to whether they consider themselves to have the same career opportunities as non-Christians in the Entertainment Industry. The research participants predominantly declared in the affirmative that Christians generally do have equal career opportunities to non-Christians in the Entertainment Industry. Susan stated that there is a great deal of work available and gave a few examples:

> *"Yeah lots, lots, like the 'Pantomime' every year. With Musical Theatre strictly, there's a lot of Children's Theatre that I would audition for, a lot of Road-shows and in the Big shows. I heard 'Les Miserabeles' is coming, so stuff like that. So there's a lot I can audition for in Musical Theatre, I mean you can audition for basically everything."*

Hence, in Musical Theatre alone, there is plenty of work available for Christian entertainers. Not to mention other fields in the Entertainment Industry. Natasha correspondingly agrees with Susan:

> *"Absolutely, yah absolutely. No-one has ever asked me…that has never been on the table at all, yah. I feel on that, that's the same level."*

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Natasha has never experienced that Christians do not have the same career opportunities as non-Christians in the Entertainment Industry. Simoné indicates that Christians in the Entertainment Industry have even more work opportunities than non-Christians and explains why:

> *"Yah, and even more, because I mean at the moment we're not in a persecuted country, like, Christian-wise."*

Christians therefore have the same career opportunities as non-Christians in the Entertainment Industry and even more as they can get involved in Christian projects, which non-Christians would not necessarily choose to be part of. Although the research participants have mentioned instances where they got discriminated against and unfairly treated in the Entertainment Industry, Simoné explains that South-Africa is not a country which professes and consents to the blatant persecution of Christians like other countries for instance Iraq, where they would kill a person or keep him or her imprisoned because of his or her Christian faith (Sanneh; 2010). Therefore, Christians in the Entertainment Industry can openly get involved in Christian entertainment and publicize it. Ewoudt reasons according to the business ideals of the Entertainment sphere:

> *"I do think so. At the end of the day the Producer and Director wants the person who can do the job the best and who can sell the tickets and will have the work ethic and professionalism that they need."*

According to the Entertainment Industry's corporate ideals, Ewoudt reasons that a Producer or Director would not likely be concerned with an employee's religious orientation. Their main objective would be to find the most suitable person for the role with the desired work ethic and who would attract audiences. Marius also concludes that Christians have similar career opportunities as non-Christians, but that they do not necessarily take those opportunities:

> *"Yah, I think I do have obviously the same opportunity. If I decide to take it is a different story."*

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Consequently, the research participants generally conclude that Christians do have similar and equal work- and career opportunities available in the Entertainment Industry compared to non-Christian entertainers. The question is, however, whether the Christian entertainers feel comfortable to be involved in the available entertainment projects in the industry without the expectancy to compromise their core value system and beliefs. For that reason, Christian entertainers will not necessarily audition for work vacancies or undertake existent or offered work opportunities.

7.1.1.3.2 Struggling to get work

Generally, the research participants either struggle to get work opportunities or the available work opportunities are not anything they would want to audition for or get involved with. Susan explains why she struggles to get work in the Entertainment Industry:

> *"Like at the moment I can take myself as an example. I'm really struggling to get into the industry and it's not that I haven't been to auditions. I've been to plenty auditions this year, but it's very, very, very difficult if you don't know the people and if you're not involved in everything…Sometimes it's hard, sometimes it's harder than other times. Right now it's really difficult because I'm not getting anything. Help!* [Laughing]*, but that's like the whole purpose of faith, which is just so difficult. Like, faith is actually such a difficult thing, but like, we're still learning. I mean, I know I'm gonna make mistakes and I'm gonna learn from them and God's gonna teach me stuff from them and yah, just having faith. It hasn't been easy, like, definitely not… Christians will be like 'I do need work but I won't...my body is a temple so I'm not gonna like just exploit myself. Yah, there's things like that…I just won't go for that audition and I don't know when there'll be another audition…but God is showing me to just make a living, you know. My friend and I are gonna start being wedding singers, doing like random stuff on the side, because there are those auditions and you just can't do it…but I mean Christians like we can be face down in the mud, but the hope is that we know there is light at the end of the tunnel, you know. Whereas people who maybe don't know God would go into a slump, where I am in now and there's no hope for them because they don't know hope, you know, and that's where I hope, for me, I hope that Christians will stand up and support these people and really show them love and that it's gonna be fine. You're gonna get a job and*

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try to trust that God has a plan for me and everything and even though now that I'm struggling, I know that the last finish first. So I'll wait for that day! [Laughing]*"*

Susan completed her studies towards a career in entertainment the year before the researcher collected her perceptions with regards to her career prospects. Although Susan went for numerous auditions as an entry-level entertainer, she struggled tremendously to just get into the Entertainment Industry. She mentions various reasons: Firstly, as she is an entry-level entertainer, she does not have a lot of contacts and is not necessarily already acquainted with the management in the industry compared to entertainers who have been in the Entertainment Industry for many years. Thus it is much more difficult for her to be recognised and employed based only on her skills, talents and aesthetics (inherent requirements of the job) for a specific position, as she is unknown in the industry. Secondly, as a Christian she chooses not to be involved in every opportunity that comes her way in order not to compromise on her value-system and subsequently she forfeits even more opportunities to network in the Entertainment Industry and to advance in her career. Nonetheless, she aims to create her own work opportunities, for instance to market herself as a wedding singer. Still she remains hopeful that God has a plan for her and will provide for her, where non-Christians do not necessarily have any hope. She encourages Christians to support non-Christians who are in this unstable industry with no hopeful assurance for their future career in the Entertainment Industry. Amelia specialises in Musical Theatre and elaborates why there is not enough work opportunities for the overpopulated demand in the Entertainment Industry, especially in South Africa:

"There's not enough work, that's the thing, there's not enough work. The kind of situation, let's look at what's happening now…Now what they're starting to do, is they bring in overseas shows and overseas casts with shows that's in Bangkok and suddenly showing here for three months. It takes a three-months production in a theatre where they could have used a South-African cast. I don't know why that's happening at the moment…For example, [Musical Theatre production]*, an insane show, produced by an American team. They, you know, they saw 800 people before they chose the cast. They have the best of the best to pick from. It closed early and deceased… The Producer of* [the Musical Theatre production]*, I'm pretty sure she's gonna take a rest after the show, before she pursues the show again after, you know, after financial problems…you know, the loss that she had to suffer*

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> *from* [the Musical Theatre production]*...Okay let's take it from a female as well. There's another show starting to rehearse now, the* [producer's name] *show and there's literally one girl in the cast. Okay, so not really, you know, creating work. Then* [Musical Theatre production] *which has been pre-cast, so it didn't really open up castings to a lot of people unless if you've worked with them beforehand and then you have the 'Pantomime' at the end of the year where they each year take in maybe three new girls. That's the current situation for this year. Then you have your Barnyard's and stuff, but I mean it's just not enough! How do you accommodate all the performers?"*

Amelia discusses the unemployment issue in the Entertainment Industry and ascribes it to a higher demand for work than the availability or supply of work opportunities. In addition, Amelia explains that international overseas productions and casts show in South African theatres for months and consequently replaces probable South-African productions and –casts. Moreover, because of the unexpected early termination of the production 'Dreamgirls', for instance, due to lack of support from audiences, the Producer suffered great financial losses and will not likely take on another project soon. Hence less work opportunities will be created. Other entertainment productions are typically either pre-cast or offer minimum vacancies for female entertainers. All of these factors influence entertainers' struggle to find suitable work opportunities. Susan adds supplementary causes for the struggle for employment in the Entertainment Industry and feels that people should aim to create their own employment:

> *"For one, make more job opportunities, because there really isn't enough for all the actors and artists out there. There really isn't enough decent job opportunities. Yah, it's difficult, the industry gets very influenced a lot when the economy is influenced. Like with the recession and everything, the more the recession, the less job opportunities we have. Like this year is a very quiet year, very quiet, but last year with the World Cup there was so much going on. So definitely creating more job opportunities and some people really do, so it's cool."*

Susan confirms that there are not enough work opportunities for entertainers in all fields of the Entertainment Industry, or at least not decent work opportunities. She adds that the economy has a big impact on the quantity of work opportunities and vacancies available.

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For instance, with South Africa hosting the Soccer World Cup in 2010, there were bounteous job opportunities available for entertainers. Hence, Susan encourages and acknowledges those who create their own work opportunities**,** as well as work opportunities for others.

7.1.1.4 Career advancement

As discussed in the previous chapter in point 6.1.1.9, entertainers have to network with other people in the Entertainment Industry in order to get more work opportunities and to be utilised and employed for one's skill as a contractor. The research participants discuss their perceptions and boundaries with regards to social stimuli and the use of substances in the Entertainment Industry where it is expected of them to network for the benefit of their careers.

7.1.1.4.1 Networking

To network in the Entertainment Industry is thus crucial for one's career advancement and exposure in the industry. Christopher explained in point 6.1.1.9 what it entails to network with management and in general. Furthermore, Christopher shares his experiences and dissatisfaction with the management system in South Africa compared to abroad and the expectancy to please them even at one's own detriment at times:

> *"I had the privilege**,** you know**,** to work with management in New-Zealand, in America, London, Canada and South-Africa of Theatre Productions and that's when I started questioning my management in South-Africa. I call it my industry because I'm involved, I'm a part of it. Because of what I believe in, because of my beliefs and my Christianity, I don't agree always with how and what they do with artists here in South-Africa. I mean it happens all over the globe, I think, you know, it does and the Entertainment Industry is a tough industry. It's really…it's hard. You need to be cut-throat**,** you know**,** in order to survive, which is against Christian principle. You know**,** for me, I will never ever step on people to get where I wanna be, never, because if I'm not meant to be on top of whatever, God will not put me there, but the industry in South-Africa is like you say**,** it's a free for all. They've got no integrity whatsoever and I can use an example. I was in the first production of* [Musical Theatre

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production] *and then we did a touring production of* [another Musical Theatre production]*. Then they approach me saying 'listen we're thinking of doing* [the first Musical Theatre production] *again, would you be interested?' and I said 'Yes, yes of-course I would be interested'. So of-course I will be interested, because I need to keep the pot boiling in my house. I need to provide for my wife, I need to live as well, you know, so of-course I'm gonna be interested. A few months went past. It didn't get mentioned again and during that three months we came back and there was auditions for* [a different Musical Theatre production] *and I went for the auditions not knowing…well what basically happened, they phoned me, because I worked with the Producer and the Director Choreographer on an overseas production and she remembered me and she asked for me. So they phoned me to come in for the audition. So it's not like they just offered it to me, I still had to go and fight for it and claim it, you know, but luckily they offered me the job then and there, that same day. Then, like a few days before that day, you know, they say the* [first Musical Theatre production] *people said they're definitely thinking of getting the production up and running and I said it's great and all but there's no contract, there's nothing yet. I can not go on something that's not on paper yet. I haven't signed yet and I don't know start to finish, you know. So after that audition, the next morning, I phoned the producer and I told her that, you know, I got offered the lead in* [a different Musical Theatre production] *where, you know, you offered me ensemble with like a quarter of what they offer me. They don't care. So I said obviously for my career, for my financial stability, I will then obviously go for my lead, you know. They literally crucified me, like in that meeting that I sat with them and you know these were people that I invited to my wife and myself' s wedding, because I wanted them and we wanted them to be a part of our lives forever, understand. That's when you invite people to your wedding, I believe, is when you want them to be a part of your life forever. They crucified me, they blackened my name. Within a day everybody knew in the industry that I'm starting havoc and I'm difficult or whatever. So the integrity of this whole industry is so warped and so corrupt…The industry in South-Africa is like I said, free for all, no integrity, cut-throat and unsupportive and cold."*

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Christopher is not pleased with the management system in South Africa in the Entertainment Industry, compared to abroad. He mentions that the Entertainment Industry in general is cut-throat and expects one to be cut-throat in order to survive and be successful in the industry. He adds that the management in South Africa has no integrity and will walk over people to get what they want. Christopher pronounces that all these values are against Christian principles and beliefs and therefore he will not walk over other people in order to get to the top or to remain at the top. He rather trusts in God's plan and purpose for him. He also realised that his connections in the industry**,** people he thought were his lifelong friends**,** did not support him, stabbed him in the back and blackened his name in the industry, because he did not fulfil their demands in his career decisions. Marius also states that one should stay true to one's own identity when there is expectancy to network in the Entertainment Industry:

> *"I refuse to be someone with other people that I don't really am. Even If I do not get this part in this movie or whatever because I didn't suck up or because I didn't…and that I refuse to do. You've gotta be strong. You've gotta be like, well, God will give you another opportunity. The right stuff will come through and I'll get another opportunity."*

Marius rejects the expectancy to butter people up disingenuously or to duplicitously act according to other people's demands and wishes just in order to get a job. He will rather miss an employment opportunity than to falsely network with people in the Entertainment Industry, because he has confidence that God will provide another employment opportunity for him. Natasha made peace with the fact that she won't advance in her career, because she does not network with people in the Entertainment Industry:

> *"I do not play the suck-up game at all, also a personality thing. I just absolutely refuse. So**,** also again**,** where it's a social thing, the culture of having drinks because you want to get into the next show or networking, I don't do networking at all. I don't know how to do it* [laughing]*, I'm serious. People do it and I go 'how do you do that?', and I don't and you need that skill to move up and unfortunately I refuse to play that game, so, and I've also made peace with that. So I went 'okay this is my decision, I don't. Either I have to learn how to do it and move up to be a Director or*

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Producer or whatever, or I don't play that game and I make peace with it' and I can not play that game…I just, I don't do the sell myself thing at all, you see."

Natasha also does not soft-soap people in order to network in the Entertainment Industry in benefit of her career. She explains that she does not sell herself for her career. Hence, she made a decision to be content with her career status, as she does not network with people in the industry. She would rather not learn the skill to craftily network with other people, than to advance in her career. Thus, the primary views of the research participants are that they would not ingeniously network with people and butter them up for the benefit of their careers and hence be untrue to their own identity and their own values. The research participants would much rather pass up employment opportunities if they feel that they have to engage in forced, insincere and unreasonable network strategies. As Natasha mentioned, the use of substances is a cultural phenomenon which is directly linked to networking occasions and incitements. Consequently, the views and conduct of the research participants are discussed next.

7.1.1.4.2 Substance abuse

Substances, especially alcohol, and substance abuse plays a big role in social network stimuli. Substance abuse is a corporate cultural phenomenon which contradicts Christian values. Therefore the research participants discuss how they approach these kinds of situations and set themselves boundaries in order not to compromise on their values. Marius shares his viewpoint on this matter:

"I don't have a problem with going out and having a good time, dancing and drinking. I believe you shouldn't get as drunk as you don't know what you're doing, totally, but I don't have a problem at all with going out and drinking with them, have a good time, staying up till four when I don't have a show the next morning…well I would probably stay up till four even though I have a show the next morning, but I know then that I will be able to sleep the next day, to rest it off, you know."

Marius enjoys the industry parties and explains that he will socialise and drink like the rest of them, but he would, however, do so responsibly. His boundaries are that he would not get drunk and out of control. He would also not allow his social activities to influence his

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work ability in the consecutive days. Amelia's network boundaries are similar to those of Marius's:

> *"Yah, no I party, you know, but there's a point to where you do it. I'm not legalistic. I don't have a legalistic vibe. If I want to drink a glass of wine, I drink a glass of wine. If I want to drink a shot of tequila, I do it, you know. There's limits and yah, that's where you minister more to them, when you go out with them and everyone's having a grand time, but at the point where they start to get drunk, you know, you make the decision of saying 'okay that's the night for me guys. I have an early morning tomorrow. I want to be able to actually use my voice so…' you know, and only that. You don't even have to say 'so sorry, it's wrong, it's sin, so that's why I'm going home'. It's about talking to them on their level and yah, they'll ask eventually what your reasons are."*

Amelia argues that she does not have a legalistic attitude about what she is and is not allowed to do when she networks and socialises with people in the industry. She will enjoy a few drinks with others, but will not get drunk. She will not only refrain from drunkenness, but she will also leave the social when others get drunk, because that is inconflict with her values and because she wants to be in top shape for her work responsibilities the following day. She will, however, never let others feel judged as she leaves the social, but will instead show that she chooses to be responsible. Simoné shares her views and her boundaries with regards to substance use in a social network setting in the Entertainment Industry:

> *"I'll enjoy a drink with my friends, but I won't drink every night. I don't actually like it. I just do it to spend time with them, you know."*

Simoné chooses not to have drinks with her friends in the industry every single night, as they usually do. She adds that she is not even fond of the culture to have drinks in a social setting, but that she decides to do it in order to network and socialise with people in the industry. Susan has a different approach to how she networks in industry socials:

> *"I think I can say openly 'no I'm a Christian, sorry, ill only have one glass of...' because what happens with shows and networking is everyone goes out afterwards*

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and I don't mind going out. I like dancing and stuff, but I need to know 'okay am I going out with these people and have a glass of wine or rather not?' and I choose not to, you know, have a glass of wine with them, because it's just, like, then it's very easy for them to say 'no but you're a hypocrite because look what you're doing'. So I'd rather not. I would go out and chat with them or whatever, but I want them to see 'oh she's having a coke instead of…', so that they can know that I'm a Christian and it's really cool, because a lot of our friends who aren't Christians know that we won't do certain things. So they've grown to know that okay, my friend and I, we go out with them, but maybe we'll come for an hour or whatever. So that's really, really, really cool. You don't know until they say something and I want to socialise with them, because I don't want to shut myself...I don't want to be like, I'm better than you. I'd rather spend time with them."

Susan does not mind that non-Christians in the industry learn that she is a Christian and that she refrains from certain conduct because of her faith (religious orientation). Moreover, Susan will only have one alcoholic drink, but mostly chooses not to drink at all when she networks with others in the industry, as she does not want to come across as a hypocrite with regards to what she professes her Christian values to be. It is very important for her to socialise and network with people in the industry, although she will only go out and socialise with them for a short while. Natasha chooses not to participate in social network events at all in the Entertainment Industry:

"Even as a teenager, I've never had that desire to go out and have a party and have drinks and stuff. It's just not my scene. So I've struggled…not a lot…I haven't struggled with it, but in the beginning it was quite difficult for me to go 'where do I do what the Romans do when in Rome?' It's just not my personality. It's not even a moral or a religious thing. It's just personally I don't communicate well in that type of social event. So in the beginning people looked funny and they were like 'why are you never…are you a snob?' and it looked like I was a snob and I didn't want to talk to people and stuff, but eventually they got to know me and they realised it's not like that at all. It's just not my scene. I don't think that is a spiritual or a religious thing, it's just a personality thing. That culture of going out and having drinks and going to a club, not my thing at all! But I've made peace with it and I think people have also

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made peace with it. They don't go 'she doesn't…she believes she thinks she's better than us.' It's not like that at all. So they just realised 'okay, personality', yah."

Natasha made a decision not to network at all in the Entertainment Industry for the benefit of her career**,** as discussed in point *7.1.1.4.1.* For that reason, she does not participate at all in social network events and the subsequent use of substances in her corporate environment. She explains**,** however**,** that her decision to not actively network with others in the industry is mainly dictated by her personality**,** rather than being for religious reasons. Furthermore she explains that because of her decision, other people sometimes wrongly perceive her to be conceited until they get to know her. Ewoudt shares his preferences and perceptions with regards to the use of substances in a network setting:

*"I wouldn't always go party with the people and therefore don't always have the connection, but then again, not partying with the people and not drinking as much doesn't mean that you can't have a friendship and you can't have a relationship with the people…I don't say that I wouldn't go or I don't go to a lot, but I wouldn't necessarily go to a party where they smoke pot**,** for example."*

Ewoudt states that he does not engage in as much alcohol use as other people in the Entertainment Industry and that he would not socialise or network with people in the industry in a setting where they engage in the use of marijuana**,** for instance. He explains that because he does not necessarily always participate in those social networks, he loses out on business connections in the Entertainment Industry. In summary, all the research participants stated that they have boundaries and limitations with regards to how they participate in social network events in the corporate entertainment environment, if they choose to network at all. Mostly, the research participants would take part in selective social network events in the industry, but would not necessarily stay the whole duration of the event. Subsequently, they avoid the misuse and abuse of substances and ensure that their social life does not interfere with their work output. Furthermore, the research participants are mostly willing to engage in the use of alcohol when they socialise with other people in the industry, but would not use it irresponsibly. Thus, they would use it in moderation to ensure they do not get drunk and lose their inhibitions**,** which could influence their moral conduct. Although the research participants state that they can still maintain friendships whilst they apply all these boundaries which are dissimilar to the

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cultural norm, they are still at risk to come across as condescending to others and lose out on possible business connections. Apart from the research participants' social relationships and network connections with their colleagues and management, *etc.* in the industry, their corporate on-the-job relationships also have an impact on their career. Their perceptions in this regard are deliberated next.

7.1.1.5 Working with Christians in the Entertainment Industry

The research participants do not necessarily prefer or choose to work only with Christians granted they have the opportunity or authority to choose who they work with. They do, however, largely acknowledge the advantages of working with colleagues or management who share the same values, morals and beliefs as themselves. Kobus shares his perceptions with regards to his experiences:

> *"The last seven years I've been spending most of my time with my band and it changed from year to year, you know. I've toured with a lot of guys and, you know, it ended and there came new guys. So you know, I can't now, if I think back, uh I'm not sure, I can never say who, you know, who was walking with God and who not. I just know the band that I'm with now, I've been touring now for two years and I really feel that we're like a family and it gets closer and everyone is on mission with God on his own way, you know. I feel all of them are Christians and yah, but there were colleagues or people who I think I worked with that didn't believe. That was more a few years ago. At the moment everything is really cool and we're like a family, yah."*

Kobus has worked and toured with his band for the past seven years. He mentions that his band's members consisted of interchangeable contractor musicians over the years. Moreover, he mentions that all of his contractor musician colleagues were not always Christian believers. He states, though, that his current band members are all Christians and that it is really good as it encourages a closer connection and association between them to the point where they actually perceive each other as a family unit and interact accordingly, although they are mostly just colleagues. Amelia shares her experiences in this regard:

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> *"Well, I did a Christian Musical, so that was a lot of fun, you know, being with Christians…not all of them…and I have to say that there were various rounds of that certain production and one particular production had a lot more Christians in it than the other did and the effect could really be felt. It was really interesting. The first one, I think, maybe took a bit more trouble casting Christians particularly, but then the second show they didn't."*

Amelia was contracted for the rerun of the same production and she worked with a different selection of colleagues the second time. She indicates that the management of the production made an effort to cast mostly Christian entertainers with the first run of the production, as the production was Christian-based, whereas they did not the second time around. Amelia explains how it was more fun for her to work with mainly Christian colleagues the first time around and how it brought about a greater effect than when there were less Christian colleagues in the cast with the second rerun of the production. Simoné adds to Amelia's experiences:

> *"My career highlights have been the productions where I had the privilege to tell a story that directly brings glory to God, like* [a gospel Musical Theatre production]*. Shows with meaning, purposed to inspire people and ignite their hearts to search for God, far exceed anything secular I have ever done."*

Simoné declares that her career highlights thus far signify her employment in productions which had Christian-related material and meaning. Moreover, she boldly proclaims that her work experiences in those Christian-related productions were far more satisfying and rewarding than any secular projects she has ever been involved with. Natasha concludes that she has colleagues who share her value-system and beliefs and explains how it impacts her work environment:

> *"We do share the same value-system and morals. So that kind of helps a lot having a good working relationship and having a good working environment."*

Hence, the research participants generally conclude that to work with colleagues who share the same values, morals and beliefs, for instance with regards to their religious orientation and in this regard Christianity, benefits their work environment. Their work

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environment is subsequently much more enjoyable, satisfying and rewarding, as their work relationships foster a lot more cohesion, close connection and interaction. The reality is, however, that the research participants will likely, or mostly, work with people in the Entertainment Industry who do not share their values, morals and beliefs. Subsequently, the research participants discuss how they interact with non-Christians in their work environment.

7.1.1.6 The Christian approach in a non-Christian work environment

Christian entertainers have to adapt to a work environment where they are mostly expected to interact with entertainers who do not share their values and beliefs. Therefore, Christian entertainers are a minority religious group in the Entertainment Industry. The researcher reveals whether the research participants disclose their religious orientation in their work environment at all and how they approach their beliefs and values in an environment where they may be persecuted because of it.

7.1.1.6.1 Disclosure of religious orientation in the Entertainment Industry

The researcher questioned the research participants with regards to whether they feel comfortable or secure in their work environment to disclose their religious orientation or whether they choose to hide the information because of possible negative consequences. The research participants largely affirmed that they do not have to hide their religious orientation at all. Simoné explains that she does not hide the fact that she is a Christian and describes how she approaches the disclosure of her religious orientation:

> *"It's not something that I'll ever say to someone I first meet. It's not something I wanna say in general, but usually, I mean, people, especially people in the industry, they love speaking about these kinds of things or how they feel and whatever and then you could always go 'yah but you know, God did this in my life'. You know, a true testimony, sort of, but it's not something I ever have to hide, because it's also not something that I wear on my sleeve, you know."*

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Hence, Simoné does not feel that she has to hide the fact that she is a Christian, but she also does not feel the need to disclose her religious orientation instantaneously when she gets acquainted with new people or at all**,** in general. She will**,** however**,** approach situations where other people in her work environment converse about religion and discuss their opinions, as they normally do according to Simoné. She will then add her opinion in the form of a factual testimony of what God has done for her in her life. Marius correspondingly adds his viewpoint and detects that several other Christians in the Entertainment Industry also shares this approach:

> *"Christians that I share a heart with, really, I've been amazed actually. I've been surprised how many there are and they all understand the same thing that it's not about bouldering it out 'I'm a Christian' and you know 'I stand blah blah blah blah blah', because you set yourself up for failure. Really, to be honest, okay, but it doesn't say that you shouldn't be outspoken about it, because they are outspoken about it when it's spoken about, but it's not carrying it on your sleeve**,** kind of thing."*

Marius also motivates and recommends that Christians do not wear their religious orientation on their sleeves and divulge it out indiscriminately to everyone and everywhere they go. His reason is that people more easily set themselves up for failure that way, because if others perceive that their lifestyles do not correspond with what they profess, they will look like hypocrites. Akin to Simoné's statement, Marius motivates that Christians are**,** however**,** in general outspoken about their religious orientation and experiences when the opportunity presents itself where other people in their work environment embark on the subject matter. Hence, they do not hide their religious orientation, but rather testify about their faith when appropriate opportunities arise. Ewoudt declares that he does not hide his religious orientation in his work environment and states why:

> *"Absolutely, absolutely, I'm not shy about that at all."*

As Ewoudt is so adamant that he is not shy to disclose his religious orientation at his work environment, the researcher assumes that other Christians in general may feel shy about their values and belief-system in an occupational industry where their beliefs and lifestyle contradict the norm. Marius shares his viewpoint and experiences once again with

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regards to how he is not shy at all to stand up for what he believes in, even to the detriment of his career:

> *"Well, I'm not a puppy Christian at all. I believe that I can stand up for what I believe in and stuff. So if I believe I've been treated wrong, you know, I would tell you in front of everybody. I would, I would, you know. I would get mad and I would get in a fight with you. I don't see that as being wrong in the Christian sense, even, I actually see that as being right. We also have to be proud and stand up for what we believe in and not be trampled at all. Christians should not anymore be seen as these soft little people. I don't believe in that. We actually should be the Spartans of our time. We have to be the strong ones, right? If you look at David, he was the truest worshipper of his time, but he was cut-throat right? We gotta be strong…I don't mind to be fired for something that I believe in, I'll gladly be fired. Yet again, going back to the other question, even if it's the biggest production and Production Company, it will not decide if I make it or not. God decides. So I'll get out of that production and I'll get something along the line that is better or bigger or whatever, for standing up for what I believe in. Luckily I have not had to do that. Wait…no luckily not. The thing is, most people I've worked for, and I believe God has a hand in that, has been really good people, you know. They'd be people that I can go 'shj, I don't think I can do that' and they'll go 'okay, I still want to use you, so let's change this' you know, which I'm very lucky to have had."*

Marius compares a Christian who is not able to stand up for what he or she believes in, to a puppy who has not matured yet in his or her faith. He believes that he is the opposite of a Christian puppy as he will fight for what he believes in, even to the detriment of his job, as he trusts that God will bless him and provide for him abundantly because of his courage to make a loyal decision in spite of his career. Furthermore, he motivates that Christians should rather be proud of their faith and be strong soldiers like David. According to 1 Samuel 17, David is a historic figure in the Bible who was known for his devoted relationship with God. He was a young shepherd boy who had the courage to fight against the Philistine enemy troops when he was not even deployed as a soldier in the Israelite army. When the whole army and even the bravest armed soldiers were hesitant and terrified to fight against the enemy because of their one infamous, blasphemous giant soldier, Goliath, David volunteered to fight against him. David proceeded without the

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harness, which was too heavy for him. The giant jeered at him and his God and David responded as follows**,** according to 1 Samuel 17: 45 to 47 (New International Version; 2011):

"You come against me with sword and spear and javelin, but I come against you in the name of the Lord Almighty, the God of the armies of Israel, whom you have defied. This day the Lord will deliver you into my hands, and I'll strike you down and cut off your head. This very day I will give the carcasses of the Philistine army to the birds and the wild animals, and the whole world will know that there is a God in Israel. All those gathered here will know that it is not by sword or spear that the Lord saves; for the battle is the Lord's, and he will give all of you into our hands."

He killed the feared giant enemy with just a sling and five pebbles. The first pebble that David fired with his sling, hit the giant in the middle of his forehead, which killed him on impact. Subsequently**,** the enemy was defeated by a shepherd boy who merely had faith in God to utilise him, give him courage and protect him, even out of his comfort-zone. Eventually, David became the most beloved and famous warrior king of Israel**,** who also played the harp, composed and sang his own songs, known as the Psalms in the Bible. His songs are still sung worldwide.

Nevertheless, Marius has not yet been in a situation in the Entertainment Industry where he had to stand up for his Christian beliefs and values to the detriment of his job or career. He admits that he has been fortunate and blessed by God to have had the opportunities to work with the type of management who values him enough as an entertainer to be willing to customise the content of a show or a project to make him feel comfortable in his job. Christopher supports Marius's viewpoints as he gives his advice on the subject matter:

> *"Become a Christian in your own right and don't be afraid to be who you are in Christ. Don't be afraid to voice your opinion in Christ**,** you know. People at the end of the day will respect you as a fact, because you're taking a stand in what you believe in. Just take a stand and believe and people will respect that**,** you know. It's because of people that don't take a stand and believe who they are and believe what they should do, that people take advantage of and walk all over them. Yah**,***

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you know, that's my advice. I know it's hard sometimes to stand strong and to stay strong too, but that's life."

Christopher's advice is that Christians should not be afraid and doubt their identity as followers of Jesus Christ or be afraid to stand up for what they believe in, voice their opinions and to make the right decisions according to their faith and according to God's will. He acknowledges that it is not easy to be strong and remain steadfast in one's decisions and actions, but he motivates that people will respect those who do take a stand for what they believe in and take advantage of those who do not stand firm in their actions for their faith with conviction in their heart. The research participants explain**,** though**,** that although they do not hide their religious orientation, beliefs and values, it does not mean that they need to utilise an aggressive Bible-bash approach in order to take a stand for their faith and for their God.

7.1.1.6.2 Testimony of faith without Bible-bashing

It is established that the research participants believe that they should bear witness of God's gospel and love to other people. The research participants predominantly stated that they do so as they aim to live according to Christian moral conduct and even more-so, a life according to God's love, which transpires into a real-life testimony. The research participants share their viewpoints with regards to how they aim to be a testimony in their work environment in the Entertainment Industry. Ewoudt identifies the most important value with regards to the subject matter:

"The main thing is you can't force anything down on anyone. At the end of the day, respect what someone believes in, respect what they have, but you can't force your religion down on anyone else. So I think that's the biggest policy."

As already established in point *5.1.1.3.1,* the research participants agree that non-Christians have the right to their own religion, beliefs and values, just as they do themselves. Hence, they strongly oppose the Bible-bash approach where they force their faith, opinions and their way of life on other people. Simoné congruently adds to Ewoudt's statement and cautions that there could even be negative career consequences as a result of Bible-bashing:

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> *"I know it annoys non-Christians when Christians are very 'in your face' almost about what they believe and it's not how I…I don't value that, Christians who are like 'but ah, I'm a Christian' and they hide behind the title instead of living it. So maybe for that, Producers would not like to work with them because they're annoying, but you get annoying people in any regards."*

Simoné motivates that Christians should rather live a Christian lifestyle than preach it to others all the time. Moreover, she states that it also annoys non-Christians and management in the Entertainment Industry may even choose not to employ a person for that reason. Although Amelia would like to minister to people in the Entertainment Industry, she realised that it is an intricate task and that she would rather approach them with God's grace:

> *"It just saddens me to see people around me with so much talent and then, you know, they're just choosing that way of life and it's not a case of, I'm speaking for me now, but it shouldn't be a case of just letting them go their own way. It's difficult to minister to people in the arts, because like I said, it seems like being an artist, people use it as an excuse and part of the times they just go like 'people expect me to be in a certain way' and if you look at people who decided to live their lives like that, at the end it's just you and yourself. There's not an audience twenty-four-seven. So yah, I realised you can't, you know. You should operate out of grace."*

Amelia feels compassion for people who choose a way of life where they aim to live up to other people's expectations in order to be acceptable in the Entertainment Industry. She observes and notices that those people are often lonely, because audiences and networks in the Entertainment Industry are not constantly present in one's life. Although she wants to make an impact in those people's lives and minister to them, she realises that all she can do is approach them with God's grace. Simoné tells of her experiences with regards to how she aims to give her testimony to people in the Entertainment Industry:

> *"I always approach it, like if I give a testimony or anything, it's very open-ended. It's never like 'okay this is what God said, this is how I experienced it and it was amazing', full stop. Or if I go 'church' I always do like a little giggle before I 'church'. I usually just say 'group-meeting' or 'going to visit my friends when we have Cell'*

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and stuff like that. So I never specifically go 'this is what God says', but I love speaking about it. I love speaking about the things happening in my life. I want to share it with them. I want them to know this is where I'm at and then a week later sort-of see the change, see the growth. So I always open up that part for them, because I feel it's safe and there's so much power in a testimony. Like when I was sick and my attitude changed, I immediately, you know, I told them 'when I'm better or not you know, I'm not gonna let this get me down. I mean, joy is my strength, so I'm gonna do that'. So there'll always be stuff like that and because they have a reference of church, they probably assume 'okay this is what I believe'…So yah, you can't make campaigns just focused on Muslims or just focused on Christians, because then Atheists and other groups can also be, you know, too prominent. So it's almost better to have this generic vibe on the outside and rather focus on, like, the individuals you know and what they believe in."

Simoné loves to share and speak to others in the Entertainment Industry about how Christianity affects her life and lets them witness how she grows as a person when she makes certain decisions. When she shares her testimony, however, she would share only selective, unobtrusive information which leaves the conversation open-ended. She refrains from the use of 'what God says' in her conversations with non-Christians, in order not to come across as a Bible-basher. She rather leaves room for them to make their own deductions with regards to what her religious orientation is by the way she lives and speaks, as well as the decisions she makes. She also recommends that Christians should rather aim to make a positive impact on the lives of individuals, rather than to have outspoken campaigns where they will only get challenged and opposed by other religious groups. Lastly, Kobus gives a cumulative viewpoint of how a Christian should approach other people in the Entertainment Industry and in general:

"So it all comes back to the thing of actually, at the end of the day, we can just love someone and not try to change people, because that's one thing that I've learned, because I've tried that in my life and it's, you know, I think it's weird for people when I try to put my viewpoints and stuff out there…not that I'm saying we shouldn't preach or we shouldn't share or wherever. I always try share to people, I try, but I think the most important thing is just our lives. If our lives doesn't speak that and, you know, people can't see fruit in our lives and see God in our lives and just

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change, you know, because there's something different…I think that's the biggest testimony or the biggest preaching."

Kobus explains that other people perceive it strangely when Christians try to force their opinions of their religious orientation on them. Hence, Christians in the Entertainment Industry ultimately intend to portray and promote God's love and 'fruit of the Spirit' [see point *5.1.1.1.3*] with the manner in which they live their lives and how they approach and interact with other people, whether they are Christians or non-Christians. They do, however, also aim to share their real-life experiences with non-Christians as a testimony of how God directs and changes their lives, but believe that one's life's choices and behaviour reveal the biggest testimony. The research participants concede, however, that although they respect the fact that non-Christians have a different set of personal beliefs and/or values in the Entertainment Industry and as such do not force their beliefs on them, that non-Christians unfortunately do not necessarily respect them back. Instead there is a lot of judgement and opposition towards Christians in the Entertainment Industry.

7.1.1.7 Judgement in the industry

The research participants predominantly responded that Christians do get judged in the Entertainment Industry. They discuss their experiences and perceptions with regards to this phenomenon comprehensively. Simoné explains her perceptions with regards to why non-Christians are judgemental towards Christians:

"I do get trust a lot, but I do get people who doubt that I'm sincere in who I am, because I think people think 'I've been so hurt by Christians'. So a lot of the times you have to prove yourself that 'I said I'm a Christian' out loud, so it really isn't about labelling yourself. Especially for them, it's just, they see something different. They assume, you know, this is what you believe in. Now you just have to prove that you're real in what you believe in and who you are, basically. That you are not just there for an agenda, you know, to bring them to Jesus so you have a reward in heaven, you know. They smell it like dogs smell rain, right? [laughing]"

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Simoné realised in her work experiences with non-Christians, that some of them have been hurt by people who label themselves as Christians. Therefore they feel hesitant to take any Christian individual up on their face-value and will subsequently not easily build new relationships with Christians. Hence, it is essential for Christians to not disingenuously build relationships with people and to profess their beliefs and values if it is not apparent in their lifestyle. Because of that, Christians need to break through a lot of personal barriers of other people before they can connect with them on any level. Christopher congruently shares his experiences in this regard:

> *"I would say people don't wanna be associated with you because they think you're self-righteous and, you know, you think you're better than them because you're a believer and you're a Christian. I think a lot of people have that understanding about Christians, but it has influenced other people negatively, I think, just because they don't wanna connect. They don't wanna connect with me, because they've got a pre-conceived idea of how I am, you know."*

Non-Christians have preconceived ideas about Christians and thus they treat Christians in a biased manner. As non-Christians foster prejudgements about Christians in general, they avoid association with Christians and that has a negative effect on the research participants personally, but also in their work environment where they have to build networks for the benefit of their careers. Amelia tells of her experience where she felt judged by non-Christians because of her Christian values in the work environment and how she reacted to it:

> *"I did a show where, out of the whole cast, I was really the only one, you know, being a radical Christian and born-again and I tell you it was a harrowing two months ordeal for me! I hated, I hated it. I'm not saying I shouldn't have gone through it, but people opposed me. I mean, we would be in a dressing room and there were only four girls in the cast and four guys and the girls would literally speak about their sexual encounters and their sexual adventures and I just sit there listening to this and so they're, you know, 'so okay what's your case on this', you know, obviously…and they literally isolated me from them, literally. I mean* [laughing] *I felt like, you know, the school girl and people go, you know, 'you can't be in our group', but yah, I also learned in that experience, because what*

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happened, I retreated. I went 'well, be like that. If you're gonna treat me like that, I'm not gonna mix', which, in retrospect, I shouldn't have done, because it made them think that I was even more uptight than what they really thought I was. Yah, I mean, I really felt judged in that incidence. It certainly is a lonely path. It's like anything in life, where the road is narrow, few travel on it and people don't always understand why you make certain choices."

As soon as Amelia's colleagues learned that her values and beliefs were different from their own, they opposed her and isolated her completely. As a result, Amelia felt lonesome and judged because of her personal decisions and lifestyle. She secluded herself from them even more as a reaction to their behaviour towards her, but realised that her reaction only exacerbated the situation further, as she only proved their presumption about her in the end. As the relationship between the Christian and non-Christian colleagues was unpleasant, Amelia also did not enjoy her work experience at all. Therefore, her work relationships had a negative effect on her overall work experience. Marius motivates why he feels pressured because of judgemental attitudes towards his Christian orientation in his work environment at times:

*"Well, sometimes it puts a little bit of pressure on you, I believe, to go into a place and be the Christian, because obviously I'm outspoken about it. Everybody where I work knows that I'm a Christian. You get your upfront Christians and you get your undercover Christians. I'm not the kinda guy that goes 'do you want to conform to Christianity?' at all. I'm not like that. I live my life the way I believe and you know, I love God, I love God. So, obviously, it's something that puts pressure on you. Say you are a little bit sick today, you don't feel well and you get to work and you get irritated, because I get irritated as well. How do I handle that, you know? Do I go off on someone? Because they'll go like 'oh Christian!' and that's why we've got a bad name, a bad reputation, Christians '*as sulks'[3]*, because people started using it against us for being people. We're still people. Christianity is what we believe in, it's not who we are '*as sulks'[3]*. We believe in Jesus Christ, right, but I'm still a person. So I can also get mad. I can also get irritated. I can also make mistakes and the world use that against us. They're like 'yah you're a Christian and you're mad'. So it puts pressure on you as a Christian going to places and you have to, like, try to be a good person still. I have to try and have control over my situation and that, I think,*

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that is the key. I as a Christian always have to be in control of my situations, you know, and handle them right. You know, where a person who doesn't have anything hanging over his head and can do anything he wants, he doesn't get judged. We get judged."

Marius explains that non-Christians make Christians feel like they are under a lot of pressure to abide by their own morals and values, because as soon as Christians make mistakes or do not live up to the ideal behaviour which Christians strive to emulate, non-Christians will point it out and judge them on their behaviour. Marius perceives that non-Christians do not get judged, because they do not necessarily have specific values and beliefs that they aim to emulate, hence they can do what they want without feeling pressure or guilt. Furthermore, Marius explains that Christians are bound to make mistakes and will not live a perfect life, because they are also just human. He continues that Christians have a bad reputation because they do not always come across analogous to the beliefs and values that they profess. Nevertheless, Marius still aims to always be in control of his emotions and his behaviour and to let his life be an example of what he believes in. Similarly, Kobus experiences that people watch his every move, not only because he is a celebrity, but also because he publicly disclosed that he is a Christian:

"Yah, I think that sometimes can be challenging, I think. A lot of times people wouldn't be themselves in front of you. Especially when it comes to the newspapers and the media and I think it's also very important to, like, know where to share and where to, you know, just open up your heart, because I think it can also hurt your testimony. I remember a few years ago, you know, I would've openly shared with whomever, you know, share with the [South African family magazine]*…and if I could go back in time now, I think…I mean I wouldn't change anything, but I feel that it's also a thing of it can make people uncomfortable around you, because people maybe have an idea about you and who they think you are, you know, and I think that's a not so cool place to be in, you know, where people can't be themselves around you, because I feel that's where you can reach people, if people can relate to you and you don't come over as if you're better than everybody. Yah, so I think sometimes I feel like you get watched, you know, and people look at you, you know. Sometimes I think, like, the Holy Spirit would lead me at times where I would be comfortable drinking a glass of red wine and at other times I just don't. At*

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other times I feel that I shouldn't drink anything. Not that I have anything against alcohol and at one stage I did have, but now, you know, I realise it's not an issue anymore, but sometimes I need to realise that people are watching you. People want to see you now, especially if you've openly confessed as well when you said you are a Christian. I have done that and it's been in the [South African family magazine] *and stuff like that. It was a challenge at one stage that I feel that I shouldn't have done it, not that I have anything against the* [South African family magazine]*, but you should be careful, you know. I think that anybody in the industry should be careful with who they share. So yah, I think that people just watch you, you know. That's a challenge, because then I can also not be myself around other people, and that's why I feel it's so important for any Christian in the industry to be a part of a family, you know, be a part of a church and not necessarily, you know, a big church. I think in the industry there's a lot of small groups, you know, that come together. You always, I always have this feeling or this mind-set of everybody should be in a church where I am now or wherever. I just believe that's where God led me, but I think it's really important wherever you are, to be at a place where you have people where you can go to and just really be yourself, because I can't be myself. I think there's a lot of other places where I will never be myself, because I'm not gonna build relationships with everybody I meet, you know, but it is difficult, I must say. That's, I think, the biggest struggle for an artist or someone that is in the public eye, to learn how to be yourself and even with that, you know, with people knowing that I'm a Christian, you feel there is this thing on you where people are watching you, and that makes me uncomfortable, because you can feel, you know, when you're with someone or people that are different in front of you. You know, and I feel that's where I love the church and I feel, you know, there's a place where I can…well I'm getting there…there's not yet, you know, a place where I can really say that if it's ten o'clock at night and I need to talk to someone that I can go to someone's house, but I can definitely call a lot of the people that I've met and they can pray with me or yah, I think that's it. If we try to do it on our own, we're not gonna make it* [laughing].*"*

Kobus states that other people sometimes have the perception that Christians, and especially celebrity Christians, think they are better or different than everybody else. For that reason, he sometimes speculates whether he should have publicly disclosed his

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religious orientation in a popular South African family magazine, as it negatively impacts on how people relate to him**,** which can potentially damage his testimony towards them. As a result, people feel uncomfortable around him and do not know how to be themselves around him and in return, this phenomenon negatively influences his own behaviour, as he feels he can not be himself around other people, because they either watch his every move and judge him according to his conduct and behaviour, or they already have pre-conceived ideas about who he is according to his public figure in the Entertainment Industry. He explains how the Holy Spirit leads him to act in accordance with God's will in the public eye. He also encourages Christian entertainers to be a part of a Christian community, whether it is the church or small Christian groups or fellowships, in order for them to go to a place where they can be themselves and get some perspective when needed. He concludes it is essential for Christian entertainers to have a support system. Simoné tells of an experience where her colleagues mocked her Christian values and conduct and how she reacted to their responses:

> *"I can honestly say, you do get, I almost want to say, a slight mocking sometimes. You can paraphrase it however you want, but I basically have a new friendship that might lead into something more and I was completely taken apart by even friends in the industry who have a Christian foundation, just about how sincerely I wanted to approach it and how purely I wanted to approach the relationship and I was just completely uncomfortable with the way they saw, or basically gave not very welcome advice, because I did not really ask for it. So I completely feel very uncomfortable with the fact that they needed to tell me who they are. They needed to tell me what they believe and it wasn't completely welcome from my side. I did not ask them, necessarily. So sometimes with little things, you do get opposition and, like, it's not even that I even said anything, I didn't really. I just said what was going on and they just assumed this was my Christian beliefs, this was a Christian thing and it was actually not. There's a lot of reasons why I just abide, you know, why I believe what I believe, you know. It's not just because the 'Word' says so, because the Holy Spirit sometimes clarifies, you know, why…I mean keep yourself pure and stuff and focus on relationship first and so, yah, that is sometimes how people approach you. You know, you get a few holy comments 'oh you're being so holy, so holy' and yah, I just sort of swore at her* [laughing] *going 'well if you…'*

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[laughing], *okay because this is not why I'm saying anything clearly, but sometimes it's like that."*

Simoné was offended that the people in her work environment mocked her Christian values and intentions as they gave their unsolicited views and advice to her with regards to her personal life. She states that people oppose one's Christian values in the work environment at times. Moreover, she explains that her decisions to abide by Christian values, morals and beliefs in her life are not because she blindly follows the 'Word', which refers to the Bible as the moral guide for Christians, but because the Holy Spirit guides her to make those decisions and also gives her clarity and wisdom with regards to those decisions. Ewoudt reveals why Christians get judged in the Entertainment Industry from the probable viewpoint of non-Christians in the industry:

"Some people do have a negative connotation with the Christians in the industry, because they don't necessarily understand why you are in an industry that tells stories or that is liberal and you are not able or willing to sacrifice towards the art or the industry. I think that that is purely towards the extreme Christians, the extreme moralists, if I can use the word. There are loads of Christians that live by the Christian morals and the Christian standards and at the same time fits in and relate to the non-Christians and that understands the story-telling or the art in Musical Theatre and therefore I think that there are judgements. I think my liberalism do sometimes fall in line with them, although there is a place where I draw the line and say 'this is my morals, my personal morals. I don't judge you for what you do, but this is where I stop'. I think that there are judgements but I think these judgements are purely, I think, because they feel judged for doing what they do. I do feel that there are a lot of non-Christians artists that feel judged by Christians because they will do certain shows and they will do certain things and therefore they have a negative connotation with these Christians. I don't know if other religions would get judged. The thing is, as much as there is a negative connotation, I don't think people would ever separate themselves from these people or they would necessarily be nasty to them. They may have a negative connotation or they may have deliberation or words against what people do."

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According to Ewoudt, non-Christians have judgemental attitudes towards Christians in the Entertainment Industry, because they feel judged by Christians for their lack of comparable morals and values. Furthermore, Ewoudt perceives that Christians who are extreme in what they believe and do not display the liberalism in that they are willing to sacrifice their own core value systems for the benefit of a story or a show, are judged more by non-Christians than other Christians who are willing to put their career first. Although the research study is anonymous, Marius requested that the researcher reveal his identity and motivates his reasons:

> *"Can I say something? Something I don't wanna have seen about me. Actually I want all of this out there before I start my big career, before I get famous. Yes, if I say something, but don't want to be known for saying it, I should never have said it in the first place. I want all of this to be out there before I'm famous, because let's say I'm in a production and let's say friends of my parents, they know about me and they know I'm a Christian, but they don't know me or what I believe in. The idea or the thing they see of me, saying a curse word, or something in a show, they'll be like 'ah, he needed the job and he was too weak to say no', but they don't know that actually I don't think it's wrong, you know. They don't understand what I do. Nothing that I do will be because, you know, I'm gonna bend my personal rules and morals. Nothing that I do will be that, you know. It will be because I don't think there's something wrong with it, because I get that people see it that way sometimes. They'll be like 'ah, you know, shame, he needed the part on his CV, so he conformed', because they don't get me. They don't get what I actually stand for. I think that's what people do when they look at Christians in the Industry."*

Marius perceives that people judge him or will judge him on the morals and values that he chooses to portray in his work and therefore he would like his audiences to know that he will never compromise his core values and belief-system in order to have a job. He would like his audiences to know and understand what he believes in and why he would be involved in certain work projects. For that reason, Marius motivated that he would want to be recognised for all the research findings that the researcher collected from him as a research participant in the study. The researcher decided, however, not to reveal any of the research participant's identities for ethical reasons and the confidentiality of delicate research information. With that said, the researcher discusses the research participants'

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viewpoints with regards to the occupational and personal impact that the portrayal of a character has on the entertainer as well as the audience member.

7.1.1.8 The impact of the portrayal of a character's beliefs and values

In the Entertainment Industry, entertainers regularly portray characters with values and beliefs that contradict their own personal values and beliefs. There are two schools of thought with regards to the impact it has on Christian entertainers. The research participants are divided in two equal stances in support for each school of thought. The first school of thought motivates that there is no association between the core value system of the entertainer and those of the character he or she has to portray. The second school of thought responds that entertainers still have to utilise their own bodies to portray a character and for that reason there is an association between the core value system of the entertainer and the character.

7.1.1.8.1 No link between the values of the entertainer and those of the character

The research participants who pursue their career according to this school of thought believe that they can portray any character with any values and beliefs, even if it contradicts their own personal values and beliefs. Ewoudt clarifies why the portrayal of a character's values has no impact on the entertainer's own values:

> *"I think if I have to look back when I started studying, I had definite lines, definite ground rules of 'I wouldn't do this, I wouldn't do that, I wouldn't cross this line, I wouldn't cross that line'. For example, I wouldn't swear, I wouldn't do nudity, I wouldn't do cursing scenes, I wouldn't do sex scenes etc., but I think inside myself I got to a point where I could go 'my job is to reflect on society. My job is to tell a story and to get a point across and to influence and inflict thought in an audience member or to entertain' and therefore I think there was a conflict within myself and what I believed, to create a sense of 'if it is to the service of the story and if the story that I'm telling, is worth telling and it has an effect and influences people, then that is okay' and I think it even falls under God's morals and what God teaches and in my art and that was a conflict within myself and the Christianity I believed I had or the morals that I believed I had, and by considering and being open-minded and*

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thinking about these things and deliberating with God, I got to a point towards that…I have to tell his whole story and reflect on the truth of society and the truth of the community, even if people don't like it and the thing is, what the character does, is not necessarily what I do in my life. I am not a character. A character is someone else who I am portraying and therefore my morals and my values don't have to correlate with someone else for me to tell the story. You as a person don't have to compromise anything. I know a lot of people that doesn't agree with homosexuality, but when they tell a story, that's a pivotal point and they need to tell it. It doesn't mean that if they're going to a club or gay clubs and having whatever, doesn't mean that they promote it. It just means their telling a story…I think it's a personal thing that you have to sort out with God in your personal journey with God and it's also a personal interpretation of the Bible. My interpretation of the Bible isn't necessarily someone else's interpretation. So for me to go deeper in that, it would be a whole discussion in itself, but I think it's a personal thing that you have to sort out with God. I know that a lot of people says that God forbids this and that and that, but my personal life and my stage life and my professional life is not necessarily the same thing and I expect people to know what they come to watch and then I place all responsibility in their hands and not in my hands."

Hence, entertainers view themselves as story-tellers who have to reflect and communicate stories accurately and truthfully, even if the values and beliefs of the character that they portray are not their own or even if people do not like the character's values. Entertainers symbolically put themselves in someone else's (the character's) shoes and explain that they are mere 'actors' or performers in a story or a reproduction. Subsequently, the entertainers separate themselves emotionally from the views and the conduct of the characters that they portray and do not take responsibility for the perceptions of the audience. Ewoudt did**,** however**,** experience internal conflict at the start of his career with regards to the portrayal of a character's values which do not necessarily correlate with Christian values and -conduct. Nonetheless, he came to the conclusion that when an entertainment production has a worthy moral to the story which will inflict thought and instil positive influence over an audience, he is willing to portray any values of a character. He believes those character values will then merely be a means to an end where the greater meaning of the story is ultimately conveyed and will have a greater impact, because of the reflection of those character values and conduct. Lastly, Ewoudt recommends that

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Christian entertainers consider their own views and perceptions with regards to this contentious topic with God in their personal relationship with Him, as the Holy Spirit will guide them and reveal His will to them. Christopher consistently gives his opinion on the subject matter:

> *"It won't make him the character that he is."*

The research participants who believe in this school of thought, consequently have the perspective that the entertainer does not become the character, but that the entertainer only portrays and represents a fictional character. Natasha thoroughly discusses her viewpoint in this regard:

> *"The thing is, from acting a character, it's that whole thing of it's not you, it's a role, it's the character, it's not you and a lot of Christians have a lot of trouble with that. I don't like acting that much. I'd much rather direct and produce things and write and be behind the scenes. I never loved performing, it was just naturally what happened, but if I have to choose to never go on stage or on screen again, that is the easiest choice for me to make ever. I don't like it that much. I get a much bigger kick out of directing or producing, much, much bigger. So that's just personally for me. I'll take my two friends who are married again. They will do absolutely anything on screen, because they are actors. That is what they do, but everyone knows them as Christians and that doesn't make people go 'Hah! Oh they're doing that or they're swearing or they're doing a love-scene or…' It just does not affect who they are. So they made that decision and it's absolutely fine with me. I commend them absolutely for it, because if you're a Christian and you're an actor and you decide 'I don't wanna do that role, ooh I don't wanna do that role', you're gonna really struggle. You're really gonna struggle and why are you an actor in the first place? Why did God give you that talent in the first place? It's to tell people stories. It's to reflect other characters. It's not who you are, it's another character. So say, for instance, someone is a Christian and he has to play a rapist, like yes, in his life he's not a rapist but he is telling someone's story. So I absolutely say 'do it, you have to do it', because it's another character you can portray. So I think that you can't say no. You have to say yes to everything, absolutely, and especially in this country, because it's not a lot of work at all. When you say no to things, I think it should be*

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because you think it's not going to further your career, not on your religion, it shouldn't be based on your religion, yah."

Natasha states that a lot of Christians experience conflict with regards to this school of thought where an entertainer can portray any values of a character, because they only portray a role for work purposes. In retrospect, Natasha motivates that God gave Christians the skills and abilities to act and therefore Christians should utilise their skills accordingly to tell stories. Furthermore, she encourages Christians not to turn down work where they have to portray characters with different values than their own, specifically because they will struggle to find work in South Africa. Moreover, Natasha is of the opinion that entertainers should only turn down work where they can portray another character because it would be a restrictive career move and not because of one's religious beliefs. Ewoudt describes how it is possible not to be personally and emotionally influenced by the character's values and conduct:

"The thing is, if you're an Accountant, you have to make the conscious choice not to take work home and sit at home on your computer, busy with work when you need to spend time with your family. That's a conscious choice. The same thing in the industry, you have to make a conscious choice. 'I'm not going to take this character, these boundaries, back home.' You need to develop ways and techniques that personally grounds you back to who you are and not your character. I think the longer you work and the more you're in the industry, then you're good at this. Whether you need to run up and down, jump up and down, listen to music, whatever technique works for you, sing something else, I don't know. Whatever works for you, you need to get a technique and make a conscious choice to do it."

Ewoudt states that it starts with a conscious decision to not take one's work home, similar to any other occupation. Hence, entertainers should establish clear boundaries for themselves with regards to the character traits and values that they will allow or not allow in their personal values and emotional or physical conduct. Additionally, entertainers need to discover and apply their own techniques after work sessions in order to debrief themselves to re-establish their own identity apart from their characters' identity.

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7.1.1.8.2 Link between the values of the entertainer and those of the character

The research participants who pursue their career according to this school of thought, believe that when they portray a fictional character with its own values and beliefs, they still physically embody the character. Therefore they state that there is definitely a connotation between what the entertainer's values are and what they are willing to embody for the sake of the character's values. Marius agrees with the previous school of thought to some degree, but reasons**,** however**,** that when his body physically has to portray a character's values that contradict his own values, he will not take the job:

> *"A gay guy portrays a character. That's why I'm not condemning him for playing a character. It would just be impossible for me to do that. Okay well, if I play a character and I shoot a guy and murder him, do I really murder him? No, but if I kiss a guy in a scene, do I really kiss him? Yes. I kiss him, right? You know, there is a difference**,** you know. I'm playing a murderer, I'm not being gay. Going into the act is being gay, it's not playing gay. You actually do the act."*

Marius reasons that although it is against his values and beliefs to murder someone, he will be able to portray such a character, because his body does not literally shoot a person in cold blood, as it is only a representation of the murder. However, when he literally has to kiss another man**,** for example**,** as he portrays a homosexual character, it is not only a representation of the kiss, but also a physical homosexual deed that he as the entertainer has to act out. Hence, Marius motivates that he would not be able to portray such a character as he would have to sacrifice his own values. Susan provides an example of why the character's values and conduct do have an impact on the entertainer:

> *"Even though I'm an actor and it's not really me, it's still my body and it's still my lips, it's still mine, it's still me. So and I'm sure things will change when I'm married one day. Like, I mean, my husband wouldn't like it if I kiss a guy for seven episodes a week."*

Although Susan acknowledges that she is an actress and that she only portrays a fictional character, she is also of the opinion that she as an entertainer still physically has to act out the values of the character and that it has an influence on one's personal values. She also

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considers the impact that certain work roles would possibly have on third parties in her life. For that reason, she does not feel comfortable to take on certain roles. Amelia speaks out against the first school of thought and states her reasons why:

> *"When you're portraying a character, it's never that straight-forward. It's still in a way, it's still you, because what you say, it still comes out your mouth and in the end of the day, you know, I've heard a lot of people do a lot of things in the name of acting and that's precisely the problem, doing it in the name of acting. Even, you know, if you have a solid professional working job, you won't do something to your image. Artists to a certain extent feel they can, because they can just sweep it under the rug of doing a character. It shouldn't be that way, you know. It's so difficult because performers don't realise that even if you act a character out, you still need to go to that place in your soul and you can't walk away from, you know, if you have to portray out a murderous, hateful, drug addict for a show, there is no way you're gonna walk away from that not having a scar in your soul. There is no way, there is simply no way. Yah, you really have to, you know, come to face with that and I had to renounce a lot of stuff I did, just because it was simply not God-honouring."*

Amelia argues that because an entertainer literally has to act out the character's values in a story or a production, the entertainer definitely gets affected as he or she has to discover those emotions and feelings within him- or herself in order to act it out. For that reason, the entertainer will unavoidably 'take the character home' as the entertainer will have to deal emotionally with new or old surfaced feelings. Apart from how entertainers' work roles impact them physically and emotionally, Amelia also motivates that the portrayal of a character's values that are different to the entertainer's as well as the audience's own core value system, can possibly harm one's public image as it also affects the audience's lives and perceptions.

7.1.1.8.3 Audience perceptions of entertainers and their characters' values

The researcher's intent was to establish whether the research participants perceive the portrayal of a character's values and conduct as promotion of those character's values or not, as entertainers' work output has the ability to influence audiences and communities.

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The general response from the research participants is that it depends mostly on audience perceptions instead of their own perceptions as entertainers, whether the portrayal of a character's values is also promotion thereof. Natasha discusses the subject matter and provides a few examples to motivate her argument:

> *"I used to think that as well, completely, like if you're a rapist then you are promoting rape, raping, but once again it's so difficult, because personally if I have to play a woman who abuses her child, I'm most definitely not promoting it at all. That is, for me, that is obvious that I'm not promoting it, but see, there are certain people that make little boxes. I mean, no-one would think that abusing a child is promoting it, unless you're a psychopath, but normal people don't…won't think that. Then there are issues like, say, for instance, homosexuality. So some people would go 'that's promoting it' and some people would go 'no, that's just portraying a character' and that's again how you were raised and all your belief systems and stuff and it's a grey area. It's absolutely, but see, once again I won't do it, because it's a personal thing. I'm not ready to do that. Say, for instance, what's the actress's name, Julia, uh read-head…Julia…Moore, Julian Moore…the last couple of films I've seen of her she always plays the lesbian and I go 'why?' I think it's about three or four movies that I've seen that she's playing a lesbian and I go 'okay', because I know she's married, so, and I don't know if she's trying to say…but I don't know why she's doing it, why she's making those choices, but if you do the fourth or fifth film, then I go 'then obviously you are trying to say something'. I'm not sure, because logically I would go 'four, five films, promoting it', but if you do it once then gmf, why should that not be promoting it? You know, it's such a grey area. So I think it's also absolutely a personal thing. Playing a murderer, like that's not promoting murdering people. So there are certain categories like murdering and people getting abused, but sexuality usually goes 'oh you're promoting this' or 'you're promoting that'. That's the general idea I get from people, yah."*

Natasha basically states that according to audience perceptions, they usually view certain subject matters in entertainment as not only the portrayal of a character, but also the promotion thereof, for instance sexuality or sexual orientation, unlike other subject matters like abuse or violence. Furthermore she explains that according to her own perceptions, when an entertainer embarks on the continuous and repetitive portrayal of certain values

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and conduct in different characters in his or her career, it comes across as if the entertainer aims to promote those values. Amelia identifies more examples where audience perceptions play a big role regardless of entertainers' intent of the portrayal of a character:

> *"For example, unfortunately people have this sick obsession with celebrities and people see, you know, Angelina Jolie smoking in a movie and then suddenly it's cool. The fact that Angelina Jolie might not be a smoker, the fact that she hates it, doesn't come across. The fact that she's doing it and associating her with the product, the action, that's enough, that's promoting. Say, for example, there's a girl that has to portray an adulterous relationship in a soap* [soap opera]*, okay, even if she publicly renounces that she's against it in a magazine or wherever or in an interview, they still see her doing it and not all people have the wits and the savvy to make the connection. When you look at people in soaps, I mean, you know, especially in soaps, people are religiously following it. Portraying is promoting, I suppose."*

Hence, Amelia explains that audiences automatically associate entertainers with the characters and the roles they play and embody. Audiences do not separate the values of the entertainer from the values of the character they portray. Moreover, Amelia observes that the public religiously follow certain shows and that they even have obsessed ideals about some celebrity entertainers. Subsequently, the work roles entertainers choose to portray have a big impact on audiences. For that reason, Amelia perceives that the portrayal of character values is probably also the promotion of those values, if it depends on audience perceptions. Christopher argues that the portrayal of a character's values is not always definitely the promotion thereof:

> *"You've got a viewer that's the other party. They can choose whether it's promotive or whether it's not. I'm not in charge. I'm not responsible for other people's decisions. How they perceive things are their own doing, you know what I'm saying? My intention is not to promote, so in that case it's not wrong."*

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Christopher responds that some viewers and audience members may perceive the content of a character's role as promotional and other viewers may not perceive it as such. Consequently, he believes that because his intention is not to promote a character's values per se, he can not take responsibility for the audience member or viewer who decides to view the content as promotive. Simoné motivates that it depends whether it is promotive content or not based on the entertainment medium utilised:

> *"In an ad, you are completely promoting the product. So I'm with it, I won't advertise lesbian lipstick in an ad. So, yah, I think especially in ads it's all about promotion. Well, when it comes to TV and film, I differ. It's about telling life-stories, you know, and whether it's yours or someone else's, people in general should just have more compassion for people and understand and if it's a story that's gonna make someone understand the psyche of being a lesbian or how it feels to be abused, it's all for me under the same headline. Whereas playing a brave victim, a rapist, or, you know, like someone who committed a murder or some victim, you know, it's still a story to tell and it's worthy to be told. So I'm not promoting being a killer or murderer. I'm just portraying a character in a context where people are hearing the story and relating, hopefully, in compassion. Otherwise they're just being judgemental and they should change the channel."*

Simoné asserts that when a character is portrayed in an advertisement as entertainment medium, then it is promotive content. She states, however, that other entertainment mediums are only the portrayal of character values and not the promotion thereof, as entertainers are only story-tellers. Moreover, she asserts that people should be less judgemental about the values that entertainers portray with the characters they embody, and have more compassion and insight into to the moral of the story. Ewoudt correspondingly elaborates on Simoné's viewpoint as he states that it all depends on the overall moral message of the holistic story-line, instead of the solitary values of individual characters in the story:

> *"I think at the end of the day, someone needs to realise and accept the story. The thing is, people watch a Musical or they watch a play and they remember one thing. People that argue like that, they remember the nudity or the blasphemy or they remember the homosexuality, where at the end of the day, those people didn't*

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focus or they didn't indulge into the story. The thing is, when you as an audience member really indulge into the story and really focus on the story, then you will be taken into the road of the story and therefore the nudity or the blasphemy or whatever would rather be another stepping stone, taking the story to another level. Therefore if I'm in a play and they're telling me I'm promoting something, then I feel for them. They look into the wall of an aspect of the story instead of the story as a whole. For example, saying that I promote pornography…pornography isn't nudity. Pornography is the negative sense of the human body in its bare form and it's negative sense, where nudity can be used in a positive sense as well and I think when they are limited in their view of nudity, then they will see it in a negative sense no matter what, and I think people need to open their hearts and open their eyes to what is acceptable nudity and what is not acceptable nudity and where do I draw the line. I think that that is important to know that using something to tell a story doesn't have to be negative or it has to be promoted."

Ewoudt admits that audience members sometimes only look at the values of the individual characters that entertainers portray and criticise those values as promotive entertainment material. Ewoudt motivates, though, that audiences should take the whole story into consideration and view each character's values as necessary and essential to convey the greater outcome and moral of the story. Ewoudt also explains that values that are normally viewed or perceived as negative or wrong, can be utilised positively in a story or production. Ultimately, Ewoudt states that it all depends on the holistic story and production instead of singular events within the story. Marius also motivates that a character's negative values and conduct can be exploited in a positive manner in a story-line and that it all depends on the types of roles and projects entertainers choose to be involved in, as well as audience perception:

"Well, it's promoting it and it's also medicine for it. So let's say you play a drunkard father that hits his child and his wife and, you know, cheats on his wife. You know, it's promoting it, to get the luscious affair with the girl. So it's promoting it, yes, but to other people he's touching on a subject where someone can change. Someone can watch the movie and think 'man, I'm turning into that and I don't want to be that'. So it goes both ways. Yah, you gotta pick your roles really well, to see if it goes both ways and if it doesn't just go the other way or, you know, vice versa."

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Marius concludes that it is in fact the entertainer's responsibility to choose work roles which audience members will not only possibly view as negative promotive content, but also as positive, inspirational and motivational content. Amelia concludes that one should definitely take the holistic story-line into consideration in order to determine whether the values within the story are promotive content or not:

> *"I think if you portray something in a film, say a Gospel film, portray something, say, like drug-abuse, but in the end of the film it shows the reality of it, so it shows to what it leads, the destruction it leads to and it shows how God can redeem a situation like that, then it's fine, because it serves as a warning. It serves as a purpose. The Bible speaks of things like that, but it needs to be redeemed. Otherwise I feel that it is promoting."*

Amelia explains that negative values of a character are promotional entertainment content if the story does not expose the negative consequences of those values on the lives of the characters as well. She motivates that when negative, immoral or unacceptable values are displayed in a story or a show, it must serve a purpose to teach, warn or give the audience member perspective on the subject matter. In summary, the research participants perceive that it depends on a few factors whether entertainers' portrayal of character values in work roles are viewed as promotional content or not, of which audience perception is the dominant factor. The other factors are: the types of values or specific subject matters displayed by a character and within a story or production; an entertainer's continuous and repetitive portrayal of certain values and conduct in different characters in his or her career; audiences' obsessed ideals regarding celebrity entertainers; the type of entertainment medium utilised; the holistic story-line; the types of roles and projects entertainers portray in order to inspire audiences; and lastly, whether the story is ultimately redeeming. In the next section, the entertainers reveal which values they are willing or not willing to portray in the Entertainment Industry for the benefit of their careers.

7.1.1.9 The portrayal of values for work purposes

In light of the two above-mentioned schools of thought and the impact that the research participants perceive the portrayal of character values to have on themselves as well as on the audience members, the research participants disclose which character values they are

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ultimately willing to portray and which values they are not willing to portray for the benefit of their own careers. Moreover, the research participants share some of their experiences with regards to intricate decisions they came face to face with**,** where they had to choose between their career stability and their core value system. The consequences of those decisions are ultimately deliberated and revealed.

7.1.1.9.1 Will not portray these values

The research participants primarily declared that they are not willing to portray the following character values and conduct for the benefit of their careers: blasphemy; sex, sexual immorality and pornography; and nudity. They motivate their decisions to avoid these work roles and share their experiences of each of these occupational values and conduct.

7.1.1.9.1.1 Blasphemy/Using God's name in vain

The research participants predominantly agree that they are not willing to portray blasphemy as a character value and conduct for work purposes. Natasha motivates her reason:

> *"Blasphemy, I will never do it. I have taken things out of script, because really, that is one thing I will not compromise on. Reverting that back to only playing a character, oh yah, that is something I've struggled with so many times, because it's so difficult. Nothing in this world is black and white. So for me it comes down to again, I'm making a choice. Like this is the choice I make and I have to live with the consequences and I'm not willing to live with the consequences of doing that. So I've struggled so many times and I've had so many conversations with people about that and I will absolutely not do that, because the consequences for me, I feel that's detrimental to my relationship with God. So the other things I can still compromise on and I go 'it's not clear-cut', but that, ugh I can't, no. When other Christians do it, they do it. It's their decision. I don't like it, I don't judge it. I don't like it, but they make their decision. I don't know what their thought-process was or what they are thinking. So they make that choice and they have to live with the consequences of that, but I don't judge it at all. Aah, when I hear it, uuuuh, it physically**,** it hurts me,*

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but then I just go 'they made that decision'. I don't know why they make the decision. It's absolutely their choice and their consequences."

Hence, Natasha will not portray a character that blasphemes for work purposes and she will also take out blasphemy in character scripts, as it physically hurts her when her God's Name is blasphemed and she also feels it is disadvantageous to her personal relationship with her God. Nevertheless, she accepts that other entertainers pursue their career according to the school of thought where they reason that the character's values are not their own, but instead they are just portraying a fictional character with his or her own set of values and that blasphemy is part of the character description which must be displayed. For that reason, although she will not personally portray a character who blasphemes, she will also not judge other Christians or entertainers who are willing to portray such a character. Susan shares her experiences and perceptions with regards to the subject matter:

"There is also a show that we were doing that we were not allowed to change and there were so much blasphemy in it and it's like, 'why?' There was no purpose to it and in that sense we are really different, because we won't, we just won't say it. It just doesn't feel right. A friend of mine wanted to sing a song. She wanted to sing a song at Tech and at the end of the song it said 'God I'm a dancer', or something like that and she did not want to say it. So she changed it to 'oh, I'm a dancer', because she just didn't feel right about saying it and the lecturer threw a fit about it. She's like 'no, that's what's written and that's what you say' and whatever! Yah, some stuff is motivated, but not everything is motivated. Some stuff is really unnecessary. I won't blaspheme, you know."

Susan emphasises that she will not portray a character that blasphemes, even if she is not allowed to change the character script. She recognises that certain character values are sensible in a story-line, but that she can not always understand the motivation for blasphemy in character scripts. Simoné tells of an experience where she was also expected to portray a character who blasphemes:

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> *"The show called 'I love you, you're perfect. Now change' and I had two or three lines. The one was 'oh God, I need a Scotch refill' and I was just like 'Oh go…I need a Scotch refill', because I was like 'God, do I really need a drink? I'm sorry' and I was told the script, you can't not do it and I actually compromised on the first bit, I was like 'oh gaad, I need a Scotch refill', making 'God' as twang as I possibly could. Like 'ghaa-I need'* [laughing], *but it's also, it's difficult, because yah, literally, sometimes it's not pleasant to hear blasphemy, but sometimes it should reflect the character. The character is clearly someone who doesn't fear God, that's part of almost sort-of a character sketch. You go 'this is someone who blasphemes, this is someone who doesn't have that relationship' and that, you know, like I said, it's not pleasant to listen to and, I mean, we can justify anything which still doesn't make it right, but I just eventually said I actually just don't wanna do this. I'm gonna say 'boy' whether you like it or not and also, I didn't ask permission. I just did it every opportunity I could. I just said 'oh boy, I need a Scotch refill'. So it's a little thing like that where it's difficult and I think I'm gonna get a lot of that still in the future. I need to pray for wisdom and how to treat situations like that, because it's difficult and sometimes you can just, like, sort of making a little prayer, 'ag[2] God', you know, but it's still difficult."*

Simoné also explains that it is not pleasant to hear blasphemy. She does, however, also acknowledge that blasphemy can be justified to form part of the character sketch. Simoné decided in this circumstance, though, that she was not willing to blaspheme for work purposes and she changed her own character script, even though she was not allowed to. Marius states whether he would portray a character who blasphemes and what he would do in such circumstances:

> *"I won't, no, I'd be fired for that gladly. Most international shows use blasphemy. South Africa not yet, because of our culture, our Afrikaans culture. That also, unfortunately, is evolving. That is gonna start happening, unfortunately, because people don't have respect anymore, you know. Yah, so that, definitely, that happens a lot, yah."*

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Marius feels so strongly that he will not blaspheme as a character value for the purpose of his job or his career**,** that he will even accept the consequence of being fired from his job, because of his decision. Marius ascribes the use of blasphemy to a lack of respect. Furthermore he states that South Africa progressively starts to adopt the international trend to utilise blasphemy in entertainment. Hence, there will also be an increase in character scripts that contain blasphemy in South Africa. This phenomenon will either cause more role conflict for Christian entertainers or less work opportunities for Christian entertainers if they decide not to accept work roles where they are expected to blaspheme. Christopher describes the role conflict that he experiences in this regard:

> *"I was in the Musical* [Musical Theatre production]**,** *you know. Some of the dialogue is blasphemous***,** *you know***,** *and for me it didn't sit right, but again***,** *you know, it's…yah…it's difficult***,** *though. It's an important show***,** *you know***,** *and once again as a Musical Performer, if you're in* [this specific Musical Theatre production]*, if you can lead* [this Musical Theatre production], *it's nice***,** *you know. It's something so nice to put on your CV, because it's a Musical that's one of the milestones of Musical Theatre***,** *you know. So***,** *you know***,** *later on, it didn't go away, but you try and look past it. You try, yah, but the other shows, if the content is blasphemous then I won't do it. If a few words is blasphemous***,** *like say***,** *for instance 'The Devil's Advocate', I will never ever be able to play the devil, Al Pacino's role. See for me, I will not***,** *like***,** *in 'The Devil's Advocate', that in speech, in monologue that he has…*ag[2] *when I watched it for the first time, I cringed. I will never be able to do that. Never ever, ever, because God is so big and so powerful, you can not mock Him in any way. You can not do it in a movie just to***,** *you know***,** *use that as an excuse. He is more powerful and if I have to play a character, like he was directing in that movie, like smighting God***,** *you know***,** *directly with his dialogue and character, where in* [the Musical Theatre production], *perhaps they say 'Jesus Christ', which is more of a, just***,** *you know, use His name in vain. That's what that is. Uhm that's such a difficult question, it's a difficult question. You've got me in the corner here."*

Christopher experiences role conflict with regards to whether it is right or wrong to blaspheme in the portrayal of a character for the benefit of the advancement of his career. He admits that a person can not mock God even in the portrayal of a character. Two of

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the research participants for this study deliberate and reflect on their experiences with regards to a specific entertainment production that they were both involved with**,** which contains blasphemous content. Ewoudt, unlike most of the research participants, will engage in the portrayal of blasphemy, as he pursues his career according to the school of thought where he dissociates his own values from those of the character that he has to portray. He motivates why he chose to be involved in the production [Musical Theatre production]:

> *"It's is about the assassinations of Presidents, but it's been told out of the story and perspective of the assassinators and the trauma that they've gone through in their lives and why they want to stand up against an authority figure such as a President. Why they want to try and kill such a person, their views on society***,** *etc. There's blasphemy in it and I think it's such an important story that has to be told! It's telling the story of people and why people would go to the extent of killing a President. It's telling a story of how people can end up if they have certain things happening in their lives. It's not only that, but it's looking back. For an audience member, looking into his own life and asking 'when have I stood up against an authority figure or how would I react if I had these things happening to me and my life?' and it's so much more than that. I think if we look at* [the Musical Theatre production]*, it challenges you with your trauma and things that you've gone through in your life and what would you do with it? To what extent can you go with things happening in your life or things happening in someone's life? You get to an extent in the show where you look at the assassinators and you feel for the assassinators and I think that develops a thought-process inside the audience member going 'I can look at someone else that has done something' and go 'why did they do that? Can I have empathy for that? Let's dissect and analyse'."*

Therefore, Ewoudt chose to be involved in the entertainment production, as he perceived it to be a worthy story to be told, since it would inspire insight and reflection within the audience member's thought-processes with regards to historical political events. Susan motivates**,** however**,** why she turned down a prospective role in the same production:

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> *"I chose not to do it, because there were only two female characters and the one blasphemed a lót and I just refused to do it.* [The Musical Theatre production] *was actually interesting. I knew that there were blasphemy in it and I got a call-back for the role and I prayed about it a lot and I prayed with friends and many crying sessions. So it's not easy. Yah, it's not easy decisions to make, but God really blessed me that year, but anyways, so I went for the audition and I was one of the first ones and then I got a call-back and I went back to Res and I thought about it the whole day, and they were still auditioning and I just felt, like, if I'm gonna do it, I'm gonna feel guilty the whóle time. So I went back and then after the audition, I went and told the Director 'thank you for the opportunity, but I'm not gonna be able to do it'. It was the hardest thing I ever had to do in my life, like, because she is someone who is very well-known in the industry. It was very, very difficult, but that year I got to do Bible School and I really learned a lot about, like, life skills and things in that year. So yah, that was really tough."*

Susan received a call-back for one of two lead female characters in the Musical Theatre production, which is an invitation to a second audition for the role. She turned down the invitation, as she was not willing to blaspheme in the portrayal of the character. She experienced some role conflict before she came to the conclusion, as it would have been beneficial for her career to work and network with the Director of the entertainment production. Although Susan's decision deprived her of more work and network opportunities, she is satisfied with the consequences as she declares that God blessed her and that she learned a lot. Susan elaborates how other Christians also decided not to be involved with the production and the consequences of their decisions:

> *"I mean, like when we turned down* [the Musical Theatre production]*, it wasn't easy. Like eventually people accepted it, but it was like 'ugh, Christians'. They call us Christians, that's what we are! It was in a sense nice for us because we got a bit of persecution. It means we did something right! So it was like 'fine, whatever, we're still gonna pray for you no matter how much you hate us. It's fine' and that's why it's actually nice being in the industry. I miss being involved. Like it is in the Bible, the worshippers and the arty people are in the front. So we are in the front of the line. So what we do and portray is going to filter down. Yah, so, it's really a huge responsibility and it's exciting. I don't know where God is going to lead the industry,*

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but I'm excited to be involved. If you're not strong in your faith, it's not gonna work. It's gonna be a loophole thing and like I said, I know a lot of people like that who have tried but it's too much pressure or peer pressure almost, like in school. They're pressured into doing stuff and then they just give in and they're like 'ag, whatever' and we can't, because if we give in, nothing's gonna change."

The Christians who chose not to be involved in the production because of the blasphemous content were persecuted by the non-Christians for their decisions. Christians believe**,** however**,** that it is worthy to be persecuted for their Christian values, because they took a stand for their God and for what they believe in. Although it was unpleasant for the Christians to be persecuted, mocked and loathed for their Christian beliefs, values and decisions, they decided not to get upset with the persecutors, but to pray for them instead. She feels that the arts have a leading position in society and their influence filters down. Susan encourages Christians to be strong in their faith, to take a stand for their God, and to responsibly choose the roles that they portray in terms of values in order to be an example and to inspire change in the industry.

7.1.1.9.1.2 Sex, sexual immorality and pornography

Most of the research participants proclaim that they are not willing to portray sex, sexual immorality and pornography as a character value and conduct for work purposes. Kobus speaks about how he approaches the subject matter:

*"If I think about it, we've done stuff on my new CD. No, I try to take anything out that can give '*aanstoot[26] *you know and that can, what's the word, '*om iets op te*' stir '*jy weet[27]*. Like there were a few songs on my previous albums that had a bit of that**,** you know**,** and I would have a song about guys in a ladies' hostel**,** you know**,** and it was called* [song name]**,** *you know**,** and there's some of it I felt, no, you know. I felt I wanted to take that out of everything**,** you know, my music or whatever, my image."*

[26] '*aanstoot*' *means: 'offense';* [27] '*om iets op te stir, jy weet*' *means: 'to stir things up, you know' (Appendix D: Table of Translations). The translation applies throughout the document.*

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Kobus decided to remove any connotation to sex, sexual immorality and pornography in his entertainment and his image. Susan provides examples of where she and another Christian friend of hers chose to stick to their values above their work expectations and also reveals the consequences of their decisions:

> *"For example, there was a Directing project that I did for a friend and I asked him long before-hand, like, 'what is the scene?' You know, 'what are you going to do with it?' I needed to know. If he was gonna say to me 'okay in the next scene, you're gonna rip off your top and do a dance over a boy' I would've said no, you know. I won't act in scenes where it's really, like, almost border-line porno. Like that's where the line is for the girl and what he told me then and what we did in the rehearsals were completely different and eventually I was like 'buddy, look, I can't do this'. It was bump and grind with a boy. Then I feel that he's taking advantage, so I just pulled…He was mad at me, but he respects me now and I just pulled myself out of it. Another friend of mine, he is an actor. He is actually married to this Survivor girl. He was doing a play or movie or something. He was married then and there was this scene, it was this sex-scene with this girl and he was like 'joh, I can't, like, I just can't'. He didn't know that this was going to be in the thing and he just said he can't and God told him 'just go to the guy and tell him you have this idea' and what this idea was, was to basically let the camera zoom into the room and then the tie drops, then you don't have to show anything. The audience knows. Because he had made the decision that he wouldn't kiss a girl, because he's married and it's weird and the Director was like, 'yeah! That will work perfectly!' God really works really well like that."*

Susan would rather resign from a project or work production than to portray sex, sexual immorality or pornography. She adds that although her decision to resign from the project caused conflict, that she was respected for her decision in the long run. Susan's friend was also not willing to portray the unanticipated sexual scene in the entertainment project that he was employed for, especially because he wanted to honour his marital commitment to his wife. He was willing to approach the Director with an alternative suggestion for the portrayal of the sexual scenario in the entertainment production, which was successfully presented and accepted. Natasha states her definition and opinion with regards to pornography:

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> *"Pornography for me is actual intercourse. That I wouldn't do. Actual intercourse I would not do, absolutely not. No, no, no. I will definitely not do it* [laughing]*, most definitely not, but also, then again, I don't want to do that* [laughing]*."*

Natasha will unquestionably not engage in pornography and defines it as actual sexual intercourse. Marius gives his brief opinion on the subject matter:

> *"Sexual things I wouldn't do, I wouldn't like to. I wouldn't do a pornography scene, you know"*

Hence, Marius states that he would not want to engage in sexual acts in entertainment and would definitely not engage in pornographic entertainment. Amelia responds congruently:

> *"Sex-scenes I won't go, I won't do."*

Amelia will not at all engage in sexual scenes for the purpose of her career. Simoné motivates why she would not engage in sexual scenes for entertainment purposes:

> *"I'm not comfortable with complete full-on sex-scenes. I just think it's unnecessary and not pretty."*

Simoné feels uncomfortable to portray sex for entertainment, as she believes it is not essential and also not aesthetic. Christopher also states his opinion with regards to the subject matter:

> *"I will not, for instance, have sex in front of the camera or have sex on stage."*

Christopher specifically identified that he is not willing to portray sex for audiences' entertainment purposes. Therefore, the research participants are typically not willing to engage in sex or sexual immorality for the sake of a character's values and conduct in an entertainment work project.

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7.1.1.9.1.3 Nudity

The research participants largely declare that they are not willing to portray nudity as a character value and conduct for work purposes. Susan gives her perspective in this regard:

> *"I know I will never do a naked scene, I won't. But someone who isn't a Christian would do it or at least think about doing it. I know that I won't. Like if I see a brief and it says 'topless', then I'm like 'thanks, no thank you', but they'll be like 'maybe I could do it? Yah, I think I'll do it' and then eventually in the end you'll see, they end up doing it. I just won't feel comfortable doing it. You make the choices you know in the industry and where you wanna be and what you want to achieve. Like I will do anything with regards to my craft, like I want to do voice-overs and I want to act and I want to sing and I want to dance, but I know that in that fields I won't do, you know, I know that I won't be naked and there are certain things that I won't do, like I won't dance topless. I know that I won't, like if I see a brief and it says 'topless', then I'm like 'thanks, no thank you'. Like there was a gig that they had advertised. It was initially a topless gig for R6000.00 and I was like 'oh my word, I really need the money', but I really wont, I won't do it. No, no, no, no, no, not at all. I was like 'topless gig, R6000.00, no. Just leave it, just leave it right there'."*

Susan explains that she will never do a naked or topless work scene. She observes that non-Christians will more easily accept or audition for such work roles. Moreover, Susan states that she will not do naked or topless work roles, even if she really needs the money. Simoné correspondingly states her boundaries:

> *"There are certain things that I won't do. I won't go nude. I won't go topless."*

Ultimately, three out of the four female research participants stated that they will not engage in any topless or nude work roles. Three out of the four male research participants also pursue their career according to Marius's approach:

> *"I wouldn't do nude scenes."*

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Lastly, Christopher specifically clarifies his boundaries:

> *"Okay in the first place, you won't get me naked on stage. I know there's like* [Musical Theatre production] *and* [another Musical Theatre production] *and all of that. Just because, you know, I believe that it's not pornography, you know, you're just naked on stage, but I believe it's not for other people. It's not, you know. Even though God, He created us like that, you know, I'm not gonna exhibit it, you know. I've spoken to people that's done the shows and stuff and they say it's like really liberating and it's a great experience to be able to do that and it's good for them. It's fine, you know, I will not do that. I will not be naked on stage or in a movie, just because I believe it's not meant for that, it's not. Yah, it's a hard one. It's a hard one, but, like, for instance, like if I have kids one day and I made a movie where, you know, I was naked or walking around or whatever, I mean, I wouldn't want them to see that. You know what I'm saying? I wouldn't be proud of it, you know? If it's done in good taste, you know, I will look at it, but still, it's not part of my DNA. It's not part of who I am. I will not be full-frontal in a movie or on stage."*

Christopher assures that he will not engage in full-frontal nudity for entertainment purposes. Additionally, he motivates that he would not want to expose his children to such entertainment where he would possibly feel ashamed. Ultimately, the research participants predominantly agree that they will not portray nudity as a character value for work purposes.

7.1.1.9.2 Will possibly portray these values, depending on the context

The research participants principally mention that they are not willing to portray the above-mentioned character values and conduct discussed in point *7.1.1.9.1* for the benefit of their careers. Some participants, however, believe that there are extraordinary exceptions to the rule if it is staged, directed and implemented within a specific plausible context and with acceptable boundaries applied. The research participants discuss their perceptions and experiences with regards to the portrayal of such character values within specific contexts and share their decisions in each of these occupational scenarios. Firstly, Ewoudt identifies and discusses a few entertainment productions which he would be

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involved in, where the values and conduct of the characters contradict his Christian values and beliefs:

> *"If the story is bigger and it reflects through a society and an audience, then it's so important to tell, no matter what is inside. There's numerous examples that I can use and I can go into each example. I can speak for ages about it, but it's so important to know that the story is so important and that the story should be told. Something like 'Spring Awakening'. 'Spring Awakening' is about German teens going through hardships in their lives. There is sex inside 'Spring Awakening'. There's pornography if it's directed that way. There's blasphemy in it. There's homosexuality in it, but at the end of the day, that's things that people struggle with in real life and if you look at the story and what the story tells at the end of the day and what it challenges you with as a person, then that is such an important story to tell. Another one is 'Equus' written by Peter Chaffer. If we look at it, there's nudity in it, there's sex in it, there's blasphemy in it. If we look at it and even from a Christian point of view or a religious point of view, it's such an important story to be told! It's about a 17 year old boy that has created his own world, where he sees horses as God and horses as Christ in it. How he developed in it and having to deal with adolescence and his Christianity and being challenged with problems at home. His dad being an atheist, his mom being a Christian etc. Then you see how important this story is to tell and how it reflects on us as people and I think that is so important to realise and look at."*

Consequently, when the context of the story or entertainment production will cause the audience to reflect on the reality of humanity and challenge them emotionally or intellectually about their lives or other people's lives and circumstances, Ewoudt perceives the entertainment production as a commendable work investment. Even if the values of the characters do not coincide with Christian values, conduct and beliefs, for instance blasphemy, sex, sexual immorality, pornography and nudity. Christopher identifies an entertainment production where he considers the context as plausible, even though the sexual immorality is portrayed:

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> *"You know if I went to a Southern Theatre with my wife and we were just going to have a nice evening out with a live band entertainment, that would have been fine, but in context with 'Burlesque', if you go back to what it was, you know, it was 'Burlesque', then 'Bornville'. That is what it was. It was women in a club, you know, having sensual entertainment for men, you know, that's what it was. For me that is fine in context and because I'm an artist and because Musical Theatre is really my passion and all that, you know, I didn't find fault with it, because, you know, I believe it was done in good taste. I think it was done within good taste within the concept and the theme of 'Burlesque', but once again, if I was that person, I would have maybe not done it, because say, for instance, I'm a woman and I have children again, you know, if I do something like that, for me, ah I don't know. It's difficult, because you expose your children then to that and for me as a parent it's not cohesive to a child's upbringing to be on street or on stage and whatever and your kid is exposed to that."*

Christopher perceives that the above-mentioned production is acceptable for a Christian entertainer to perform in, albeit it portrays sexual immorality, as it is implemented within a tasteful entertainment context. On the other hand, he would not recommend one to portray such entertainment work roles when one has children or plans to have children, in order not to expose one's children to a work environment as such. Susan would consider the role of a prostitute, for instance, who portrays sex and sexual immorality, but discusses in which context she would get involved with the entertainment work role:

> *"Look, I don't mind playing a prostitute or someone, but I need to know the context of it. It mustn't be like 'In the next scene, she is going to fakely have sex with a guy'. Like, I need to know what it's going to be. Like, is it going to be a scene where she goes in and they close the door? Then the actor doesn't actually do anything but the audience knows what's happening, you know."*

Susan would portray sex or sexual immorality when it is done within a context where she does not have to physically portray the values of sex and sexual immorality, but instead use a symbolic method for those purposes. Simoné motivates when the portrayal of nudity would be reasonable for her as a Christian entertainer:

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> *"I think you can justify doing a nude scene. I think in doing a Jewish movie about a Nazi concentration camp and you're standing in those rooms, I think it's so powerful to strip and just go 'this is real life. It actually happened'. Love-scenes and things like that, I think you can do it in a beautiful way and never nude. So yah, if it's done well, if it's done beautifully, if you feel comfortable, especially as a Christian, I think that peace that goes with us, it's very possible that if it's not there, that okay, maybe I've overstepped. Maybe I'm not where I should be now."*

Simoné reasons that when nudity is utilised in entertainment where a true story is portrayed, the nude scene or scenes are justified. Moreover, she explains that the portrayal of nudity in such contextual entertainment material can serve as a very powerful tool in order to enrich and enhance the overall effect of the holistic story on the audiences' experience. She feels, however, that love-scenes can be tastefully done in entertainment without the need to utilise nudity. She recommends that Christians make their work decisions according to the Holy Spirit's guidance, as He will either give one a feeling of peace with regards to a decision or not.

With regards to blasphemy, sex, sexual immorality and pornography and nudity, most of the research participants declared that they would not at all portray such character values and conduct for the purpose of a job or for career advancement and exposure, as stated in point *7.1.1.9.1.* Some participants, however, argued that they will possibly consider work roles that contain the above-mentioned character values if it is tastefully implemented within specific plausible contexts in the entertainment projects, as discussed in this section. Hence, there are exceptions to the rule. In addition, data analysis results revealed that most of the research participants will definitely consider work roles that contain the following character values and conduct, but also only if portrayed and implemented within certain boundaries and plausible context: homosexuality, work roles that require of entertainers to be clothed in revealing outfits, as well as the use of bad language. Henceforth, homosexuality is deliberated next as a character value and conduct within an entertainment production.

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7.1.1.9.2.1 Homosexuality

Homosexuality is a controversial topic to portray, especially for Christian entertainers in the Entertainment Industry. Therefore, although it would not necessarily be the research participant's first choice to portray homosexuality as a subject for work purposes, most of the research participants would definitely consider and accept homosexual work roles given they do not have to portray physical love scenes**,** for instance kissing**,** *etc.* Christopher reveals his perceptions with regards to the portrayal of homosexuality:

> *"Doing homosexuality, I wouldn't. No, no, no, no, not on stage. I've got friends that have done it before**,** you know**,** and for them they say it's liberating. It's all**,** you know**,** an experience, a great experience, but I don't know. It's gonna take a lot if I get a role like that. I would be able to portray a gay and a homosexual person, but to actually do the act or to kiss the same sex will be very hard for me, because of my belief."*

Christopher will definitely not portray homosexuality if he has to portray any sexual act with an individual of the same sex, because of his Christian belief-system. He states that he would**,** however**,** be able to portray a homosexual individual if the entertainment production does not require him to engage in kissing**,** *etc*. Likewise, Susan gives her opinion in this regard:

> *"It will depend on the scene. Two of my closest friends, they played lesbians in 'Rent' and they are both Christians, but because they are both Christians they never kissed. They didn't do any of that. I specifically chose not to do it, because I knew there were a lot of kissing, girl on girl kissing and I wouldn't do it. Even 'Black Swan', that's brilliant, but 'Jo!' I just don't know. I just don't think I can kiss another girl, it's just weird. Like maybe a guy, but a girl, ugh, I won't, I won't. If I maybe did a monologue about it then it is a different thing, because it's only me, but yah, I don't think so. Yah, that's weird."*

Susan would only portray a homosexual character for work purposes if she is not expected to engage in a kissing or a physical scene in the entertainment production. She tells of other Christian entertainers who would also only portray homosexuality given they do not

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have to engage in any physical homosexual acts. Simoné provides her views and share her experiences on the subject matter:

> "[Laughing] *Well, that's a very interesting question! I would not like to play a lesbian. I mean it would be like playing a straight person who sleeps around. Whether it's justified…something that I'm at peace with, if it's like a really hectic story that people can have compassion with, it's like any other story for me and I actually have…it wasn't like a physical kind of relationship that we portrayed. Actually with my best friend* [laughing]*, so it was sort-of fine. Yah, we're best friends now, so it's okay. So yah, I've done the sort-of emotional research about it. So it would be like anything else, like any other broken person. I say that off the record, because we're all a bit broken."*

Simoné compares homosexuality to a heterosexual who engages in sexual immorality. For that reason, she would not like to engage in the portrayal of homosexuality. However, she has portrayed a lesbian for entertainment work purposes before, but only because she did not have to engage in any physical interaction. Moreover, she believes that she would definitely portray homosexuality, given she does not have to portray any physical act, if the moral of the story is inspirational and generates compassionate awareness for audience-members. Correspondingly, Kobus elaborates on the subject matter with regards to his experiences and thought-processes:

> *"I've played a bisexual role two or three years ago in a play where I got thís close to kissing a guy* [laughing] *and that was challenging, pretty challenging. No, I guess now, because it would create people talking, you know, I wouldn't want that, but I mean, if I would've played a role as an actor, I have a lot more peace now about playing roles. If I had to play a role, I don't think I'll kiss a man on stage* [laughing]. *I don't think I'll do that. Yah, yah, yah, that's my limit, definitely* [laughing]. *I think if there's a story and someone's gay and it's got something with hope in it, then I would be involved in it, you know. If it can touch people's lives or if it's a story because it's real. Gay is real, you know, there's gay people. So I don't know, my opinion about it ten years ago would've been different. I would've said no. Like, for instance, the character that I did in a movie, you know, at one stage, I would've said 'no, I shouldn't have done it', because actually I feel the message in it was not*

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good. So at that stage I still feel that was a bad decision, but if I play a character with a gay role in it, but it's got hope in it and it's got something, you know, I don't know. I just feel that closing stuff 'en as ons dit toesmeer oral[28]*, it's real…so an actor tells stories…so if I play a role in a story with a great message, then I would do it, absolutely yes."*

Kobus would portray homosexuality if it is not expected of him to kiss an individual of the same sex and if the entertainment production shows real-life events or is a story of hope and compassion. He has portrayed a bisexual character for work purposes in the past, but perceives his decision to employ that role as a bad career move, as he perceives the moral of the story to have a negative influence on audience members. Although Kobus would portray a homosexual or bisexual role for work purposes given the correct context, he would not likely embark on such a career move at present, as he would not want to cause controversy concerning his public image. Two research participants for this study once again deliberate and reflect on their experiences and decisions with regards to a specific entertainment production that they were both involved with. This entertainment production consists of homosexual content, amongst other things. Ewoudt motivates why he chose to be involved in a specific production and describes the perceptions of both Christian and non-Christian entertainers, as the Christian entertainers experienced role conflict and had to face difficult decisions:

"It has homosexuality in it, it has blasphemy in it. It has pornography in it if you want it to have pornography in it. We didn't do it, but it's up to the Director, but there is an orgy scene, so its sex. It doesn't have to have nudity in it, but there is sex in it. There is substance abuse in it. That is an amazing story, it had to be told! At the end of the day 'Rent' is all about love, the seasons of love that we have. It's about family, it's about friendship, it's about surviving substance abuse, it's about surviving aids, it's about surviving homosexuality and the struggles that go with it. It's such an important story that has to be told! It's about the struggles of a community and a society in down-town New York and I think that's absolutely an

[28] '*en as ons dit toesmeer oral*' *means: 'and if we cover it up everywhere' (Appendix D: Table of Translations). The translation applies throughout the document.*

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amazing story that has to be told!...A conflict I can think about, and it wasn't necessarily with me, but I did 'Rent' at the end of my first year. So it was end 2009, October 2009, and there was great conflict between the Christians and the non-Christians, or at least the extreme Christians that made the decision not to do these things, and I think it's fine. I think it's important to have lines that you will cross or won't cross and I think about that conflict and how the non-Christians couldn't understand. I think they felt judged by the Christians and I remember the Christians or at least those part of the Christians would pray in the morning, pray that 'Rent' would close down and that the show would not happen, and I think that I felt like that and I felt that my non-Christian colleagues also felt judged for what they did and I think when that happens, I don't justify the conflict. I think the conflict was a necessary one for where we were in our lives and getting to learn from that, but I don't think that was necessarily something that was necessary. I don't think that the Christians had to stop the show, or to try and stop the show or judge the people that was in the show. Another conflict that I remember was one of the Christians that was praying every morning and going against the show, became the Dance Captain for the show and that was something that created even more conflict between the non-Christians and the Christians, or at least the Christians in the show, because how can you stand against something so strongly and then be on the artistic team that creates the show, and that confused non-Christians and I think that's why there is a division or a thought-structure around Christians, because those people did one thing…said one thing and did another thing and then I can't blame non-Christians for thinking what they think or going into conflict against what happened. I honestly don't know why she accepted the job as Dance Captain, but I think it was a chance for her to experience the artistic element and the background element of what happens in front of stage. So I don't know if it was that."

Ewoudt explains that the entertainment production in question is a worthy story to be told, regardless of the values and conduct that the characters will have to display, for instance homosexuality. For that reason, he decided to be involved in the entertainment project at their University. Ewoudt perceives himself as a Christian who would portray character values that contradict his Christian beliefs and expected conduct, as he believes that he differentiates himself from his work roles and characters that he portrays. Other Christian entertainers do not, however, always approach their careers and their possible work roles

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according to the same school of thought. Hence, they more easily experience role conflict when they are expected to portray character values and conduct which is inconsistent with their personal and religious beliefs and core value system. As Ewoudt decided to be involved in the entertainment production, he felt judged by other Christians who did not only decide not to be involved in the production because of their Christian beliefs, but also aimed to terminate the production. Ewoudt perceived that the non-Christians in the entertainment production also felt judged. Moreover, Ewoudt believes that non-Christians have a negative connotation towards Christians in general, because their Christian values and conduct in practice varies from with what they openly profess it to be. Susan explains why she did not want to be involved in this particular entertainment production and the decisions she made as she experienced role conflict because of work expectations at her academic institution:

> *"There's been obviously stuff that I'm like 'okay God, must I really do this? Are You sure, cause I don't know?' and I can give an example. TUT did* [this particular Musical Theatre production] *a couple of years ago and originally I was like 'mmm,* ag[2]*, it should be fine'. I didn't wanna be in it. I knew I didn't wanna be in it, but okay if I'm in it, I'll either be a lesbian or a prostitute. So I was 'okay, so I won't be in it, but let me get involved somehow', because I wanted to learn still. So, but I knew it, I felt it in my heart that I shouldn't do it, but I did anyway and I ran to the office and said I wanted to be Dance Captain, and then I was Dance Captain, but I did learn a lot from the situation. That's why God is really cool, because He uses all bad for good. So I did learn from it and I made a lot of good contacts, but at the same time, like every rehearsal, I was just like 'ugh, I can't look'. Like, you know, there's that really dodge scene. It's that one scene, like I think it's in the Second Act and it's called 'Contact' and they basically have like a giant orgy. No one gets really naked but it was very, very seductive. It was too much, actually. It didn't need to be so hectic and there's a lot of girl on girl and boys and aagh, it was just like a mass orgy, crazy stuff. I couldn't, I just couldn't watch it. I made every excuse to, like, write notes to all or to look away and that's where I knew that I shouldn't have actually done it, but thank You God. He is awesome. He is grace and He really turned it into something good. I made really nice contacts through it, so things like that is really difficult. Like, I'm still learning how to listen to His voice and to know when He wants me to go to an audition or not. See, I depend on God to get me a*

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role, but yah, with 'Rent' I knew that I shouldn't have gone. The Holy Spirit told me I shouldn't have gone. I disobeyed and just went ahead with it and that's where I really saw God change bad for good, you know. He was like, 'okay this wasn't really My plan for you, but let's try and get it back somehow'. Yah, there were definitely consequences. Like there were no other Christians in the play. Well, okay, there was maybe one or two Christians in the cast, but being in that environment and being in an environment where they kept saying 'my art is my church' and 'this is my everything' and whatever in random conversation, I had to sit there and be like 'aaaaargh no it's not!', but okay, so that was really difficult and really, for them everything has got to do with their job. Actually…I don't know how to do that because you know as Christians, you think of the world as on a bigger scale. You don't think my work is my everything. So, that's where it was really difficult and I just had to fight it and what I saw God do, is we had a few of us who were praying, like a group praying for the cast and stuff and because I was in it, I could say 'okay this is happening and this is happening, we need to pray for this and we need to pray for this'. So that way God really changed it for good, yah."

Susan felt uncomfortable to get involved in the entertainment production, because she felt it was against her moral values and beliefs to portray homosexuality or prostitution for the purposes of her studies and her career. Hence, she decided not to get involved in the production as a performer, but still aimed to be involved in the entertainment production in other ways in order to get more experience and exposure. For that reason, she volunteered to be the Dance Captain for the entertainment production, although the Holy Spirit warned her that it was the wrong decision. Therefore, she chose against the direction of God, the Holy Spirit and against her better judgement, as she chose work opportunities and experience above her core value system. Her decision had several consequences. Firstly, she experienced role conflict which caused her to divert her focus and attention from her main work responsibilities, as she excessively sought after unnecessary work tasks in order for her to avoid the reality of the consequences of her decision. Subsequently, she did not perform her work duties to the best of her abilities because of the role conflict and discomfort she experienced in her work position. Secondly, as Ewoudt mentioned previously, the cast of the entertainment production, whether they were Christian or not, perceived Susan to have hypocritical and incompatible religious ideals and conduct as she volunteered to be involved in the entertainment

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production, yet held regular prayer meetings with other Christian entertainers to pray against the production. Susan, however, admits that she should not have been involved in the production at all and that she did learn from the experience. She aims to be more diligent to follow God's direction in her life and her career in the future. In the next section, the research participants discuss in which context they would take on work opportunities where they are expected to wear revealing outfits for entertainment purposes.

7.1.1.9.2.2 Revealing outfits

Most of the research participants would consider work where they have to wear revealing outfits, but in certain contexts and within certain boundaries. The research participants' boundaries differentiate from each other. They also predominantly agree, however, that to wear revealing outfits for entertainment purposes may cause lustful temptation for people in the audience. Marius states his opinion with regards to such entertainment content:

> *"Yah no, I don't think it's wrong. I don't think it's wrong. I think it could tempt you, obviously, but just as a pretty face could tempt you, you know. That could tempt you as well, so you can't walk around with long sleeves all day. That could tempt you as well. I don't think that's in the degree of something as sex, which is pretty hectic."*

Entertainers generally do not perceive revealing clothing for entertainment work purposes as wrong when compared to their Christian values and beliefs, as they only view such clothes as work costumes and 'uniform'. Marius does acknowledge that revealing costumes may tempt audiences when utilised for entertainment purposes, but he justifies that anything can tempt people, even just a pretty face. Furthermore, he justifies that the portrayal of a character who wears revealing outfits would not cause the same level of temptation as the portrayal of sex, for instance. Christopher states his views on the subject matter:

> *"Look, my wife as well, before I met her, went out with a guy for I think five years and he was a C.A. Like full-on financial dude, you know, and she was a dancer. She did a lot of corporate gigs and you know, you have to have skimpy costumes. You have to have open stomachs. You have to have, you know, like an almost a bikini-type of whatever and maybe a g-string at times, whatever, and he didn't like*

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that at all. My wife at the other end of that, you know, it's not that it didn't bother her, you know, but it's a career, you know. If you do this gig, this is what you do. As long as you don't get yourself screwed and as long as it doesn't put her in a bad light, but if she does it, you know, and it's on-stage there where people can just look and she gets off there and she goes home, she's fine with it. I think it's also, you know, different with each person. It's different, you know, different belief, yah, yah."

Christopher and his wife both pursue a career in the Entertainment Industry as Christians and they both assent to entertainment occupations where they are expected to wear revealing clothes. Although they will not portray nude entertainment productions, Christopher's wife is willing to portray work roles where she has to wear a g-string and a bra. They do, however, only assent to such work productions if in appropriate context, for instance, on-stage productions where it's only a show and does not at all become personal. Like-mindedly, Amelia elaborates on when it would be appropriate to wear revealing outfits for work purposes:

"It depends, because I suppose it's anything you don't feel comfortable in and when I started out, I didn't have a problem with wearing hot-pants for a show. Now I kind of feel I do. I once did a dance gig for the [corporate entertainment show] *and beforehand we were told we were gonna wear like rugged hip-hop stuff that would be presentable. So when I got at the venue and we got our costumes, it was literally hot-pants and these super revealing tops, like open at the back and everything. It was a two-day gig and after the first day, I pulled out. I actually said 'I'm not gonna do it'. Just wearing it and having men look at you in a derogatory way, I didn't feel good about it. So that also kind of early, you know, in the process helped me to go 'okay, remember how that made you feel? Don't go there.' It's just not on. So yah, like I said, if you have to wear hot-pants and you're in a dance show, it's different because it's on stage, but dancing in hot-pants in front of people sitting two metres away from you, it's, no, you know what I'm saying? I don't feel comfortable doing it, because I see how people look at you while you do it. I mean, you can't, how do you feel? I don't know, I certainly didn't feel very noble or pure after the day's dancing like that. I mean God sees you as pure. It's just that it's not contributing to a Godly relationship with Him. It's not, yah, because of the way it made me feel, maybe."*

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Similar to Christopher's statement, Amelia explains that she would consider an entertainment work opportunity where she is expected to wear revealing clothes, for instance hot-pants, if in suitable context. She would consider such work opportunities where she performs on stage within a proper distance from the audience in order to lessen the audiences' lustful temptation. Amelia did resign from such a job before when it was not in suitable context. Susan discusses in which context she would consider the portrayal of revealing outfits for entertainment work purposes:

> *"I wouldn't dance in a g-string, just because I am really uncomfortable with my body. I like barely wear a bikini on the beach, it's just weird. Like everyone always says 'yah so who's gonna dance with nipple caps and g-strings?', but I really won't do that. I have danced, however, in a bra-thing, but I don't really have a lot going on here. So it's not like I'm revealing too much and it was sort-of like a cover or whatever. Like I'll see what the costume is like, but if I know it's gonna be very revealing, like there's a job I know in Bloemfontein and I'm very reluctant to go for it, because I've heard that the dancers wear barely nothing and there's, you know, there's a certain style that you can either be like a hoe when you do it or it can be very classy. So it just really depends. There's certain things that I won't do, like I won't wear a g-string and a nipple-cap."*

Susan does not feel comfortable to perform in a g-string and nipple-cap for entertainment purposes. She will, however, consider to perform in a bra and other revealing clothing in a context where it is portrayed tastefully. Simoné shares her experience and perceptions with regards to the subject matter:

> *"At the moment I'm doing a show called* [name of entertainment production]*, which is a sexy show and at some point it's a little naughty, but it's not like a disgusting, like, exposed kind of show. We might not wear a lot of clothes, but we are clothed. Nothing's exposed. I knew I got the job, because of favour and I need to be there and I do enjoy it and I don't feel convicted about doing something like that, like because if you compare it, it's not always gonna be the holy environment that you're in, but I'm so proud of my work in the show and the relationship that I built with my bosses is amazing. So basically, I really do think that in this regard you get extremes. I have friends that will never do a show like that, just for the implications,*

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just because there are references. For them it would be borderline. For me this is nothing. I am like 'man, you must see other stuff'. Yah, like definitely, I definitely have boundaries. It might be a little, yah, different from my other Christian friends. They might have stricter boundaries, but I also believe that, you know, God will convict me if there's something I shouldn't do, yah."

Simoné would consider the portrayal of an entertainment production where she is expected to wear revealing outfits. She will not perform such entertainment work productions in a context where she will be expected to be nude and physically exposed. She also feels that the Holy Spirit will direct her towards the work opportunities she takes on and that He will convince her when she is not in His will with regards to the career decisions she makes. Bad language as a character value and conduct is deliberated next.

7.1.1.9.1.3 Bad language

The research results showed that the research participants mostly responded in the affirmative that they will portray bad language as a character value and conduct for an entertainment work project if implemented in a fitting context. Kobus provides his perceptions of when bad language is utilised and portrayed in an acceptable work context:

"It's like, say, that one play that they just did, 'Ellen Pakkies', I don't know if you heard about that. It's like this young coloured guy that was a Tik addict and they did the play and I thought at first, because it's a real story, it's based on a true story, you know, about the mother that killed her child because he was on Tik and stuff. So they did it and everything they portrayed like it was, and like language and the stuff that he said, it was real and some of the language was hectic, you know, but it was real and I walked out there feeling light because of the message of the whole thing and there was a message of hope."

Kobus would portray bad language for an entertainment production if a true story and real events are reproduced to bring a message of awareness and hope to audiences. Likewise, Marius explains that he will portray bad language in the following context:

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> *"I will if the character calls for it. Dis die enigste manier om die true character dan uit te beeld. As jy dalk eendag 'n true character moet uitbeeld kan jy dit nie doen sonder om te praat soos hy werklik gepraat het nie. So ja, ek sal. Sal nie altyd enige rol vat nie. Iets moet maar resoneer met my. Mens moet altyd selektief wees. So ek sal wel 'n lyn trek as die taalgebruik vir my te erg of aanstootlik is.*[29]*"*

Marius will portray bad language if a real-life story is staged for audiences and he is expected to engage in the use of bad language in order to give an accurate character representation. Moreover, Marius would choose his work roles selectively with regards to the portrayal of bad language, as all entertainment productions and dialogue do not necessarily resonate with him and his values and he prefers not to give offence. Amelia gives an example of when she would be willing to portray bad language for work purposes:

> *"Sometimes if you play a* [laughing] *whatever, you know a biker chick who's all rough and tough and who uses swear words, yah."*

Once again, it's all about context and credibility. Hence, if the character's personality is someone who would utilise bad language, then Amelia would consider such a work role. Susan discusses the context in which she would be willing to portray bad language:

> *"It depends, it depends. Like if I watch a movie and they say every second word is a swear word I just get irritated. I don't think I'll be able to do so much, but I don't really mind normal like every day swearing. I mean it can be really crass and really horrible and then it can be just sort-of average and normal. So it really depends… we want to make decent things without all the rubbish. Like, you can be funny and still be decent, even stand-up-comedy. I went to a show at Tings and Times and it was very crude. I couldn't believe it. I was like 'really?' and it was so bad that evenmy non-Christian friends said 'no this is just too much', but finally people are starting to see it now."*

[29] '*Dis die enigste manier om dan die true character uit te beeld…*' *means: 'It is the only way to portray the true character then…' (Appendix D: Table of Translations). The translation applies throughout the document.*

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Susan would consider a work role where she is expected to utilise bad language if it is not in excess. In the next section, the research participants discuss what they would definitely portray for work purposes.

7.1.1.9.3 Will portray these values

The research participants predominantly declared that they are definitely willing to portray the following character value and conduct for the benefit of their careers: Substance abuse. They motivate why they are willing to portray this character value for work roles and share their experiences with regards to this expected occupational value and conduct. In general, the research participants will portray substance abuse if expected in a work role. Natasha's response is as follows:

> *"No, actually, directing it, I wouldn't mind. That's fine."*

Natasha experiences no problem to direct the portrayal of substance use or abuse in an entertainment production. Amelia motivates why the portrayal of substance use or abuse is beneficial in an entertainment production:

> *"It tells a story I suppose, smoking the odd cigarette in a movie."*

Hence, the actual portrayal of substance use and/or abuse in an entertainment production adds to the story and adds to the description and personality of the character. Christopher explains why he would engage in the use of substance use and/or abuse in entertainment:

> *"Partaking in a role that engages in substance abuse, I think that's having fun. Again that's a challenge. That journey might make me understand that type of personality, that type of person. Portraying it might be fun, because you're not doing it, it's just like the image of it, you know. Yah and I think you know, to go into that place, to prepare yourself for that character, like in* [entertainment production], *I had to start racing with, what's her name, whatever,* [name of character in entertainment production]*, you know, and at the beginning it was like 'ugh' and this is on stage, you know, and but, you know, when you go there, you don't go through it. Playing a*

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character is also a search within yourself, you know. You get stuff out of yourself that you never thought you had. So I think it might be exciting, you know."

Firstly, as stated in point 6.1.1.10.1, the use of real substances is not allowed in entertainment productions. Therefore, entertainers do not actually have to engage in substance use and/or abuse in entertainment productions, but only act as if they do. Marius elaborates on this subject:

"Yah definitely, I would do an alcohol add, because I don't see any problem with alcohol 'as sulks'[3]. Playing a role using alcohol and smoking, yah I would say I would. Well, I can't smoke, so I'll fake it obviously. I wouldn't really do it, but yah, I guess I would portray the character."

Marius would portray the use of substance use and/or abuse for work purposes. Kobus reasons why he would definitely portray the use of substance use and/or abuse in entertainment:

"Yah well maybe an ad. Like a while back a few red wines sponsored us on our tour, so they gave us almost 50 or 60 boxes of red wine. So yah that was the whole sponsor. The whole sponsor was involved giving us red wine [laughing]. *So you know, I don't wanna be in a place where I disagree with or say that I don't wanna be…what's the word…as ek nie wil geassosieer word met sekere goed nie, dan gaan ek my mense verloor, jy weet, en die mense wat ek voel my ministry is. Die mense daar buite, in die 'bars' jy weet. So as ek gaan se ek doen nie drank advertensies of jy weet…ek sal nie uitgaan en 'n drank advertensie gaan soek nie, maar as iemand na my toe kom…en ek dink dis juis daar waar die Here my sal gebruik*.[30]"

[30] *'as ek nie wil geassosieer word met sekere goed nie, dan gaan ek my mense verloor…' means: 'if I don't want to be associated with certain stuff, I'm going to lose my people…' (Appendix D: Table of Translations). The translation applies throughout the document.*

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Kobus would portray the use and/or abuse of substances if he is approached for such a job or work role, because he is automatically associated with substances as he has alcohol sponsors and a large portion of his fan-base typically engages in substance use. He believes that because he can associate with other people through the medium of substances, God can use him to influence those people's lives through such entertainment.

In summary, the character values and conduct which the research participants would not be willing to portray are as follows: blasphemy; sex, sexual immorality and pornography; and nudity. Character values and conduct which the research participants would possibly portray if implemented in acceptable and appropriate context, are: homosexuality, work roles that require of entertainers to be clothed in revealing outfits, as well as the use of bad language. Lastly, the character value and conduct which the research participants would definitely be willing to portray, is substance use and/or abuse. In the next section, the research participants discuss whether they have a support system or any form of support system as they pursue their careers in the Entertainment Industry.

7.1.1.10 Support

It has already been established that the Entertainment Industry is a cut-throat occupational environment, as there are no successful implemented support systems, -policies, -procedures or any successful legal representative institutes for entertainers. For that reason, entertainers require lots of support and understanding. Apart from the occupational Entertainment Industry itself, the research participants identify in which areas of their life they receive the most and the least support, as well as the type of support they require most in order to function optimally in their career.

7.1.1.10.1 Receive the least support

The research participants indicate that they receive the least support from their families**,** as well as the overall community of South Africa**,** specifically.

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7.1.1.10.1.1 Family support

The research participants emphasise that they do not receive the necessary and desired support from their families as they pursue a career in the Entertainment Industry. Christopher reasons why his dad did not support his career choice:

> *"My dad didn't want me to do this, because I don't think it was in his frame of reference for me. I think most parents struggle with that. I think that they have a sense of 'I see my kid doing this' or 'I see my daughter doing this when she grows up' and then she makes her own decision, you know, and goes into her own direction. So I think it's more of a shock. Like he needs to adapt to the situation that I'm now going to a place where I play, you know. Yah, I think that's the reason and I'm the eldest, so you know, yah."*

Christopher's dad did not at all want him to follow a career in entertainment, as he had other ideas about what his son would grow up to be. Ewoudt discusses his support structure at home and whether his family supports his career:

> *"I think to a certain extent. Some members of my family would prefer that I do something else: something that would produce a stable career and a stable living and a stable income one day; something that would not be as difficult or would not have the challenges that the industry has."*

Although Ewoudt's family supports him as he pursues his career, they are negative about the instability and challenges of his choice of career. Therefore they only support him to a certain extent. Natasha explains her family's point of view with regards to her career choice and whether they support her as she pursues a career in the Entertainment Industry:

> *"Yes as much as they can* [laughing] *and I say that because they don't always… Some of my family members have some trouble with some of my choice of work, because they are very conservative in their thinking and I'm really not. I only expect my friends and family to support me in my choice of career, which they luckily do, most of the time…My parents absolutely, my sisters don't. They absolutely support*

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me when it's going well and then when there's no work they go 'shouldn't you get a normal job, a proper job?' and then it goes 'no, that's not what I'm supposed to do. I'm supposed to do this.' So they try to support me as best as they can and they come to watch the shows and absolutely, they're there when things are going well, but as soon as things are not going that well, they revert back to the normal 'get a job, a real job'. I understand that, because they worry. They want me to be okay. They want me to have a salary and be okay physically, but for me that is not the most important thing."

Natasha's family supports her when there are no challenges at her work or in her career, but they criticise her choice of work when she does experience challenges at work or with regards to her career stability. Ironically, when entertainers experience challenges in the Entertainment Industry, that is obviously when they require the most support from their families. What's more, Natasha adds that her family also does not always support and understand her liberal choices of work, as the Entertainment Industry expects an entertainer to be quite open-minded. On the other hand, the South African community is not always as open-minded with regards to culture and entertainment influences. Hence, entertainers also do not receive the required support from the community.

7.1.1.10.1.2 Community support

The research participants perceive that the Entertainment Industry is ill supported by the South African community. Natasha discusses this phenomenon:

"Ah, eish, in South-Africa the problem is we don't have a theatre-going country. People don't go to theatre. The percentage of people who go to theatre is absolutely minimal. So that is a huge bump in the road, because you can only do so many productions that people actually come watch. So the choice of material is really limited so much, because we only have a tiny little amount of people who actually come watch. So that is a big limitation for me. People don't support the arts, they really don't. As a country, we don't support the arts at all. They think they do, but just giving a couple of thousand Rand to someone to make a couple of canvases or put on a Musical about gold is not supporting the arts at all. That's a huge limitation for me in South-Africa."

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Because the community does not adequately support the arts in South Africa, the Entertainment Industry does not have enough freedom and leverage to excel into a superior corporate industry in South Africa. Ewoudt states that the community does not support the Entertainment Industry, because they do not understand the Entertainment Industry:

> *"I think the community supports me to an extent. I don't think they understand the industry or the art necessarily, but I think of what they know and what they understand, they do support. When you tell someone that you study Musical Theatre, the first question is either 'what musical instrument you play?' or 'uhm so you do Cats?' No, that's not Musical Theatre* [laughing]*. I think there is a lack of understanding what Musical Theatre really is and what the art form really is. So they either think it's '7e Laan' or you do some instrument, which it isn't. So, but you can't blame them. The country…there's not that much opportunity for the…necessarily. If they wanted to they would. It's a constant choice. So I just think there is ignorance. Musical Theatre is a collaboration of dance, drama and singing. It's not each on its own but a collaboration of it and therefore you can't put it in a genre of acting, or singing, or dancing. It's an art form where stories are told, where there are reflected, or commented on society, or something that happened. It should make people think but at the same time it should entertain."*

Ewoudt argues that the community does not understand the Entertainment Industry, because they are ignorant and they choose not to understand. Therefore they choose not to support South African entertainers. Amelia elaborates on this notion with a practical example:

> *"There's not a theatre culture. There's a rugby culture, but there's not a theatre culture. Just look at the state the theatres are in. So, like literally, until there's a culture that starts emerging in South Africa where people would rather go watch a show on Friday night than going out partying, I don't really see it changing, unfortunately. Festivals like Afrikaans festivals, for example KKNK and…in Greytown, they attract people. They attract two kinds of people. They attract people*

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who go to Aardklop to 'kuier'[31] and to have a good time and to jol and to sit in the beer tent all day and won't go watch a single show. Or they attract people who go there with the sole purpose of watching shows and those people do watch shows, two or three a day, but unfortunately the amount of people spending time at the beer tent is this much [visualising a big gap between her hands] *and people actually watching shows is this much* [visualising a small gap between her hands] *and try switching that around. It's really difficult. So people should start praying for it to switch, really."*

Amelia observes that the South African community would rather support the rugby than local entertainment in the country. Furthermore, she observes that the general South African community would go to local entertainment festivals, but spend their time socialising and drinking rather than to attend the entertainment productions. Christopher explains why the South African community does not provide the required support to entertainers who follow a career in the Entertainment Industry**,** as well as the Entertainment Industry in South Africa at large:

*"I grew up mostly on my dad's father's farm and you know**,** I always sang and I was doing like 'drama drama'**,** you know, but for them, as my grandfather, he's a* Boer[32] *you know. It's just not part of our culture as Afrikaans people. Well, not even South-African people. I'm gonna take that risk and say it, but South-African's don't see it as part of their culture. Rugby, any sport basically**,** you know, that's our culture. It doesn't make sense to me, because sport and culture are two different things, but what I don't understand**,** though**,** is that we do like to have fun. We do like to have entertainment. People like to do, to create entertainment for ourselves**,** you know, but we won't go to the theatre and watch a nice production of say**,** for instance**,** 'Dreamgirls' or 'We Rock You' or whatever, but we would go watch a movie**,** you know, a Musical movie. Look, there's a certain percentage that does support**,** you know, but if I have to generalise and if I have to say overall, I don't think they do. I don't think the community understands the impact, the educational value of Musical*

[31] *'kuier' means: 'socialise';* [32] *'Boer' means: 'farmer; Afrikaans person' (Appendix D: Table of Translations). The translation applies throughout the document.*

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Theatre and the Performing Arts can have on their children and even on themselves, you know, because I believe you stay a student for the rest of your life. You always strive to make yourself better, you always strive to do better. I will never stagnate and be happy with mediocrity, you know, but I don't think the community support the Performing Arts or what I do to the full extent that I think they should or be able to do, you know, and obviously, like I said, if they don't understand it, they're not going to support it and South-Africans, I generalise them again, like I've travelled all over the world and it's amazing for me to see how international people, you know, the Americans, they are so open to change. They are so open to trying new stuff, like just adapting, you know and better shows, better…and it's not only in entertainment, you know. They always strive to see what's new, what's out there, what can we nurture, what can we build up, where I think South-Africans don't have that quality. South-Africans don't have that quality of 'let's see what comes out of this', you know. Like 'let's explore a new world and see what's happening', you know. South-Africans, they rather wanna stay, sit back, be safe and be in an insecure environment all their lives, I think. So uh, generalising? I don't know of a specific reason why South-Africans are like that. No I don't [laughing]. *I think that every Producer, every Director, any Entrepreneur that wants to start a new business, every Business Owner, every employer, I think it's something they all struggle with these days. I think that because of the economical season that we're in, I think everybody struggles with it, you know. People don't take a stand 100 percent, what's going on, what they need to focus on and what they need to support. Yah, I think so. I don't know. I don't know. I don't know why it's like that or why they don't know or why they don't support, but I do hope… you know, it might not be in my lifetime, but I do hope that they sometime or someday realise that, you know, we do need entertainment in our lives. At the end of the day you want to come home, sit in front of the TV and watch something that just takes our minds off, you know, the day's work or whatever. Yah, yah I think so."*

As Amelia explained, Christopher once again mentions that South Africa has a big rugby and sport culture, but that South Africans, especially the Afrikaans '*boer*'[30] community, do not support the Entertainment Industry. As Ewoudt previously pointed out, South Africans do not understand the Entertainment Industry and for that reason, they also do not support what they do not understand. Moreover, Christopher compares South Africans to

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overseas communities, for instance Americans, and detects that South Africans do not have the same qualities**,** as they are generally not very open-minded and adaptable to change. He continues that South Africans are also by and large not adventurous enough to explore new ventures, ideas and meaning in their lives. As a result, South Africans tend to stagnate in their comfort zones where everything in their lives is familiar and guarded. Susan points out what she would like to see in the South African and other communities with regards to their view and support of the Entertainment Industry:

> *"I would like to see communities not shunning the entire industry, but seeing that God wants to put His hand in it and use it for what it was originally designed for, to glorify Him, but things are getting better. There have been many successful Christian films and ventures and I applaud those people for standing up for Jesus."*

Susan perceives that communities reject the whole Entertainment Industry, because it largely contradicts their beliefs and core value system. She motivates**,** however**,** that entertainment productions that cater for Christian audiences are becoming more prevalent and more successful. Marius elaborates that the Christian community can make a big impact with their support:

> *"I think rather the Christian community should contribute more to the theatre by supporting and standing by fellow believers in this industry. That way Christians, through theatre, can contribute more to a different community. I believe it is starting to happen in South-Africa.*

Marius remarks that Christian entertainers require Christians in particular**,** to support them in their careers, although they do not necessarily understand why Christians would follow a career in a corporate industry that contradicts Christian values and beliefs in general. He does perceive a change for the better in this regard**,** though. In the next section, the researcher reveals where the research participants perceive to receive the most support in their controversial career.

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7.1.1.10.2 Receive the most support

The research participants largely specify that they receive the most support from their respective churches. This is applicable to the research participants who are established in a church**,** as well as those who are involved and invested within a Christian community. The research participants perceive that their churches or Christian community give them the most support. Simoné believes that her church does support her. She states that she does not receive any criticism and negativity from her church with regards to her career choice:

> *"Church-wise I believe so. I haven't had anyone approach me saying 'Ha! What are you doing with your life?'"*

Consequently, Simoné perceives that her church supports her career choice and career pursuit as they did not show any signs that they do not support her. Susan motivates how her church supports her in her career:

> *"My church is really supportive. My support group is really great, because my church is great and they check up on me a lot**,** you know. So yah, my faith definitely gets tested, but it's good to know that I'm supported and people praying for me and everything. So even if I do fall off the rock which hopefully…please God**,** don't let this happen…but they'll be there to pick me up."*

Susan feels that her church support group is really invested in her life and her well-being in her career. She trusts that when her faith gets challenged in the Entertainment Industry and when she makes the wrong decisions or gets hurt in the industry, that her church will take good care of her and give her the required support. Ewoudt reasons that although his church does not always understand the Entertainment Industry, they are very supportive of him:

> *"I do think so. I think they support most of it. I think there's a part of Musical Theatre that they also don't understand**.** There is also just ignorance about it, but I think that they do motivate and I think I'm in a church that allows a lot of artistic integrity and a church that allows artists to manifest themselves and therefore in their art.*

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Therefore I absolutely think that they lift me up in the industry and the job that I'm doing. I think that there are choices that they wouldn't necessarily support, but as a whole, I think that they support me and the industry that I'm in."

Ewoudt perceives his church to be open-minded as they provide entertainers in the church the opportunity and freedom to express themselves within their craft. He feels that they support him as well as his choice of career. Correspondingly, Christopher clarifies why he perceives to be supported by his church:

"I must say, because I'm in [name of church] *church. They're quite open-minded and what can I say, because* they *have like a Musical Production every year and myself and my wife have been involved in the last two or three productions that they did there. Either in capacity of choreography, director or performing in it as well and you know, even though the whole show is connected to a moral message and because, you know, it's a church, I do think they support it. Yah, they do support it, they do. They do, although I do think that they also don't understand what the industry in the secular world really is all about, because it's much different. Church is a very confined space, very safe space, where out there you're on your own, you know. You don't have a team. You don't have someone you can go to that you can brief. You don't have someone you can go to, to just, like, voice your concerns. You don't have someone that can maybe pray with you. You don't have that. So as a Christian, when you're out there, you're very vulnerable. You're very alone. You're in a very dangerous world, yah, but I do think the church do support. I think, yah* [laughing]. *Again, it's difficult. It's plain difficult and I'm not saying other industries aren't. I'm just saying it's not where you go in and you sit in front of your computer, type a few numbers and only deal with people at lunch if you want to. It's living with people, it's interacting and communicating with people for a whole day for a month before you start performances. So yah, and because everybody is so outspoken, everybody is so like passionate about their beliefs and how they see things, you know. It's gonna affect you. It's gonna, but I do think you can keep your morals. You can stay strong. You just need to have a support system when you go back home or belong to a church or a prayer group, you know. I think it's important."*

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Christopher also notices that his church does not fully understand how vulnerable and alone a Christian entertainer can feel in the unsupportive, cold and cut-throat corporate Entertainment Industry. Although Christopher believes that his church does not fully comprehend what it takes to follow a career in the industry where there are so many different influences, beliefs and cultures, he acknowledges that they do support him and his career. They also give him and other entertainers in the church the opportunity and the platform in the church to utilise their craft. He recommends that Christian entertainers need a support system like an invested Christian community in a church**,** for instance, in order to stay strong in the Entertainment Industry. Amelia also advocates that Christian entertainers should be established in a church and explains why:

> *"It is necessary to be planted in a church and faith community. Using their talents in their local churches will also help them to keep things in perspective. Christian artists should also support each other more by having fellowship and together seeking God's will for the arts."*

Amelia states that it is essential for Christian entertainers to be a part of a church or similar Christian support group. She adds that Christian entertainers should be involved in their churches and serve others with their craft within the Christian community**,** as well as support each other with prayer and fellowship. She motivates that it will aid them to keep perspective when they are in the non-Christian corporate Entertainment environment. Lastly, Natasha explains that she has a small Christian support group that helps her keep perspective in her work setting:

> *"I don't go to church anymore. I haven't been going for 19 years and I don't feel bad about it one ounce, because the community that I share my things with, I do that on a much smaller scale. I have a friend that fulfils certain needs and if I feel I need some support in that area, I know I can phone that friend and we can have a chat and just talk about God and the Universe and all of the things that I need to hear at that moment. That person is always there to give that to me and then other things as well."*

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Hence, the research participants receive a lot of support from their churches and smaller Christian support groups. Subsequently, the research participants identify what type of support they require most from their support entities.

7.1.1.10.3 Required support

It's easy to say that entertainers do not receive the required support from their families, the South African community, the Entertainment Industry *etc.*, but what support do they actually require? The researcher collected information from the research participants with regards to what kind of support they necessitate the most. The research participants mentioned that they require the following types of support:

- support in being open-minded;
- support in their choice of work;
- support in affirming their true identity;
- support to give them the freedom to make their own decisions;
- support in love and encouragement;
- support in constant prayer;
- support when they don't have a job;
- support to help them on the right track;
- support in attending their productions;
- and financial support**.**

The type of support that the research participants desire and necessitate most, however, is that their support groups understand and show insight into their corporate Entertainment Industry. The research participants predominantly indicated that the type of support they value and require most, is for their support groups to merely understand their corporate Entertainment Industry and have insight into the challenges they face. The research participants mentioned previously that their support groups can not adequately support them in their careers, as they do not even understand what they should support. This result once again motivates the significance of this research study. This study aims to

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comprehend and create awareness with regards to how the Christian entertainer functions within an Entertainment Industry that proves to expect contradictory values and conduct to the Christian beliefs and core value system, and how that ultimately has an impact on their career advancement decisions and -probabilities. Marius explains what he necessitates from his support groups:

> *"I think the best support from all would be for everyone to truly try and understand why I do what I do and why I do it the way I do. We all have to be mindful that there are reasons people do what we do. That is the definition of supporting the person, not the deed."*

Marius just has a need for people to comprehend what he does for a living, why he chose this career and why he chooses to approach his career in a certain manner. Amelia describes how beneficial it is when one's support groups are aware of the challenges in the Entertainment Industry:

> *"I think they are aware of the challenges and it's interesting to talk to someone who's not in the industry to see how they receive it and a lot of the time, you know, they perceive it more accurately than you are perceiving it, being in it. You know, going 'how do you make it going without a constant salary?' So they look at it from a different view, but you know, ultimately they're friends and they do support you and your endeavours, how crazy they might seem."*

Amelia states that it can be interesting to hear someone else's objective and knowledgeable perspective with regards to the challenges that entertainers face in the Entertainment Industry. She discerns that people who have insight into the entertainment environment and are objectively removed from the corporate entertainment sphere, generally perceive circumstances more accurately and in that way, they can provide optimal support to entertainers who follow a career in the industry. Susan speaks of her support group as she explains how it helps her that they understand the pressures of the Entertainment Industry:

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> *"They are always encouraging me and asking how things are going and where am I in the industry now**,** and which is also nice**,** is they understand the pressures of the industry. So if there's a problem or whatever, then I'll go and talk to them and then they'll be like 'okay, let's think about the logistics and let's sort it out' or whatever. So they're very, very supportive."*

Susan feels that she can rely on her support group and ask their advice, because they understand the Entertainment Industry and have insight into the challenges of the industry. Therefore, they can truly support her effectively. Christopher accepts that people would not always necessarily understand the corporate entertainment environment as they do not experience the cultural expectations and corporate pressures themselves. For that reason, he at least expects people to support him by the notion to accept and respect his career decisions. Christopher explains how he would like people to support him:

> *"Just to be open-minded, just to accept that anything's possible. Just to have space, the mental space to accept new things. That's all. That's all. That's the only thing. Yah, because if you accept new things, the new and the unknown, because everybody is afraid of the unknown**,** you know, you just need to**,** like just, yah, accept it. Just accept the unknown, because it might be something big. It might be something great. If it's not**,** you know, it's not gonna affect you. It's not gonna make you a worse person if it weren't, but if you support**,** you know, you did something serving me. I don't know, that's what I'm saying."*

Hence, Christopher would just like his support group to serve him in a way that they are open-minded and accepting about what they do not understand and about what is not familiar to them.

7.1.2 PERCEPTIONS OF THE RESEARCH PARTICIPANT NOT REBORN

The main representative perceptions of all eight reborn Christian participants in the research sample are determined and thoroughly discussed. The perceptions of the one Christian participant in the research sample who is not reborn and thus does not fulfil all the delimitations of the study, is explored and deliberated separately in this section.

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Additionally, this participant's perspectives are compared to the perspectives of the rest of the sample throughout this section. Note that this research participant did not comment on all the subject matters as discussed in the previous section, as the data-collection method was unstructured and also because not everything that has been discussed is relevant to his experience in the Entertainment Industry.

7.1.2.1 The preparation of boundaries in the Entertainment Industry

The research participants stated that it is beneficial for them to set clear boundaries for themselves in terms of what they are willing and not willing to do according to their core value system and beliefs, for when they are tempted or challenged with various influences in the Entertainment Industry. The research participants advised that in order not to compromise on one's Christian belief- and core value system, entertainers should know what their boundaries are and should not divert from it in difficult circumstances. Although Johan has his boundaries with regards to what he is willing and not willing to do in the entertainment work environment, he believes that people's boundaries should not be defined by any controlling body**,** as he previously mentioned in point *5.1.2.5.4:*

> *"I do not believe in prohibition of any kind when it comes to personal matters. I believe that all people should have access to, for instance, all drugs and every manner of sex by consent. I don't believe in the right of any state or controlling body to prescribe one's personal actions or intake. The key is openness and education, with food**,** as with drugs and sex."*

Therefore, Johan is of the opinion that the Christian church**,** for instance**,** should not prohibit or prescribe the values and morals of Christian entertainers**,** as well as Christians in general. Thus the researcher assumes that Johan does not feel pressured to live according to prototypical Christian beliefs, values and morals, and subsequently does not have such strict boundaries compared to the other research participants. As a result, Johan discusses whether it is at all difficult for him to be a Christian in the Entertainment Industry.

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7.1.2.2 Difficult to be a Christian in industry

The research participants established that all Christians face the same challenges, especially in the Entertainment Industry where they feel they are in a constant battle as their core values and beliefs contradict the expectations of their work environment. Johan discusses whether he experiences any challenges in the Entertainment Industry at all. Furthermore, the researcher confers how Johan perceives his career as a Christian entertainer in a non-Christian corporate industry and how it has impacted his career until now.

7.1.2.2.1 Constant battle in the Entertainment Industry

The research participants declare that it is a constant battle to be a Christian in the Entertainment Industry**,** as the Industry's culture and occupational expectations generally contradict the established Christian beliefs and values. Unlike the rest of the research sample, Johan does not experience any conflict or battle in the Entertainment Industry with regards to his personal beliefs and values and explains why he never experiences inner conflict or challenges:

> *"No, never. It's just…you must remember, whenever it's about conflict, conflict is something you entertain. Jesus, to put it in really simple terms, Jesus said that we must turn the other cheek. In other words, He came from a completely non-conflictuous bet. As far as He is concerned there is no such thing as conflict, but then He said He came to sow division and when they were selling things in the temple, He was the one who grabbed the whip and threw it over, which incidentally I think was the only time He lost his temper, but even so, it's not as if He flew into a wild rage, because He went to plait a whip first. Now how long does it take to plait a whip? It takes a while and He wouldn't have procured the means then, because then He would have been part of the problem. So He had to leave the temple grounds. He had to procure the means with which to plait a whip. He had to plait that whip and then He had to internalise and consider these things. He went back to throw their tables, so it wasn't a wild rage, but I think ultimately to get back to the question, conflict is something you entertain, you allow. If conflict comes to you, you have three choices. You fight, you flee, or you turn the other cheek and I believe*

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that whenever it's possible, without harming your health or the health of those you love, you should flee or turn the other cheek. You should flee if the power is too big. You should turn the other cheek if you think you can absorb the punch, but there are situations in which you have to fight, but when it comes to values and because this is 'no-one's gonna kill me' for contradicting…for standing with my values in the Entertainment industry, I don't really see that as a point of conflict."

Dissimilar to the rest of the research sample, Johan does not experience any inner conflict or challenges with regards to his core Christian values and beliefs. His main reason is that he will not be persecuted for his core values and beliefs in the Entertainment Industry. This statement is divergent to the results of the rest of the research sample**,** as they state in point *7.1.1.2.1* that Christians do get persecuted and challenged because of their religious orientation by the expectations and pressures of others in the Entertainment Industry.

7.1.2.2.2 Prospects of a consistent Christian value-system in the Entertainment Industry and the impact thereof on one's career advancement

The research sample essentially emphasised that they are not at all concerned about their abilities to uphold their core value system and beliefs as they pursue a career in the Entertainment Industry. What's more, they boldly affirm that they are also not concerned about their careers or their career advancement prospects**,** as their core value system and beliefs may withhold them from crucial opportunities along the way. Johan equally states that he is also not concerned at all about his career prospects and that he is absolutely resolute in his faith and explains why:

*"Not at all, absolutely not. The younger you are, the harder it is, because you're more sensitive. The younger you are, the more sensitive you are of other people's perception of who you are. You are more sensitive of outside influences, peer pressure**,** for example, but the older you get, I am 40 now and I am actually incredibly comfortable in my skin. It's very hard for me to become uncomfortable. It's a really nice place to be. It's wonderful, but it wasn't always that way, but in principle I've always come from that position, but because of my youth and because of the insecurities that come with youth... It has no reflection on my value system. It*

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is more a reflection of the development of my personality and my psychological health. There was a time when it was a bit harder, but now I experience little to no conflict, inner conflict, at all. I am incredibly secure, so much to the point of, you know, I would forgive someone for misconstruing it for arrogance, because I experience absolutely no dilemma. I experience absolutely no fear. I experience no reservations, doubts, second thoughts. It's very clear-cut for me."

Johan explains that when he was younger, he was more tolerant and open to the influences of others in his life and his career, because he was more sensitive of other people's perceptions of him. For that reason, he would have been more concerned about his faith or career prospects in the past. He describes himself at present as someone who understands himself completely and is comfortable and resolute with regards to who he perceives himself to be, what his core values and beliefs are and what he aims to achieve. The researcher perceives that this research participant has a very good self-esteem and that his emotional intelligence is very high. Next, Johan's career prospects are defined.

7.1.2.3 Career opportunities

The research participants mentioned that they struggle to get appropriate and available work opportunities that do not contradict their core value system and beliefs. As Johan is already an established entertainer, he does not struggle to get work, as he works for himself and is always in demand by loyal audiences nationally and internationally.

7.1.2.4 Career advancement and networking

The rest of the research sample would much rather pass up employment opportunities if they feel that they have to engage in forced, insincere and unreasonable network strategies in order to get the job. Johan shares the sentiment of the rest of the research sample as he provides examples of what he is not willing to do in order to network for his career:

"When the industry comes in conflict with my values, there is no conflict. My values reign supreme and I make my decisions according to that and I'm willing to take the consequences. For example, if I have to sleep with someone to get to the top, that's

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just not an option. It doesn't go with my values. Or if I have to do someone-else in, if I have to short-change someone for the sake of my position, I won't do that, because that's just not progress. Conflict is more often the consequences of a mind-set rather than a real battle."

Johan asserts that he would choose his faith and his values above any career opportunity. Furthermore, he states that he would be willing to bear the consequences of such decisions. He would not utilise the following network strategies in order to get ahead in the industry: to have sexual relationship with someone and to short-change someone**,** *etc.* He does not view such network strategies as proper career progress. The researcher reveals how Johan approaches his work environment as a Christian**,** where he is expected to interact with people who do not share his values and beliefs.

7.1.2.5 The Christian approach in a non-Christian work environment

The researcher reveals whether Johan discloses his religious orientation in his work environment at all or whether he hides it. Moreover, the researcher discloses how he pursues a Christian lifestyle in an environment where he may possibly be judged by others because of it.

7.1.2.5.1 Testimony of faith and disclosure of religious orientation in a judgemental work environment

The research participants predominantly profess that they do not hide their Christian religious orientation in their work environment. They also aim to rather live their lives according to Christian values as a testimony of their faith**,** than to preach to people about their Christian beliefs and dogma. The research participants do**,** however**,** make an effort to give testimony of what God has done for them in their lives when the opportunity arises, but they avoid aggressive Bible-bash approaches. Johan also declares that he never felt the need to hide his Christian religious orientation in his work environment:

*"No, it's just**,** you know, I never felt the need. What I would do sometimes, is to pass on an opportunity to make it more obvious, but that's because I believe that some people are intimidated, or their actions or their behaviours towards you would be*

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altered by them knowing you're a Christian and then you don't get a pure response. So I tend to present myself to people in a very neutral fashion and gradually win their confidence and observe them as they are, because as it is already, I have to cut through a lot of crap before I get to the real people, because people think that because I'm a celebrity they have to behave differently. So you know, they pretend to be more decent than they are or more intelligent or they don't get real and you know how it is. 'Jy weet 'n mens praat nooit so met iemand nie', maar mense sal so met my praat[33] [speaking very prim and proper and in an affected manner] *and I look at these people and I ask myself 'but surely you know that you're not being yourself at this point in time and do you really think that I'm so stupid that I can't see that you're not being yourself?' With that said, I don't judge them too harshly, because even I do that. Sometimes I get into a certain situation or with certain people in the room and I feel the need to act out a little more, because of internal insecurities. It happens a lot less these days, but it still happens, but it is true that that already puts a visage that I need to cut through, the visage people want to present, which is why in my presentation to people, I know my name already is enough of a burden. So I don't put too many things else out there. I let people gradually discover me and leave the avenues open to them and if they ask the right questions, they will get the right answers, but I don't intimidate them with this whole presentation of who I am, because then it ruins my pure observation of who they really are."*

Johan does not feel that he needs to hide his religious orientation, although he does not wear it on his sleeve, similar to the rest of the research participants. Johan also does not believe in the Bible-bash approach where Christians force their opinions and perceptions on other people, akin to the rest of the research sample. As Kobus mentioned in point 7.1.1.7, Johan correspondingly explains that people easily feel uncomfortable around them and struggle to be themselves around them, because they are celebrities. For that reason, Kobus and Johan do not want to heighten the discomfort and discomposure of others with an open presentation of themselves as Christians, because it may cause people to have

[33] *'jy weet, mens praat nooit so met iemand nie, maar menses al so met my praat' means: 'you know, a person never speaks like this to someone, but people will speak like this to me' (Appendix D: Table of Translations). The translation applies throughout the document.*

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preconceived ideas and judgements about them**,** as well as themselves. When Johan portrays a character's values and beliefs and not his own beliefs and values for entertainment work purposes, he approaches it according to one of two schools of thought.

7.1.2.6 The impact of the portrayal of a character's beliefs and values

There are two schools of thought with regards to how Christian entertainers approach their work where they have to portray a character's values and beliefs in entertainment productions. The research participants stemmed in two equal stances in support for two different schools of thought. Johan deliberates each school of thought.

7.1.2.6.1 No link between the values of the entertainer and those of the character

This school of thought motivates that there is no association between the core value system of the entertainer and those of the character he or she has to portray. Johan approaches his career according to this school of thought and motivates his reasons:

> *"The values of the character are of no consequence to me. No not at all, because art is a reflection of life. It's a reinterpretation of life. What I mean is, if I'm supposed to play a drug-taking, sex pervaded, foul-mouth heathen, I won't think twice about it, I'll do it. If I have to be a gay 'Afrikaner'[24] who has a black lover in a movie, I will do that, because that's not me, that's the role I'm playing and that, I think, is not a weakness, I think it's a strength, because I think, especially in our business…in all businesses, but especially in our business, the worst thing you can do is to confuse your work with who you are. That's why I have an alias, because I want to see my name in the newspapers and in headlines or in lights or on posters as a person who I am not. I am not* [celebrity name]. [Celebrity name] *is a character I have created for the entertainment of people and if every time I read in the newspaper, I see my own name, I might start separating myself from the reality of who I am and I've seen that happen to a lot of my colleagues, a lot of my peers in the industry and I've seen them lose the cart because of that. The first thing that happens is, your humility goes for a ball of crap where you don't consider yourself on the same level as other people. The other day I tweeted with someone about* [another celebrity entertainer]**,** *you know, where they say on Twitter that 'someone so wow is so down to earth,*

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that he comes out and speaks to his fans' and I said to him 'the moment you think it's humble to speak to your fans, you're really coming from a high and mighty position'. I'm sorry, that's unacceptable, but if it means that vanity and sense of superiority is so ingrained in this person that he thinks to speak to the man on the street is already humble, it's nonsense. To speak to the man on the street is to be what you should be, that is not humbling yourself and to think that you're humble to speak to the man on the street, that is putting himself on a pedestal. So you have to separate yourself from the work so that you can remain an ordinary person. That is why I have no problem to take whatever role. What will make me not play the role is if it's a poor script or if it's a script that has the intention to teach people the wrong things or if it's a script that prioritises the spreading of hate, it's a script that doesn't show somewhere the good prevailing over evil, because at the end of the day, yes, I'm willing to separate myself from work, but I'm not willing to be part of a system that undermines love or promulgates violence. That would be the deciding factor, not the moral of the particular character. It's the bigger picture that matters."

Therefore Johan believes that it is strategically beneficial for him to create an identity with a core value system and beliefs for entertainment purposes**,** which contradicts his own values and beliefs, in order for him not to take his character home and lose his own identity and also in order for him to remain humble. The other research participants state in point *7.1.1.8.1* that entertainers should establish clear boundaries for themselves with regards to the character traits and values that they will allow or not allow in their personal values and emotional or physical conduct. Additionally, entertainers need to discover and apply their own techniques after work sessions in order to debrief themselves to re-establish their own identity apart from their character's identity. Johan applies a technique in order not to take his work home, by choosing work roles which contradict his value- and belief-system. Hence, he does not get confused with his identity when he is finished with a job, because he set clear and different personas for himself for work purposes and for the public image. He will**,** however**,** not accept work roles where the entertainment productions allow for a poor script or for a holistic immoral message, which corresponds with the beliefs of the rest of the research participants.

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7.1.2.6.2 Link between the values of the entertainer and those of the character

This school of thought proclaims that entertainers still have to utilise their own bodies to portray a character and for that reason there is an association between the core value system of the entertainer and the character. Johan disagrees with this school of thought and motivates his argument:

> *"Let me put it to you this way. If my mother dies this afternoon and tonight I have to go on stage and sing* [song name]; [singing a phrase of the cheerful song to me] *and be happy, then I have lied, because I am not happy. It's my body doing it, my body smiling, my body is putting out the nice happy vibe, but it's a lie. Or If I had a fabulous day and my rugby team won, I'm in love and happy and I go to a gig and I play [song name]. It's a sweet song, sad song about a broken-up relationship, I'm lying. If I play the mafia and sing a happy song, what the hell, this is art, it's a recreation. If you wanna be that literal about the thing it means, or art, it's impossible, then you must choose."*

Johan argues that entertainers should not be that literal about what they portray, because then the portrayal of a character can always be viewed as a literal lie if they do not feel similar to what they act out. Johan motivates that entertainment is the recreation of a role, not an actual event that takes place when a character is portrayed or when a story is told. He concludes that people who approach their careers according to this school of thought, are too literal and should maybe not be in the Entertainment Industry. Johan discusses his views with regards to audience perceptions about the Entertainment Industry in the next section.

7.1.2.6.3 Audience perceptions of entertainers and their characters' values

The rest of the research sample concluded that it depends whether the portrayal of a character's values also serves as promotion of those values. Johan strongly believes, however, that the portrayal of character values is definitely not the promotion thereof:

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> *"You are 100 percent right, some people do believe that portraying something is equal to promoting it, but those people are wrong, because let me give you an example. You're a banker, you're a Christian, you're a family man. You're a banker, but in banking everything is about money and banking. The rules of banking does not allow for emotions to become a part of the business. 'I don't care how much you need the money, if you can not pay it back, I can not give you the loan'* [quoting a fictional banker persona]. *So this Christian banker is going to work every day. He is promoting that sense of value that 'I don't care for your situation'. Is that how it is? And you can find in every single job on this planet, you can mention any job to me, I'll show you how that job, some aspect about that job promotes something that is not good for humanity, in which case those people are being judged by that saying. So it's a very narrow-minded, huge, saying that portraying is to promote it…bankers, doctors, entertainers, everyone…police…"*

Johan argues that if people assume that to portray certain character values and beliefs in entertainment is to promote it, then the values that people are expected to have and carry out in other occupations should be judged accordingly. He believes that it is unreasonable to reason in that manner. Next, Johan discloses what he is willing and not willing to portray for work purposes.

7.1.2.7 The portrayal of values for work purposes

In light of Johan's strategic approach to his career, as well as his perceptions with regards to how audience members view character values in entertainment productions, Johan discloses which character values he is ultimately willing to portray and which values he is not willing to portray for work purposes.

7.1.2.7.1 Will not portray these values

The research participants primarily declared that they are not willing to portray the following character values and conduct for the benefit of their careers: blasphemy; sex, sexual immorality and pornography; and nudity. The only character value and conduct which Johan will absolutely not portray is pornography.

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7.1.2.7.1.1 Sex, sexual immorality and pornography

Johan motivates his decision to avoid pornographic work roles:

> *"For me, personally, the difference between full frontal nudity and pornography is that full frontal nudity exposes you to the eyes of others. That is fine if you can handle it, but pornography involves sexual intercourse and I am personally of the opinion that it is more than bodily fluids that are exchanged during intercourse. I believe that there is a communion of spirits. I believe you for ever give a piece of yourself away and forever assimilate a piece from the person you have intercourse with. As such, I want to make sure I get a good deal, that I regard the spirit and the consequential baggage suitable of an exchange with an equal part of myself. This is hard to determine outside of a relationship where you get to know someone well enough in order to make that decision. I wouldn't perform a pornographic scene. Firstly, there is no way this can advance your career. You will have to commit to a career in pornography once you take that step, as the industry doesn't allow cross-over in these markets. I know of two male and two female actors who have managed this to a limited degree, but these are exceptions and it is a foolish decision. Would I commit to a career of pornography? No. I have an established market outside the porn industry and I a) don't need it and b) don't need the damage it will do. Do I consider it permissible? Yes. Again, I don't believe it is for anyone to judge another's actions if these actions do not directly harm anyone else. I believe people should be free to use and perform consensual pornography without hindrance. Prohibition wastes energy stopping inevitabilities where it can be better applied fostering good practise or behaviour."*

Johan will not portray pornography for the benefit of his career, because he is of the opinion that it would not at all advance an entertainer's career. He views it as a foolish career move. Secondly, he already has an established entertainment market where his audiences would not appreciate such entertainment. Thirdly, Johan defines that pornography includes sexual intercourse, which involves a very personal and intimate connection, physically, emotionally as well as spiritually. For that reason, he would not engage in pornography for entertainment work purposes, as he chooses his sexual partner very carefully.

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7.1.2.7.2 Will possibly portray these values, depending on the context

Data analysis results revealed that most of the research participants will definitely consider work roles that contain the following character values and conduct, but also only if portrayed and implemented within certain boundaries and plausible context: homosexuality, work roles that require of entertainers to be clothed in revealing outfits, and the use of bad language. Conversely, Johan will consider the following work roles if portrayed and implemented in a plausible context: nudity, blasphemy, homosexuality and work roles that require of entertainers to be clothed in revealing outfits.

7.1.2.7.2.1 Nudity

Johan explains in which circumstances he would engage in work roles which expects him to be nude for entertainment work purposes:

> *"Whilst I can not for one moment imagine why anyone would want to see me naked, I will probably do a nude scene if I found the script adequately justified such conduct. The wearing of clothes is a human shame issue. From a Christian point of view, God gave Adam and Eve upon their banishment from Eden, clothes from skins. They were ashamed and the clothes comforted their new-found psychological distress. Did He order them to wear clothes? No. Everyone is naked at some point, in front of others. If being naked was wrong, where do you draw the line? In the showers at boarding school or in the army? In a unisex spa or sauna? The line, I think, is not so much a moral line as it is a personal comfort line. Personally, I wouldn't be comfortable with full frontal nudity on camera. That's just me. No judgement, no nothing, just me."*

Although Johan would not engage in full-frontal nudity for entertainment purposes, he would be willing to do a nude scene if he found the script and the storyline worthy of such conduct. Otherwise, he does not perceive nudity as immoral, as he explains that Jesus created Adam and Eve (the first humans on earth) to be naked and Adam and Eve chose to clothe themselves out of shame and not because God expected it from them.

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7.1.2.7.2.2 Blasphemy

Johan furthermore explains in which circumstances he would engage in blasphemy for entertainment work purposes:

> *"It is the prerogative of any professional to decline work, based on whatever reason they deem sufficient. A plumber may refuse to do a certain job that involves a little too much poo all over the place. A mechanic can refuse to work on a car if he thinks it is so inherently flawed that it may affect the perception of the quality of the work he has done. A barman may refuse to pour a drink for a customer whom he thinks is about to make a huge fool of himself or who will pose a threat to society once he leaves the establishment. Similarly, although it is an actor's obligation to not judge the character, he may refuse to play the character based on his judgement of the character before he takes on the job. Once he has, in fact, taken on the job, the right thing to do is to not judge the character. So it is with blasphemy. I will play a character who blasphemes, if that is what the character does. Where I draw the line will be with the frequent use of 'oh my god' or 'oh god' or 'god this' and 'god that'. Many people speak this way. I don't and I don't approve of it. Not purely on a religious basis, but also because it reveals weak character. What I would do is to discuss it with the director or producer and establish why they have made the character speak this way. For instance, is it because the script writer suffers a similar lack of appreciation for the value of his words? If the character is, for instance, at some stage reprimanded for his speech, or there is some other definite, direct link to the reason for him speaking that way, then I will do it, but if it is just because that's how he is meant to talk, I will see if I can persuade the producer to make little changes that will have the same effect, without buying into the thoughtless culture that flippantly uses God's name. I have done this before, not with blasphemy, but with the use of the Afrikaans language and negotiated a fair compromise. The key word is context and thoughtfulness. There has to be sound reasoning behind such a script and I will test the writer's intentions if I have doubts about his thoughts. I may enlighten him, he may enlighten me or..."*

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Johan will engage in blasphemy for the sake of a character, if the character does not blaspheme too much. Johan perceives such a script as poor use of vocabulary. When Johan is expected to portray such a script, he will aim to negotiate with the producer to make more suitable alterations to the script, as he has previously done in such circumstances. Otherwise, he will portray blasphemy for work purposes.

7.1.2.7.2.1 Homosexuality

Johan is willing to portray homosexuality and deliberates when it would be acceptable to portray such a character:

> *"If I have to be a gay 'Afrikaner'[24] who has a black lover in a movie, I will do that, because that's not me, that's the role I'm playing…I don't mind wearing a dress, for example, and there are people who frown upon it, but that's just because they don't understand the context of it…I will kiss for a gay scene. I have done so before and will do so again. This is because the screen kiss is not an intimate thing. It requires a particular technique that doesn't compromise intimacy. There is no exchange of bodily fluids. Tongues do not enter one another's mouths. In some cases, by previous consent, they do, but this is not a requirement. I am comfortable with that level of intimacy with the same sex and I could perform such a scene if I found it well written and contextually thoroughly justified."*

Johan will consider the portrayal of homosexuality for a work role if the context of the entertainment production is commendable, similar to the rest of the research sample. Unlike the rest of the research sample, Johan is willing to portray homosexuality even when he is expected to have physical interaction with a same-sex individual. He justifies that there are specific techniques that actors utilise to circumvent the intimacy in a kiss, for example. Johan also feels comfortable to portray an interracial relationship for work purposes.

7.1.2.7.2.1 Revealing outfits

The researcher asked Johan's opinion with regards to whether a Christian, for example a female dancer, should be willing to portray work roles where they are expected to wear

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revealing costumes. The research sample predominantly pronounced that they would consider the portrayal of such work roles, given the circumstances and context of the entertainment work role are appropriate. The research sample also largely declared that such work roles can definitely cause temptation for audience members. Johan shares his perceptions in this regard:

> *"A fully clothed woman with intent can arouse a man way more than a scantily clad woman offering nothing but her body. The temptation of the opposite sex is based on so much more than the physical. In the hands of the skilled seducer or temptress of any sex, the wildest fantasies can be aroused without ever a single show of skin. As for the intent of others, we can not be held responsible for that. If a fully clothed lady bends down to pick up a fallen orange from the supermarket floor it is not her fault if a man peeks at her cleavage or her buttocks with sexual desire. A man licking away at an ice cream can not be blamed for arousing the married woman lying beside her husband at a public pool. In dance, the flow of the body, the movement and agility, are all better displayed with less clothes on or tightly fitting outfits. The dancer can not be held responsible for what people do with that image. If the intention is to arouse, it depends on where your personal boundaries lie. We all have boundaries. Not even the most prude amongst us can deny applying the lure or magic of the sexual promise or innuendo at times. When a woman does something as little as applying eyeliner, she is already relying on the power of sexuality. I hear a chorus of protest from Christians and libbers of every description, but the fact is, the eyeliner makes you more attractive. Attractive for what? All artsy like a Picasso painting? I don't believe so. Humans are carnal creatures and respond to sights, smells, textures and sounds. The tone of voice, the flow of satin, the scent of perfume, the sight of calves, there is promise. Allure built into every one of those senses and the manipulation thereof, whether conscious or unconscious, is natural. For those who deny every conscious seduction, there is still a whole list of unconscious seduction a Behavioural Psychologist can find them guilty of. One only has to look at the extremes some cultures go to, to conceal the appearance of a woman to understand how complete this allure is and also to what ridiculous extremes you need to go in order to exclude it, unsuccessfully! Ultimately, it is for you to judge within the framework of your personal comfort and conviction. If anything, all of this proves that Christians will do well to understand their faith and*

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themselves, to ask questions, to seek answers and to develop a clear picture of what exactly they represent in order to pass through this world with comfort and conviction."

Johan does not deny that entertainers who wear revealing outfits for work purposes may cause temptation for their audiences, but he rationalises that women who are fully clothed or covered**,** for instance**,** may also tempt other people. Similarly, the other research participants are also of the opinion that revealing costumes may tempt audiences when utilised for entertainment purposes in point 7.1.1.9.2.2, but justify that anything can tempt people, even just a pretty face. Furthermore, Johan reasons that entertainers can not take responsibility for the audience's intent when they watch a show or for when or if they get tempted and aroused by what they see. Likewise, the research participants who believe that there is no link between them and the character that they portray**,** in point *7.1.1.8.1*, separate themselves emotionally from the views and the conduct of the characters and do not take responsibility for the perceptions of the audience. Next, the researcher reveals what character values and conduct Johan will portray for occupational entertainment purposes.

7.1.2.7.3 Will portray these values

The rest of the research sample mainly declared that the only character value and conduct that they are definitely willing to portray for the benefit of their careers, is substance abuse. Johan, on the other hand, declares what he is willing to portray in the following quote:

"The values of the character are of no consequence to me. What I mean is, if I'm supposed to play a drug-taking, sex pervaded, foul-mouth heathen, I won't think twice about it, I'll do it."

Hence, Johan is willing to portray not only substance abuse like the rest of the research participants, but also bad language, as well as sex and sexual immorality. Lastly, Johan shares his perceptions with regards to his support system as an entertainer.

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7.1.2.8 Support

When the researcher collected information from Johan with regards to his support system as an entertainer, he asserted the following:

> *"Yes, I mean, it's not really an appropriate question for someone like me, because I've been fortunate enough to have achieved the level of success where my profession is taken for granted and because of the massive amounts of adulation I'm showered with on a daily basis and there really is no question about that, which sort-of renders the question redundant."*

Johan did not feel comfortable to speak about whether his family supports his career or not. He only acknowledges his loyal entertainment market.

7.2 CONCLUSION

This chapter divulged some of the sample's actual thought-processes and experiences as they carefully had to consider their internal values, beliefs and career objectives when they came to a halt at numerous career crossroads. Consequently, the sample reflected on the repercussions of the decisions they made, either for the benefit of their careers or for the benefit of their relationship with their God.

Firstly, the sample discussed whether they were prepared for the challenges in a work environment where there is no stability, no boundaries and a culture where 'anything goes'. The research participants largely acknowledged that they were either somewhat familiar with the career challenges in the Entertainment Industry before they entered the entertainment job market or that they were well-informed by others on some of the challenges that they face at present. The main challenges that the sample was aware of, was that they had no guarantee of success when they entered the Entertainment Industry, that any qualifications towards a career in entertainment was probably in vain; and that they embark on a very unstable and demanding career where they will probably struggle to get work. Hence the research participants had some opportunity to mentally and/or physically prepare. Moreover, the research participants acclaimed that in order not to

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compromise their core value- and belief system in the Entertainment Industry, entertainers should first and foremost decide and reflect on what their core values and beliefs are, before they pursue their careers in the Entertainment Industry. Once they have established what they ultimately represent and would want to represent as Christians in the Entertainment Industry, the sample recommended that entertainers should define and establish clear boundaries with regards to what they are willing and not willing to engage in or portray for the benefit of their careers. Consequently, once they are challenged by critical decisions which could have great impact on their careers, they already know what their boundaries are and can proceed with the decisions accordingly.

Secondly, the sample disclosed the pressure they experience as Christians in the Entertainment Industry. It was established that all Christians face the same challenges, especially in the Entertainment Industry. The research participants admit that it is a constant battle to be a Christian in the Entertainment Industry**,** as the industry's culture and occupational expectations generally contradict the established Christian beliefs and values. For the most part, the research participants declared**,** however**,** that they are not concerned about their career prospects as Christians in the Entertainment Industry, largely due to their faith in God's provision for them. Also, the research participants largely avowed that they are not in the least concerned about their faith and Christian values as they aim to reach success in the Entertainment Industry.

Thirdly, the sample depicted their constant pursuit of limited work prospects in the Entertainment Industry. Generally, the research participants struggle to get suitable work opportunities. Furthermore, the research participants conclude that Christians do have similar and equal work- and career opportunities available in the Entertainment Industry compared to non-Christian entertainers. The question is**,** however**,** whether the Christian entertainers feel comfortable to be involved in the available entertainment projects in the industry without the expectancy to compromise their core value system and beliefs. For that reason, Christian entertainers will not necessarily audition for work vacancies or get involved with existing or offered work opportunities.

Fourthly, the sample deliberates their career advancement prospects. The primary views of the research participants are that they would not ingeniously network with people and butter them up for the benefit of their careers and hence be untrue to their own identity and

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their own values. The research participants would much rather pass up employment opportunities if they feel that they have to engage in forced, insincere and unreasonable network strategies. What's more, the research participants would typically take part in selective social network events in the industry, but would not necessarily stay the whole duration of the event. Subsequently, they avoid the misuse and abuse of substances and ensure that their social life does not interfere with their work output. Furthermore, the research participants are mostly willing to engage in the moderate use of alcohol when they socialise with other people in the industry, but would not use it irresponsibly. The sample is still concerned**,** though**,** that they are at risk of coming across as condescending, since they apply all these boundaries in their network strategies and as a result lose out on possible business connections.

Fifthly, the sample discussed the advantages to have Christian colleagues in a non-Christian work environment. The research participants generally conclude that to work with colleagues who share the same values, morals and beliefs, for instance with regards to their religious orientation and in this regard Christianity, benefits their work environment. Their work environment is subsequently much more enjoyable, satisfactory and rewarding, as their work relationships foster a lot more cohesion, close connection and interaction. The reality is**,** however**,** that the research participants will likely or mostly work with people in the Entertainment Industry who do not share their values, morals and beliefs.

Hence, the researcher investigated how Christian entertainers interact with other religious diversity groups in the corporate entertainment stimuli. The research participants largely affirmed that they do not have to hide their religious orientation at all**,** as they are surrounded by non-Christians in a habitually non-Christian work environment. The research participants explain**,** though**,** that although they do not hide their religious orientation, beliefs and values, it does not mean that they need to utilise an aggressive Bible-bash approach in order to take a stand for their faith and for their God. The research participants predominantly stated that they aim to live according to Christian moral conduct and even more-so, a life according to God's love, which transpires into a real-life testimony. They do**,** however**,** also aim to share their real-life experiences with non-Christians as a testimony of how God directs and changes their lives, but believe that one's life choices and behaviour reveal the biggest testimony.

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Seventhly, the research participants state that although they respect the fact that non-Christians have a different set of personal beliefs and/or values in the Entertainment Industry, they concede that non-Christians unfortunately do not necessarily respect them back. Instead**,** there is a lot of judgement and opposition towards Christians in the Entertainment Industry. The sample cogitates that the probable focal clarification for non-Christians to come across as judgemental and aloof towards Christians, is because they have pre-conceived ideas about what Christians actually signify and also because they actually feel judged by Christians for their lack of comparable morals, values and conduct.

With regards to performing and portraying values which are in contrast with the sample's personal core values and beliefs for the purpose of one's job, the sample revealed their perspectives with regards to whether they are personally responsible for the values of the character they portray or not. There are two schools of thought and the research participants are divided in two equal stances in support of each school of thought. The first school of thought motivates that there is no association between the core value system of the entertainer and those of the character he or she has to portray. Thus the research participants believe that they can portray any character with any values and beliefs, even if it contradicts their own personal values and beliefs. The second school of thought stresses that entertainers still have to utilise their own bodies to portray a character and for that reason there is an association between the core value system of the entertainer and the character. Therefore the research participants believe that when they portray a fictional character with its own values and beliefs, they still physically embody the character.

The sample also revealed their perceptions with regards to whether portraying a character's values is indeed promotion of those values or not. The research participants perceive that it depends on a few factors whether entertainers' portrayal of character values in work roles are viewed as promotional content or not, of which audience perception is the dominant factor. The other factors are: the types of values or specific subject matters displayed by a character and within a story or production; an entertainer's continuous and repetitive portrayal of certain values and conduct in different characters in his or her career; audiences' obsessed ideals regarding celebrity entertainers; the type of entertainment medium utilised; the holistic story-line; the types of roles and projects

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entertainers portray in order to inspire audiences; and lastly, whether the character is ultimately redeemed.

Ultimately, in light of the sample's before-mentioned stances, the sample unveiled which values they would and would not portray for the benefit of their careers. The research participants primarily declared that they are not willing to portray the following character values and conduct for the benefit of their careers: blasphemy; sex, sexual immorality and pornography; and nudity. In addition, data analysis results revealed that most of the research participants will definitely consider work roles that contain the following character values and conduct, but also only if portrayed and implemented within certain boundaries and plausible context. These are: homosexuality, work roles that require of entertainers to be clothed in revealing outfits, as well as the use of bad language. The one character value that the research participants predominantly declared they would definitely be willing to portray, is substance abuse.

Lastly, the sample elaborated on their support-system and what they necessitate from their support system in this intricate and volatile work environment. The research participants indicate that they receive the least support from their families**,** as well as the overall community of South Africa**,** specifically. They largely specify that they receive the most support from their respective churches. Moreover, the research participants predominantly indicated that the type of support they value and require most, is for their support groups to merely understand their corporate Entertainment Industry in order to have some insight into the challenges they face.

The research participant who is discussed separately from the rest of the research sample supports most of the research results in this chapter. This research participant agrees with the rest of the sample on the following results: God is their main priority and they honour God with the talents, gifts and abilities He gave them as they utilise it with the right intent in their careers; they are not at all concerned about their career prospects as Christians entertainers and synchronously, they are absolutely resolute in their faith as they are not concerned about their likelihood to compromise their core values- and belief system as they pursue and follow a career in entertainment; they would much rather pass up employment opportunities if they feel that they have to engage in forced, insincere and unreasonable network strategies in order to get the job; they do not feel that they need to

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hide their religious orientation, although they do not wear it on their sleeve; they also do not believe in the Bible-bash approach where Christians force their opinions and perceptions on other people. Instead they testify of what good God has done in their lives when the opportunity arises; people easily feel uncomfortable around entertainers and struggle to be themselves around them. In return, entertainers may feel uncomfortable around other people; that there is no association between the core value system of the entertainer and those of the character he or she has to portray; they will absolutely not portray pornography for the benefit of their careers; they will definitely consider work roles that contain the following character values and conduct, but also only if portrayed and implemented within certain boundaries and plausible context: homosexuality and work roles that require of entertainers to be clothed in revealing outfits; and they will definitely portray a character that engages in substance abuse for the benefit of their careers.

Note yet again that this research participant did not comment on all the subject matters as discussed in the previous section, as the data-collection method was unstructured and also because not all of the previous data is relevant to his experience in the Entertainment Industry. With regards to Johan's research results, there are a few subject matters which did not correlate with those of the rest of the sample. Firstly, it was evident in the research results of the rest of the Christian research participants that they all have stricter boundaries than other**,** non-Christian entertainers in the Entertainment Industry because of their religious orientation. Johan however, does not feel pressured to live according to prototypical Christian beliefs, values and morals, and subsequently does not have such strict boundaries compared to the other research participants. Secondly, dissimilar to the rest of the research sample, Johan does not experience any inner conflict or challenges with regards to his core Christian values and beliefs. His main reason is that he will not be persecuted for his core values and beliefs in the Entertainment Industry. The rest of the research participants experience great difficulty and persecution for their Christian values and beliefs as they follow a career in the corporate entertainment environment. Thirdly, as Johan is already an established entertainer, he does not struggle to get work as he works for himself and is always in demand by loyal audiences nationally and internationally, whereas the other research participants experience difficulty to find work at times. They struggle to find work because of the unstable work prospects in the industry, but also because they are selective with regards to which work opportunities they take on in preservation of their core value- and belief system. Fourthly, Johan strongly professes

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that the portrayal of a character's values and conduct is definitely not promotion of the character's values, beliefs and conduct, but merely a reproduction thereof. Conversely, the rest of the research participants admit that the portrayal of a character's values and conduct may be utilised as promotive content at times. Where the rest of the research sample would absolutely not portray blasphemy and nudity for the benefit of their careers, Johan would consider such a job if implemented in a suitable context. Furthermore, where the other research participants would possibly consider a work role where they have to engage in the use of bad language, Johan would definitely portray such a role. Lastly, where the rest of the research participants will absolutely not portray sex or sexual immorality for the benefit of their careers, Johan would definitely portray such values for the purpose of a suitable character.

In this chapter, the researcher revealed how the sample realistically functions within the Entertainment Industry as Christian entertainers. The research participants' thought processes, actions and decisions were exposed as they pursue and follow a career in the occupational entertainment sphere whilst they aim to unfalteringly commit to their core values- and belief system. In light of the preceding chapters' research results with regards to the research participants' core values- and belief system and the inclined decisions they revert to when they are challenged by the culture and occupational system of the Entertainment Industry, the subsequent chapter concludes whether Christian entertainers can**,** indeed**,** be successful in the industry without compromise. This is investigated especially when they experience role confusion, either in their work environment or in their personal and family environment**,** *etc*.

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CHAPTER EIGHT:

PRIORITISATION OF VALUES VERSUS CAREER

"I haven't been to that point yet where I've had to say no while I'm doing a job. So yah, it's very daunting and I'm not looking forward to it, but it's almost like…I always think of the Columbine…whatever, when they were in the school and holding up guns and said 'are you a Christian?' and if they said yes, then they shot them. It's like that. That's how it feels for me sometimes and it's like we're faced with that so often and I will say 'yes' because I want to go to heaven. I wanna have a relationship with God and that means more to me than a random job that I can just get paid for." - Susan

8.1 INTRODUCTION

The researcher journeyed with the research participants as she closely and longitudinally investigated the personal and occupational dilemmas that they are challenged with, as they work in an occupational environment which largely contradicts their personal core values- and belief systems as Christians. The researcher intended to create awareness and comprehension of an occupational industry which functions and operates remarkably different from other occupational industries, namely the Entertainment Industry. Hence, the Entertainment Industry also expects unlikely work behaviour and values, professional ethic and cultural ideologies from entertainers who follow a career as such, compared to other occupational industries. For that reason, entertainers are often seen as controversial, especially Christian entertainers who aim to juggle or merge their incongruent work values with their personal belief-system. As a result, Christian entertainers are typically ill-supported or opposed by people or the community who do not share their passion for what they do or do not comprehend the difficult moral decisions they are regularly faced with or why they make certain choices. Conversely, Christian entertainers are easily marginalised and disregarded in the occupational entertainment sphere if they literally and figuratively do not perform according to professional and social expectations and demands.

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Finally, this chapter presents the research findings which reveal whether the research participants choose to prioritise their Christian values above fundamental career advancement opportunities or *vice versa***,** as they encounter conflicting occupational circumstances and expectations. These findings consequently prove whether a Christian performer can have a successful career in the Entertainment Industry without compromising his/her own personal core values or not.

Firstly, this chapter will determine whether the sample prioritises their values above their career or *vice versa*. Secondly, the sample explains how they approach their careers as Christians and how they honour God in their careers in the Entertainment Industry**,** where they are expected to prioritise their careers above their God. Thirdly, the research participants make a statement with regards to whether it is possible not to compromise one's faith, morals, values and beliefs and prove to have a successful career in the Entertainment Industry. Hence, they reflect on their own career progression**,** as well as that of other Christian entertainers in the industry. Lastly, the researcher requested the research participants to give their all-encompassing advice to all current and prospective Christian entertainers who aspire to have successful and fruitful careers in the Entertainment Industry.

8.1.1 PERCEPTIONS OF THE REBORN RESEARCH PARTICIPANTS

The predominant representative perceptions of all eight reborn Christian participants in the research sample are concluded and comprehensively discussed in this section. The perceptions of the one Christian participant who is not reborn**,** is discussed in point 8.1.2.

8.1.1.1 Main priority with regards to religion versus career

The researcher questioned the research participants with regards to whether they would choose their values above their career in order not to compromise with regards to their moral belief system; or whether they would choose their career above their value-system in order to succeed or remain successful in the Entertainment Industry, when they experience role confusion as Christians in a non-Christian work environment. The research participants boldly avowed that they will choose their values above their careers.

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Susan confidently responds that she prioritises her core value and belief system above her career:

> *"Yah, definitely. No doubt, before everything. I haven't been to that point yet where I've had to say no while I'm doing a job. So yah, it's very daunting and I'm not looking forward to it, but it's almost like…I always think of the Columbine…whatever, when they were in the school and holding up guns and said 'are you a Christian?' and if they said yes, then they shot them. It's like that. That's how it feels for me sometimes and it's like we're faced with that so often and I will say 'yes' because I want to go to heaven. I wanna have a relationship with God and that means more to me than a random job that I can just get paid for."*

Susan compares the challenges that she experiences as a Christian entertainer in the corporate Entertainment Industry to the persecution that Christian students suffered at the Columbine High School massacre in Colorado, America on April 20, 1999 where 15 students were shot dead and 23 students were wounded (Larkin, 2009). Hence, Susan would not only choose her values and her relationship with her God above her career and a subsequent salary, but she is also prepared to die for what she believes in when necessary. Marius assertively declares that he prioritises his value-system when he faces intricate career choices in the Entertainment Industry:

> *"I think we're in a time where people search for more. They search for the real heart**,** you know. Some, most actually, and if you're in this industry, you search to do it right. You constantly are faced with religious matters, with religious challenges… There's certain things I just won't do on TV. I just, I refuse. It's just, I don't have to. Let's take America for example. Charlize Theron could play a lesbian**,** you know**,** and do a sex scene and she won the Oscar. It was art. It was great. It was awesome. So she had to take that part. In South Africa, if you take that part it doesn't really matter**,** you know, not yet. It's not seen as real art**,** you know, yet. You won't get an Oscar for it. It'll just be seen as 'what the hell are you doing?' you know. 'Why are you doing that? It's very controversial and what's wrong with you?' I have an example of that. Ivan Botha did a gay movie. He is the lead in 'Bakgat' and 'Superhelde' and stuff, that guy. You know, I haven't seen it, but people are crucifying him and he says it's art. People are crucifying him and he says it's art,*

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okay. To me personally, I'm not saying he's wrong because he says it's art and I'm not saying they're wrong because they're slandering him, or that they're right. Me personally, I won't do it, because I don't stand for it and let's get back to the feeling. I don't feel it's right and I don't need a part like that. Even if I'm hungry, I don't need a part like that to do that, you know, because it's what I said earlier, the morals and values we have to live by, because other people sees it, you know. Let's say I become an icon. Let's say I become an icon in South Africa, I wanna be a good icon. Not morally, not sin-wise, but I wanna be an icon that says 'there is a better life and better things to do'. I don't wanna be seen as a guy who'll do a gay scene. Not that I have a problem with him doing it at all, it's him, but I won't do it."

Marius has pre-determined what he is prepared and not prepared to engage in and to portray for work purposes in the Entertainment Industry and refuses to compromise on his value- and belief system. He utilises homosexuality as an example as he motivates that he intends to approach his career by prioritisation of his Christian values, morals and beliefs and that most Christians in the Entertainment Industry foster the same ideal. Hence, he professes that he aims to be an icon in the entertainment market who strives to represent a good example of an entertainer who chooses a better life, as he does not jump at any work opportunity that comes his way, but chooses his work roles according to his core value- and belief system. Furthermore, he motivates that he will choose his values above any job that expects him to engage in anything that contradicts his value- and belief system, even to the extent that he will rather go hungry before he chooses the wrong work roles. Lastly, Amelia deliberates on how she already had to come to a decision where she had to choose her religious orientation and value-system above a prospective career in the Entertainment Industry:

"It certainly is a lonely path. It's like anything in life, where the road is narrow, few travel on it and people don't always understand why you make certain choices. With God calling me out of full-time performing a few months back…there are really few people I haven't even told this to…because I just don't feel they might understand what it's about and question my reason for it. I know what I know in my heart. I know, that I know, that I know, that at the end of the day, it's just you and God. I'm not gonna be accountable to any other person, you know…Never let the fact that you are an artist override the fact that you are a child of God. We are born to

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> *worship the Original Creator and through the gifts and talents He has bestowed on us, we get to do it through the arts. Always, always keep God at the centre of everything. Let Him have the final say about which roles He wants you to take on. God is using artists to claim back the mountain of arts. The arts belong to God and should be used for His glory alone!*

Amelia temporarily quit the Entertainment Industry as she believed God guided her to choose her faithfulness to Him above her career in order not to compromise on her value- and belief system. She advises that Christian entertainers should always prioritise God and their value-system above their careers and consequently let Him guide them to make the correct career choices. Moreover, she motivates that Christian entertainers should prioritise God in their careers as they utilise the talents, gifts and abilities that God gave them for His purpose.

8.1.1.2 The sample's approach to prioritise God in their careers

In the previous section, the research participants declared that they would choose their value system above their careers if circumstances necessitate such action. In addition, the researcher asked the research participants whether they actively approach their careers according to their Christian values and beliefs in the Entertainment Industry. All eight research participants answered in the affirmative that they definitely prioritise God in their careers and explained how they honour God with the talents, skills and abilities He blessed them with. Simoné elaborates on how she honours God as she approaches a career in the Entertainment Industry:

> *"I do, otherwise I wouldn't be in the industry. Well, basically I've always been blessed with a little bit of perspective to why I do what I do. I mean, my heart is completely for the people I work with and I believe that yes, being on stage and gaining favour with an audience or even with my bosses or whatever, that's amazing and that just justifies me being in the industry, but for me the actual, like, talent-part aside, is just to be able to bring light to a dark place and I mean, the industry is very corrupt and I mean, sometimes we also…I mean, it's not easy, but*

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still God sees our heart and He knows us and He makes grace and He, yah, basically puts everything in place for us to be there. He can do that."

Simoné motivates that the fact that she pursues a career in the Entertainment Industry justifies that she honours God with her talents. She also declares that the fact that she gains favour from her bosses and from audiences also justifies that God has a purpose for her career in the Entertainment Industry. She furthermore explains that her objective is to signify God's light (love and goodness) in the corrupt Entertainment Industry. Simoné confesses that it is not always easy to be a Christian in the Entertainment Industry, but that God shows grace. Kobus similarly responds that he aims to utilise his talents to God's glory in his career:

*"Yah I do. I think for the first time I feel God is pleased, you know, and I'm trying to, like, glorify Him with my gift and I try to please or what's the word, '*verheerlik[34]*', to glorify Him with my gifts and my talents. It is sometimes challenging, you know. I think I'm still gonna make mistakes…but I feel I have a lot more peace than I had two or three years ago…yah."*

Kobus believes that he glorifies God with his career as it is his intention to utilise the gifts and talents that God gave him for God's purpose. He admits that it is a challenge at times to prioritise God in his career, but that he has a lot more peace now that he approaches his career to God's glory than he had in the past. Christopher describes how he assimilates God as an entertainer:

"I believe God is the almighty, all powerful creator of all things. He's my Father, He's my Saviour and because of that, I can create and that's why I think every person should be a creator, because your Dad, your Father is a creator. I do think that I serve God in using my talents and my skills and abilities. My personality, luckily it helps me with that, because I'm a driver, you know. At the end of the day, I wanna feel like I have achieved something. So it's easy for me, because I know that I like singing, I like acting, I like dancing, I like creating new things, like the movie that I'm

[34] *'verheerlik' means: 'glorify' (Appendix D: Table of Translations). The translation applies throughout the document.*

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working on now. So as long as I'm creating and I'm doing it with the right intentions, I think that I'm serving God by doing it. Yah, yah, I do think so, yah."

Christopher thus believes that God gave him the ability to create and that because he utilises his ability to create in the Entertainment Industry, he serves God. He also mentions that to serve God, one has to use one's ability to create for the right reasons and with the right intentions. Ewoudt states that he honours God with his career as he utilises his talents to the best of his abilities:

"Absolutely, I believe that God gave each of us talents and using it or not using it obviously will speak of how you see and how you view your God-given talents. I think using what He gave us absolutely honours Him and lifts Him up. I think if we look back in time and we see to look back on where theatre started, it started in the church. That's where it has its origins. If you see that and if you see art like that, then using your talents and being on stage or being in an artistic piece can become your church where you honour and you praise your God…I think that my professionalism will always be to the extreme, because I believe that what I do, I do for my God and as my temple and as my church, as I said previously, and therefore what I do has to be to the best of my abilities and to the best of what I can do and therefore my professionalism and my attitude has to be to the best of my abilities and to advance in what I want to do and the career that I want to do. My professionalism and my attitude have to be to the best of my abilities."

Ewoudt explains that he views the art and entertainment that he engages in in his career as his church, because he utilises the talents God gave him through art and entertainment. Thus he praises God by utilising his talents to the best of his abilities. Marius correspondingly explains that he honours God as he cultivates the abilities God gave him:

"I do believe I am, because you know, because I live in it and I'm trying to develop it and my work, my daily work is in the talents He gave me. All of them, well not all of that, obviously there's stuff I can't do. I'm a very good athlete, very good athlete, but I just can't mix athletics with art and I'm a very good artist, I think. He blessed me with talents to be in the arts, so these talents He gave me are dancing, singing, acting. I'm not yet brilliant, but I live in it every day. So I do what He gave me, what

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> *He blessed me with. I live every day, I try to be better, my goals are to be better at the stuff He gave me to do and to change the freak'n world with it, right? So hopefully I can do that.* [Laughing] *I don't know how I aim to change the world and if I can't change the world, maybe at least I can change my, and some people around me's world for the better. Day by day, job by job, doing everything the best I can and try to follow the way God leads me."*

Marius states that although he can not engage in all of the talents God gave him, for instance to do athletics, he utilises his other talents in the Entertainment Industry. He believes that because he is doing the best he can to cultivate his skills, he honours God in his career, as he also utilises his talents for inspirational and motivational purposes in other people's lives. Furthermore, Marius prioritises God in his career as he aspires to follow God's guidance for his career. Additionally, Amelia congruently agrees that she prioritises and honours God with her career, but that it is difficult when there are not always work opportunities in order to utilise one's talents:

> *"I do…it's a journey. I've also learned that it shouldn't be about just talents. For example, now I'm still singing, you know. The training I had with my voice, I'm still developing it and I still wanna dance and act and if you're in a different season of your life, you're not necessarily maybe using your talents. So you don't necessarily use your God-given talents and sometimes it can be a case of 'so who am I without them? Who am I without the talents?' So to answer your question, it's a fine line between say you honour God with your talents with what you do, but there's not always opportunity."*

Amelia stresses that an entertainer should have an identity apart from his or her talents, because there may be times an entertainer does not have work and is unable to utilise the talents that God gave him or her. Nevertheless, Natasha responds that she honours God with her career even though there are unstable prospects:

> *"Yes absolutely, by not giving up* [laughing]. *So just by keeping on and trying to make a living and just keeping on, I feel I am honouring what He has given, yah."*

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Hence, all eight participants feel that they prioritise God in their careers and honour Him with the talents He gave them. They believe that they honour God as they cultivate and use their talents and skills to the best of their abilities and with the right intent in the Entertainment Industry. Furthermore they aim to change people's lives on- and off-stage in the corporate Entertainment Industry, as they follow God's guidance for the decisions they make throughout their careers. They also honour God in their lives**,** as they trust Him to provide for them when they have unstable career prospects. Next, the research participants discuss the probability that Christian entertainers can prove to have a successful career in the Entertainment Industry without the need to compromise on their core values- and belief system.

8.1.1.3 The prospect of success without the need to compromise one's values

The researcher questioned the research participants with regards to whether they believe it is possible not to compromise on one's faith, morals, values and beliefs and still have a successful and sustainable career in the Entertainment Industry. Once again, all eight participants irrefutably affirmed that it is possible not to compromise one's Christian values in the pursuit of an established career in the Entertainment Industry. Ewoudt explains why he never compromises his value- and belief system as he follows a career in entertainment:

> *"I think it absolutely**,** it falls into the story-telling in what I said previously. You as a person don't have to compromise anything."*

Ewoudt refers to the discussion with regards to the school of thought where entertainers believe they do not compromise their values as they portray work roles that contradict their personal values and conduct, because they are only story-tellers who make reproductions of fictional characters and stories. Hence, they believe that there is no link between the entertainer's values and the character's values that they portray for work purposes, as conferred in point *7.1.1.8.1*. Amelia motivates that it is possible not to compromise as a Christian entertainer, but that it will not necessarily be easy:

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> *"Yes, but your career might not be as straight-forward as someone else's. You can be successful, but it might not necessarily be on a public platform. Yah, success once again, what does it mean to be successful and everyone knows your name, but you compromise in that and your personal relationship with the Lord suffers? I mean, who are you serving then? Are you serving the public or are you serving the Lord? The Lord has really come and freed me from that, that whole celebrity thing and yah, just a few spiritual eye-openings I had with people who are considered as big celebs and I've seen how they live and I've seen how they speak and it's, you know, just dead and empty and the front that gets to the public is a whole different story than what's going on. But there is a place for Christian artists in the secular arena. Obviously because the Lord uses them there, but I think if you go into the industry as a Christian, you need to leave a lot of pre-conceived notions of how your career is going to go beforehand and to go to the Lord and say 'I'm here. Use me in whichever way', because yah, I don't think it's always that straight-forward."*

Amelia argues that success is a relevant term and that Christian entertainers can reach success and have continuous employment in the Entertainment Industry and not even be viewed as celebrity entertainers. Amelia is of the opinion that Christian entertainers can make a difference in the secular entertainment commerce, but that they should trust God to lead their career path and guide them to make the correct career decisions. If Christian entertainers do not wish to compromise on their morals and values, they will probably follow an unlikely career path in comparison to other entertainers in the industry who will engage in anything and everything in the industry in order to get ahead. Marius states his perceptions on the subject matter:

> *"Definitely, I believe so, definitely. Yah. like there's examples of people that obviously I can give, but definitely. I don't think you have to conform or do things you don't want to do to make it, you know, at all. It doesn't matter."*

Marius stresses that no-one has to conform and engage in any conduct that may be expected from them in the Entertainment Industry, that makes them feel uncomfortable or does not correlate with their value- and belief system. He argues that Christian entertainers can definitely prove to have an established career in the industry without the

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need to compromise. Susan motivates that Christian entertainers can reach success very quickly and be well-known in the industry:

> *"Yah, definitely, you can definitely be positive in the industry. With every job I knew that God had opened that door and I didn't have to compromise my beliefs in any way. I know plenty of Christians in the industry who have made it big. My one friend, she is new in the industry and she is doing so well. She's been in Rhythm City and she's doing a show at the moment. You can make it. You can get stuff. Another friend of mine's sister is really well-known in the industry. She is in Survivor now and so it is possible, definitely."*

Susan explains that she never felt the need to compromise her values for her career, because she trusted God for work as He guided her towards all the work opportunities she got. Christopher provides a few examples of Christian entertainers who prove to have a successful and sustainable career:

> *"Yes I do, I do. I do think that a Christian can be successful in the industry, but once again because of his values and his morals you know, you're at the hand of Management and Producers that are maybe not, but I do think Christians can be very successful. I mean look at Bobby van Jaarsveld. Look at 'Romanz', you know, and they're all Christians. They're big. They make millions, you know. Look at Colin Farlin, you know, he's a big Christian and a friend of ours and he's done great things. He's in 'Backstage', 'Footloose', he's successful, you know. Once again, success is different to everyone else, you know, but God will place you where He wants you. I do think you can be very successful."*

Once again, Christopher prompts that Christian entertainers are in a corporate system where they are at the hand of management in the industry who probably does not have related values and beliefs. Hence, it will not necessarily be easy for a Christian entertainer to be successful in the industry. Nevertheless, he provides multiple examples of Christian entertainers who are very successful in the industry and enjoy loyal public demand for their services. Christopher also motivates that a Christian entertainer is dependent on God and that God will determine his or her success. Simoné provides some more examples of successful Christian entertainers in the Entertainment Industry:

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> *"A lot of the big like Afrikaans names in the industry, like Lika and Susan…I don't know what Susan's surname is, she is Philip Moolman's wife now…really like Godly women who have made it in the industry and would sort-of want to have that be what they speak about. Like, sort-of, motivational speakers about the Christian performer, you know. So my personal experience is, at the moment I'm learning and there's a lot of grace, but I want to get to that place and I believe that you can. I really do believe that you can. You might have to make some tough decisions, but if that's where God wants you, of-course you can. You would just know that the bigger your name, the bigger your opposition. I do think it's possible to not only survive, but thrive, you know, to really make a name for yourself and yah, have work."*

Simoné cautions that there will definitely be opposition of some kind and that the more success a Christian has in the industry, the more opposition he or she will receive. Nonetheless, she upholds that if God guides a Christian to pursue or follow a career in the Entertainment Industry, then it is definitely possible for a Christian to not only survive, but to sustain and to flourish in the industry. Natasha provides a last example of a Christian entertainer who is internationally renowned for her work in entertainment:

> *"I do think you can be successful, absolutely. To give an example, Kristin Chenoweth, she's a big Broadway star, huge Broadway star, and she's a very outspoken Christian, but also very open and liberal. So she's trying to make a life of being somewhere in-between without compromising on her morals and her beliefs, but she's a hugely successful Broadway star. She's in every show. She's on TV and award shows and won so many awards. She did an interview once where she said she was actually sorry that she did that, because it was a group that was really against something. I can't even remember what it was and she publically apologised and said she should not have done that interview, but I don't think that was a compromise. I just think that was a bad decision at that point and so I don't feel that she had to compromise who she is and what she believes. I just think that's a bad decision, so I don't think she's compromising. If I have to think now…really successful person and as an outspoken Christian…I don't think it's really necessary to compromise on your morals and your beliefs, yah."*

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Ultimately, the research participants are convinced that it is possible to have a successful career in the Entertainment Industry without the need to compromise their values- and belief system. Although entertainers may make bad career moves at times, it is possible for them to learn from their mistakes and to follow God's perfect guidance for their lives and their profession. As the research sample has gained experience and learned from the decisions they made in their career, they advise other aspiring Christian entertainers on how to best approach their careers, next.

8.1.1.4 Advice to aspiring Christian entertainers

The researcher invited the research participants to give their all-encompassing advice to all current and prospective Christian entertainers who aspire to have successful and sustainable careers in the Entertainment Industry, but also intend to maintain and live**,** as well as work**,** by their Christian values, morals and beliefs. Simoné's advice for aspirant Christian entertainers is as follows:

> *"Be excellent at you craft. Train hard and be open to whatever God wants you to do. Do all that you can and God will do the rest. God always knows best. His plans are meticulous and He knows how to help you in every situation and with everything."*

An entertainer should thus strive for excellence as he or she cultivates his or her skill. Furthermore, a Christian entertainer should be open-minded with regards to God's guidance and follow His will meticulously. Kobus has the following advice for aspirant Christian entertainers:

> *"Okay, yah I would say, just to be following their hearts and staying real with whatever they do and what's on their heart.* 'Ja, ek weet nie' [laughing]. 'Watse goeie raad kan ek gee? Ja, my raad sal maar net altyd wees'[35] *to, you know, just walk with the Lord and just keeping Him your first love and all things will work out.* [Laughing] *You know, it's like, I think that's the best advice you can give. We're just*

[35] *'Ja, ek weet nie. Watse goeie raad kan ek gee? Ja, my raad sal maar net altyd wees' means: 'Yeah, I don't know. What good advice can I give? My advice would just always be' (Appendix D: Table of Translations). The translation applies throughout the document.*

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always trying to figure stuff out to say, but I think that's the main thing. If God is for you, everything will work out as it should. The desires of your heart and whatever, you know, at the right time, I think, if you walk with Him, yah…I think it's good to also have mentors, you know, or people that can guide us, because the thing is our heart, especially if it comes to an artist's heart. We can run away with our emotions, you know, and a lot of times we make emotional decisions, you know, because we're feeling we've got this ability to, like, feel more or be more in touch with, you know, what we feel. What's that thing that says 'the heart is deceiving' or you know, and I think sometimes we just need mentors and someone to speak into your life, say certain things that you thought you could figure out, you know. I think God wants us to obviously have a relationship and share stuff, because a lot of our answers, I think, is in other people. I think it's good for anyone in the industry to have someone. Any artist or anybody that writes music or that plays a role or act, that you have someone that just gives perspective and sometimes it needs to come from someone that's not an artist that can see stuff from a different angle, because we feel sometimes it's right and how can somebody else not see something the way that I see it? And it must be right, they're not, but then God made everybody different, you know, and everybody's got a different view and that's why certain stuff works between a man and a wife, you know. Where somebody can just see something from a different perspective or point of view and help you in certain decisions and stuff. I found it so much, a lot of times where I just was trying to make decisions on my own and then sitting with someone just for five minutes changed everything, you know, and just gave me more perspective. So I would say especially in the industry, because what the industry asks of you is just sometimes difficult. Yah so, if that helps."

Kobus firstly recommends that entertainers should follow their passion and be honest with themselves with regards to what they think and feel and do. More importantly, Kobus recommends that Christian entertainers keep their focus on God and treasure their relationship with Him above anything else. That way, God will treasure the desires and dreams that Christian entertainers foster and bless them with the right opportunities at the right time. Moreover, Kobus advises that all Christian entertainers have one or more Christian mentors, who are not necessarily in the same occupational industry, in order to provide objective perspective and support. Correspondingly, Amelia gives her advice:

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> *"Having a Christian mentor in your life is also important - someone older and more experienced who can walk with you and help guide you through the many pitfalls in the industry."*

Hence, alternatively, Amelia is of the opinion that a Christian mentor who is in fact knowledgeable and experienced in the Entertainment industry, would be beneficial for a Christian entertainer. Christopher provides his perspective with regards to Christian entertainers who pursue or follow a career in entertainment:

> *"*[Laughing] *It's gonna be hard. Don't think about what the other people might say about you or feel about you, because that's the main thing that drives artists, because they constantly, when they go to auditions, they need to impress people. They need to prove themselves over and over and over again and it's so easy to become a part of your character, who you are as a person. For any upcoming and young talent in South-Africa, I would say, you know, do it for an audience of one. I think the main thing is to have an awareness of accepting the here and the now and that you are where you should be because of God and because of what He wants for your life, because He's got everything planned out. Some people may differ from me that they say not everything always happens for a reason, but everything does. According to me, everything does happen for a reason. Whether, you know, something gets stolen or whatever, there's a reason for that. Whether you get pregnant, everything has to happen for a reason. Everything works together for the greater good, for the bigger picture. So yah, I think that's it."*

Christopher wants Christian entertainers to know that a career in the entertainment commerce will be difficult. He ultimately advises them not to focus on other people's opinions and judgements of them, in order not to internalise the need for other people's constant attention and approval. In order for Christian entertainers to master that thought-process, Christopher recommends that entertainers should not perform for an audience of people, but always only perform for an audience of one, which is God. Moreover, Christopher advises Christian entertainers to accept that everything happens for a reason and that they should trust God with their lives and their careers. In conclusion, Susan provides some inspiration:

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> *"It's difficult. I think that's why it's important for Christians to really get in, because you can't change anything if you're a no-one in the industry. People have to know who you are and say 'oh, this is* [Susan]. *Here she is, she does this and she does this and this'. So that's why we just have to keep going and yah, because nothing can change if we're not at the front line or at least somewhere there or at least know people at the front line* [laughing]."

Susan encourages Christian entertainers to follow their passion perpetually and not to give up. She motivates aspirant Christian entertainers to reach towards high objectives of success, in spite of the challenges they might come across, in order to inspire change in a non-Christian corporate industry.

8.1.2 PERCEPTIONS OF THE RESEARCH PARTICIPANT NOT REBORN

The main representative perceptions of all eight reborn Christian participants in the research sample are determined and thoroughly discussed. The perceptions of the one Christian participant in the research sample who is not reborn and thus does not fulfil all the delimitations of the study, is explored and deliberated separately in this section. Additionally, this participant's perspectives are compared to the perspectives of the rest of the sample throughout this section. Note that this research participant did not comment on all the subject matters as discussed in the previous section, as the data-collection method was unstructured and also because not everything that has already been discussed**,** is relevant to his experience in the Entertainment Industry.

8.1.2.1 Main priority and approach with regards to religion versus career

The researcher questioned the research participants with regards to whether they prioritise their God as they pursue their careers as Christians in the Entertainment Industry. All the research participants responded that it is their main priority to honour their God with the talents He blessed them with and they boldly agreed that they would choose their values and belief system above their careers if they have to. Johan's response is as follows:

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"Yes, well, I think at the risk of sounding vain or self-inflated, I think I have a very special talent and everything about this expression is about celebrating love and life. I don't use it to put subversive ideas or actions out there…Everything about my talent is about the very things that's supporting love and I always work from the basis of love with everything I do and I think that in itself, is enough to say that I praise and serve God."

Akin to the rest of the research participants, Johan utilises the talents God gifted him with for the right intent in the Entertainment Industry. Johan utilises his talents with the intent to celebrate, support and implement love and life and for that reason, he believes it is transparent that he serves God in his career. As stated in point 7.1.2.4, Johan asserts that he would choose his faith and his values above any career opportunity, similar to the rest of the research sample. Furthermore, he states that he would be willing to bear the consequences of such decisions. Next, Johan discusses his perceptions with regards to whether he believes it is possible to have a successful career in the Entertainment Industry as a Christian entertainer who wishes not to compromise on his or her values and belief-system.

8.1.2.2 The prospect of success without the need to compromise one's values

The researcher questioned the research participants with regards to whether they believe it is possible not to compromise on one's faith, morals, values and beliefs in order to have a successful and sustainable career in the Entertainment Industry. As stated in point 8.1.1.3, the rest of the research sample indisputably affirmed that it is possible not to compromise one's Christian values in the pursuit of an established career in the Entertainment Industry. Johan's states his opinion in this regard:

"The more you express yourself within a traditional framework of a Christian value system, the more you genre by it your appeal and then you become a gospel artist and it is possible to, in the broader sense, in mainstream art, tradition does not necessarily affiliate itself in a particular faith. You can still achieve high success and always put your Christianity to the fore the way I do. For example, in my shows I don't come out in support of the Christian religion, because I don't want to associate myself with any group. That's why I tread so lightly around the issue, but everything

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I say is Christian-based. It comes from it. That's what built my morals. That's what shaped my morals and that's where I find my comfort of value-systems. I think if there are no obstacles, I think it can be very good for you, because if what you're doing is something good, and what you put out you get in, so you get good in, you know, it's good. So I would recommend to do that."

Johan argues that an entertainer does not have to compromise on his or her values in order to reach success in his or her career, like the rest of the research sample. Johan explains, however, that an entertainer's conduct and career decisions can be good and can be Christian-based, but that an entertainer does not openly have to profess his religious orientation in the secular Entertainment Industry. Moreover, Johan believes that an entertainer's output ultimately determines his or her input.

8.1.2.3 Advice to aspiring Christian entertainers

In conclusion, the researcher asked whether Johan has some more advice for all aspirant Christian entertainers whose objectives are to have successful and sustainable careers in the Entertainment Industry. Johan comically replied:

"Yes of course! Get a real job."

8.2 CONCLUSION

Finally, this chapter presented the research findings which reveal whether the sample would ultimately and eventually choose to prioritise their Christian values above any fundamental career advancement opportunities or *vice versa*, as they encounter conflicting occupational circumstances and expectations in the Entertainment Industry. These findings consequently had an impact on whether a Christian performer can have a successful career in the Entertainment Industry without compromising his/her own personal core values or not.

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Firstly, this chapter determined whether the sample prioritises their values above their career or *vice versa*. The research participants boldly confirmed that they would choose their values above their careers, even to the extent that they would go hungry and willingly die in a time of persecution.

Secondly, the sample explained how they approach their careers as Christians and how they honour God in their careers in the Entertainment Industry**,** where they are expected to prioritise their careers above their God. This chapter determined that as the research participants pursue or follow a career in entertainment, their main priority remains their faithfulness to their God**,** as they follow God's guidance for the decisions they make throughout their careers and trust Him to provide for them. The research participants believe they honour their God in their careers as they utilise and cultivate the talents, skills and abilities God gave them, to the best of their abilities and with the right intent. Furthermore they aim to influence their audiences as they choose to be involved in entertainment productions that inspire, reflect and create awareness. In addition, they also aim to influence people's lives in their work context.

Thirdly, the research participants made a statement with regards to whether it is possible not to compromise one's faith, morals, values and beliefs and prove to have a successful career in the Entertainment Industry. All eight research participants conclusively confirmed that it is possible not to compromise one's Christian values in the pursuit of an established career in the Entertainment Industry. One reason why it is possible not to compromise on one's values- and belief system, is because half of the research participants believe that there is no link between the entertainer's values and the character's values that they portray for work purposes. Another reason why it is possible for Christian entertainers not to compromise on their values and beliefs and enjoy a successful career simultaneously, is because they trust God to provide them with work opportunities where they will not be expected to compromise their values or where God will use them to make a difference in the entertainment scene. If Christian entertainers do not wish to compromise on their morals and values, they will probably follow an unlikely career path in comparison to other entertainers in the industry who will engage in anything and everything in the industry in order to get ahead. The research participants believe**,** however**,** that God will guide them to make the correct strategic career decisions and He will determine their success**,** and not the management system of the Entertainment

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Industry. In addition, the research participants aim not to compromise on their values and beliefs whilst they have reached a lot of success in their careers in the industry and they gave multiple examples of national and international established entertainers in the Entertainment Industry who have managed to reach success as outspoken Christians.

Fourthly, the research participants gave their all-encompassing advice to all current and prospective Christian entertainers who aspire to have successful and sustainable careers in the Entertainment Industry. They generally advised that entertainers should strive for excellence as they cultivate their skill. Furthermore, a Christian entertainer should be open-minded with regards to God's guidance, follow His will meticulously and keep their focus on Him alone and not on other people's perceptions and judgements. Moreover, they recommended that Christian entertainers should invest in mentors in order to advise and assist them in their career decisions. Entertainers should preferably invest in an older, experienced mentor in the same corporate industry and a completely objective mentor in another industry. Lastly, the research participants motivated Christian entertainers not to give up when they come across intricate challenges and persecution.

The research participant who is discussed separately from the rest of the research sample supports most of the research results in this chapter. There is no new information which the research participant disagrees with when compared to the research results of the rest of the research sample in this chapter. This research participant agrees with the rest of the sample on the following results: they would choose their values and belief system above any career opportunity or career advancement. As a result, they are willing to face the consequences of such decisions; they utilise the talents, skills and abilities God gave them for the right intent in the Entertainment Industry; and they believe that an entertainer does not have to compromise on his or her values in order to reach success in his or her career.

In the next chapter, the researcher will provide an overall conclusion of the holistic research study. Hence, the researcher will integrate and summarise all the research results in order to draw up final deductions and recommendations.

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CHAPTER NINE:

DISCUSSION AND CONCLUSION

9.1 INTRODUCTION

The purpose of the research study was to unravel the perceptions of Christian performers in relation to their career advancement prospects and career establishment in the Entertainment Industry, a work environment where they are expected to behave and act inconsistently to their personal core values and belief system. An inductive research method was utilised as the researcher explored the research participants' real-life experiences and interpretations of the career advancement challenges in their occupational environment and consequently, the continuous role conflict that they experience. As a result, the outcome of the performers' decisions in those conflicting circumstances determined whether their personal core values generally took precedence above their career demands or whether their drive to succeed in the occupational sphere of entertainment demanded a compromise in their personal core values. The researcher embarked on an investigative journey by means of qualitative research and an interpretivist approach. Data is assembled through in-depth, face-to-face interviews with student Christian performers, Christian performers who are in the public eye, but not yet established, as well as Christian performers who have successful, established careers with loyal audiences in the Entertainment Industry. Theory is constructed through predominant representation of social compositions of language, perceptions, as well as shared values, meanings and the reality of these research participants (Rowlands, 2005).

9.2 RESEARCH CONTRIBUTION

The researcher's objective was to address the following five research questions in her study: What does the core value system of Christian performers comprise of?; What are the accepted norms, values and expectations in an Entertainment Industry?; How does the core individual value system of Christian performers contradict the accepted norms, values and expectations within an Entertainment Industry context?; What is the definition of

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career advancement in an Entertainment Industry?; How do the core values of Christian performers impact their career advancement in an Entertainment Industry? Ultimately, the researcher's intention was to evidently form a theoretical conclusion as to whether her research results correlate with the following hypothesis found in literature: In effect, 99% of all choices are already made when you base your life on values.

From a theoretical as well as a practical vantage point, the study pertaining to Christianity as a religious diversity group largely contributes to established research within the field of 'Management of Diversity' with regards to Industrial and Organisational Psychology. The research study uncovered the core values- and belief system of Christians, which is statistically verified to be the most prevalent religious practise in South Africa (Nation Master, 2013; Religious affiliation by country, 2010). Moreover, Jenkins (2011) corroborates that globally, several of the fastest growing countries, for the most part, are Christian. Hence, the research findings with regards to Christians' approach and attitude towards their careers whenever they experience role conflict because of their values- and belief system, is fundamental for economic and management sciences in South Africa as well as in global spheres. It will contribute to a better understanding and management of the majority of the workforce in South Africa. According to literature, the following behaviour and conduct is regarded as sin or as immoral according to Christian values and beliefs, specifically in relation to the work expectations and norms in the occupational entertainment market: blasphemy; foul language; sexual immorality; homosexuality; and substance abuse. The research results reveal that Christians also view all of the above as sinful conduct, except the use of foul language. They profess that it is only sin when a person has the intention of harm toward something or someone else when they utilise bad language. They profess that it is also a sinful act when one utilises bad language in the presence of others that are uncomfortable or offended by it. Additionally, the research results display the correct moral conduct according to the Christian belief, which is called the 'fruit of the Spirit': love; joy; peace; patience; kindness; goodness; faithfulness; gentleness and self-control. The research findings furthermore suggest that Christians have a reciprocal relationship with their God (Jesus Christ, God the Son; God the Father; and God, the Holy Spirit) and that He (God, the Holy Spirit) specifically guides them and helps them to act according to His will (act morally and in a manner that will please Him) and to make all the right decisions in every circumstance, by giving them a feeling or conviction of peace and a knowing of what is right or wrong.

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With regards to the expected norms, values and expectations in an Entertainment Industry, the research study exposed some shocking discoveries as the entertainment commerce was compared to the functionality of other corporate industries. Previous research in literature merely confirms that the Entertainment Industry proves to be one of the most unstable professions amongst all other occupations (Christopherson, 2011). The research study also affirms that a performer can not have a long-term plan of career succession and advancement, as job creation and availability is volatile. Therefore, entertainers can be viewed as contractors as they apply or audition for every job they take on. Although existing literature upholds that the Entertainment Industry is an exceptionally unstable work environment compared to other corporate industries, this research study adds significantly to current literature as viable causes for the unstable occupational environment are also explored and presented.

The research study proposes that the causes are as follows, and also contradict the general functionality of other corporate industries: probable job selection in the industry is not dependent on an individual's qualifications, CV particulars, or proven record of experience and skill in the industry; job selection procedure is highly prone to subjectivity; this is also influenced by the inequitable and non-existent ranking system in the industry; there is no enforceable standard minimum wage or market-related salary for employee performers; the industry in South Africa is small; there is not a big enough entertainment culture, and consequently support for the entertainment market in South Africa; the demand for work is larger than the supply of work opportunities; there is no fair and equitable succession model or career advancement system in the industry; because of favouritism and nepotism in the industry, fair auditions and castings for prospective work opportunities do not always exist; minimal to no free days are granted away from work; inflexible and irregular work hours during the day and night; no sick leave or family responsibility leave, *etc.*; if an entertainer's reputation is scarred in any way, the entertainer will not easily find another work opportunity and the employer will likely not utilise the entertainer's services again in the future; and no efficient legal support, representative unions or legal rights for employees or employers exist in the Entertainment Industry. As a result, the main and only priorities in the Entertainment Industry are to obtain work, to do what is expected on-the-job and to advance in one's career in order to reach celebrity-status in audiences' perspectives. How the individual achieves these priorities, is fair game. The only enforceable work ethic is that 'the show must go on'.

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The core individual value system of Christian performers contradicts the accepted norms, values and expectations within an Entertainment Industry context. Literature verdicts the Entertainment Industry as wicked because of its non-Christian-based origins, context and ideals (South African Theatre, 2009). The research study correspondingly concludes that the Entertainment Industry is still perceived as heathen for the same reasons. The corporate entertainment environment expects an entertainer to sacrifice everything for his or her career and to place his or her career as top priority above everything else, including their morals, values and beliefs. In addition, the sample explains that the industry prioritises what the audience demands and expects, irrespective of the values or the lack thereof. Hence, ultimately the audience prescribes the morals and values in the industry, as the industry caters for what will attract audiences and what will ultimately make a profit. Moreover, the sample states that the Entertainment Industry is about the articulation of stories through art and an entertainer is expected to tell stories and engage in immoral conduct at times at the expense of their own values, morals and beliefs. Furthermore, existing literature denotes that the Christian faith is a deliberate and on-going target of insult in the Entertainment Industry as the script in most movies and theatre productions still use the name of Jesus Christ in vain (Respect Christianity, 2010). The research findings advocate that although there is freedom of religion in the Entertainment Industry, they perceive that Christianity is perceived as the religious diversity group that is the most prevalent target of prejudice in the work environment and in work productions. The research participants will likely or mostly work with or work for people in the Entertainment Industry who do not share their values, morals and beliefs. As a result, there is a lot of judgement, opposition and persecution towards Christians in the Entertainment Industry.

As there are no career advancement or succession planning models in the Entertainment Industry, entertainers in general**,** including celebrities**,** have to continuously network with the right people in order to access more social- and work opportunities as a platform to become more known and recognised in the industry**,** stay relevant and remain in demand in the job market. The researcher concludes that the fact that there is no legitimate career advancement system implemented in the Entertainment Industry is reasonable, as entertainers generally function as contractors. Hence**,** as there are no stable career prospects to begin with, there is also no room for a succession model or a systematic career advancement strategy to enable entertainers in the progression of their careers. A fair and equitable job selection procedure and ranking system should**,** however**,** be

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formulated and implemented. Moreover, previous research indicates that when entertainers realise and take into account all these challenges which they are up against, these performers get desperate for every opportunity in order to prove themselves for the next break that may arise (Madison, 2006). This study's research results indicate that if entertainers have too many boundaries or have boundaries at all with the services they are willing to offer in the Entertainment Industry, because of their personal religious beliefs and values, they will probably struggle to find work.

Lastly, the academic importance and benefits of the study are acknowledged by an enormous gap presented by exceptionally limited academic research findings with regards to the effect of Christian entertainers' core value-laden career decisions and effects on their career advancement in the Entertainment Industry specifically. Minimal information was found regarding the perceptions of Christian entertainers concerning their career advancement in the Entertainment Industry in South Africa. Previous research only addressed several aspects of the effect on one's career advancement if an individual's core value system differs from the accepted norms in an organisation or industry in general. Literature suggests that individuals who experience continuous role conflict, will probably also experience cognitive dissonance and subsequently aim to minimize the cause of internal incompatibility that they endure (Hassan, 1990; Robbins & Judge, 2007). The research participants constantly experience role conflict between their moral obligation and the vital necessity for employment and career advancement. The research participants attempt to decrease their cognitive dissonance via two different approaches**,** as they are divided in two equal stances in support for each school of thought. The first school of thought motivates that there is an association between the individual's core value system and the expected values that he or she has to portray at work (entertainers still have to utilise their own bodies in order to portray the values of a fictional character for entertainment purposes). Hence, the research participants who approach their careers according to this school of thought**,** will have to minimise their cognitive dissonance by choosing their core value system above possible career opportunities or vice versa in order to be in control of their moral conduct. One research participant disclosed that she made a decision to temporarily quit her entertainment vocation, because she did not want to compromise her core value system for the benefit of her career. Other research participants disclosed that they would prioritise their core value system above their career advancement opportunities, even to the extent that they would go hungry and willingly die

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in a time of persecution. Another research participant accepted that she will not advance in her career, because she is not willing to network in the industry and engage in behaviour which is incongruent with her own personal value system. The above-mentioned research participants thus perceive their core values- and belief system as more significant and more rewarding than their career development. The second school of thought motivates that there is no association between the core value system of the entertainer and the expected values that he or she has to portray at work. Thus the research participants believe that they can portray any character with any values, beliefs and conduct, even if it contradicts their own personal values and beliefs. The research participants who approach their careers according to this school of thought, have such high career aspirations that they minimise their cognitive dissonance by rationalisation of the contradictory career norms and expectations (Kant, 1950 in Penelhum, 1999). They believe to be in control of their personal moral behaviour and conduct whilst they engage in incongruous work behaviour and moral conduct for entertainment purposes. This rationalisation occurs over time**,** through social constructivism**,** as the entertainers get more and more influenced by the social interaction**,** as well as the norms and values of their work environment (Beyer, du Preez, Eskell-Blokland, *et. al.*, 2007).

Nevertheless, the findings of this study indicate that the research participants will generally choose and prioritise their personal core values- and moral belief system above contradictory social and professional career demands and expectations. These findings correlate with prior research**,** which specifies that individuals have a tendency to view moral development more noteworthy than social obligation to professional developmental norms and career advancement (Bridgstock, 2009; Malina, 2009). In addition, all the research participants conclusively confirmed that it is possible not to compromise one's Christian values in the pursuit of an established career in the Entertainment Industry. One reason why it is possible not to compromise on one's values- and belief system, is because half of the research participants believe that there is no link between the entertainer's values and the character's values that they portray for work purposes. Another reason why it is possible for Christian entertainers not to compromise on their values and beliefs and enjoy a successful career simultaneously, is because they trust God to provide them with work opportunities where they will not be expected to compromise their values or where God will use them to make a difference in the entertainment scene. The research participants also advised that it would be beneficial to

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invest in Christian mentors in and out of the corporate entertainment commerce to help them with strategic career moves and decisions. Consequently, Christians typically make their decisions according to their Christian moral beliefs and value system; their God's guidance as they trust Him in their personal relationships with Him; and the advice of other people (Hung, 2005).

9.3 STRENGTHS AND LIMITATIONS OF THE RESEARCH

The researcher emphasises significant strengths with regards to the research study. The study also has potential limitations, which will be identified and deliberated.

9.3.1 RESEARCH STRENGTHS

The research sample consists of research participants who are public figures in South Africa as well as internationally, hence they were more comfortable to share their insights anonymously. This was especially so because sensitive information was gathered with regards to their personal experiences. The researcher had the opportunity to build relationship and trust with the research participants in this longitudinal study, which strengthened the sample's bona fide affiliation to the study (Creswell, 2005). As a result, the researcher found that the research participants' contributions to the study increasingly developed to be more open, honest and uncluttered.

The research participants were encouraged to openly and comprehensively share their personal perceptions, raw emotions and real-life experiences with regards to Christianity**,** as well as the occupational entertainment commerce (Creswell, 2005). As a result, in-depth**,** quality information was gathered in order to construct holistic theoretical conclusions (Yin, 2009) from the research participants' shared interpretations of their work environment (De Villiers, 2005). Much more-so than a quantitative research approach.

Furthermore, the researcher conducted several follow-up data-collection interviews with the research participants in order to ascertain data saturation, to verify transcribed data and to probe for more elaborate explanations of findings. Therefore, a strong credibility and dependability of findings are guaranteed (Creswell, 2005). As the study conveys

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realism with regards to the experiences and perceptions of the research participants, the outcomes of the study can serve a purpose to create awareness and understanding.

9.3.2 RESEARCH LIMITATIONS

Subjective interpretations could have been included in the study. Multiple realities and meanings could have been established between the research participants and the researcher (Ponterotto, 2005). This could have occurred due to past and present experiences, personal perceptions, as well as the interdependent interaction between the researcher and the research participants (Ponterotto, 2005). The researcher realised when she commenced with the data-collection procedure, that she was somewhat star-struck with some of the celebrity entertainers in her sample and that she had her own idea of the entertainers' personalities and experiences. She soon realised that they are just ordinary people and that their public image and public behaviour do not necessarily coincide with their true personalities and their approach to their personal beliefs and their career. The researcher, however, immediately recognised her subjective views and objectively applied measures in order to eliminate any pre-conceived ideas in her study. One example of such a measure, is that the researcher utilised directly recorded, transcribed data to interpret her findings. The researcher also had several follow-up data-collection interviews with the sample where they had the right to change their transcribed data.

Interviewee bias or response bias could have been present during data-collection, especially because the research participants have a public reputation to sustain. Also, because the nature of the study constitutes that sensitive data had to be collected with regards to the research participants' personal perceptions and experiences with regards to their careers. Hence, the study could potentially harm the public image and career development of the research participants. For that reason, the sample could have developed faulty perceptions of the researcher and hence withheld crucial information which they perceived as intrusive, in order to protect themselves (Lewis, Saunders and Thornhill, 2009). The researcher applied the following measures in order to eliminate any bias (Creswell, 2005; Lewis, Saunders and Thornhill, 2009): the researcher ensured the research participants of the confidentiality and security of the study findings, as well as

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their anonymity and any entity associated with them; and the research participants had the right to make changes to the information that they volunteered.

9.4 RESEARCH RECOMMENDATIONS

In this study, the researcher focused on the perceptions and experiences of Christian entertainers and the influence that their personal core value system have on their career advancement in the Entertainment Industry.

This study has implications for future research as the same study can be replicated, namely: "The perceptions of performers regarding their career advancement in the Entertainment Industry." Instead of exploring the Christian core value system and its associated challenges in the Entertainment Industry, another religious group, or even more than one religious group**,** could be researched and compared.

The impact that the research participants' families and support system, if applicable, have on their well-being, their decisions and their experiences with regards to their career versus their core value system and *vice versa*, were briefly identified and discussed. Future research could expansively be conducted on the influence that Christian entertainers' family structure and/or support-system have on their career advancement prospects in the Entertainment Industry and *vice versa*. Future research could also focus on the effect on a Christian entertainer's perceptions and core value system with regards to his or her career advancement prospects in the Entertainment Industry, once the entertainer gets married or gets into a serious**,** long-term relationship.

Future research could also be conducted on how Christian entertainers have to portray and engage in contradictory values and behaviours at work and the impact it has on the entertainers and their families or support structure when the entertainers struggle to separate their own identity from their work identity (character that they had to portray for entertainment purposes) after a job is done (hence, they take their work home).

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As a final point, it was evident in this research study that religious groups e.g. Christian performers seems to be victims of discriminatory practices in the Entertainment Industry in South Africa. Hence, future research could focus on strategies aimed to get religious minorities better represented in employment such as the occupational entertainment sphere (Wrench, 2007).

9.5 CONCLUSION

Finally, this study proved that people's ingrained core values, morals and beliefs which developed via their cultural norms and religious orientation *etc.* from a young age, has an enormous impact on their lifestyles, as well as critical decisions with regards to their career advancement. In this regard, this theory is substantiated with regards to entertainers with a Christian core value system in the occupational entertainment commerce, as they will generally choose to abide by their values when they face contradictory expectations in their work environment. One can consequently approve of the following quote that: "In effect, 99% of all choices are already made when you base your life on values" (Sakebeplanner, 2009).

The next chapter finally concludes the researcher's personal reflections with regards to her research voyage.

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CHAPTER TEN:
REFLECTIONS OF THE RESEARCHER

"It ain't over until the fat lady sings" (Phillips, 2007, p. 1).

10.1 INTRODUCTON

In this chapter, I extensively discuss my reflections with regards to the research study that I have conducted over the past three years. Meyer (2011) motivates that: "The first place we need to be truthful is in our hearts, with ourselves."

First of all, I define and discuss reflexivity and the impact it has had on the research process and findings. Thereafter, I allow the reader to gain some insight into my personal relevance and dedication towards the research study. I provide some background with regards to my upbringing into a Christian family and how I have developed alongside my faith and my passion for entertainment. Lastly, I page through my self-reflective journal, where I express my thoughts, feelings and perceptions with regards to how I experienced the research study**,** as well as how I personally analyse the research findings.

10.2 REFLEXIVITY

Reflexivity primarily originally developed from feminist research (Riach, 2009). Reflexivity has become significantly prominent (Tracy, 2010) and widely accepted in the formulation and application of the inherent understanding of new-found empirical knowledge and social influence of qualitative research (Keso, Lehtimäki & Pietiläinen, 2009; Ortlipp, 2008; Riach, 2009). Researchers still have not agreed on a consistent conclusion with regards to what reflexivity means in the work of others and all researchers approach it differently in their own authenticity (Webster, 2008).

During the reflexive research process, the researcher is perceived to delve into his or her own subjective self-consciousness (Riach, 2009). This is achieved through an objective detachment, (Doucet, 2008; Skeggs, 2004) critical awareness, observation and recognition

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of one's own relationship with the research participants and audience (Tracy, 2010), as well as one's influence in the research process (McNay, 2000). Reflexivity is applied through honest interpretation and verbal expression (Keso, Lehtimäki & Pietiläinen, 2009; Riach, 2009; Tracy, 2010) throughout the whole research process (Tracy, 2010). Reflexivity encourages the researcher to analyse his or her personal experiences throughout the research process through thick perceptive descriptions (Krizek, 2003) of his or her "intentions, emotions, psyche and interiority" (Doucet & Mauthner, 2003, p. 425).

The role of the researcher in the reflective research process is to enable improved comprehension of research findings (Keso, Lehtimäki & Pietiläinen, 2009). The reader hence gets the opportunity to gain access (Tracy, 2010) to a higher degree of academic insight from the researcher (Lynch, 2000; Webster, 2008) which lessens any misrepresentations of research findings and increases the credibility of the research (Hamdam, 2009). The researcher must, however, be careful not to get carried away as he or she self-indulges in introspective analysis, but to provide balanced and focused information which would only benefit the existing pool of knowledge (Doucet, 2008)

The researcher reflectively explored her own personal core value- and belief system, perceptions and experiences as she conducted the research study (Hamdam, 2009). The researcher realised that she felt uncomfortable as a researcher at times (Hamdam, 2009). Firstly, because she had to remain an objective instrument throughout data-collection, analysis and report-writing of the study, although she commenced the research investigation based on personal meaning ascribed to her own association, knowledge and experience with regards to Christianity and the entertainment commerce. The researcher did, however, aim not to represent her subjective identity during the instrumental phase of the research process (Tracy, 2010) and conducted the interviews as a lay person. Another reason for the researcher's "reflexivity of discomfort" (Hamdam, 2009), is that she found it somewhat challenging to write down her deductive research reflections e.g. keep a reflective journal. This was not due to a lack of reflective emotional, spiritual and intellectual capacity to deduct from her personal perceptions and experiences, on the contrary. It was rather due to a negative connotation that the researcher developed with the idea and the use of a reflective diary, because her younger brother lock-picked her personal diary when she was in Primary School [Laughing]. Needless to say, the researcher never made use of a reflective journal or diary again. The researcher did,

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however, manage to document and keep track of her research reflections throughout the study. The reflexivity experience was conducted more easily in this instance, however, as it was utilised as a methodological learning tool for research purposes (Pillow, 2003).

Leistyna (2004) motivates that reflexivity should commence at one's historical origins in order to enhance holistic meaning and insight with regards to the reader's acquired knowledge base. Therefore, the researcher thought it reasonable to launch her reflective journey with a short version of her background details and personal life story relevant to the research study (Hamdam, 2009). This should provide some background as to why the researcher embarked on this specific research investigation.

10.3 MY PERSONAL STORY

I grew up as a Minister's only daughter with two elder brothers and one younger brother. Hence, I was automatically affiliated to my father's Dutch Reformed Church (DRC), which was only five kilometres from where we lived. I religiously attended every sermon on every Sunday. When I was a young child, I sat behind my father on the pulpit sometimes where no-one but my father could see me, and I observed how he gave his sermon to the congregation. As I grew older, I did not sit behind the pulpit anymore, but sat in the pews. To my shame, I fell asleep at times during my father's sermons as well as his colleagues' sermons, in full view of everybody, if I did not sleep much the previous night. My parents, however, never punished us because of falling asleep or fidgeting a little in church. They aimed to motivate us and to keep it as relaxed and fun as possible. It was terrible, though, when you could not sit still in church or when you were too tired to concentrate, as the members of the congregation watch every small move the Minister's children make. You are always watched. You are always spoken about. Everyone knows you, even if you do not know them. Even at school, at Spar, in the streets, *etc.* I was almost like a mini-celebrity for being the Minister's daughter. Whenever a new boyfriend would accompany me to a church service, the whole congregation would warn him not to hurt me or treat me badly. I remember I used to have a pink bike with a basket in front when I was still in Primary School. I always came home with biltong, letters, flowers, *etc.* in my basket when I went for a drive on my bike in the neighbourhood, as people stopped me in order to send me home with gifts, *etc.* for my father. I soon got rid of that bike when I got older

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[Laughing]. I was persecuted in High School though for being the Minister's daughter and I was challenged at times to compromise my Christian values. I always felt, though, that I had nothing to prove to other people and I felt secure in my core value system and beliefs.

Although my parents and our church did not focus too much on Christian religion, but rather on a personal relationship with Jesus Christ, there were certain traditional rules we had to follow. For instance, we were not allowed to do any school work, *etc.* on a Sunday, as it is perceived as a day of rest. Genesis 2:1 to 25 states the following (English Standard Version, 2001): *"Thus the heavens and the earth were finished, and all the host of them. And on the seventh day God finished his work that he had done, and he rested on the seventh day from all his work that he had done. So God blessed the seventh day and made it holy, because on it God rested from all his work that he had done in creation."* What's more, Exodus 34:21 states that (English Standard Version, 2001): *"Six days you shall work, but on the seventh day you shall rest. In ploughing time and in harvest you shall rest."* Hence, we were also not allowed to support other people who work and try to generate money on a Sunday. For that reason, we were not allowed to do any shopping, *etc.* on a Sunday. We were also not allowed to play any sport on a Sunday. I almost never skipped a day of reading my Bible and saying my prayers. This was my own choice, however, and in no way forced, but lived according to my parents' example. Although I grew up with and engaged in the traditional religious Christian values and beliefs, my parents always taught me to remain focused on the true meaning of Christianity above anything else:

- to believe that there is only one God and that within the unity of this one God there are three divine (Godly) persons: the Father; the Son Jesus Christ; and the Holy Spirit.
- to profess my belief in the gospel and teachings of Jesus Christ, namely Jesus Christ's sacrificial death for all people's sins, as well as His resurrection from the dead. Therefore I believe that Jesus Christ is the only saviour and mediator between me and the triune God;
- to acknowledge the Holy Bible as the truth, professing the gospel and teachings of Jesus Christ;

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- to be reborn in the Christian faith (make a decision to dedicate my life to Jesus Christ);
- to have a personal relationship with Jesus Christ and to follow the Holy Spirit's guidance for all my decisions in life.

So before I was old enough to go to Primary School, my parents explained the gospel to me and I remember to this day how I decided to give my heart to God (make a decision to dedicate my life to Jesus Christ). I was four years old. Hence, from that moment on, I was reborn in the Christian faith and officially a 'child of God'. I developed an intimate reciprocal relationship with Jesus Christ since then and I aim to follow the Holy Spirit's guidance in every decision I make. The Holy Spirit has guided me with all the decisions I have made throughout this research investigation and I will share some of my experiences in this regard in the subsequent sections of this chapter.

My parents also taught me how to be balanced in my views with regards to Christianity. For instance, my father regularly took us to other Christian denominations and showed us how other Christians worship God and how others practise their Christian beliefs. My father would discuss the differences between the values and beliefs of different Christian denominations to our denomination, the DRC. For example, the conflicting issue regarding adult baptism versus infant baptism. My father would then conclude that although God declares that baptism is an important act of faith, in the end, the issue regarding baptism will not determine one's ultimate salvation. He would continue that as long as other Christians believe that the triune God is the one true God and they are reborn in the Christian faith, in the end, that is what matters most and the differences become insignificant. Consequently, as a "follower" of Jesus Christ, I do not focus on religious traditions and dogma, but rather on the Holy Spirit's guidance in my life with regards to how to approach my relationship with God and my relationship with others. I am passionate about God and about what God means in my life as well as in other people's lives. That is one reason why I chose to conduct research on the religious diversity group, Christianity, and the impact that a Christian core value system has on the decisions people make in their lives and their work stimuli.

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An important value which is deeply ingrained within my functioning, my interpretation and outlook on life**,** as well as my approach toward others, is unconditional love and unconditional acceptance. I believe that it is central to what Christianity represents. I grew up in a home where my mother and my father constantly council and help a lot of people from all ages, religious orientations, backgrounds**,** *etc.* There is always someone at our home seeking help in some form, for example: prostitutes, Satanists, people in cults, perpetrators of some form and victims of some form of trauma**,** *etc.* Therefore, I aim not to judge on appearance, values, beliefs and conduct, because I have a passion for other people's pain. I have a passion to help other people and I have learned that all people have a sad story to tell. Everybody struggles with some kind of difficulty in their lives. This ingrained value had a huge influence on my choice of career as well. I studied Industrial Psychology in order to help people find meaning in their work lives, which would have an enormous effect on their lives in general, as people spend most of their time at work.

There are multiple reasons why I chose to conduct research on a work environment such as the Entertainment Industry. One of the reasons is because I am extremely passionate about the performing arts. I have been a vocalist and a dancer since Primary School. Since Primary School to date, I have done ballet, modern dancing, figure skating, high-energy dance, Spanish dancing, ballroom dancing as well as Latin American. As soon as I completed Matric, I joined ACTS Ambassadors (Arts Christian Training School) for two years. It was a full-time, inter-denominational (not affiliated to any Christian denomination), professional, non-profit, Christian theatre organisation that toured all over the country and launched its productions at schools and churches. We also received theology, counselling, and life-skills training courses, hence we acted as counsellors and motivational speakers for school children and adults as we toured nationwide. As the organisation functioned with an inter-denominational Christian value- and belief system, I experienced first-hand how Christians from different religious backgrounds can unite in the fact that they are "children of God" and live according to the Holy Spirit's guidance, irrespective of their differences in religious beliefs. The manager of the organisation emphasised that we should be balanced Christians. For instance, he taught us that it is not wrong to have a glass of alcohol, but that we should utilise it in moderation and not abuse or misuse the substance. We learned to apply the teaching of moderation and responsibility to everything that we do. It was in that organisation where I realised I do not follow God because I was born and raised in a Christian family and because that is all I

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have known. I realised that I want to follow God. That I choose to follow God's will for my life, because I have experienced how He has provided in my life and how He has changed other people's lives around the country. Although I always loved God and had a relationship with Him, I felt that I made up my own mind about Him. It was a process where I affirmed some of the teachings I grew up with, but also discarded some of the teachings I grew up with as I experienced my own truth about God and Christianity.

Every week, the organisation travelled to a new town in South Africa. We almost functioned like the circus that travels to a town and markets their shows. In my second year in ACTS Ambassadors, I was appointed as Dance Teacher in the management of the group. I chose the best dancers in the organisation to form part of the promotional team in order to market our shows at the schools in each town. If the promotions went well, then audiences were attracted to our theatre shows. The money generated at our shows was then utilised for fuel to travel to the next town. If we did not attract a large enough audience to our shows, then we had to trust God to provide in order to travel to the next town. Sometimes we did not know where we would get money for food or where we would get accommodation. God did always provide, though, even if we found a church floor to sleep on. Hence, I had a taste of the life of an entertainer who was constantly on the road with 35 other entertainers and worked hard for every penny under very difficult circumstances at times. It was worth it, as I lived for the stage and I got to have a positive impact on people and audiences' lives in the process. I also experienced a taste of being treated as a celebrity as we were well-known and loved in certain areas. As role-models we were under constant scrutiny from the public, teachers and pupils, not only as entertainers**,** but also as Christians. Another reason why I chose to embark on this research investigation was because I was**,** to some degree**,** exposed to and thus knowledgeable on the controversial, challenging and contradictory occupational industry the entertainment commerce proves to be. Especially when compared to a Christian's core value-systems and beliefs. Consequently the decision to utilise the entertainment commerce was strategically viable.

It was important for my father that I quit ACTS Ambassadors in order to educate myself at a tertiary institution. Although it was important for me as well to get a formal education, I would have been very happy to pursue the Entertainment Industry. Initially, I wanted to study music, dance, or musical theatre. I decided**,** however**,** to cultivate my skill and my

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passion to change people's lives in the field of Industrial Psychology. I do intend to pursue the performing arts again concurrently whilst I practise as a registered IOP professional after I have completed my MCom degree. Therefore I also view and approached this research study as preparation for my prospective goals.

Lastly, the final motivation for the selection of this research topic, was because I acted as a spectator with regards to the incongruent Christian value system and work expectations in the Entertainment Industry, even before I embarked on this research. My brother decided to study Musical Theatre and is currently a professional entertainer. I had to witness a lot of discussions, disagreements, stress and confusion in our Christian home since he started his studies. This was due to the conflicting challenges, temptations and role confusion that my brother**,** as well as our family**,** had and still has to go through in order to find a suitable balance. Our family also has extra responsibilities of acting as role-models in our society and church. My brother is a reborn Christian with a committed relationship with Jesus Christ. He is also highly gifted academically and diversely talented and could have followed a much more stable vocation, but chose to pursue his love for the arts. The inconsistency of the job offers and industry-related problems makes him much more dependent on my parents at times, but they support him and he is thriving to a great extent. Next, I personally unlock my reflective journal relating to the research study**,** for the reader's attention.

10.4 MY SELF-REFLECTIVE JOURNAL

Although literature with regards to self-reflexive journalism is minimal, it proves to be a popular strategic technique (Etherington, 2004; Ortlipp, 2008). It has beneficial value for researchers as they scrutinise their personal interpretations, expectations and objectives; and also become aware of their own core value- and belief system**,** as well as their own subjective reasoning (Ortlipp, 2008).

At the very beginning of my voyage to discovery four years ago, even before I chose a research topic to investigate, my professors gave our Masters class some advice on how to conduct this mini-dissertation in order to get our degree. They told us that we should just choose an easy topic and advised us just to complete it as quickly as possible,

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because the aim is just to show that you can conduct research. They motivated that the longer you take to complete your dissertation, the less motivated you get to complete it, because 'life gets in the way'. You maybe get married, have kids, you get satisfied with your job setting and circumstances**,** *etc.* Additionally, they opined that we should not aim to change the world with our research, but just choose to investigate something that would add some kind of value to our field of study. When they said that we must not aim to change the world with our own research study for the next year or more of our lives, everything about that statement just rebelled within me. As I explained previously in my life story, it is an ingrained value for me to change people's lives for the better. If I can change the world, or at least one person's life within this world, why not? So my aim with this research investigation was to choose a topic that would make a difference and leave a long-lasting mark in the field of economic and management sciences. I believe my research investigation did just that, as previous research on the topic was minimal. Previous research on my research topic in South Africa**,** specifically**,** was non-existent. I also believe my research findings established awareness and understanding of a diversity group in a very unconventional occupational environment. For Christian entertainers, I hope the research findings brought some wisdom and encouragement with regards to their pursuit of success, but also with regards to their pursuit of divine peace.

As I mentioned previously, it was somewhat difficult for me to utilise this technique**,** as I do not feel comfortable in general to write down my personal thoughts and feelings. I do not mind talking about it though, but because I had a negative experience with regards to utilising a reflective journal where my privacy was invaded, I decided to avoid such methods until I had to embark on this research study. I made use of the social network 'Twitter' to acknowledge my thoughts and feelings regarding my research experiences over the last three years. It felt therapeutic to 'confess' my true emotions, but also scary to a certain degree**,** as it felt like I've put my 'heart on my sleeve' for everyone to read. Nevertheless, as I read through all my quotes of the last three years, it was empowering to see how I developed during my research journey and how I motivated myself throughout the study. I sometimes re-tweeted other people's motivational quotes when it made me feel inspired about my status quo or when I felt I could identify with someone's else's quote at certain stages of my research process. When others marked as 'favourite' or re-tweeted my own quotes, I felt some sort of satisfaction, because I realised I relate to someone else who may have felt the same way**,** or maybe I encouraged someone else as

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I tried to motivate myself to push through to the end. Note that Twitter only allows for 140 characters in one quote, hence my reflections were short and sweet and right to the point.

The initial feelings and thoughts that I experienced before I embarked on my research investigation, was that I was a bit terrified of the unknown. I felt a bit overwhelmed with regards to what I would have to accomplish in the end. I even procrastinated a bit before I actually started on this project, because I knew that once I officially started, there would be no turning back. I did not doubt in my abilities to do the project one bit, but I knew that it would be a lengthy and intense undertaking and that I would probably not walk away from this experience as the same person that I was before. Especially because I chose a research topic which I am immensely passionate about, hence I was so excited about the adventures I would have and the people I would meet. I did not know what to expect at all. The following Twitter quotes are related to such feelings and thoughts that I experienced. As it was the first time I conducted research as such, every stage of the research investigation triggered such feelings. Here are a few examples:

- 7 January 2011: Experience is something you don't get until just after you need it. [Re-tweeted a quote by Oprah Winfrey]
- 8 January 2012: I am a bit scared of 2012, because I expect a lot from myself this year. I choose to dream big and accomplish it. Challenge starts tomorrow #Bring it on!
- 10 July 2012: Man can learn nothing except by going from the known to the unknown. [Re-tweeted a quote by Claude Bernard]
- 29 July 2013: Even if you don't know what you're doing, always act as though you are in control. Confidence is a good place to start.

As soon as I started to work on my dissertation, I enjoyed it thoroughly. I interviewed such interesting people. People whom I've grown up with on my television set or my radio and admired a lot. If I should think about the one stage in my research process which I enjoyed the most, it was definitely the data-collection procedure. It felt like such an adventure to get some insight into the personal perspectives of these Christian entertainers. I admit I was a bit 'star-struck' in the beginning, although I was always

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professional. I soon realised, though, that all of these entertainers turned out to be "just ordinary people" who also have fears, doubts, the desire to love and be loved, a passion for what they do for a living and a hunger to follow God's will for their lives. I learned so much from the entertainers and enjoyed the remainder of the research investigation as well. The following quotes reflect my thoughts and experiences:

- 20 August 2011: I see you as a human being now. How will you see me? Will you let me enter through your door again?
- 9 September 2012: The worst days of those who enjoy what they do are better than the best days of those who don't. [Re-tweeted a quote by Jim Rohn]
- 14 January 2013: Productivity is influenced much by emotion and mood. Happy workers make faster progress.
- 11 February 2013: I think I could've been a full-time investigative journalist. I love it!! Mmmm...Maybe I'll pursue it in the future…

I must say, it helped that I had a continuous and wonderful support system. I realised the effect that the people in my life have on my well-being, my stamina and my will to persevere:

- 9 September 2011: When you are enjoying your time, and happy and having fun, and with people that support you and love you, you have more energy. #True story.
- 18 January 2012: When you have a good support system at home, you'll be able to face challenges outside your home.
- 26 March 2012: A person can do SO much MORE with an amazing support system.
- 11 April 2012: You need the people in your life that challenge you to reach higher. Choose the right kind of people. #You decide.
- 19 May 2013: Love surprize visits!!! Had a wonderful day. My friends know the only way they'll get me to stop working on my dissertation, is to show up at my house unannounced and force me to take a break!

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There were times during the past few years that I was so exhausted physically, emotionally and spiritually. I had a full-time job when I commenced with my full-time MCom studies as well. Times were extremely rough as I had to come home from work, already tired from my work day. Then I worked on my dissertation in the evenings. At times I had to work overtime for my day-job and therefore had to work through the night in order to progress with my work. I slept for three to four hours a day. I regularly had problems staying alert as I drove to work and could not get through a normal day without the use of stimulants (caffeine, coke, energy drinks**,** *etc.*). I did not have time for friends, hobbies or exercise. I would continue at such a pace for three to four months, then I would just cry non-stop and be useless for a few days as I was burned out. Then I would start the routine all over again and continue at that pace for another three to four months… After I was involved in a car accident, I decided to concentrate solely on completing my internship and temporarily put my research on hold. After I completed my MCom Industrial and Organisational Psychology internship, I had to focus on my research study in order to complete it within the prescribed time-period at the University. My parents told me they would support me financially until I completed my studies. It meant a lot to me, as I did not want to get into the vicious cycle of exhaustion again because of simultaneous full-time study and work. Although I really enjoyed the work on my research study, it still drained me emotionally, as the analysis and report-writing of the dissertation are very monotonous work and I was not exposed to a lot of interaction with the outside world. I am a person who flourishes when I am around people and I dislike monotonous routine work over a long period of time. Evidently, my research journey posed some challenges. My reflective journal on Twitter revealed my on-going exhaustion and lack of sleep:

- 19 October 2011: Eish, when human nature ruins your plans! #Gravity of my eyes way too fast tonight!!
- 25 October 2011: You need not be sleep-deprived...in order to think and act clearly as yourself.
- 9 November 2011: How you know you need a vacation? When you start babbling about work whilst sleeping.
- 2 February 2012: I don't function well without sleep.

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- 4 June 2012: When I'm really, really tired, I have to drink two “Play’s” to actually keep me awake for just a short while.
- 13 July 2012: I can fall asleep anywhere, any position, any time. #Even with my eyes open.
- 13 August 2012: Done working for today at last! Will be a challenge to be in bed before midnight!!
- 14 August 2012: My flu medication is making me tired. Need to study...eek!
- 23 August 2012: Revelation! Sometimes one just needs to take a break and go spoil yourself. #Inspired again!
- 27 August 2012: Eish, I hate routine. Need to break free.
- 11 September 2012: One of the most important things you can do for yourself as well as for others. #Self-care.
- 17 September 2012: I think I'm a super-C junkie!! It keeps me awake whilst working 24/7.
- 5 October 2012: Having breakfast when the rest of the house is having lunch. #Feels wrong.
- 6 October 2012: When your eyes begin to pain, you know you've worked too long on your laptop.
- 28 December 2012: Sometimes you just need a day off. Feel like a new person again.
- 19 February 2013: If there's a choice between 30 minutes of sleep or substances to keep you awake long term, choose sleep.
- 13 March 2013: My mind is tired, but I'm pressing on.
- 15 March 2013: So close to the end, but feels so far when you are tired.
- 1 April 2013: The researcher inspects findings and assumes she needs to give it a rest.
- 22 April 2013: Emotionally exhausted. Amazing how exercise can put back life in your veins.
- 27 May 2013: Tired is an under-statement. Train-smash is more like it. #How I feel today!

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- 6 September 2013: So I'm dissertating again/still in the early hours. My brother wakes up and frowns at me for five minutes before he utters "No man, you must sleep a bit!"

As I mentioned previously, I did not have much time for friends or to do anything for fun. When I did have time free to do something, I was too tired to see my friends or to go out. So I just slept every minute I could. I have lost friends during the time I had to spend all my focus and energy on my dissertation. People kept inviting me and I continued to decline invitations. At some point in time, church was the only escape I had to socialise with my friends. I do have wonderful friends and family who only encouraged me all the way and understood when I could not invest in their friendship for a long time. I show a glimpse of my feelings in this regard:

- 7 April 2012: Don't see much, but miss much!
- 27 August 2012: Sometimes you've got to emotionally distance yourself from 'life' in order to do your work.
- 9 September 2012: Torn between watching The Transporter on TV and having to work.
- 28 September 2012: I've said this four years ago and I'll say it again. Those of you who are still my friends after my now 7th year of intense studying, are friends for life.
- 4 December 2012: Sometimes people are really busy. That doesn't mean they don't care [Re-tweeted a quote by Life Tools]
- 23 December 2012: Having to work over the holidays :(.
- 15 January 2013: I crave more to life!
- 14 February 2013: I'm having my own Valentine's day separate from global Valentine's day, because why? I needed to work today.

Besides the point that there were challenging times I had to go through, it was definitely worth it. I would go back to where I started with my research journey without the blink of an eye and do it all over again. Prayers, God's guidance and an amazing support system

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helped me to get through all the difficult times in order to complete my research study. I constantly motivated myself as well:

- 10 Nov 2011: You see and perceive the world according to how you feel inside. #Change your attitude!
- 10 November 2011: Before you can win, you have to believe you are worthy. [Re-tweeted quote by Mike Ditka]
- 1 May 2012: Pain is temporary. Quitting lasts forever. [Re-tweeted quote by Lance Armstrong]
- 6 June 2012: We are all artists in our own way. We keep creating our daily lives. [Re-tweeted quote by Antoinette Hummel]
- 18 June 2012: Your situation, happiness and success aren't only possible for God. He will glorify His Name through your situation. Meaning He wants and WILL let you succeed.
- 6 July 2012: When all else fails, revert to internal locus of control. No pressure on the EQ! #Sigh.
- 12 July 2012: Life is hard, but yeah, get your butt in there! #No cheating, no short-cuts.
- 12 July 2012: Sometimes, all it takes is everything. [Re-tweeted quote by James Alexander].
- 5 September 2012: People often say that motivation doesn't last. Well, neither does bathing. That's why we recommend it daily. [Re-tweeted quote by Zig Ziglar]
- 9 September 2012: Nothing achieved extraordinary here on earth, is achieved without pressure, negativity, delays, tears, sweat and hard times. Just don't give up. Sometimes it's necessary to just stay airborne and appreciate where you are now and to take joy in the little things around you. Don't look down, don't look back, look in front of you and carry on.
- 20 September 2012: A bad attitude is like a flat tire. You can't go anywhere until you change it. [Re-tweeted quote by T.Vanea Simmons]
- 7 January 2013: You don't always get sunny days when u need them, but I'm still gonna climb the mountain and jump in the water and soak up all nature has to give.

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- 11 January 2013: Today felt like a good day when I woke up and I have truly conquered the day. Not finished yet though! Accomplished A LOT today! Prayers carried me!
- 13 February 2013: My inspiration is lacking a bit, but can't always wait for inspiration to get the job done.
- 3 Mar 2013: The only one who can tell you 'you can't ' is you and you don't have to listen. [Re-tweeted quote by Gary Loper]
- 29 March 2013: Discipline in spite of how I feel. Another work night.
- 4 July 2013: Every battle you face is psychological. Discipline your mind to your benefit.

My research and the write-up of my dissertation always took longer to complete than I anticipated. There are a lot of reasons why this happened. Firstly, I went through a stage where I did not want anything to do with my dissertation. My work life and my personal life started to overlap. I could not get away from the negative associations and experiences with regards to the content of my dissertation. The biggest reason was because my brother went through all of those challenges and role conflict that my research participants deliberated. As a result, the role confusion he experienced and the decisions he made had an influence on our whole family-system and hence our family environment. Another reason is that some of my friends and family members went through traumatic experiences and I spent a lot of time supporting them in their times of need. After three of my best friends died simultaneously in a car accident a few years ago, I realised that the people you love should be your main priority in life. Hence, I made a decision to always prioritise the people I love above anything and everything else when necessary. There are more reasons which I disclose next:

- 19 August 2011: When your work and your personal life overlap or when your work becomes your personal life, it becomes more difficult to remain objective.
- 3 September 2011: Would you leave everything you are busy with when someone you care about is having an emotional crisis?
- 19 October 2011: Whenever I need technology the most, it fails on me. #I still hate Murphy (Murphy’s law).

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- 5 November 2011: Your work should not become your personal life.
- 5 November 2012: Why is it always the most difficult to push through just before the finish line?
- 31 January 2013: It may take longer, but my focus is on quality.
- 17 March: Eish, editing a document is taking longer than expected. I think I like the writing more!!!!
- 31 July 2013: Life after thesis. Wonder how that will feel like?

10.5 REFLECTIONS OF THE RESEARCH ANALYSIS

As I embarked on such a longitudinal research study and experienced such a mix of different elevated emotions, highs and lows, I regularly had to reassess the significance of the research study and the impact it has on me as well as on others prospectively. It was not at all difficult, as I believe I chose to take on this research phenomenon for all the worthy reasons. Here are some examples of how I logically and psychologically approached it:

- 3 April 2012: If man has no struggles, he will not search. If man does not search for meaning in the midst of his struggles, he will learn nothing.
- 27 June 2012: How much of your emotions, decisions, stereotypes, arguments, thinking *etc*. are based on assumptions? #Never assume, find out the truth.
- 11 September 2012: Wisdom comes with experience and the ability to learn from it. It does not necessarily come with age.
- 15 September 2012: Hard work becomes easy when your work becomes your play. Never underestimate the value of loving what you do.

Conducting a literature study before I could commence with the actual research study, was a bit frustrating. The reason is, I really had to dig deep to find anything remotely relevant to my study. Hence, the research process was a bit delayed. On the other hand, it was a great thing that I could not find much literature with regards to my research phenomenon.

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It increases the significance and worth of my study as it fills a ground-breaking gap in my occupational field. My knowledge and view of the South African population, as well as my own understanding of my own beliefs and values as a Christian, has been cultivated. For instance, what people in South Africa view as substantial and significant has evolved tremendously. I mean, I remember there was a time when people perceived the church to be established as the highest authority figure above any other. Today, people can not care less about religion all together. Furthermore, I read different translations of fragments of the Bible in Greek and Hebrew in order to reflect the Bible texts that I included in the study, as objectively and as truthfully as possible. My father, who is a Minister and studied Greek and Hebrew, assisted me in this regard. My subsequent reflective quotes explain my above-mentioned arguments.

- 20 January 2011: It is interesting that 'religion' did not make the final list for South Africa Census. Stats SA had user consultations to get advice about what questions should be asked. Religion was low on list of priorities.
- 28 January 2013: You begin to see the Bible a lot differently when you study the Hebrew and Greek origins. You begin to understand the context better.

The data-collection interviews were really so exciting. I developed a great professional relationship with most of the research participants. I literally soaked up as much information as I could. I was so intrigued by the content of the research discussions. I generally booked an interview session for an hour and a half, but mostly my interviewees and I had to allow for more time to collect all the data as they shared all their experiences and life stories.

There is only one research participant who I did not select via purposeful snowball sampling. I actually went to a concert to watch this entertainer perform. The entertainer utilised a lot of Biblical symbolism and personal stories with regards to Christianity in his show. Hence, I assumed that he was a Christian and therefore I personally asked this entertainer after the show whether he would be a part of my study sample and briefly explained to him what my study was all about. Before I approached the entertainer about my research study, I was not sure whether I should ask him or not. The main reason for

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my slight indecision was because I would not be able to compensate him for his time in any way. I did not compensate the other research participants for their contributions to my study by any means either. I think I felt more comfortable**,** though**,** about the fact that I could not compensate the other research participants, because I believed God hand-picked them for me through the snowball-sampling method. As such I did not ask them myself whether they would be interested in my study. I felt such a confidence when I approached this specific entertainer after the show and he immediately responded positively. It was almost like that was the reason why I had to attend his show. We met up the next weekend for the interview and I realised that I had just literally assumed that he would fulfil all the required delimitations in order to be a Christian participant in my research study.

Before I conducted the interview with the entertainer, I shared my concern with him that I just assumed that he is a Christian because of the content of his show and that I did not confirm with him whether he would be suitable for my study or not. His response was: "Well, does it really matter?" When he said that, I realised that I had made a mistake and was disappointed in myself for not being more 'in-tuned' with the Holy Spirit's guidance. Nevertheless, I decided to continue with a proper interview as I was already there. Throughout the whole interview, the research participant really provided valuable information and well thought-out arguments. During the interview, I felt it was so unfortunate that I would not even be able to use all the amazing information that I was busy collecting from the entertainer. I would not be able to compromise my research study and research findings because of the fact that I made use of a participant who does not really fulfil the delimitations of the study. For that reason, I could have conducted the interview half-heartedly or I could have implemented a shorter version thereof. But I chose to conduct the interview whole-heartedly and professionally.

A week or two later, I had an appointment with my study supervisor about my research progress. By that time, I have interviewed all of the research participants at least once. I did not even think to tell her about the above-mentioned interview I had with the entertainer, as he did not fulfil all the delimitations of my study with regards to what constitutes a "Christian". My supervisor then told me that I should actually have interviewed one person who does not entirely fit the delimitations of my study, in order to

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compare findings. For instance, someone who declares that he or she is a Christian, but does not really live according to the Christian beliefs and value-system. I was stunned when my supervisor told me that, because I just interviewed someone who does not fit into the delimitations of my study sample with regards to being defined as a Christian for the purpose of my research study. Although the research participant professes to be a Christian, he confirmed that he does not regard himself as being reborn into the Christian faith. The study also shows that the research participant never once mentioned that he has a relationship with God (Jesus Christ, the Son) or that he aims to follow the Holy Spirit's guidance for his decisions in life. Those factors were central to the Christian religious orientation according to all the other eight research participants, without the researcher ever hinting towards the subject. At long last, what I thought was a mistake, was actually God's plan all along. This is just one example of how God guided me through this research journey from start to finish. I had several follow-up data-collection engagements with all of the research participants. Some of my thoughts, experiences and insights, especially relating to this one research participant are revealed:

- 28 November 2011: What comes out of your mouth, says a lot about you. What doesn't come out of your mouth, says even more.
- 28 November 2011: Wherever you are going, God has already been there and paved the way for you. Matthew 6:27 to 30.
- 6 December 2011: Interesting how everything could seem right, but be so far from it. Interesting how something so wrong can actually point you towards what is right.
- 24 July 2012: How quickly do you sum people up? How many times have you been surprised by the outcome? #First impressions don't always last.
- 27 July 2012: Isn't it interesting how quickly you see people's hearts when you just listen and let them speak?
- 28 July 2012: Google slang phrases and words used in my interviews. Now actually realising what was said in the interviews!! #Whahaha naivety.
- 13 September 2012: Have you ever heard yourself tell a story and realise on the spot what actually happened?? #Talking about stuff can be an eye-opener

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The research analysis was interesting. I spent approximately two and a half months to analyse, code my work and draw up network views with the use of Atlas.ti. My mind had to be 'sharp' as I had to categorise all my data into themes. This process was very basic, but extremely important. The analysis of all my findings determined the outcomes of my research. It was remarkable to see how my interview transcriptions evolved into thousands of colourful codes, families and super-families. All of those themes then transformed into visual network diagrams that I manually constructed. The network diagrams clearly depict the outline of the dissertation as well as the ultimate representative research results. Mostly, the research results correlate with my own Christian values and beliefs. There were some research results that did not entirely correlate with my values- and belief system, but most of those findings did not have enough sample representation in order to mention in my dissertation. The analysis was very monotonous work, however, and I spent my whole December holiday working on this. My perceptions with regards to the subject matter:

- 6 September 2012: I laughed so much right now! I asked what is 'witbroodjie'[8] in English. Angus Buchan replied that it is a "muffin"!
- 10 March 2013: To be a researcher, you sometimes have to close your eyes and not let your own personal beliefs influence your journey and findings. Tricky.
- 24 April 2013: When someone shows you their true colours, don't try to paint a different picture. [Re-tweeted a quote by Jourdyn Alexis]
- 6 June 2013: Sometimes the truth is nasty. Sometime you just can't euphemise it.
- 23 September 2013: You can have all the talents, contacts and resources in the world. If you don't know how to use it wisely... #Epic fail.
- 4 October 2013: It is the mark of an educated mind to be able to entertain a thought without accepting it.

I experienced an incredible amount of joy and triumph when I started to write up my dissertation. Each new chapter I wrote was even more rewarding to me than the previous one. It's like all the preparation and continuous hard work of the last three years finally served a purpose. As previous research with regards to my research topic is fairly non-existent, especially in South Africa, I intended to write the dissertation according to lay-

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man's terms. I had to make objective deductions from the research findings throughout my dissertation. This was sometimes a difficult task to do, as sensitive topics were discussed at times. Hence, my approach also aimed to be sensitive and diplomatic in those instances, whilst critical objectivity was the code of practise. My reflections during this stage of my research journey were as follows:

- 11 February 2013: It's awesome when you are finally writing a book after two years of research and each page just lures you into an incredible journey and story.
- 20 February 2013: Briefly explaining all facets to a lay person of something you grew up understanding, living and believing, more difficult than I thought.
- 28 February 2013: Trusting God for: not good enough, but for the best! My dissertation proves to be more interesting than I thought! A lot of stuff gets proven! And I realise it more now that I'm writing it! So happy to know that with two years of research, God knew exactly what He was doing. Love it when everything comes together! Everything is perfect, even when it looks imperfect. Try and see the bigger picture.
- 7 March 2013: Mastering the art of critical thinking in a diplomatic manner.
- 11 March 2013: As time goes on, things get clearer and clearer.
- 19 March 2013: Officially 50 percent done with dissertation write-up. Whoohooo!!!! This was a long chapter, phew!!! But awesome, awesome findings! yay!!!!
- 24 March 2013: Computer crashed!!! Luckily dissertation is backed-up!!!
- 24 March 2013: Chapter Six done and dusted! Four chapters to go until completion of my book. And the plot thickens...
- 9 April 2013: Being honest and straight-forward whilst having tact at the same time is a skill.

It was interesting for me to find how I have developed within my own perceptions with regards to the contents discussed in my research study. I had a certain set of values and beliefs and I was challenged to a great extent to review and consider other viewpoints with regards to Christianity as well as the expectations regarding the Entertainment Industry.

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Some of the questions I asked myself during my research journey as well as subject matters I personally addressed, are subsequently revealed:

- 1 June 2012: If you have power or authority 2 make decisions that will affect others, do you make the popular decision to please? Or do you make the right decision?
- 9 July 2012: You may feel comfortable doing whatever as a Christian where other Christians feel comfortable doing things beyond your limit. #Is it about feeling comfortable?
- 9 July 2012: Do you believe what you believe because you were told that since u were seven? Or do you believe what you believe because you want to believe it?
- 11 July 2012: Believe everything happens for a reason. #idealist much?
- 17 July 2012: Do you believe in black and white? Or are you a grey person? I'm conservative in some areas and highly liberal in others.
- 19 July 2012: If you won't speak unless anonymous, rather don't speak.
- 24 July 2012: Do you believe that all things are pre-determined or do you believe in luck? What determines your fate in advancing in life or your career? Is it hard work? Is it luck? Or is it talent? Or a combo?
- 24 July 2012: What and who are you without your career, your talents, your friends, your family, your MONEY...Who are you then? Do you know yourself?
- 16 August 2012: I hate the word homophobia. It's not a phobia. You are not scared. You are an asshole. [Re-tweeted a quote by Morgan Freeman]
- 20 August 2012: People reason out of the mind-frame of their limitations. How would you have reasoned if you did not have that limitation?
- 15 September 2012: I feel that luck is preparation meeting opportunity. [Re-tweeted a quote by Oprah Winfrey]

Initially I aimed to conduct a much more focused research study. I was only going to include white male students in my sample in the Musical Theatre work environment. As I wrote my proposal for the approval of my study, one lecturer turned down a draft of my proposal. When the Human Resources Department board reviewed my final proposal, they approved it and even asked me to enlarge my study. Consequently my sample

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consists of student entertainers; entertainers in the public eye but not yet established; and established entertainers. Males and females were also included in the sample. Furthermore, the Musical Theatre work environment was enlarged to the Entertainment Industry at large.

When you take on such a big project with a subject matter which is very personal to you, you can not help but to develop and to change. Hence, as my dissertation focused on Christianity, which is my religious orientation, growth was inevitable. I did not only develop my perceptions and understanding of Christianity, my personal relationship with God also strengthened. I have discovered such a pure, beautiful and true relationship with God. I feel that anything that causes me to deviate from that relationship will never satisfy me in the long run. Hence, when I personally have to choose between my core value- and belief system and my career or anything else, I will without a doubt aim to remain steadfast in my relationship with God as He will guide me to make the right decisions in everything I face. These are my research reflections regarding this issue:

- 9 May 2012: I've realised once again, you can't serve two Gods.
- 28 April 2013: Difficult decisions force you to be honest with yourself and to discover the real you. Only then can you improve yourself and have less insecurities. [Re-tweeted a quote by Marius Janse van Rensburg]

There are two characteristics of God that were emphasised throughout this study. I have personally experienced these characteristics in my relationship with Him as well. These characteristics are that God, the Holy Spirit, talks to you, guides you and directs you to make all the correct decisions in life. He also helps you to live according to the fruit of the Spirit in times where it is really difficult to do so. In my journey with God, I have learned the following about God as He talks to me and guides me, especially by means of giving me peace about something or not:

- 13 August 2011: Do what you feel in your heart to be right, for you'll be criticized anyway. [Re-tweeted a quote by Eleanor Roosevelt]

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- 13 August 2011: When prayers keep on coming true in a certain direction, you've gotta start trusting. We just struggle with the faith thing. I choose to trust.
- 7 August 2012: Pressure is one thing, on-going pressure is another thing... when do you lose your cool? #Fruits of the Spirit #Whoosa
- 15 August 2012: Sometimes you have to take a step back from life and ask God to take control of your choices and emotions. Not always easy but have faith. [Re-tweeted a quote by Oscar Pistorius]
- 23 August 2012: Don't think that God has limited ways of speaking to you. He can and will use all mediums. Especially those you are passionate about.
- 13 September 2012: I'd rather drown going against the current than glide along a journey I don't believe in. [Re-tweeted a quote by Voice of Reason]
- 13 September 2012: The best way to failure is to try and please everyone. Rather do what's right.
- 2 October 2012: With everything, balance and moderation are the way to go!
- 15 January 2013: I don't believe in luck, I believe in purpose.
- 28 March 2013: I am starting to believe that there are a lot more grey areas in life than I thought. Everything depends on everything else.
- 14 May 2013: If my decisions do not affect anyone else, I don't make them to keep other people happy. I do what feels right by me and my God.
- 11 July 2013: Challenge #Follow your instincts #Doesn't matter how crazy it seems.
- 20 July 2013: Sometimes, doing the 'right' thing according to society is the wrong thing. Follow your gut.

Secondly, I learned once again that God is a God of unconditional love and acceptance. That makes me want to strive towards those qualities. I have realised that I, and a lot of other Christians do not really always understand how we are supposed to live as Christians. Too many Christians still want to live according to the law, instead of the objective to live according to unconditional love and acceptance. We should love more, and we should not judge at all. Here are my reflective thoughts on the subject matter:

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- 14 August 2012: Christians live wrong and is judgemental, because they don't know God and don't know the Bible. We don't live under the law anymore. We should live in love! Love all people like you love yourself. That is the only law under which Christians should live. Romans 13:8-10. People don't understand how to LOVE. Don't judge others, LOVE them.
- 30 August 2012: Don't judge someone just because they sin differently than you. [Re-tweeted a quote by Anja van der Spuy]
- 15 November 2012: Serve people by giving them love.
- 29 April 2013: God's biggest commandment is LOVE...NOT hate, racism, discrimination, preferential treatment, judgement, rejection...#LOVE

10.6 CONCLUDING REMARKS

I find it somewhat difficult to write this conclusion, because what words could conclude my personal journey as I spent ceaseless days and nights perfecting this research study. Although there were tough times in this longitudinal research process, the personal and spiritual rewards, business contacts, valuable learning, empirical knowledge-creation and unforgettable experiences associated with this research study were all worth it. I can only thank God for His uninterrupted guidance, wisdom and unconditional 'Fatherly' love that carried me through. As it is written in 2 Timothy 4:7 (English Standard Version, 2001): *"I have fought the good fight, I have finished the race, I have kept the faith".*

I have been told that I have become much more perceptive and assertive from when I commenced with this research study. I have learned that when a person makes progress in understanding any phenomenon, it is always beneficial to themself. I believe you can not help but grow as a person and as a researcher. I furthermore believe that it's one thing to have emotional intelligence (EQ) about one's reflective thoughts, but that you need intellectual capability (IQ) to direct the EQ towards your ultimate hierarchy of satisfaction and self-actualisation. In other words, learning and growth means nothing if one does not utilise it to improve oneself or exert influential application to one's environment (work environment, for instance).

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With regards to the research findings, I am proud of the fact that Christian entertainers would generally choose to prioritise their core value- and belief system above their career demands. Especially in such a cut-throat work environment where the entertainers' core values- and belief systems mostly contradict the norms and expectations of their work environment. May your faithfulness to God be blessed beyond expectations.

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APPENDIX A: CONSENT LETTER

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA
Faculty of Economic and
Management Sciences

Informed consent for participation in an academic research study

Dept. of Human Resource Management

THE PERCEPTIONS OF CHRISTIAN PERFORMERS REGARDING THEIR CAREER ADVANCEMENT IN THE ENTERTAINMENT INDUSTRY

Research conducted by:
Me. M.H. Haarhoff (26293545)
Cell: 0722652501

Dear Respondent

You are invited to participate in an academic research study conducted by Marilè Heléne Haarhoff, a Masters student from the Department Human Resource Management at the University of Pretoria.

The purpose of the study is to gain knowledge on the perceptions of Christian performers regarding their personal beliefs and Christian values; their work values in the Entertainment industry; the career challenges and conflicting decisions they are faced with which impact the career advancement of a Christian performer in an Entertainment Industry; and ultimately, the outcome of a performer's decisions when faced with values and the drive to succeed within this environment.

Please note the following:

- This study involves an anonymous interview. Your name will not appear on any documents and the answers you give will be treated as strictly confidential. You can not be identified in person based on the answers you give.
- Your participation in this study is very important to us. You may, however, choose not to participate and you may also stop participating at any time without any negative consequences. The researcher will not remunerate or compensate you for your participation.
- Please participate and answer the questions in a face-to-face interview as completely and honestly as possible. This should take about 90 to 120 minutes of your time.
- The results of the study will be used for academic purposes only and may be published in an academic journal. We will provide you with a summary of our findings on request.
- Please contact my supervisor, Me N Carrim, nasima.carrim@up.ac.za, 012 420 2466 if you have any questions or comments regarding the study.

Please sign the form to indicate that:

- You have read and understood the information provided above.
- You give your consent to participate in the study on a voluntary basis.

Respondent's signature **Date**

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APPENDIX B: EXAMPLE OF INTERVIEW QUESTIONS

- When did you become a Christian?
- What does it mean to you to be a Christian?
- What values/morals should Christians have?
- What are YOUR values/morals as a Christian?
- How many Christian colleagues do you have?
- Do other Christians who study/work with you share your values?
- Do Christians have a higher standard of living, because they must not sin?
- Do you believe you are honouring God with your talents? Explain?
- When did you start working/ studying as an entertainer?
- Why did you choose this profession?
- Does your family/community/church support you in your profession? Explain?
- What are the values/morals of the Entertainment Industry?
- What is the culture of your Entertainment Institution/Industry?
- How do you progress or advance in your career as an entertainer?
- Do your values contradict the values, norms and expectations of the context of an Entertainment Industry? Explain?
- Do your values as a Christian impact your career advancement/progression in the Entertainment Institution/Industry? Explain?
- Do you feel you have the same career opportunities as everybody else (non-Christian)?
- In your opinion, how does Christianity influence your working attitude and behaviour?
- In your opinion, how does Christianity influence others' working attitude and behaviour towards you?
- Can you describe any incidents where you experienced conflict between your work/studies and your value-system?
- What choices did you make in those incidents? Why?
- What were/are the consequences?
- Do other Christians who study/work with you experience similar challenges?
- Are you worried about your faith in this work environment?
- Are you worried about your career being a Christian?
- Have you ever felt you had to hide the fact that you are a Christian? Explain.
- How does this affect your work performance?

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- Do your co-workers/students know you are Christian and what that means?
- Why do some know and not others?
- How do you think your co-workers would react if they knew/ how did they react?
- To your knowledge, can you be fired from an entertainment production by making Christian moral decisions, even if it contradicts the norm of your work environment and duties?
- As a Christian, how do you feel about pornography?
- As a Christian, how do you feel about blasphemy and bad language?
- As a Christian, how do you feel about homosexuality?
- As a Christian, how do you feel about substance abuse?
- Would you accept job offers where you have to engage in or portray pornography, blasphemy and bad language, homosexuality and/or substance abuse? Explain?
- Some people feel that portraying something is promoting it, what is your argument?
- What type of policies or rules does your job have regarding religion at work?
- Can Christian believers survive in the Entertainment industry? If Christian performers survive in the secular industry and prove to have a successful career, do they still have those morals and values or did they have to compromise on it?
- What are the limitations of the Entertainment or Performing Arts Industry?
- How do you think the Entertainment Industry could contribute more to the Christian community?
- Do you think there are other important things about being a Christian performer in an Entertainment Industry which were not covered?

(Hung, 2005; Rondahl, 2005; Sollish, 2010; Stettler, 2010; Stockman, 2005; Tuttle, 2010)

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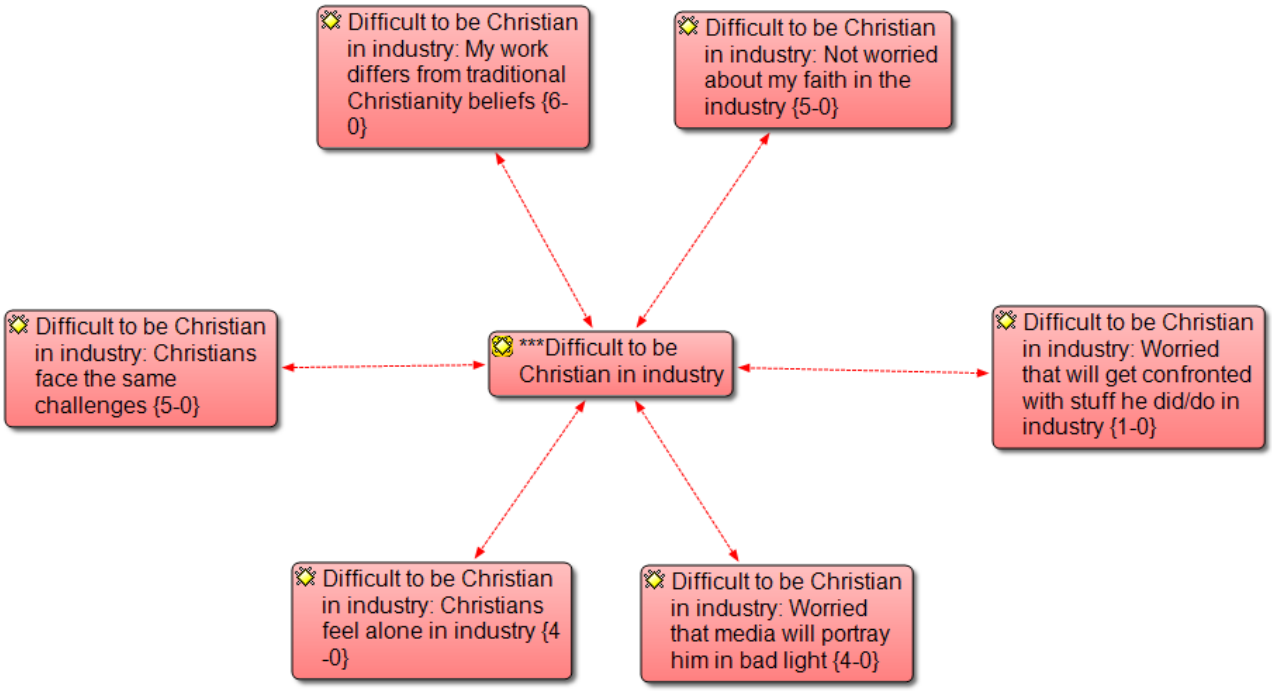
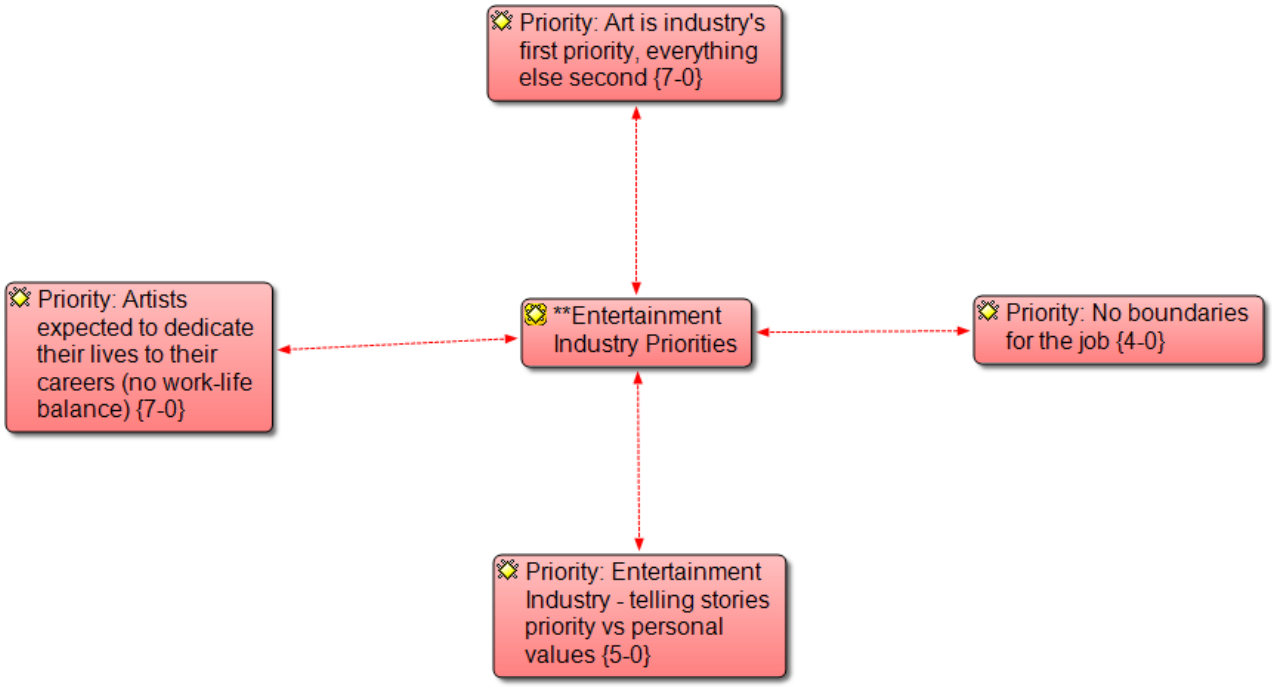
APPENDIX C: FIRST LEVEL CODING FROM ATLAS.TI

Example 1: Difficult to be Christian in industry



Example 2: Entertainment Industry Priorities



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APPENDIX D: TABLE OF TRANSLATIONS

NUMBER	AFRIKAANS QUOTE	TRANSLATION
1	Beroep	Calling
2	Ag	Oh
3	As sulks	As such
4	Tannie	Aunt, or alternatively it is a term of endearment and respect for all female adults, principally for those ten years or more older than oneself
5	Bliksem/Donder/Moer	Afrikaans terms for wanting to hit someone
6	eie aan 'n kultuur, iets wat eie is aan 'n kultuur	unique to a culture, something that is unique to a culture
7	Jou gat man. Ek en my broer se dit baie vir mekaar: 'jou gat man'. Ja die 'poep' woord het ek nog altyd mee vrede gehad [laughing]. Ja partykeer selfs die laaste tyd…ek voel nie gemaklik met dit self as ek dit se nie, die 'F'-woord**,** jy weet, as mense dit gebruik. Mense gebruik daai woord baie, maar ja**,** dit pla my nie altyd nie. Partykeer**,** jy weet, sal iemand dit se, maar partykeer as dit uit 'n plek uit kom waar dit**,** jy weet**,** uit n plek van woede of 'n plek van seer of 'n plek van reaksie kom, ja dan kom dit kras voor.	Your ass man. My brother and I say it a lot to each other: 'your ass man!' Yeah the 'fart' word I've always had peace with (laughing). Yah sometimes even recently… I don't feel comfortable saying it myself, but the 'F'-word, if people use it. People use that word a lot, but it's like, yeah it doesn't always bother me. Sometimes people would say it**,** you know**,** and sometimes if it comes out of a place**,** you know, like a place of anger or a place of hurt or a place of reaction, then it comes across as crass.
8	Witbroodjie	'favourite'; golden child; blue-eyed girl; It makes you the favourite and therefore probably spoilt
9	jy word ontvanklik	you become receptive
10	die bose geeste in die lug	'the spiritual forces of evil in the heavenly realms' Ephesians 6:12
11	Liefling	Loved-one, sweetheart
12	Bloubul	Blue bulls
13	Verpligte Nasionale Diens	Compulsory Military Service
14	en jou pa se vir sy seun: 'moenie die kar ry nie', die seun gaan die kar steel aan die einde van die dag	and your father tells his son: 'do not drive the car', the boy will steal the car at the end of the day
15	Hoe kan jy so ligtelik daarop ingaan dat jy dit nooit bevraagteken nie? Jy moet vir hom se 'wag 'n bietjie'	How can you take it up so lightly that you never question it? You should tell him 'wait a minute'
16	aaag nee, hy's 'n fokken…/fokken/fok	aaah no, he's a fucking…/fucking/fuck
17	Sommer	Just
18	Dis…twak, masturbasie, twak	It's…nonsense, masturbation, nonsense
19	Moffie	A homosexual person
20	Huisgenoot voorblad	The 'You' magazine cover
21	Hoe gaan dit?...Mooi, mooi. Moet ek sommer net handtekening maak?...Die	How are you?...Good, good. Should I just make my signature?...The uncle (laughing)…Pleasure,

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	Oom? …Plesier, daar's jou pen!...Okay hoor…'Julle pla die 'Oom'.	there's your pen! Okay you guys…'You are bothering the uncle'
22	dis deel van uitverkiesings-leer, dis voor-af bepaal	it's part of the doctrine of predestination, it's pre-determined
23	Platteland	Countryside, rural areas
24	Afrikaner	Afrikaans person
25	Gooi terug, maar jislike**,** moenie eerste gooi nie!	Throw back, but jees, don't throw first!
26	Aanstoot	Offense
27	om iets op te stir**,** jy weet	to stir things up**,** you know
28	en as ons dit toesmeer oral	and if we cover it up everywhere
29	Dis die enigste manier om die true character dan uit te beeld. As jy dalk eendag 'n true character moet uitbeeld kan jy dit nie doen sonder om te praat soos hy werklik gepraat het nie. So ja, ek sal. Sal nie altyd enige rol vat nie. Iets moet maar resoneer met my. Mens moet altyd selektief wees. So ek sal wel 'n lyn trek as die taalgebruik vir my te erg of aanstootlik is.	It is the only way to portray the true character then. If you perchance have to portray a true character someday, you can not do it without the use of his exact manner of speech. So yes, I will. Will not always take on any role. It will have to resonate with me. One should always be selective. So I will definitely draw a line if the manner of speech is too severe or offensive.
30	as ek nie wil geassosieer word met sekere goed nie, dan gaan ek my mense verloor, jy weet, en die mense wat ek voel my ministry is. Die mense daar buite, in die bars jy weet. So as ek gaan se ek doen nie drank advertensies of**,** jy weet…ek sal nie uitgaan en 'n drank advertensie gaan soek nie, maar as iemand na my toe kom…en ek dink dis juis daar waar die Here my sal gebruik.	if I don't want to be associated with certain stuff, I'm going to lose my people**,** you know**,** and the people that I feel are my ministry. The people out there in the bars**,** you know**,** So if I'm gonna say 'I don't do alcohol ads' or**,** you know, I won't seek out the alcohol ads, but if someone approaches me, I think that's exactly where God will use me.
31	Kuier	Socialise
32	Boer	Farmer/Afrikaner male
33	Jy weet**,** 'n mens praat nooit so met iemand nie', maar mense sal so met my praat	you know**,** a person never speaks like this to someone', but people will speak like this to me
34	Verheerlik	Glorify
35	Ja, ek weet nie' [laughing]. 'Watse goeie raad kan ek gee? Ja, my raad sal maar net altyd wees	Yeah, I don't know (laughing). What good advice can I give? My advice would just always be

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